Radio Guide

The National Weekly
Of Programs and
Personalities

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Fiber of Life, Breath of Thrilling Adventure That Is Real—of Such Stuff Is the Dramatic Technique of Elsie Hitze, Formerly of Cleveland, Now of Parade

By Alice Pegg

IS SHE A REAL, a human flesh and blood woman, or is she a magic voice—an ethereal, profoundly endowed organ for phrasing words? This is a quandary which has puzzled radio audiences ever since chain broadcasting was an innovation. For that was when Elsie Hitze first began to cast a spell with the marked wizardry of her voice. It is true that Elsie's voice is of a richness particularly its own. But dominating that fact is the realization that she is a real flesh and blood woman, a very feminine young lady, and one of those dynamic personalities who wouldn't for a minute permit her physical charm to become secondary to her dramatic equipment. Elsie's voice, to put first things first, is just a Thespean tool to be used on occasion—whereas her personal characteristics are vocally. And it is by these that we know we know her. The invisibility which, fortunately, is a rapidly waning shortcoming of radio entertainment, lends elaboration to the illusion that Elsie is just a phantom voice. But those who know her are not confused by the issue. To them she is the vivid, startling heroine of a dozen personal experiences which match the situations prepared for the role of the magic voice.

Carl Lyndon Bixby, author of the Dangerous Paradise sketches in which Elsie is featured with Nick Damon, for many months has been fashioning his characters around the adventures of a nearly parallel adventures experienced by his two leading players. This fact eliminates any conjecture about magic from the skill of Mike Hitze. True, her rare voice is a handy vehicle, but it only conveys the naturalness which she puts into her work.

Outstanding about Elsie Hitze is the fact that while she is theatrically trained, she never is theatrical. Underplaying her roles has taught her the modulation which is her chief attraction, and is the touch which for ever has kept her from going drama camp.

In some stories this is highly developed microbe technique is as well as a mark of a genuine Cleveland girl it is nature asserting itself with the aid of a well-balanced sense of proportion. To her, to be natural is instinctive—she is by nature and in no way has ever courted a continent to her thoroughly typical art.

SHE was born in the Ohio metropolis on July 21, 1902, so she has reached her mature skill by progressive stages, interlacing her dramatic experiences with that most exciting of all feminine adventures, matrimony, and its culminating thrill, maternity. Her husband, Jack Wilches, is of three feet eleven inches tall and so far they have no career plans for their daughter. Elsie, by the way, has been an invaluable aid in adapting herself to her tremendous variety of parts. From the standpoint of those who work with her and the man who currently writes her scripts, she is the epitome of desirable material. By virtue of her beautifully rounded career and her fine flair for represenion she literally writes herself into any continuities in which her name is mentioned.

No, Elsie Hitze is not a phantom. She is a virile, important person, and the only thing about her which even augments the word "charm" is that she is the answer to any director's or script-writer's dream.

Elsie Hitze may be heard every Monday, Wednesday and Friday at 7:45 p.m. EST on 666 CWSM (St. Louis) or Eastern Network WJZ network in the serial drama, Dangerous Paradise.

Radioin's Jess as Easy as Their

By Pat Buttram

(WLS' Homespun Philosopher)

All the more than a year ago I thought that I knew about as much radio as anybody but the more I hear the more I am convinced that there are some things that I don't know. I get the same feeling when I hear the news on the radio. I always want to know more about the news and the more I hear the more I want to know about the news. I think that we should all be more interested in the news and the more I hear about the news the more I want to know about the news.

Well, I've been hearing about the news on the radio every day for the past year and I've been hearing the same news every day. It's true that there are some news stories that I haven't heard before but I think that there are some news stories that I should have heard. I think that we should all be more interested in the news and the more I hear about the news the more I want to know about the news.

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ONE KNIGHT OFF

Away from the Studios, Raymond Knight Tries to Stay as Close as Possible to the Atmosphere Surrounding His Art. Read His Own Story of How He Does It

By Raymond Knight

RAY KNIGHT'S BED-ROOM IS AN EXACT REPRODUCTION OF THE STAGE IN A RADIO CITY STUDIO. Smudley, his butler, is seen awakening the Master.

IT HAS BEEN rumored persistently among radio listeners that I am one of the original Mystic Knights of the Sea, but there is no more mystery about me than there is about a bathing beauty's silhouette.

I am addressed properly by my initials as Mr. Knight, which doubtless has been perverted to Mystic Knight—and accounts for the false rumors. Neither shall I further be confused as the same figure in the Knight Life of the Gods, another fallacy which has caused me untold mental anguish.

Nor yet have I ever had the distinction of being formally knighted. I know that formula too well. Some distinguished sovereign lays a sword uncomfortably close to your neck and says: "Be Knighted, Sir Raymond."

And while I may be bemused in my boyish way, I don't want the fact proclaimed before an audience by some top-heavy guy in ermine who looks like a Soglow character.

I am something of a character in my own right—on the ground floor, and the bustle is next door in the Phoenix Corset, Brasserie and Bustle Shop, Inc.

It is extremely important to the creative mind that it be not disturbed by the noises of the great city, and so I ascend in the elevator to Airycastle (as I call my penthouse). I hear the clavinet gradually growing fainter and fainter until it disappears altogether. (This clavinet, by the way, must not be confused with a man who digs clams at low tide.)

AS I reach the top of the Chrysler Tower where Airycastle is, I nod goodbye to Walter P. Chrysler—who usually runs me up—and enter the doors of my little retreat. In honor of this my private bugler blows retreat, and Smudley comes forward to relieve me of my fur-lined coat. Smudley is my faithful old retainer who has been with me longer than any other of the servants I can't remember just how long, but it must be at least six months. His real name is Herman, however, I call him Smudley because he is a butler.

I shall now briefly describe Airycastle, as one's surroundings have a definite effect upon one when one does creative work. Or two for that matter.

The entire design of my home is planned to put me into a mood to write radio programs, and therefore each room is faithfully copied from various rooms and studios at Radio City. When I am home, I am really living in an atmosphere of Radio, and not for a single moment am I away from my inspiration. You will see how carefully it has been planned from the following description:

THE foyer, which is the first room encountered as you stumble over the elevator door, is done in the manner of an N.B.C. reception hall. As I enter, an exotic beauty—who has trained herself—looks at me coldly and says, "Whom did you wish to see?" I laughingly explain that I live there, whereupon she resumes polishing her nails. Smudley and I smile at each other covertly, and I am right at home.

From the foyer I go into the music room which is a faithful copy of the music library at N.B.C. All my music is filed on shelves about the walls, and a grand piano at one side is tastefully covered with several overcoats and hats and a varied collection of briefcases, gloves and sheet music.

Usually I require a few moments of relaxation, so I summon Smudley and ask him for a piece of music which fits my mood. If, for example, it is a bit of Brahms, I say, "Brahms, please. After an hour's search through the 'X's,'" Smudley produces a Tchaikovsky overture. This is played on the piano by one of my staff of musicians who is always standing by ready to go on at a moment's notice.

Beyond the huge room which is an exact reproduction of Studio B, at Radio City. As I wander into this theater-like place, I am immediately filled with a tremendous desire to set down on paper some great radio program. "Rushing to"

(Continued on Page 28)
Stars on a Busman's Holiday

The atmosphere is always supplemented by a sense of great serenity, which is especially heightened by the wholesome spirit of the people, the artistes, and the scenery. The people, the artistes, and the scenery are all so perfectly harmonized that one feels as though he were in another world.

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When Stars of the Air Entertain

Their Friends, What Do You Think They Do? Here Is the Intimate Story of Many of Your Favorites at Play

By Jack Banner

If you have a lady with eyes and soul and heart, she should go to the circus and see the big top. The big top is the greatest show on earth, and the circus is the greatest show of all.

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When Joe Cook, Ben Lilien, the Jack Benny, the Paul Whiteman, Busby Berkeley and Allen of Others Forget the An Evening's Fun—Do They Get So Far Away From Their An Obligations Possible?—Or Do They Carry on With What They Send Over the Air To Their Millions of Listeners?

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The best of the world, the replica of a Paramount feature motion picture, has now been released. The three scenes show the heart-stopping thrill of the brand.
Reviewing Radio

By Martin J. Porter

I DON'T LIKE to admit this, but that guy Marty Lewis had the right dope on Lennie Hayton. That cigarette sponsor has signed up Hayton to start a one-hour Saturday night series emanating from NBC-WABC in April. The whole show has been thrown into Hayton's lap, and he will stage it with the same direction that Rudy Vallee executes over his Varieties. Hayton is leaving the FRED ALLEN show, of course, and he will be replaced there by the band of PETER VAN STEEDEN, one of the smarter young maestros. This

Two other significant developments of the week were:

The plunge of an entire nation into the radio field as a sponsor. The Country of Mexico is sponsoring the already current Mexican music of the MERCADO band, with the idea of popularizing Mexico as a tourist's paradise. Following closely upon this expedition comes the

MUSICAL UNION Local 802 by-laws can be affected. Quite a surprise was occasioned by the announce-ment during last week's TOWN MEETING held at the NBC Studios. It was recursion that the General Hugh Johnson, through the Northern Command (where he was to speak) appeared for time on WJZ to counter-attack FATHER COUGHLIN, but was refused. For 48 hours there was no sign that the General's country was to be ordered by high officials. It was explained in a statement that the refusal was based on previous negotiations with the General for a time spot in Washington. This was the boloney, but things were set right when following a Sunday radio exec. kicked with the result that he will go on the air Sunday night, March 11, at 10:30 EST (9:30 CST).

He said the original refusal was based, actually, on a belief that a prolongation of the feud between Johnson and the radio stations would be far more satisfying to a large audience that seemed sound logic. Radio is hardly the place for mixing affairs.

Recent evenings have indicated a notable and interesting trend toward the exchange of artists by commercial radio stations. BERNIE WINE and WINCHELL. Then came Baker and Bernie, and later, Bea Lillie and Jack Benny. This practice promises to be refreshing, if not overdone. It adds an informal and good-fellowship to a show. VIVIENNE SEGAL has served notice on the broadcasting companies regarding a sanitary matter, which surprisingly never has boomed up before. At the moment there are scores of radio artists suffering from colds. Vivienne claims that most of those suffering, probably contracted the colds by contact with microphones, and she therefore insists on a regular system of disinfecting them. It probably will be done, now, before each broadcast.

The radio scribblers in New York recently powwowed over outstanding features in the broadcasting business, with the general predominating that radio's three most prepossessing graces are JANE FLEMING, COUNTESS ALBANI and BERNICE CLAIRE. The handsomest gent seems to be more profuse in this MEET THE PEOPLE, GEORGE GIVOT and PETER VAN STEEDEEN.

That covers only New York, of course.

The induction of radio for the home is portended by the signing of contracts last week by RICHARD HUMBER and ANDRE KOSTELANEZ, to the radio for a wireless company now getting ready to blossom in the metropolitan area. The company feeds programs over telephone wires into a gadget into which you drop two bits for an evening's entertainment, with a choice of five non-commercial, non-static sources of entertainment.

One of the pleasant events of the week, concerning personalities, was the return to radio via the VALLIE hour of JIMMY KEMPER, the song dramatist, who has just emerged from a long siege of illness.

Plums and Prunes

By Evans Plummer

IT HAPPENED just previous to the wedding of RONNIE MANSFIELD, of the House by the Side of the Road team of Ronnie and Van, to the gorgeous Harriet Brinker, former show girl, on St. Patrick's Day. The wedding was to be officiated by Rev. Preston Bradley, also of radio renown.

Dr. Bradley, who had a moment's business at WGN with Bob Becker, the dog and recreation broadcaster, stopped in that station's studios and, well-attired Bible under his arm, ran into Henry Weber, the musical conductor. Weber, noting the Bible, remarked: "That's a pretty moth-eaten Bible, Doctor. Have a ceremony today!"

The Munster replied in the affirmative and said, "Let's see how old this Bible is." Turning to the fly leaf, read an inscription.

"This Bible first used for the wedding ceremony of Marion Claire and Henry Weber, 1929."

THOSE RUMORS that have had DONALD NOV-IS and his wife changing are squelched somewhat by the recent photograph which appears above on this page. Everything is definitely hush-hush-some at the Novis menace. CAPTAIN DORISIE has been paid off with six weeks' advance pay for his part as m. c. of the HORACE HEIDT Sunday Thursday night CBS show. The quarter-hour bill didn't give sufficient working time for the Captain who therefore is out. Announced Mel Tyler has taken the mc spot. REVAMPED MUSICAL MEMORIES show is written by Ira Phillips . . . BLUE MONDAY JAMBOREE, 8-year-old West

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COAST variety success, extends over a coast-to-coast CBS network starting April 5, time 12 midnight to 1 a.m. EST (11 to 12 CST).

MENS FASHIONS DEPT.—Following the advice of a Decatur, Illinois, lady who observed at a stage appearance that her gold-tinted pans were too tight, RALPH EMMERSON of the WLS and NBC Barn Dance team of FORD (Kush) and SAPH RALPH, has invested in new and much roomier shoes.

DON MCNEILL, Breakfast Club and Thursday a.m. Caroanal m. c. is authority for the news that gay and script writers this Spring will wear (to match the gay) sweaters at work. So observed last week at NBC. Don was asked if he won the sweater playing football.

"No," was the fashion plate's reply, "for not playing."

FAN SQUAWK COUNTER: Mrs. S. S. would have Mr. Ford cut the irritations from Fred Waring's Thursday programs and let the maestro get in some music. She'd also overhaul the alleged recently sparkless Vallee Hour and pass a law to keep Eddie Cantor from preaching sermons. Also, in doing the Spring housecleaning, she'd recast Peggy Bernard Flynn in her older and funnier original role previous to Penthouse Party.

D. T. of Fort Worth, Texas, would require commercial artists, poor things, to employ, eat, drink or talk about the dishes.

W. L. of Lima, Ohio, requests us to fire Phil Baker and give his time and salary to Arthur Arbach, of the ham program.

And Joe Zich of Galesburg, Illinois, has a nifty idea about putting several local NYark announcers on Winchell's show—just to be close to the other orchids.

EDDIE AND FANNIE CAVANAUGH, aired over a sectional East-West CBS network (12:15 EST, 12:15 CST) Monday to Friday, will celebrate their thirteenth anniversary on the air on March 31.

Incidentally, their Radio Gossip Club broadcast top率为 89% in their March 18th appearance at the Chicago studios for the month of January and February. During the latter month, a short one too, the program was 5,000 listeners in the network and 2,000 listeners in Chicago.

This show is now winding up a Mont Popular Program, which has sent their stations at a rolling time, with their poll open eight days longer, placed the first ten programs: (1) Jack Benny, (2) One Man's Family, (3) The Gay Quota, (4) Painted Dreams, (5) Voice of Experience, (7) Amos n' Andy, (8) Fred Allen, (9) Vic and Sade, (10) Fred Waring.

In comparing these standings to the Radio Guide State Map, the station in the middle of the central United States at press time, the network in the central United States at press time, the network in the central United States at press time, the network in the central United States at press time.
HOW MANY who liked WINCHELLE'S stunts on BERNIE'S programs realize what it means? You think it's only the head of the class? It looks like a new era in programs—how? A radio new deal in which you're listening guys and girls get all the action. There have been no more letter page to winchell and Winchell, and your enthusiasm will encourage others to drop in on the program every night. No more through this friendly, inductive, and you still have the twelfth. PHIL BAKER bopped in on Ben Bernie's program; three days later, on Friday, Ben returned the compliment and phoned PHIL BAKER. This week on that same day, Friday the fifteenth, JACK BENNY strayed into BERT LEE'S program. Two days later, on Sunday, a fair exchange of talent is no robbery to the sponsor. Quite the reverse, since increased fun for the listener means better business for the boys who pay the bills.

A lot has been written about the great technical advances made by radio during past years. They're important, of course—but they're only means towards one end, the production of better programs. And in time, all those constellations of stars (groups of stars) are better programs. They constitute just as important an advance in radio as any series of new or old.

It seems my amiable colleague MARTIN J. PORTER, is desirous of engaging in a battle of wits with this department. It's okay with me but I'm wondering what he's getting at.

Can you imagine how much light must feel after trying to kelty big boys and gals, have to admit that I was right about that cigaret company coming back on the air with LENNIE HAYES. The old idea was that he had no way to find out, so that was his story. What makes a difference is that Martin J. Porter got the idea to his material and an old friend of the company and had I shown him the courtesy of a call when I was in New York, he would have sent me the script. The reason I didn't call Mike was because I was TOO BUSY making the rounds to get AUTHENTIC news for my pillar. Let that stand for awhile, Martin J.

MISINFORMERS have been spreading word that EDDIE CANTOR'S program was to end last Sunday (March 24). The truth is that Cantor leaves the air April 24 to make a picture in Hollywood, and he is expected to return to his CBS toothpaste stance in the fall. After making the film, Barion-Eyes will return to New York to pick up where Ben Bernie left off. The CLUB ROMANCE show, sponsored and related to the Cantor show, will continue after March 31, however, and will be heard on the air in the present Cantor time slot (8 to 9:30 EST (7 to 8:30 CST) Sundays, following its departure. There is a new sponsor for the show, the Club Romance to plug another of the sponsor's products. It will be the first show to utilize Cantor's new program. The original sponsor, RUBINOFF and TEEL-HUSK, are getting a new sponsor, who is rumored to be an element of the subsequent Club Romance.

FRED ALLEN'S amateur hour on NBC has run into an unscheduled stop in the "Great Race". Stopping out on the show. The program is broadcast twice nightly at 8:00 EST (8 CST). For the Eastern half of the nation, and again at 12 midnight (11 CST) for the West Coast. The repeat program is supposed identical with the first, but many amateurs who received the-going first time, not believing the adage about "Try it again," failed to show up for the repeat performance. An amateur hour without a going is no amateur hour at all, so Allen started awarding $500 cash "to those who were honored by the doleful sound of defeat. But even then added inducement wasn't sufficient to bring some disappointed hopefuls back the second time. So a few extra entrants are kept on hand to fill vacancies.

Several of the entries are under the impression that the AMERICA'S GREAT RACE is nothing but a publicity stunt concocted by the respective press agents who are very friendly. HIBBERT whispers that it's likely what he said about the Stu Nishal affair in answer to the suit Nishal has slapped on him. If that isn't proof enough, the announcement that FRAENKEL has been signed to be the singing star with HIBBERT's band on the Studebaker show, replacing Joey, should be enough of a confirmation.

All is not well these days between ALICE FAYE and RUDY VALENTINO. Rudy the rich fellow is balking at the idea of the couple's marriage—much to Alice's chagrin. He wants her to return the compliment in no little way.

LEON NAVARA, the St. Moritz maestro, also is having his trouble with the fair sex. A young lady, visiting the hotel for dinner with an escort, liked Leon's chivalry and didn't hesitate to tell him so. Every night for the next week, she visited the place alone and made so much of it that Leon finally had to ask her to please do him a favor by not coming down any more as he was too busy to give her any of his time. If Navara is wondering who the heavily veiled damsel is who nightly partakes of her evening meal in the room where he plays, he may be interested to know, it's that woman again.

No greater love for his mother hath any man than the love LITTLE JACKIE HELLER has for his mother. When he was in town recently to visit her son, wherever Jackie went, his mother was sure to go. They visited every night club in town and when the little singer was introduced to the crowds at the various places, he brought his mother right up on the floor with him so she could meet her.

To this writer she said, "Say nice things about my Jackie. He's such a boy.

LITTLE Jackie Heller's Best Girl, his mother, gets together with him for some informal harmony after one of his recent NBC-WLZ broadcasts (9 p.m. EST, 8 CST).

KILOCYCLE CHATTER: GERTRUDE—Rise of Goldbergs—BERK's return to the air in her new series, The House of Games, will be heard April 7 over NBC . Forum of Liberty with EDWIN C. HILLS, encored in mid-April . The March of Time, which was to have withdrawn at the end of March, will continue for an additional month, the sponsorship reverting back from Remington-Rand to Time Mag., presumably to play the March of Time screen releases. When the many disc of faith, Hollywood Hotel will move back a half-hour on May 3, to be heard at 9:30 EST (8 CST) Fridays, and RICHARD HUMBER'S program will move from the current Saturday spot to 10 p.m. EST (9 CST) Fridays . Last week marked the 16th anniversary of the founding of FRED WARDING'S first band . All of the original members, except the deceased FRED BUCK, are still with the Pennsylvania . The RAY PERKINS ARNOLD JOHNSON, the RAY PERKINS' band's assistant, has been made a professional performer with RAY PERKINS' vaudeville act . Formerly with ETHEL MERRIAM, the Famous, slated for a CBS commercial, HELEN GLEASON, the Met Opera soprano, will share the musical spotlight of the Headliner series with MASTRO FRANK TOURS when WILL ROGERS returns for another cycle of CBS broadcasts on that feature Sunday, March 31 . KELVIN KEECH, NBC announcer, is spending a skinned nose, having accomplished the difficult feat of draining his own prosthesis with a ping pong paddle . ETHEL BARRMORE has signed to be one of the most nervous persons ever to face a microphone. She admits it. Her hands tremble so she can read her script only with the greatest difficulty . DON ROSS and JANE FRANCIA (Mrs. Ross) both have received offers from Hollywood and will leave radio for a flip at the movies . A new show with HOPE WILLIAMS in the lead is to be signed. ALEX HAYDEE's band, known in vaudeville but never on the air . CBS announcer ANDRE BARUCH just made one of his best announcements—of engagements and his plans to take the walk down the aisle soon. One of NBC's leading multi-writer makes its appearance during the daytime only . It's WILLIE LEBRANT and his orchestra. When they first went on the air I suggested you listen In... Remember?

A visitor to the NBC studios in Chicago approached a page boy and asked if he would please show her the studio where AMOS 'N ANDY broadcast. The obliging page pointed to studio F and with that the visitor made a dash for the door while a program was in progress.

"Just a minute, you can't go in there," the guide admonished. "Oh, I'm not going in. I just want to touch the handle on the door," was the reply.

With the current feud involving the rival Greek dialecticians, GEORGE GIVOT and HARRY (PARK-YAKAKA) EINSTEIN, it's a case of Givot and take it, as one wag remarked in paraphrase of the ancient Latin quotation, "Beware of the Greeks bearing gifts." When Greek comic meets Greek comic, they open, not a food store, but a feud.

Following the quick success registered by the lovely lark BENAY VENUTA, blonde beauty, whom CBS recently imported from the West Coast, the same web now has brought on from California another songstress, VIRGINIA VERRILL, for a bulldog. Breaking in as a "ghost" songstress as singing double for Hollywood screen stars, she is another of the long list of performers who have started their network careers on RAYMOND PAGE'S "California Melodies" broadcasts, before taking the transcontinental hops for bluffs in New York—those ranks including the BOSWELL SISTERS, VERA VAN, DONALD NOVIS, RAY THOMPSON, and BING CROSBY.

VERA VAN is a smart girl. When she gets her weekly pay envelope, it is immediately turned over to her mother, who rightfully acts as business manager for both of them. Vera gets a weekly allowance from her mother which is smaller than you think, and get by the week magnificently, all because she's put herself on a budget and won't budge it even if she does see something in a shop window she would like to have.
Ben Quits Winchelling

Last Week It Appeared the Bernie Bubble Had Burst—That the Ole Maestro Had Suffered a Severe Back- Slide, Burning His Britches Behind Him. But a Last-Ditch Stand Revealed He Still Is in the Ring with Battling Kid Winchell. And Does He Kid Winchell!

Compiled by Radio Guide’s Girl Snoopy

TO CONCLUDE the attempted exposure of the Bernie-Winchell controversy that was carried on in these columns recently, it became necessary to prod columnist Bernie. His comeback, as announced last week, was that he temporarily had run out of ammunition. When it became imperative that copy be obtained at once, the following telegram was dispatched:

Ben Bernie and Walter Winchell
New York, N. Y.
When Are You Two Gibbons Going To Get Together For Some Further Deadline Hunting? Stop Remember We Go To Press Now And Then Stop How’s For A Bit Of Copy

Radio Guide

The wire evidently caught the verbal duelists unaware, as neither responded. But Radio Guide’s Girl, Snoopy, got hold of a sheaf of messages which had passed between the erstwhile feudists. In lieu of submitted material these are offered as this week’s concluding instalment in the series meant to disclose Bernie as Walter’s rival as a columnist. The telegrams follow:

Ben Bernie
New York, N. Y.
Please Don’t Go Around Battening Down Stop Think A Few of Your Recent Cracks Were Unorthodox Stop Fancy an Anceletiz Not Being Orthodox Stop Let Up Just a Little.

Walter Winchell

To Ben Bernie
New York, N. Y.
I Only Column As I See Em

To Ben Bernie
New York, N. Y.
Evidently You Don’t See So Well Stop Could You See an Oculist

To Walter Winchell
New York, N. Y.
I Can See Through Most of Your Gags By the Time I’ve Read Half Through Them

To Ben Bernie
New York, N. Y.
Chizzlepus You’re Out of Order

To Walter Winchell
New York, N. Y.
You’re Right I’m Out of Order Stop If I Wanst I Could See Through All of Them.

TO BEN BERNIE
New York, N. Y.
I’m Beginning To Get Wise Stop Since You’ve Tied Up With That Beer Account and Are Getting Up in the Rocks You Think You Are the Glass of Fashion and the Mold of Foam Stop Remind Your Sponsors To Forget the Option in Your Contract

TO WALTER WINCHELL
New York, N. Y.
So You’re The Guy That’s Trying to Get His Claws in My Contract Stop I Suggest as Theme Song For You That’s Why Doorkeys Were Born

TO BEN BERNIE
New York, N. Y.
Your Humor Gets Lower and Lower Stop Why Don’t You Come Up Some Time Stop Think Ideal Theme For You Would Be Ribber Stay Away From My Door

TO WALTER WINCHELL
New York, N. Y.
Is It True That Maternity Hospitals Are Using Your Files to Solicit Business Stop Look Out or You’ll Be in a Jam Like Mrs. Dionne

TO BEN BERNIE
New York, N. Y.
Don’t Get the Last Joke If Any Stop Have I Been Scooped Stop What Kind Of a Jam Is Mrs. Dionne In

TO WALTER WINCHELL
New York, N. Y.
Quints Jam Stupid Stop What Do You Mean Have You Been Scooped Stop Would That Be News

TO BEN BERNIE
New York, N. Y.
Is It True That the Guild of Curfew Ringers Has Tendered You a Vote of Thanks For Giving Them Tuesday Nights Off

TO WALTER WINCHELL
New York, N. Y.
Maybe I Put Them To Sleep But I Have Been Informed That Even Philadelphia Is Waking Up To Your Inefficiencies Stop Maybe Since You Go in for Complexion Aids You Might Have Been a Riot When They Were Selling Mud For Massaging

TO BEN BERNIE
New York, N. Y.
Too Bad They Operated on That Little Girl With the Inverted Stomach Stop Sure It Would Have Turned If She Had Listened To You Just Once

TO WALTER WINCHELL
New York, N. Y.
Those arch-enemies, Walter Winchell and Ben Bernie, can’t have a moment’s peace while they carry on their war—with the mike continually riding them.

TO WALTER WINCHELL
New York, N. Y.
You’re Wonderful Stop Have To Hand It To You Stop But I Might As Well You Would Get It Anyway Stop Understand Your Sponsor Doubts Facts in Allegation That the Object of Their Affections Can Change Complexions

TO BEN BERNIE
New York, N. Y.
Heard the Brewers May Not Take Advantage of Your Option Because Listeners Have Declined You Irresponsible But That Should Cause You No Worry Stop Motion Picture Magnates Probably Will Welcome You As Long Sought Successor to Bull Montana and You Have Been Wrestling With Those Gags of Yours a Long Time Now

Winchell to Bernie: “Is it true that the Guild of Curfew Ringers has tendered you a vote of thanks for giving them Tuesday nights off?”

TO WALTER WINCHELL
New York, N. Y.
Let’s Drop Acrimony For a Moment While I Pay You a Compliment Stop Congratulate You on Your Enduring Success Stop I Always Thought You Were Just a Flash

TO BEN BERNIE
New York, N. Y.
Glad to See You Let Down the Bars For Once Stop Your Sponsors Certainly Did When They Permitted You to Advertise Their Product Stop Every Bartender in the Country Complaining Stop Glad You Recognize Me as a Star Stop You Might Be Too If It Weren’t For Your Comedy

TO WALTER WINCHELL
New York, N. Y.
Can’t Take Any More of That Type of Punishment Stop You Stick to Column Conducting Stop As an Entertainer I Get the Blue Ribbon Stop Why Don’t You Take a Lesson From Your Sponsor’s Product and Vanish

And that, dear readers, is what comes of our sense of loyalty to readers in trying to give you the real low-down on the higher-ups in Radioland . . . particularly when the bar’s concerned are the Old Maestro, Ben Bernie, and that irrepressible rascal, Walter Winchell. It just doesn’t make sense. Your guess is as good as ours! Are they friends . . . or friendly enemies?
Amos 'n' Andy—Here They Are

Gosden and Correll Strike Their First Real Snag on Their Way to the Top When They Run into Complications with the Law. Here Is a Fascinating Phase of Their Experience Few of Their Listeners Know

By Harry Steele

Freeman Gosden, Amos of the famous team, was born thirty-six years ago in Richmond, Virginia: he began life as an automobile salesman. He is married and has two children, Freeman, junior, six, and Marie, four. Charles Correll, Andy, is a native of Illinois; his early claim to fame and fortune was made through laying bricks. He too is married, but the Corrells have no children.

A mutual interest in amateur theatricals threw the pair together. In previous installments Harry Steele has described many turns in their affairs, including the accident that came within an ace of preventing them ever making a contact with each other; their adventures coaching amateur theatrical companies in several states; their earliest flings at radio.

Herein is presented installment five, containing further episodes in their life-story.

The beginning of their long engagement at Station WMAQ, Chicago, was in the nature of an old-home week for Gosden and Correll. It found them reassociated with Bill Hay, who had acted as their interlocutor throughout the life of their WGN engagement. With them also as manager of their commercial enterprises was Alex Robb, who, during the days the boys had been theatrical directors, was engaged in a similar capacity with the same organization.

But all were destined for a sharp surprise when an attempt was made to launch the Sam 'n' Henry program at WMAQ. It developed that rights to the name of the series belonged exclusively to the Chicago Tribune station, and its executives were of no mind to release them. And to controvert the Tribune station's right would have brought about legal complications incomparably. The combinations had been advertised in a strong promotional campaign that was designed to provide the boys with a ready-made audience.

But destiny again was to prove that it laughed at legal barriers. Faced with what might have seemed a stunning setback, Gosden and Correll acted hurriedly to circumvent the situation which threatened to block their plans. They went into their customary huddle and determined that perhaps Mr. Shakespeare knew his stuff when he declared that a rose under any other name could boast its fragrance.

For several days they struggled over script, eager to launch a situation that would be compelling from the start. They trusted to their already-proved ingenuity to find idees nouvelles for their new characters. As the first idea developed, it began to dawn upon them that it would be difficult to create the first scripts unless the characters were named.

There's a sound reason for that. A trip to the boys' office in Chicago any afternoon will divulge it. When they are creating their scripts they assume the parts identically as they portray them on the broadcasts. They can be heard plainly through the partitions, speaking in the varied voices of that shadow parade with which the nation has become familiar.

It was impossible to throw themselves into the parts if they had no names. After all, Hey There! or Say You! were rather inadequate salutations, so without much thought for the euphonious or potential popularity of the names, the two decided on Jim and Charley. Only after the first script was concluded and on paper did they realize that their choice of nomenclature had been notably weak.

How to rechristen the characters became an acute problem, but their sagacity came to their rescue in typical fashion. They referred (Continued on Page 27)
Musical Leaders Change in Star Poll

There is news of such moment in latest Star of Election tabulations that an extra paper is really warranted. Trendy Valley Broadcasters have been compelled to yield the pinnacle in the Musicians Program. Plumpington, in a banner atop that select classification is the Richard Hindemith program. Hindemith's first and last year success change marks the first time the Valley program ever has been displaced in this Election, of which first and last year success change just a symbol of what may be expected in contests contest, and a proof that the avalanche of votes continues to shift the positions of listeners' favorites.

The seemingly impossible assertion such as this should bring every reader-listener to the realization that now is the time to vote—put your favorites far out in front that it will be impossible for late paste it to a post card or simply enclose it in an envelope. Mail your ballots to the Star Election Tellers, Radio Guide, 721 Plymouth Court, Chicago III.

Following are the standings of contestants as determined by the latest tabulations. The number opposite each name merely signifies the position of the contestants in relation to all others in that particular classification.

PERFORMERS

1. Jack Benny
2. Frank Foster
3. Eddie Cantor
4. Joe Penner
5. Bing Crosby
6. Lanny Ross
7. Jack Benny
8. Will Rogers
9. Don Allen
10. Mary Pickford
11. They Weren't Scientists
12. Alexander Woolcott
13. Jack Benny
14. Rudy Vallee
15. Jack Hylton
16. Lulu Belle
17. Lawrence Tibbett
18. Richard Maxwell
19. Jessica Dragomonte, of the Cities Service Hour, remains one of the leaders among all the artists of her sex on the air.

JESSICA DRAGOMETTE

PERFORMERS

1. Jack Benny
2. Frank Foster
3. Eddie Cantor
4. Joe Penner
5. Bing Crosby
6. Lanny Ross
7. Jack Benny
8. Will Rogers
9. Don Allen
10. Mary Pickford
11. They Weren't Scientists
12. Alexander Woolcott
13. Jack Benny
14. Rudy Vallee
15. Jack Hylton
16. Lulu Belle
17. Lawrence Tibbett
18. Richard Maxwell
19. Jessica Dragomonte
Crook + Wife + Radio = ?
Calling All Cars

Fred Haight Had Every Right to Demand That His Wife Live with Him—and She Had Every Right to Refuse. When Their Differences Came to Gun-Play, and the Police Had to Step in

By Arthur Kent

YOU'LL come with me—and live it!”

The waitress looked sick with fright. She shook her head. She was a smart-looking girl, but she cringed away from that little table as if the devil were sitting there.

“No!” she said. “No! Oh, Fred—please leave me alone!” But the two sleek young men just looked up at her. One of them had hold of her wrist. He wasn’t bad-looking if you didn’t notice the stiff sneer. “I don’t ask anything from you!” the girl pleaded.

“Don’t be dumb, baby!” The sleek young man murmured the words through stiff lips. “You’re my wife, ain’t you? Listen, get wise. Fred Haight’s wife ain’t working in no cheap restaurant, and that’s that!”

“It’s an honest living!” the girl retorted, her pale face flushing crimson. “I’m getting along!” The man grinned crookedly.

“Listen, Pat!” he argued, his voice a little gentler. “Even if I wasn’t nuts about you, I couldn’t afford to have you dwellin’ here, no heehaw. You’re my wife ain’t you? I married you, didn’t I?”

“Yes,” the girl said bitterly, “you did. Thanks!”

“Well then,” Fred Haight went on, “I can’t have you makin’ a monkey outta me by workin’ in a place like this! Baby, I’m going to be a big shot! Stick with me an’ you’ll wear diamonds.”

A HUSH had fallen upon that obscure little restaurant in Detroit’s Cass Street. The few men patrons—there were no women—stared avidly. Here was drama! Mechanics, clerks, laborers, their lives for the most part were dull; here before their eyes, a sleek young man—probably a gangster—was claiming his wife, who apparently had run away from him! Romance—Cass Street romance! But the cook, peering in from the kitchen, scowled. He knew that it was no romance, but tragedy. She was a good girl, Patricia Haight, and a hard-working waitress. This gunman husband of hers shouldn’t be permitted to drag her back to the life she hated.

“I want to go straight, Fred!” the girl muttered desperately. But her hard-faced husband did not remove his hand from her wrist. “I’ll never stick with you!” she said.

Now the other young man—the silent one—leaned across the little table.

“Fred,” he said, so quietly that none of the other patrons in the place could hear, “she don’t want you. If you make her live with you, she’s liable to call the cops on you.”

Fred Haight laughed at this. “Oh, Pat wouldn’t rat on me, would you, Pat?”

“I couldn’t turn you in,” (Continued on Page 29)
Sunday, March 31

INTERNATIONAL BROADCAST from Hawaii will be heard from 12:45 to 1 p.m. over the CBS-WABC network, featuring a description of a typical Luau scene staged in the coconut groves near the beach at Waikiki Beach, with ancient and modern Hawaiian music by natives.

PHILHARMONIC SYMPHONY SOCIETY of New York, with Arturo Toscanini conducting, will feature the Schola Cantorum directed by Hugh Ross, and pianists Gnaoend V. Bos and Pierre Luboshitz in the shorter concert of songs from 3 to 5 p.m. over the CBS-WABC network.

CONTINENTAL VARIETIES begins another series of weekly broadcasts at 6:30 p.m. over an NBC-WNAME network with Hugo Mancini and his orchestra; Jacques D’Avery, tenor; the Cordoba Sisters, vocal trio; Lea Karina, soprano, and Giuseppe de Benedetto, tenor, and the Armco Iron Master formerly was heard at this time.

WILL ROGERS will return to the Gulf Headliners program from 7:30 to 8 p.m. over the CBS-WABC network, for a cycle of appearances every Sunday.

FRANK ‘Tours’ orchestra will continue to be heard.

THE GIBSON FAMILY, radio’s first original musical comedy serial, beforehand will be heard over an extensive NBC-WNAME network from 10 to 11 a.m., under the sponsorship of the makers of Ivory Soap.

VERA BRODSKY and HAROLD TRIGGS, concert pianists, and Louis K. Angasperi, will mix piano duets and ghost stories in a new series of Sunday evening broadcasts to be inaugurated at 10:15 over an NBC-WJIZ network. The Phillips-Jones Corporation, makers of Van Heusen shirts, sponsors the series.

CHARLES G. ABROTT, director of the Smithsonian Institution, will be interviewed by Norman Hapgood during the American Fireside series at 10:30 p.m. over an NBC-WJIZ network.

SENATOR HUEY P. LONG will talk on The Current Legislative Session in the Senate from 11 to 11:30 p.m. over the CBS-WABC network.

Monday, April 1

PRESS RADIO NEWS, heard daily over an NBC-WJIZ network, effective today changes time from 10:45 a.m. to 11 a.m.

HARRY G. AVRA, national president of the Educational Conservation Association, will talk on Public Conservation Education from 4:45 to 5 p.m. over CBS-WABC in observation of American Conservation Week.

Fun Flashes

Mons: Gee, you’re scared. Joe. 
Penner: No—I’m not scared. Mons: Sure you are. Look at your knees—they’re shaking. Penner: Well, you see, Mons, last night I danced the Carisa—and my knees don’t know that the music has stopped!

Merry Minstrels

Ed Wynn: The hero, Graham, lived on the fat of the land.
Graham: The hero lived on the fat of the land? What do you mean, Graham?
Wynn: He ran a girdle factory!

Don McNellies: Where did you get that black eye, Harry?
Harry: That’s no black eye—that’s a birthmark.
McNellies: A birthmark?
Harry: Yeah—I got into the wrong birth last night.

Saturday Jamboree

George Givot: My uncle is an inventor. He’s making aviation suits out of paper.
Block: That’s silly. What kind of paper can be used to make aviator’s suits?
Givot: Fly paper!

Ask Mr. Fairfax

MRS. WIGGS of the Cabbage Patch cast is Alice Frost as Miss Hazy, Joe Latham as Stebbins, Andy Donnelly as Billy, Amy O’Donnell as Lucy as Europa and Pat Ryan as Asia. The program is heard Mondays to Fridays inclusive at 8:30 over an NBC-WJIZ network.

VIRGINIA CLARK takes the part of Helen Trent in the ROMANCE of HELI- TRENT sketches. Other characters are Ed Pretzels as Ben Franklin, Eugene McGallen as the lawyer; Marie Nelson as Agatha; Senda Lorre as Mrs. Stewart; Lester Frennane as Grant Douglas; Helyn Dohde as Mrs. Bruns and Alice Hill as Nina Minot. (Gnome Brattarigan, Lymbok, N.Y.)

The VASS FAMILY are Mr. and Mrs. Vass, Mrs. Curtis B. Railing, an aunt; Emily, Louise, Jack, Frank and Lee. Lee, however, is a chemist, is not heard on the air. (A. L. H., Albany, N. Y.)

The announcer of the HOUR OF SMILES program is HARRY BRANKLEY. BRANKLEY announces the MA PERRINS program. (Lorraine Scheffel, Ridgewood, N. Y.)

Hi, Mike: I’m sure you’re seeing a lot of different girls.
Fairfax: Yes—people are always at my doorway.
Hi, Mike: I’m sure you’re seeing a lot of different girls.
Fairfax: Yes—people are always at my doorway.

Bulls and Boners

BOAKE CARTER: "Under the superintendence of Mr. Carter, there will be a naturalization of him, and to a nickel or a dime."—Sarah Porter, Montgomery, Alabama. (February 18; WJZ; 9:35 p.m.)

Zella Peal: "In those days women died young, and they died more often."—Mrs. George Ratliff, Gentry, Ark. (Feb. 6; KVOA; 9:40 a.m.)

Announcer: "And to carry out this harmonizing color scheme for the bedroom, the same colors may be used for the spread for the bread."—Agnes Bell, Plateville, Wis. (Feb. 8; WLS; 2:35 p.m.)

Quin Ryan: "The French World’s Fair which was to have taken place in 1937 will possibly be postponed until 1934."—Allen M. Cork, Columbus, Ohio (Feb. 21; WGN; 10:10 p.m.)

One dollar is paid for each Bull and Boner published. Include date, time, station. Send all Boners to Paul Whitman: Selling a Happy Song. You and the Night and the Music, My Heart is an Open Book.
Music in the Air

By Carleton Smith

THOSE WHO, like myself, are never exhausted by the inescapable Toscanini, count the hours that he is not on the air. His magnetic power is such that when he appears on the stage of the Metropolitan Opera House, New York City, the whole world seems to stop and listen. His interpretations of music are so profound that even the most accomplished musicians are moved by his指挥. Perhaps his concerts are all the more precious because we know that he will not be with us forever. He is an old man. Each season may be his last. So it is that his every concert becomes an occasion, not to be missed or neglected.

This Sunday and next (CBS at 3 p.m. EST, 2:30 CST) bring us the last of Toscanini's 1938-1939 concerts. Then Mr. Toscanini will turn his all-seeing ear to the works of Wagner and Beethoven. At the Philharmonic concert of Oct. 1 and Nov. 1 of Lohengrin, Siegfried's Death and Funeral Music from Gotterdammerung, prelude to Die Meistersinger, Preludes and Coda: Fratellini Spell from Parsifal, and prelude and Liebestod from Tristan and Isolde.

Chamber Music Festival

EVERY MINUTE of the five programs of the Library of Congress Festival of Chamber Music in Washington next week should be broadcast. Through the generosity of music's most liberal patriot in this country, Mrs. Elizabeth Sprague Coolidge, a series of concerts has been planned, and one hopes, that her generosity will not be unappreciated. Mrs. Coolidge is most willing to have the concerts broadcast, but she feels that a concert of this nature cannot be broadcast. Thus far, only two broadcasts (CBS, April 8 and 9 at 11:15 a.m. EST, 10:15 CST) have been arranged. Whatever concerts, whether of song or instruments, could hear, will not be broadcast because the time is sold to commercial sponsors. It is occasions such as these that give us, as a listening public, a chance to hear music which, in our nature, appeal to us, that we are, after all, in danger of losing at the hands of the majority.

The first broadcast program includes the first appearance of the new American Quartet, which has been in existence for some time, as a result of the new quartet system set up by the American String Quartet Society and the Ford Foundation.

The second broadcast concert on Tuesday morning is a program of works by American composers, including: Quincey Porter's Third Quartet, John Alden Carpenter's Flute Fantasy, the world première of Werner Finster's Second Quartet. The Gershon String Quartet will be assisted by Frank Scherlind, pianist.

The programs were received by Walter Sinclair, the program editor, and Mr. Connors, Perfect or Excellent, as follows: ****—Perfect Program, Rare Even in Radio; *****—Excellent; ****—Excellent; **—Good; *—Fair. No star No with a Review Indicates a Program Poorer Than Fair.

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**Notice**

These programs have been presented here as correct and accurate, but the popularity of the public and radio Guide cannot guarantee that they are. However, emergencies that arise at the last minute can change program listings, times, etc.

Look for the Bell for Religious Services and Programs

8:00 a.m. — NBC-Melody Hour; Francine Thomas and guest soloist; “In the Mood” on the Radio; Gypsy Revival: WABC

9:00 a.m. — NBC—Following Pictures; plaid plaid, mixed quartet; Mary Morgan, soprano; Gertrude Foster, soprano; and MacKay, tenor; Leon Subotnick, baritone; WZB WSYR

11:45 a.m. — CBS—The Bell Telephone Hour; Spotlight; WABC

12:00 noon — CBS—Sawyer’s Club; WXYZ

1:00 p.m. — NBC—Sally of the Talkers; Kroger, Jenney, and Ratner; WABC

3:00 p.m. — CBS—Philharmonic Symphony of November, Y. A. A. T. S.; conducted by Herrmann; WXYZ

6:00 p.m. — CBS—Sawyer’s Club; WXYZ

8:30 p.m. — NBC—Sawyer’s Club; WXYZ

9:30 p.m. — NBC—Sawyer’s Club; WXYZ

10:30 p.m. — NBC—Sawyer’s Club; WXYZ

11:30 p.m. — CBS—Chamber Music Society; WXYZ

12:00 midnight — NBC—Sawyer’s Club; WXYZ

**Programs for Sunday, March 31**

**9:45 a.m.**

NABC—Alcoa-Hearse-bass-violin; WFAF WBNZ WEAL

9:50 a.m. — NBC—Alcoa—Hearse—bass-violin; WFAF WEAL

10:10 a.m. — RAI—“In This Thousa Ours”

10:20 a.m. — Trade Winds; Koel Wern

11:00 a.m. — Keep Time Mill Lehman

11:45 a.m. — Blue Pencil Readers; WABC

12:00 noon — Organ Recital; George WABC

1:00 p.m. — NBC—The House of Recess; Frank Reddick

3:00 p.m. — NBC—The House of Recess; Frank Reddick

5:00 p.m. — NBC—The House of Recess; Frank Reddick

8:00 p.m. — Music of the United Nations; WABC

9:00 p.m. — Music of the United Nations; WABC

9:30 p.m. — NBC—Sawyer’s Club; WXYZ

10:00 p.m. — NBC—Sawyer’s Club; WXYZ

10:30 p.m. — NBC—Sawyer’s Club; WXYZ

11:00 p.m. — NBC—Sawyer’s Club; WXYZ

11:30 p.m. — NBC—Sawyer’s Club; WXYZ

12:00 midnight — NBC—Sawyer’s Club; WXYZ
LEARN MUSIC
2 to 3 Times Faster This Easy Way

Yes, you can actually learn to play your favorite instrument in a fraction of the time. Our new method combines centuries-old principles with the latest graphic and sound-visual technology.

FREE BOOK Send for free booklet and demonstration. Send for your free copy now. Mail coupon today.

One Cent a Day Brings $100 a Month
Over $900,000.00 in cash benefits have already been paid to one-cent-a-day policyholders by National Protective Life Company. 421 Pickwick Bldg., Kansas City, Mo. The oldest and largest company of its kind.

Their new policy pays maximum Principal Sum benefits of $4,000, increasing to $6,000. Maximum monthly benefits of $100 are payable up to 36 months. Large cash sums are paid immediately for final expense, burial, and hospital costs. Also liberal benefits are paid for any and every accident. One cent a day, no matter how old you are, will protect you. Age limits for policy—men, women and children, 16 to 80 years old.

Send No Money

For 10 days free inspection of policy, simply send name, age, address, benefit amount. No application to fill out, no medical examination. After reading policy, which will be mailed to you promptly, if you decide to keep it, you send $3.65 which pays you up for a whole year—$3.65. Send the coupon today.

How to Win What You Want

Tennis Personal Finance and Marketing and to Popularity. Here is a way to put the secrets of personal success to work for you! How to Win What You Want tells you how you can change your life and your fortune by using these secrets to reach your goals.

Johnson’s Wax

How to Win What You Want

Tennis Personal Finance and Marketing and to Popularity. Here is a way to put the secrets of personal success to work for you! How to Win What You Want tells you how you can change your life and your fortune by using these secrets to reach your goals.

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**Programs for Tuesday, April 2**

**7:15 a.m.**
Y. N. B. News Center

**7:20 a.m.**
CBS—Free Library

**7:25 a.m.**
WABC—MacNeil-Lehrer News Hour

**7:30 a.m.**
WNYC—Morning Edition

**7:40 a.m.**
WABC—MacNeil-Lehrer News Hour

**7:45 a.m.**
WNYC—Morning Edition

**8:00 a.m.**
CBS—The Morning Edition

**8:15 a.m.**
WNYC—Morning Edition

**8:25 a.m.**
WABC—MacNeil-Lehrer News Hour

**8:30 a.m.**
WNYC—Morning Edition

**8:45 a.m.**
CBS—The Morning Edition

**8:50 a.m.**
WNYC—Morning Edition

**9:00 a.m.**
WABC—MacNeil-Lehrer News Hour

**9:05 a.m.**
WNYC—Morning Edition

**9:10 a.m.**
CBS—The Morning Edition

**9:15 a.m.**
WNYC—Morning Edition

**9:20 a.m.**
WABC—MacNeil-Lehrer News Hour

**9:25 a.m.**
WNYC—Morning Edition

**9:30 a.m.**
CBS—The Morning Edition

**9:35 a.m.**
WNYC—Morning Edition

**9:40 a.m.**
WABC—MacNeil-Lehrer News Hour

**9:45 a.m.**
WNYC—Morning Edition

**9:50 a.m.**
CBS—The Morning Edition

**9:55 a.m.**
WNYC—Morning Edition

**10:00 a.m.**
WABC—MacNeil-Lehrer News Hour

**10:05 a.m.**
WNYC—Morning Edition

**10:10 a.m.**
CBS—The Morning Edition

**10:15 a.m.**
WNYC—Morning Edition

**10:20 a.m.**
WABC—MacNeil-Lehrer News Hour

**10:25 a.m.**
WNYC—Morning Edition

**10:30 a.m.**
WABC—MacNeil-Lehrer News Hour

**10:35 a.m.**
WNYC—Morning Edition

**10:40 a.m.**
WABC—MacNeil-Lehrer News Hour

**10:45 a.m.**
WNYC—Morning Edition

**10:50 a.m.**
WABC—MacNeil-Lehrer News Hour

**10:55 a.m.**
WNYC—Morning Edition

**11:00 a.m.**
WABC—MacNeil-Lehrer News Hour

**11:05 a.m.**
WNYC—Morning Edition

**11:10 a.m.**
WABC—MacNeil-Lehrer News Hour

**11:15 a.m.**
WNYC—Morning Edition

**11:20 a.m.**
WABC—MacNeil-Lehrer News Hour

**11:25 a.m.**
WNYC—Morning Edition

**11:30 a.m.**
WABC—MacNeil-Lehrer News Hour

**11:35 a.m.**
WNYC—Morning Edition

**11:40 a.m.**
WABC—MacNeil-Lehrer News Hour

**11:45 a.m.**
WNYC—Morning Edition

**11:50 a.m.**
WABC—MacNeil-Lehrer News Hour

**11:55 a.m.**
WNYC—Morning Edition

**12:00 p.m.**
WABC—MacNeil-Lehrer News Hour

**12:05 p.m.**
WNYC—Morning Edition

**12:10 a.m.**
WABC—MacNeil-Lehrer News Hour

**12:15 p.m.**
WNYC—Morning Edition

**12:20 a.m.**
WABC—MacNeil-Lehrer News Hour

**12:25 a.m.**
WNYC—Morning Edition

**12:30 a.m.**
WABC—MacNeil-Lehrer News Hour

**12:35 a.m.**
WNYC—Morning Edition

**12:40 a.m.**
WABC—MacNeil-Lehrer News Hour

**12:45 a.m.**
WNYC—Morning Edition

**12:50 a.m.**
WABC—MacNeil-Lehrer News Hour

**12:55 a.m.**
WNYC—Morning Edition

**1:00 a.m.**
WABC—MacNeil-Lehrer News Hour

**1:05 a.m.**
WNYC—Morning Edition

**1:10 a.m.**
WABC—MacNeil-Lehrer News Hour

**1:15 a.m.**
WNYC—Morning Edition

**1:20 a.m.**
WABC—MacNeil-Lehrer News Hour

**1:25 a.m.**
WNYC—Morning Edition

**1:30 a.m.**
WABC—MacNeil-Lehrer News Hour

**1:35 a.m.**
WNYC—Morning Edition

**1:40 a.m.**
WABC—MacNeil-Lehrer News Hour

**1:45 a.m.**
WNYC—Morning Edition

**1:50 a.m.**
WABC—MacNeil-Lehrer News Hour

**1:55 a.m.**
WNYC—Morning Edition
Thursday, Continued

On Short Waves

By Chas. A. Morrison

-Time Shown Is Eastern Standard. Figures in Parentheses Denote Megacycles, or Thousands of Kilocycles.-

The importance that radio has assumed in our day by the social and economic trends it has been moving forward. The recent announcement starting the world of the "Iot waves," an important development of the art, is a further proof of the progress which has been made towards the control of the medium.

A few minutes after this dramatic statement was made from Germany, the radio stations of the world were religiously listening to the strange and unfamiliar sounds characteristic of national radio systems, each trying to decide just how this announcement was going to affect his individual country.

The English translation of Hitler's speech came through DBW, Zee, Germany, on Sunday morning, March 17, from 10:45 to 11:00 a.m.

Without making any attempt to philosophize, I say that short wave listening is destined to be an important factor in deciding whether or not there will be another major war. Today one may decide for the vital issues of the day by tuning from one country to another, learning from the various political parties in the world, and gaining a perspective of the different views on the world stage.

Starting April 1, the new schedule of the Hungarian short wave stations will be HANS (10.9), 1932 meters, Sundays, 14.4, 18.3, 21, 20, 19, and 17.5, 19, 21, 24, 27, 29, and 31. This is the first time that the Hungarians have broadcast regular broadcast. Communications should be addressed to Radioドル, 1110 Second Avenue, New York, N.Y.

Advance Programs

For those who like to try for unusual and rare stations, "International Overexposure Alliance has arranged a special broadcast period on short waves that will begin on Sunday, April 1, from 1 to 3 a.m. At this time they will be testing a new transmitter and will use 750 to 1400 megacycles.

Five days, 54 (550) and 56 (590), Sunday, March 21, 7 p.m.-Baptist service from the North Hand Baptist Church, Hudsonville.

Studio News and Notes

By Murray Arnold

New to the announcing staff at KYW is Robert Arthur, former announcer at WOR, Arthur, born in Cleveland, was graduated with an electrical engineering degree from Ohio State University and appeared on the stage with such stars as Jeanette MacDonald and Bert Lytell.

Two years ago Marion Brewster, former member of the WGY staff, lost her voice. She was advised by her doctor to be away from the air to give a quarter hour special recital, her voice fully restored.

Stephany Diamond, ex-WCAE announcer and Vocalist of the JOAN program, with the Jovian program, traveled all over the country last week to learn to talk as a talk for her following show on the network. Her teacher was sound effects expert at WCAE, Inc., and sound effects expert at WCAE, Inc.

The opening of the New York City's most important radio station, WNYC, was announced this week. The station will carry programs from the New York City Opera House, the New York City Symphony Orchestra, and the New York Philharmonic Society.

ART Kassel

Plays a Buescher

The importance of jazz has never been more clearly demonstrated than by the recent announcement from the New York Times. WJZ-WABC-Humphrey-Conover's, with a new program, "The Voice of Harlem," featuring some of the best-known jazz musicians of the world.

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Amos 'n Andy—Here They Are

(Continued from Page 9)

to a glossary of names in their office directory and carried it with them from job to job, the entire list of the male titles which they believed would be used by a Negro mammy for one of the servants in the A's. For the bluff, know-it-all character they had devised, Andrew struck them as the best. For one thing, he was more intelligent pal. Amos impressed them as positively ideal. The alimony made for euphoria, and the contention of Andrew to Andy produced a short and loudly remembered title.

Thus were born the two adventurers whose careers were shortly to be the concern of all the newspapers in the land. They were to hale service in public cases; their lives were, for a time to see so confounded of censors. The audience of the theater was, of course, to be expected to interrupt shows and permit their actors to hear the broadcast from the theaters, in order to accommodate the customers who otherwise would not sit from the show. Amos' Andy episode was concluded.

WMAQ officials were more lenient with Gordon and Korrell about the proposed recordings which would permit broadcasting of the day's episode simultaneously in all areas, in the event that a contract was farsighted. Already the station had NBC, affiliating with the program, for all purposes, and its owners realized that popularizing the Amos 'n Andy sketches in remote areas would provide them with a high-class feature for later sale to the big chain organization.

With Robb directing their business affairs, the broadcasting by records was in keeping with the same independent stations were offered ten seconds for record broadcast, with the understanding that if they entered into an arrangement the contract would be abrogated automatically. It is an arranged matter to say that no station that launched the series ever canceled its contract. Within a year the program was on the air and enjoyed by the largest audience on record, and it was to be many years before any of the network organization would approximate, for single broadcasts, the number of stations included in the photographic network controlled by Gordon and Korrell.

It was not until a few months after the characters set up shop on the Pacific Coast that any idea of the popularity which they had attained. In response to a request from a station on the West Coast, they decided to make a personal appearance tour along the Pacific Coast in the hope of bringing themselves into the public eye.

Their first stop was San Francisco. Their previous experiences as has playing seeming Professional theatricals in no way preparing them for what happened in real city. They were accustomed to the routine of debarking from day-coaches, unceremoniously entering those mysterious houses that character themselves, and there fighting the customary battle of the city.

It is a fact that when Korrell and Gordon stepped down the Pullman steps and saw the hordes which had turned out to greet them, they instinctively turned around to watch other passengers alight, thinking that some movie star or national figure had been on the train.

On the Pacific Coast tour, the Rae plan first realized that the crown was there to welcome Amos 'n Andy, the two bawful Chicago entertainers. It was in San Francisco that they might build up some prestige with potential listeners. Save for the huge man who gave them the local coverage, the listeners throughout the country followed the trend, which was just as in the fact of the local acting in popularity—that San Francisco greeting, which took all to the appearances of a civic and social event. It did sound out in the minds of Freeman Gordon and Correll as more vivid experience and more in their entire success story.

"Boy, that was sumpin'," is their characteristic sign-off as the story of the occasion. In light of later developments it appears to the lay eye as practically nothing, but it was eventful to a pair of aspiring actors who, to the phrase of the cliché of the day, "didn't know their own strength.

For two years Amos 'n Andy pursued the weird experiences of the Fresh Air Fund tour, being on the road 245 days, for a total of 

200,000 miles, and appearing on 3679 stations. Their weekly earnings were reported up to $20,000 a week; they were still appearing on 3000 stations.

"Don't let your kids go to waste," was the advice of the couple to their fans. "Don't let the same thing happen to them that happened to me."

But how was the program to go on? Amos 'n Andy had been together for two years, and they didn't like the idea of starting all over again. But they knew that the audience was waiting for them, and they couldn't disappoint them. So they decided to try it. And they did.

They were still the same old Amos 'n Andy, with the same old jokes, the same old language, the same old style. And they were still loved by their fans. They were still the best of the best, and they were still getting paid well for their work.

So they started their new program, and it was a hit. They were loved by everyone, and they were making a lot of money. And they were still the best of the best. So they continued their old program, and it was a hit. They were loved by everyone, and they were making a lot of money. And they were still the best of the best.

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On Busman’s Holiday

(Continued from Page 5) was stationed at the door, and he greeted each guest with a grand pantomime, supplemented with a blast on the trumpet. The poor bugler almost pulled himself into a state of collapse for the guests packed the living-room, overflowed into the dining-room and finally into the kitchen. The Jack Benny, the Fred Allen, and the Ed Wynn are real home bodies and seldom entertain, particularly the latter two. Wynn and Allen write their own radio scripts and this keeps them busy most of the time. Fred and Portland occasionally stop out, but the Fire Chief and his wife keep parties for the most part.

Jack Benny and Mary used to do a lot of entertaining, but since the adoption of Baby Joan their social activities have been curtailed considerably. Their parties are designed along informal lines, and lavishlyness is taboo.

Bennys Bar Shop

Ja., and Mary believe in devoting themselves to show business the minute they cross the threshold of their apartment. This doesn’t mean that they have nothing to do with radio or theatrical people socially. To the contrary, they dress their best, attend the premieres, when there are any, but shop talk for shop talk’s sake is ruled out.

The Benny’s Essex House apartment on the 12th floor and overlooking Central Park apartments. Dinner is served in the big living room and usually on the dining-room table. If there aren’t any guests, the dining-room table is used.

Early last month Paul and Margaret Whitman staged a party called the “Breakfast Breakdown,” which for sheer mawkishness and splendor exceeded anything previously attempted by the jazz monarch and his lovely wife.

The party was managed in a private dining room at the Biltmore Hotel in New York, in an atmosphere that was transcendental in its beauty. The tables were set with especially prepared Rhapsody in Blue table-cloths—blue and white that suggested musical staffs. The glasses carried the Rhapsody motif, being of a soft shade of Mexican blue, with the china decorated in cursive.

Everything was carried out in grand style and elegant proportions. Several concert pianists and violinists played excerpts from the classics; the only light touch in entertainment was provided by George Grossman, who accompanied them with a medley of his other compositions. The names of the distinguished guests present at the affair reached far beyond the walls of the Social Register—Mr. and Mrs. Vincent Astor, Mr. and Mrs. Theodore C. DeLacy, the John Wanamakers, the Herbert Bayard Swope, the Rhinelander Stearns and others from the same social set.

The idea behind the Breakfast Breakdown party was a Sunday morning breakfast for those who had arisen late in the morning, and a light supper for those who had started early. So the menu was heavier than cocktail-hour food.

Ace of Hosts

When the Goodtime Aces give a party you may rest assured that plenty of celebrities will be on hand to pep things up for the Aces are among the most genial and gregarious entertainment figures in the radio world. The Club Lynx they call their Warwick Avenue penthouse where they entertain any night of the week you’ll find the stars of the radio world and the men who love and thrill there for laughs, eats and sprightly talk.

Another lavish radio host is Jimmy Metron’s, who has his East Avenue penthouse where Jimmy and his lovely blonde wife are always in the giving party, you generally find open stage for a concert and stage notables gathered there. Like all others, the Metron’s like to gather with others in the same field; although occasionally you’ll find a generous sprinkling of the Park Avenue set present. Jimmy Charles Thomas and Lawrence Tibbett never miss one of Jimmy’s parties and always the feature attraction of the night is a vocal selection rendered by this distinguished trumpeter.

And that is the excellent summary of what happens when the radio stars go a-partying. They do their stuff for their friends—stars on a busman’s holiday.

One Knight Off

(Continued from Page 5) a microphone in the center of a stage-shaped terrace, I call out: “Here comes another”. I take away my microphone. At this I am faithful secretary, who has been taken for five years, whips out her notebook and calls back through the studio speaker: “Shut, Kid!” Hardly I dictate the rough outline of some magnificent other program and as I walk I can see through the glass windows of the central room I shut out my fingers page into the rollers of the typewriter instead of the manuscript page. But she never repeated me.

Meanwhile a small string orchestra plays soft background to fit the mood of the particular type of program I am writing. At the end of the period approaches, Smedley lifts a warning finger. This means I have but one page to finish the program. My fingers race, writing against time, but as the sign-off comes, I must of necessity stop.

Smedley holds up his hand. I dot my i’s and cross my t’s period, and as I drop my pencil Smedley announces into the microphone: “You have been listening to Fifteen Minutes with Raymond Knight. He will now say a few words to you.” At this I lean forward in my chair, key up a deck microphone, breathe deeply and say: “Hello, Mama...Hello, Papa...It was a tough battle, but I must say that Raymond Knight program has been written!” That’s how I do it.

THE MYSTERY OF THE MISSING MISTRESS

Who Killed Norma Newby in the Four-Ply Love Affair?—Told by Capt. Wm. F. Collins of the Chicago Police Department, Begins in

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The Most Absorbing of Its Kind to Be Found Anywhere
Crock "Plus 4" Radio

Radio Guide's State Seal Souvenir Spoon Offer!

(Continued from Page 11)

The girl said dully, "I've often wished I could, but I can't. Suddenly she frowned in a puzzled sort of way. "But tell me—how did you get out of that Canadian jail?"

Fred Haigh smiled. "Leave it to me, he said. "And I've had the knack of doing it before." He scribbled on his book and continued, "And the police of two countries after him—and he was dragging her down again.

"Don't call me fair!" she yelled, losing control of her voice so that her words echoed clearly throughout the small restaurant. In the kitchen, the cook picked up a large cleaver, chucked her jaw. Certainly it wasn't fair. Patricia had told him how she met Haigh on a train bound for Florida in 1928. He was boyish, lively, all the way in love with her. Not till a year later did she know that he had been a criminal. But after that year of happiness came disillusionment. Fred Haigh returned to crookedness.

Shanghai Wife

"Nuts to this!" Fred growled. "You're coming—now!" He stood up, and so did his sleek friend. Fred Haigh commenced to gibe and whirl around the restaurant, feeling his way to the door.

The cook ran out with the cleaver in his hand. A waiter started, and so did another from a different direction. Fred Haigh sneered, "Patricia—" "H'll call you!"

Surely, Fred Haigh snatched a snubbed automatic pistol from his pocket. "Stand back!" he snarled. "Stay where you are!"

The cook and the waiter stood still. Patricia was all but motionless. She saw Fred Haigh pull the trigger. "Don't go!" he shouted. "Don't go!"

But Haigh had aimed at something else. Patricia hastened toward Fred's apartment. He was trying to comfort her.

Once in the apartment, Haigh brightened again. It was a nice place. "You look like a lady," he said, patting her arm around a grand gesture. "Your future home, honey?" The girl sat on a divan. She didn't look at him. "You'll get used to it!"

He sat beside her. "Give your husband a chance to talk," he demanded, "Patricia. Haigh screamed. He saw her husky, but the prospect of his caresses nauseated her.

Suddenly there was a pounding on the door.

Telltale Shot

"Open the door!" an angry voice cried. "You can't get away with that kind of thing in this building!"

"Who's there?" demanded Fred Haigh.

He was famously angry. Patricia saw the big veens pulsing at his temple, as he drew the automatic.

"I'm Roux, the janitor!" the voice came through the door. "Come on up here! What do you think of it?"

Get away from there or I'll blow you to hell!" screamed the janitor. Haigh.

But Roux Roxx insisted he passed into the box and opened the door. "I'm in Haigh's hand with a gun. His wife screamed as a bullet ripped through the room. The room was ringed with a jangle as the janitor dropped his key-ring and ran. He didn't run far, however. He was still in Haigh's hand and put away a call to police headquarters.

And then the police radio called:

"Calling Scout Car One-three... Scout Car One-three..."

Eddie Cantor

As He Appears Under the MIKEroscope

By Fred Kelly

There is a disposition among skeptics to twist Eddie Cantor about his frequent references to Ida, his wife and their five daughters. Perhaps if the public better understood the beautiful love story between Mrs. Cantor and her comedian husband, there would be less of a criticism and more of recognition of Eddie's tribute to his loyal life partner.

His frequent reference to his family, particularly Ida, is not an effort to egotize her or them. It is Eddie's only way of acknowledging publicly—of all of these sagas of wisely-loyalty should be—the tremendous debt which he owes her for her moral support, not alone since they began married life but throughout and exacting days of their courtship.

It is natural to view the prop-eyed jester as a millionaire whose life is made sweet by public acclaim and the possession of all the required comforts of life. But that's just a late phase of the Cantor career: its prominence is apt to hush the struggles by which he acquired his present status.

And those were the days when he was busy piling up a moral obligation to Ida that no amount of public or private adulation could dissipate. So when Eddie lauds her or refers to her on his programs, it isn't pride talking—it's gratitude.

Eddie's success of recent years only reflects the vicissitudes he had to endure to attain it. But over his entire life shines the glow of Mrs. Cantor's endless encouragement and abiding faith in the eventual conquest of the world by her man.

Eddie once determined to turn his back on the theater in order that he might win the girl whom he idolized. It was a sacrifice that was understood by anyone aware of Cantor's natural inclination for the stage. His downing is inherent.

To him the theater wasn't a mere expedient because it offered an outlet for his bubbling humor. It was his medium and he knew it. None other would do. Yet he unhesitatingly said no to his impulses when he learned that if he persisted in his determination to go on the stage, Ida's parents would forever ban the union which the two youngsters from the Ghetto, he and Ida, planned and yearned for.

Yet it was Ida herself who altered the tide of his career. When she realized that he was a misfit in the commercial world, it was she who demanded that he abandon it and follow the pursuit for which he was equipped so whosoever. She would mean the death of romance Eddie argued, as he refused.

It would be the birth of happiness, Ida retorted. And she planned to marry him in spite of the firmly knit devotion to her parents which is the heritage of Jewish children. Domestic dictates were one thing, but the happiness of two people was even more to be considered.

Fortunately any threatened rift was averted when Ida followed the dictates of her heart, married her childhood sweetheart and made him accept a tendered European theatrical contract. But though that rift followed, she still would have made the choice.

Many wives whose guidance has led husbands to the heights, have been relegated to the background or abandoned entirely. Yet Eddie, for defies precedent by not only clinging to his faithful mate but by trying to reflect upon her at least a share of the glory in which he basks.

It is the sort of gratitude which some express in memorial halls, endowments or showy monuments. But Eddie just happens to subscribe to the theory that the time to express appreciation is while the recipient can enjoy the manifestation. Eddie was born January 31, 1892. He has passed forty, but for Eddie life did not begin there. Eddie and Ida have enjoyed life and romance for many years.

Eddie Cantor may be heard over the CBS-WABC network, Sundays at 8 p.m. EST (7 CST, 6 MST, 5 PST).

Favorite Stories of the Stars

Conrad Thibault's favorite yarn concerns a young and ambitious English crooner who arrived here with the avowed intention of setting the radio waves afire with his talents. After spending many weary weeks trying to obtain a radio audition, the disappointed young Englishman finally came to his friend Thibault for assistance.

"I thought I could do it on my own, Conrad," he said, "but now I see that I need some assistance. Will you help me?"

"Of course," replied Conrad.

A little telephoned the right people, and an audition for the youngster was arranged.

"Now don't get nervous at the microphone," advised the star.

"Just keep a stiff upper lip and I'm sure that you'll do all right!"

Conrad chuckles as he tells of the denouement to this little drama. "Why do Englishmen always take instructions so literally?" he asks with a laugh.

"I met the younger the next day, and I asked him how he made out. "Rotten," was his down-hearted answer. 'I just couldn't keep my upper lip stiff, and I flunked the test!"

Leon Belasco, the bandmaster, tells of the time he attended a banquet at which the late Israel Zangwill was a guest. Leon offers it as an illustration of this famous writer's brilliant extemporaneous wit.

"Mr. Zangwill hated all hecklers, but none so desperately as those who did so because he was Jewish," relates Belasco.

"At this particular banquet pork was served. Not to offend his host, although it was not his habit, he partook of it.

"'Oh, I thought Jews were not allowed to eat pig!' exclaimed a snippy, somewhat insolent young lady who was seated immediately next to him at the banquet table.

"No, no," replied Mr. Zangwill quietly. 'We don't mind just pig. We object only to pig-tongue.'"

That young lady undoubtedly must have felt very uncomfortable during the remainder of the meal," concludes Leon.
Voice of the Listener

This department is solely for the use of the readers in a place in which to voice opinions and exchange views about radio. Address your letters, which MUST NOT exceed 100 words, to VOL, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.

Moster of the Bestor

Dear VOL.,

It seems like the American programs are always on the edge of being the best dance orchestras in the country. But I would like to know if you believe that DON BES-TOR'S ORCHESTRA never gets a mention in your column despite its being the best dance orchestra on the air today.

We get rave over the much inferior LOMBAR-Dorf, whose noted saxophone sections are invariably out of tune, and oh, so sickly "sweet." Now DON BES- TOR has, rally round and let's hear from you. "MORE TIME ON THE AIR FOR BES-TOR," should be your slogan.

I'm publishing this letter and I catch the eye of someone interested in dance music who would like to correspond with me. I should be delighted.

Sincerely yours,
Frank R. Ludlow

Public Enemy Mill

Dear VOL.,

New York City

Just a few words of praise for our favorite radio stunters, for their marvelous blood and their daring stunts for children. Have you ever purchased a full 25th Century anamalistic outfit, some tonemummy guns, etc., for your child? I have.

What happened? She asked her mother to bring all her playmates up for full instruction and to be sure and knock off a job note before lunch. Just to keep in touch.

Please ask Dick Tracy to be ready for a race in about two years.

W. F. McGarva

Ralphsody in Blue

Dear VOL.,

Kansas City, Mo.

I still think the restless world needs a soothing voice. I hope you may find space for my message in behalf of Ralph Kirsey's splendid voice that is heard by many of radio's good listeners.

Etta NOBLE

Inter-est-ing

Dear VOL.,

St. Paul, Minn.

I'm another dyed-in-the-wood Dick Powell fan. Fact of the matter is—he's my favorite. But I agree with you. Dick is just going to continue catering to his Hollywood program. I'm a favor of a half-hour just for Dick and Frances Langford. It would sound much better than the present arrangement from where I listen.

Miss Blanche Hartsell

This Gets Wilda

Dear VOL.,

San Francisco, Cal.

As a listener who deeply appreciates living in such a city as has given us so much of the wonderful art of radio, I hesitate to make a complaint.

However, in justice to the faithful, hard-working announcer, I have moved to protest against the ruling of NBC that our friend, the Father of the air, that's right. The air is the voice of the air, the Father of the air. We are all delighted to hear of the renewal of "Chandu," always our favorite serial, and its new debut in the biggest department of our radio experience. The old gripping atmosphere is gone with the old east; all the glamour and thrill, the spirit of high adventure, that all ways bring us in the star's spin, electric voice with its distinctive, magnificent, original players were perfect. Why change? The new production will never tempt us to buy any of the sponsor's product.

Mrs. Wilma Enderly, W. S. Coyer, E. V. Walton

Bawl and Change

Dear VOL.,

Greenville, S. C.

In my opinion, the change in the "American Album of Famous Music" has been for the worse. Practically good on any program, but this one is not as good as the old one. I enjoy RADIO GUIDE very much and look forward to seeing it every week.

A. F. Scherber

Featured in Next Week's Issue:

The Celebrities Step Up

When Stars of the Stage and Screen Come to THE Theater of the Air, They Have to Learn New Direction, New Technique. Here Is the Human Story of What Goes on Behind Scenes Preparing an All-Star Broadcast; and

Golden Afflictions

Do You Know That Many of the Leaders in Radio Entertainment, Who Bring You Pleasure Every Day of Every Week, Made Capital of Their Handicaps, Physical and Otherwise? This Story Will Bring Astounding Revelations of Handicaps (Hitherto Unsuspected in Your Favorites) Turned to Gold.

It's All in an Issue Packed with Other Features of Radio's Leading Lights—Coming Next Week

The Art of Dancing

Learn to Dance on the Floor or on the Stage. A Systematic Approach: The Technique of Dancing. It is the Art of Dancing. A Vocal and Dance School, 1st. Tenn. Ave., Chicago, Ill.

Wake Up Your Liver Bile—Without Calories

And You'll Jump Out of Bed in the Morning Karin' to Go

If you feel weak and weary, and the world looks gloomy, don't swallow a lot of nails, mineral water, oil, ionic acid or cholesterol and expect them to make you suddenly sweet and buoyant and full of sunshine.

For they can't do it. They only move the bowels and a movement doesn't get you up. You can get a morning start by night's-out-and-getting-fresh feeling in your liver. It should purify your two pounds of bilious bile into your bloodstream.

If this bile is flowing freely, your food may be digested. It will be digested. If the bile doesn't blow up your stomach, you have a think. But if your liver can't digest your fat, you feel just as fat. Your problem is in your stomach. Your bowels and you feel fine, but it's no good if you feel fine. Your problem is in your stomach. Your bowels and you feel fine, but it's not good if you feel fine. Your problem is in your stomach.

LIVER PILLS to get rid of these pounds of bile. With LIVER PILLS to get rid of these pounds of bile. With LIVER PILLS to get rid of these pounds of bile. With LIVER PILLS to get rid of these pounds of bile. You can appetite. You can gain appetite. You can gain appetite. You can gain appetite.

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