COMPLETE PROGRAMS FOR THIS WEEK!

RADIO GUIDE

EGBD
WEEK ENDING JUNE 19, 1937

BEGINNING IN THIS ISSUE—THE TRUE STORY OF JACK BENNY'S LIFE! ALSO—"ADVICE TO JUNE BRIDES"!

FRED ASTAIRE

10 CENTS

www.americanradiohistory.com
TWO-EIGHT more radios will be bought in the United States in the time it takes to read this paragraph. One hundred and forty more will be bought before you finish reading this page—that is, if you do finish. Think that over. And then reach your right hand around to your left and shake hands with yourself. For you are a member of the greatest audience the world has ever known, and the flip of a switch is your ticket of admission to the greatest variety of entertainment the world has ever known.

This weather isn’t just right for the contemplation of figures, but cold facts never overheat anyone, and last week’s reminder to this space that today one automobile driver out of every five has a radio in his car set us to digging further into your—the listener’s—affairs.

To the Columbia Broadcasting System we are indebted for most of the following facts. If you are an average listener, the radio in your home is kept busy five hours per day, except on Saturday, when your radio runs eighteen minutes longer. Why, nobody knows. If you live in a large city, you use your radio only four hours and thirty minutes per day. But if you live in a small town, you keep your tubes warm five hours and forty-two minutes.

It’s quite an advantage for a radio comedian to have a loud voice. It occasionally enables his radio audience to hear one of his gags above the often loud laughter of the studio audience.

Listeners who fondly remember that ginger ale—bubble—coming-up-for-air named Elmer, the round dice for people who would rather play mables, and the cellophone mattress for old maids so they won’t have to look under the bed can look forward to the next visit of Stoopenagle and Budd to a radio studio. The date is June 15 and the program is Ben Bernie’s weekly show.

Which reminds us of the argument that the only genuine comedians are those who write their own material. Bob Burns does, as do Jane and Goodman Ace, and a half-dozen others. To that select group belong the Colonel and his pal. Their programs have always been different and effective. Their return will be awaited eagerly by those listeners who like their wisecracks fresh as a daisy.

According to a friend of ours, if you’re motoring westward from New York and don’t wish to be bothered with hitch-hikers, just fix your radiator up with a gong, and when you see a thumb waving in the breeze, ring it. Since ninetenths of the hitch-hikers are radio amateurs returning from their encounters with Major Bowes, they’ll hop out of the way the minute they hear it.

Have you picked a winner for next week’s big fight? Confidentially, our survey of those radio-star fight-fans who go every place and see everything reveals that Joe Louis can’t lose. But if your memory is working, our survey revealed the same thing when Mr. Schmelin last had Mr. Louis in the rosin. So we await the 22nd with our fingers crossed.

Another person waiting with her fingers crossed is Mrs. Jim Braddock, the champion’s wife, who became a writer for RADIO GUIDE long enough to tell how it feels to be the wife of a man whose jobs always take him away from home just long enough to get his ears knocked off. The story is in next week’s issue. Be sure to read it before the fight. We will also publish a Big Fight feature which will give the measurements of each fighter and his knock-out record!
The Jack Benny who is the most popular visitor to the American loudspeaker and the highest paid entertainer in the world was born on Washington Street in Waukegan, Illinois, just forty-three years ago as you read this.

The house is still there. It is a little white wooden house, altogether plain and unpretentious, one block from the business district. The Bennys were anything but wealthy. Jack's father, as you know, was in the haberdashery business, selling gent's furnishings from socks to collars. Small businesses in small towns are responsible for few DuPonts and Rockefellers. A tall, thin, rather morose man, his father's predominant characteristic, as Jack remembers it, was strictness.

That may be because all boys think of their dads as being strict. It may also be because Jack was the sort of brat to make any father regard the upbringing of the young as a stern, stern business.

Jack's mother, on the contrary, was the soul of kindness. Easy-going, happy-go-lucky, she was the sort of woman who believes that the Lord will take care of us all if we just do our level best here below.

The other member of the household on Washington Street, Jack's pretty sister Florence, hadn't arrived by the time he was born. She wasn't to come along until six years later.

It was the fondest wish of Jack's father that he should earn good marks in school and be a model student. But from his kindergarten days on, Jack's report cards read: "Scholarship, poor. Deportment, poor." The only reason his harassed teachers didn't write worse things on the cards was that proficiency was regarded as ungentle. He was the world's worst student.

When he was only six Jack was put to taking violin lessons. His father as well as his mother loved music, and they hoped he might be better at music than he was at his schoolwork. Anyhow he couldn't be worse. And for a time it looked as though their clever little scheme was going to work. The teacher, "Professor" Harlow, a big, fat, good-natured man with a bald head and a perpetual smile, was just easy-going enough for Jack to think he was swell—our lazy six-year-old virtuoso! But Professor Harlow was also honest; and he refused to take any parents' money unless their little darlings put some honest perspiration into their sawing and scraping. He insisted upon hours of practise. Jack didn't mind playing but he hated to practise.

In fact the only thing he really enjoyed was to have his grandma come to the house for a visit. The gentle old lady would sit for hours in the chilly parlor, alone on the row of chairs which was supposed to represent the audience, while her grandson "played show" for her. He was a comedian, a magician, a dancer, a singer, a violinist, a monologist for her by turns; and always, with the loving smile of an old woman who knows boys and their crazy ways, she sat patiently watching and listening, dutifully applauding at the right time when the imaginary curtain fell.

He got the boys in the neighborhood together and put on shows in the barn, charging a penny admission. Jack was not only stage-manager, director, producer, treasurer and actor, but critic as well.

Then fat, jolly Professor Harlow died and three other violin teachers wended their way into Jack's young life one after the other. His father put his foot down. It was easy to see that the younger had talent, and there was going to be a violinist in the family—or else! The next few years Jack remembers as one long seasaw of Trouble At School, Violin Teachers, 

(Continued on Page 18)
Radio in Heaven

BY JAMES H. STREET

Consider the woman in Arkansas listening to Booke Carter, the men in Oregon listening to Lowell Thomas—as they tell of Father Divine. They are strangely fascinated. “Who is this man ‘Divine?’” they ask. This is a natural question—and Radio Guy feels it should be answered. Therefore, it pre"ents on these pages the complete story, all the facts about this Negro mystic who is believed by his followers to be God—who is the outstanding phenomenon of our day!—The Barrons.

FATHER DIVINE, the magniloquent atom and god of Harlem's hostes, leaned back in his banquet throne at a fish-fry in heaven, flipped his hand at an angel, then passed a highclass miracle, and from out the radio boomed the voice of Booke Carter, broadcasting the news, with a discreet plug for his boss.

Peace! It's wonderful.

The mere fact that a dusky angel twirled a dial before Mr. Carter's words brought intelligence to god, and echoed through a paradise that reeked with sweat from god's children, didn't lessen the power of the miracle. For everything Father Divine does is a miracle. Even his appearance is miraculous. And the way he feeds Peace fish, Peace—it's Wonderful clams, Heavenly potatoes and Amen bread to the multitude certainly is a culinary miracle. And the gnome-like little mystic, born only one generation from slavery, really is the miracle of Manhattan, for by scrambling metaphors, mumbling double-jointed words and stuff-

ing his disciples with good virtuels this bald-headed Negro has become a power in our most sophisticated city.

A few years ago he was trimming white folks' hedges in Baltimore for fifty cents a day.

Now he is god to thousands, colored and white, rich and poor, the lame and the blind, the crippled and the whole. He rides in a robin's-egg-blue RollsRoyce, flies in a plane piloted by an angel, commands the power even to control the physical pleasures of his followers, is the head man of a dozen heavens, and his kingdoms include twenty-five cafes, ten barber shops, ten cleaning establishments and more than 1,000 acres of farm land.

AND radio has a part in all this, because Father Divine gets his news from the ether, and his heavens use some of the same products you hear boosed over your radio. His angels never miss a news broadcast. The radio is the outside connection with common mankind. Sometimes, the angels even are allowed to hear a little swing music in heaven. But they do not

approve of Amos 'n' Andy, for they will not accept anything that even hints of a color line.

But when god is not talking in the unknown tongue to his angels, or they are not eating or working, the radios generally are turned on in the heavens and the sweet angelic tones of Stoppangle and Budd and Andy Devine (no kin to god) waft through the corridors of paradise.

God long ago put the curse on newspapers, and his hosts never read. Many of them can't, of course. Newspapers, god ruled, are damned because they contend there is a difference in color between black men and white men. Radio never bothers about such trifles, hence radio is god's chosen instrument. God is the firmament and radio comes from the air, therefore air is god and god is air, and radio is god's voice. If that's not logic, then neither is Father Divine, who signs his letters like this:

"With all good wishes to you and those who may be concerned, this leaves me well, healthy, joyous, peaceful, lively, loving, successful, prosperous, and happy in spirit, body and mind, and in every organ, muscle, sinew, joint, limb, vein and bone and even in every atom, fiber and cell of my bodily form."

He would like to have a broadcasting station, but that god is a patient god. He learned patience many years ago when he was being re-created two and three times a week in Dixie, preaching and clipping hedges and working his way up to be called god.

His biographers say he was born in Savannah, Georgia, in 1889 and named George Baker, by his Negro mother. He says he was born in Providence, Not Rhode Island, just Providence. He says he doesn't know when or why. Those who have checked his amazing career say his father was Joe Baker and his mother was Mary, and they were just middling Georgia Negroes.

But it is known that at the turn of the century, George Baker earned his daily bread by cutting hedges in Baltimore. He was a religious man then, taught Sunday School and took a whirl at Holy Rollerism.

It was then he met a Pennsylvania preacher, who toured the South under the named of Father "Jehovia" and taught that the body is the temple of God, taking his cue from Paul's teachings to the Corinthians. George Baker was impressed. He became a disciple of "Jehovia," and finally went on the road as "The Messenger."

He reasoned that if the body is the temple of God, then God must be inside a man. And if God is inside a man, then that man is God.

IN VALDOSTA, Georgia, in 1914, The Messenger was hailed as God by superstitious Negroes. The Messenger didn't object, but some other folks did, and he was arraigned in a lunacy hearing as "Joe Doe, alias god." The white judge freed him, and told him to leave the state. In his pocket then was found a clipping that George Baker had served sixty days on a chain-gang.

To Brooklyn came god in 1915. He had twelve short towers. He rented a flat and god and his converts lived together. They all had jobs but god, and each week he gave Divine his pay each Saturday. God paid the rent and bought the food. And he learned then the easiest of economic lessons—that by pooling resources a crowd can live and have a lot left over. He even got jobs for his converts. They were happy. They had food and beds, and singing at night. God even bought their clothes from second-hand shops. He forbade the use of liquor and tobacco. His first little heaven—a fourroom place—soon became packed with converts, so in 1919 he moved to Sayville, Long Island, and got a house. He had been calling himself Divine, but he changed it to Divine then, and his followers adopted their slogan—"Father Divine is god."

God took up his famous motto—"Peace—it's wonderful."

Word that he offered a haven to the weary spread. Converts assigned to him their property, gave them their earnings and shared his blessings. He gave sumptuous feasts. A man with a soft, magnetic voice, he was able to arouse his converts to hysteria. He told wives they should love only god,
The police let him reported preaching New York; they ate in groups of 100. For there was tea and coffee and milk. God told his guests to fill up, have all they wanted. He preached while they drank their fill. And 30 minutes later beans and potatoes were served. He preached some more. So by the time the meals arrived, nobody could eat any more, and the stuffed and awed spectators were sent away, while another group sat down to the first two courses, garnished with preaching, and promptly ate their fill before the real dinner began.

Peace, brethren, that's management. Many residents of Sayville got wary of the heaven. On Saturday traffic was blocked by flocks clamoring for entrance to heaven, and all night God and his hosts went to work and shouted peace, and such. They tried to get God pinched for accepting money through the flocks. They did discover that converts were sending him money under Uncle Sam's seals, but God didn't promise his converts anything but peace. And you can't put a man in jail for that.

He had no visible means of support. His kingdom branched out, and he established a heaven in Harlem. It was rented in the name of a disciple. About that time, God had a brilliant idea. He divided his flock into two groups—angels and children. The angels were the folk who lived in the heavens, turned their assets over to God and practised celibacy. The children were the common run of converts. They believed Divine was God, but they didn't give him their money and couldn't live in heaven.

The angels were allowed to change their names, in keeping with scriptural promises. So that's why you read about Brilliant Gabriel, Trust Love and Live, Gladness Darling, David Admiral, Sunny Sonny, Jonah Whale, Meek and Lowly, Holy Hannah, Love Love Love, Flowery Bed and Peace, Pure in Heart Luke and Sparrow Prophet Isaiah.

The children remained John Smith and Sally Jones.

Finally, Sayville got enough and God was fetched to court as a general nuisance. He was ordered to jail. Four days later the judge who sentenced him died! That was the spark that set off the flame. That proved, shouted his lawyers, Divine was God. The higher courts reversed the decision, and God was set free.

It wasn't long before his heavens sprang up all over Harlem and he established branches in Ulster County, New York; Bridgeport, Connecticut; Newark, New Jersey, and Baltimore. His angels went to Hollywood even, preaching peace—and celibacy! God had no property in his own name, although his enterprises were reported to net at least $20,000 a week. He paid no income tax. There was nothing to do about it. Politicians, fearing his power, paid him homage. The police let him alone. He was a power for good, they said. His followers didn't gamble or drink. And the first thing a convert had to do was pay all his debts. Heaven was run on a cash basis.

God worked a corps of secretaries, all women except John Lamb, a smart Massachusetts agent who quit selling cars to follow Divine. Mother Divine—"My so-called wife," God said—helped him with his duties. Faithful Mary, a trusted angel, became his right-hand bower. He employed a corps of lawyers. There were doctors in his flock, cooks, tinsmiths, truck drivers. Each followed his own job, lived in the heavens and turned the money into the general fund.

The angel workers were underpaid other laborers. God was even accused of breaking a strike. He sent his angels out shining shoes. On their boxes was a star, and under it "Peace—It's Wonderful!" His stores sold Peace oysters, Peace claims. They undersold stores that had just ordinary claims. And all the followers ate only at Peace restaurants, bought only Peace clothes, and wore only Peace shoe shines. His hucksters roamed Harlem, selling Peace shoe-strings.


It publishes his sermons and news sent by "FDI" (Father Divine Press).

In his paper, Father Divine always uses capital for himself.

And his heavens flourished as the green-bay tree. Because neither of the major political parties would adopt his peace program last year, he ordered his angels and children not to vote. They didn't.

Often there were pilgrimages to upscale New York heavens. God rented a steamboat for one trip. His angels dressed in their Sunday best. There was a brass band and a jazz band.

God walked ahead of the pilgrims, and the angels shouted, "Oh, God he's so cute!"

One zealous angel pinned on an American flag, "Father Divine is God."

The American Legion protested. Newspaper editors archived their eyebrows. After all, that was going a bit far. The authorities began snatching at god and annoying him. He was accused of violating petty license laws in his heavens. Many fallen angels brought suits to recover the property. Two angels were accused of violating the Mann Act.

Then the blow fell. A white process server went to heaven to serve god. A pal went along to see the fun. A reporter went along to see what happened. The process server and the reporter were thrown down the steps from the kingdom and there was a riot in paradise. The third white man was stabbed. Three angels were arrested, and god vanished. He was charged with felonious assault.

Faithful Mary jumped the traces after that, and said Divine was only a "darned old man." She said a lot of hard things about him and seized a heaven in Ulster County.

But before Father Mary could consolidate her strength, god was located in the fuel bin behind a furnace in his Bridgeport heaven.

Word flashed through Harlem that god was arrested, and the angels flocked to a Manhattan jail where the little dusky man sat alone in a cell and muncheg egg sandwiches while a big Irish cop dutifully watched him. The angels surrounded the jail. There were thousands of them.

God sat in his cell and smiled. Realizing the time was ripe to strike, Faithful Mary started for New York from her Ulster heaven. Her automobile was wrecked. She wasn't hurt. God was released on bail the next day, and he rode in triumph to his Harlem heaven that afternoon while multitudes lined the streets, roaring "Peace—It's wonderful!"

At that night's feast, God said he had put the curse on Faithful Mary. That's what caused the accident, the angels whispered.

But late the next night while god sat among his angels and planned his campaign against Faithful Mary, there came a report over his radio that one of his Ulster heavens had burned and that two angels were singed. It looked like god's downfall. He was being ridiculed on every side.

But he didn't wait. He struck first. To Ulster County he rode in his Rolls Royce. He called his loyal angels to one heaven and pledged a new paradise.

He said he would buy farms and build villages in the country, erect factories. His angels would work and all would share the profits. There would be no strikes. It would be one-for-all, all-for-one.

Father Divine would be the one. Merchants in Ulster County were alarmed. God got warnings from the Ku Klux Klan. He ignored them. A grand jury began an investigation.

God then promised to build a $50,000 school for his little angels.

The angels who had deserted to Faithful Mary flocked back to god. Faithful Mary admitted she was licked. "I'm going to California," she said.

Father Divine had struck successfully when his stock was at its lowest!
Above: Radio's newest quartet, heard once, probably never again! They're (left to right) Blackface Comedian Charles Correll ("Andy"), Mike Man Ken Carpenter, Country Funsters Molly and Fibber McGee (Marian & Jim Jordan)—all from Peoria, Ill., sang in Hollywood!

Below: Audition winner to opera - and - radio star — that's the story of 25-year-old Baritone Thomas L. Thomas, who guest-appeared once, twice, many times on "Show Boat." Rumor says he'll be on "Show Boat" in Hollywood.

A recent report reveals that 624 unhappy couples have appeared on "Husbands and Wives" show, directed by Sedley Brown (right) and Allie Lowe Miles. Ingenious Sedley, one-time advertising executive, now a radio broken-heart mender, saw a problem, solved it. He invented the "voice disguiser," shown here, to smoke-screen voices so that a listening husband could not tell his wife's voice on the air & vice versa.

Right: A Sunday night gale of the airwaves is Southland's Soprano Jane Pickens, when she sings on Jimmy Melton's "Party." First a member of the Pickens Trio, Jane became a solo star, Broadwayed in "Ziegfeld Follies," now is back in radio!
Above: Baseball "dopester" de luxe is Home- run King Babe Ruth. Though a penniless or- phan as a child, Babe now owns his own home on Long Island, keeps a New York apartment!

Above: Composer-conductor-director comic Johnny Green moved into the top spot on the Astaire Hour, June 8, when Song-and-Dance Man Fred and "Mouse or Man" Charlie Butterworth began summer vacation holidays.

Left: Jerry Cooper, singing m.c. of the soup-sponsored "Hollywood Hotel," deserted baseball for radio, left New Orleans for New York, lived in a three-dollar-a-week room on Manhattan's Ninth Avenue before songs brought success. One-time semi-pro first-baseman Jerry gave up swing for swing—won fame!

Below: When Bob Hope left the Broadway hit musical, "Red, Hot and Blue," he became "Rippling Rhythm's" m.c., was well-wished by many Broadwayites—among them the "Red, Hot and Blue" chorines seen here. To parachute jump was Bob's boyhood ambition, but radio- and-stage became his career.

Right: From the back row to the front, in the big-time, from trombonist to ter- rorizing—that's Jack Futon's career—beginning. Paul Whitman hired Jack as a trombonist—Bing Crosby told Jack he could sing—and Paul agreed, made Jack a vocalist—with he's the star on "Poetic Melodies."

Below: When Bob Hope left the Broadway hit musical, "Red, Hot and Blue," he became "Rippling Rhythm's" m.c., was well-wished by many Broadwayites—among them the "Red, Hot and Blue" chorines seen here. To parachute jump was Bob's boyhood ambition, but radio-and-stage became his career.

While Horace Heidt vacationed, Ted Weems' band was spotlighted on his Monday show. 13-year-old Marilyn Thorne (above) created a swing-singing sensation in her debut with Ted's gang.
I'M AFRAID of marriage. So many modern women are. We know it's the only normal way of living, but we look around at the couples we know, and the icy finger of doubt touches our hearts. We hear that Dorothy and John who were once so mad about each other are separating and we say, "They seemed so perfectly mated. What, oh what could possibly have happened?" And when we visit our married friends and hear them bickering with each other we tell ourselves, "Oh, no, not that. Not that for Charles and me. It would be better not to marry ever than to risk letting our love degenerate into that." But how can we get married and still avoid the pitfalls?

I went to Elsie Hitz to ask her. Elsie, who stars with Nick Dawson in that delightful romantic serial, "Follow the Moon," is one of the most charming and one of the most honest young women in radio, and I was sure she would give me a frank answer that would help not only me but other people. Elsie has been married since she was seventeen, and has one daughter, Jean.

I went to see her in her exquisite home on East 53rd Street. That home is so like Elsie in its perfect orderliness, its immaculate cleanliness, the beautiful smoothness with which it is run. Yet the house is more than twenty years old.

"Like old homes," Elsie told me. "These homes were perfectly built, so that no sound penetrates through the walls. Today so many homes are beautiful but they are flimsily built, so that you can hear every squeak and sound that the neighbors are making."

And I thought, "Her marriage must be like that, too—soundly built. She must have laid the foundations very early and very carefully."

But Elsie said to me, "I hate to give rules about marriage, as though I were some sort of Lady Solomon, as though I were perfect and always did the right thing myself."

"But suppose," I said, "some day when your daughter Jean is older she was to come to you and say that she was going to be married and to ask for advice, wouldn't you have anything to say to her?"

Elsie's dark brown eyes were less troubled now. She paused to pat the huge Irish terrier, which came into the room, and said to me: "Yes, that's different. I know what I would say to Jean. Not the things that I have done myself but the things I feel should be done. The things I've learned from my own mistakes must be done if a marriage is to be truly happy.

1. Be as honest with your husband as you possibly can. When I was first married I used to tell little white lies and little lies that were not so white. I still believe in the white lies. If your husband has been trying to improve his posture and says to you, "Don't you think I'm standing straighter now?" say yes even if he hasn't really improved. But never fib about important things.

This rule works both ways, of
course. It's just as bad for a man to fit to his wife.

Jack (Jack Welch, her husband) and I made up our minds that we might as well be honest with each other. So that when I said something to him or he said something to me, we'd know that was the way it really was. We knew that fibbing simply destroyed our confidence in each other.

2. Learn to control your feelings. If you're jealous, don't show it. If your husband comes one hour late for dinner and brings an extra guest, don't explode that same evening. Wait till the next day.

Maybe you can learn to control your feelings. I can. But it's a good rule anyway.

3. Be as careful of your lingerie as of your outside clothes. That's one rule I follow, anyway. A drawstring of pretty underwear is essential to a completely happy marriage. Most women are very fussy about this, but sometimes they become careless afterwards.

4. Run your home as smoothly as possible. No matter what a man says, one of the main things he cares for is a home. No man likes to eat in restaurants and dine on delicatessen. Spend as much time as necessary on flowers and linen for the table so that no matter what you serve it will seem more appetizing. Food sloppily served on a shabby table-cloth does not appeal to the eye and therefore never tastes well.

5. Don't be too efficient. Don't try to do too much for your husband. That may sound like a contradiction of the fourth rule, but it isn't really. The thing to do is to try to find a golden mean. Most women either do too much for their husbands or else they don't do enough. When you first get married, because you're so madly in love with your husband you'll be tempted to pamper him. You'll want to serve him breakfast in bed, lay out all his clothes for him, wait on him hand and foot. Don't do it. Let him wait on you a little. If you spoil him, he will take all those attentions for granted and soon more and more burdens will be placed on your shoulders.

And then one day when your hands are rough and you've dropped from fawning for him, some little butterfly will flutter by, and he will say, "There's a beautiful dress in the window. Why can't my wife like that?"

6. Don't settle down. Don't say to yourself: "I'm married now. My life is completed. It's over." It isn't over. It's just beginning. Keep yourself looking attractive to your husband and incidentally to other men. For if you are really attractive, other men will find you attractive. Have slight, harmless flirtations. They will keep you interested— and interesting.

HOWEVER, though I may be wrong, I don't feel that what is sauce for the goose is necessarily sauce for the gander. It's all right, I think, for a woman to have harmless flirtations, but if my husband had them, I'd be afraid I'd look at them with a jaundiced eye. Because a man is usually the aggressor in those things. A woman is not necessarily to blame when a man finds her attractive and sends her flowers, member to her flowers. She may have done nothing to encourage him. But a man is usually the pursuer.
For years Bob led a simple life in the Ozarks. Then came Hollywood—and fame! But he’s unchanged. Here you see him in real life, drafting a script.

Robin Burns—Still a HILLBILLY

Bob is a big money man but he still lives in a cabin—and loves it!

Staying with Bob is his 14-year-old son, Junior. Junior’s mother died on the very day when Bob was first hailed in the press as a new sensation. The two spend much time fishing. They use cane poles, cork bobbers—and get results, as the picture to the right shows.

Bob does the housework, splits wood, prepares the meals to “help keep his feet on the ground.” Junior enjoys the mountain life as much as his father does. Bob takes great pride in his cooking. At the left you see him having a snack.

Bob’s cabin is a simple one-room place, has no modern conveniences. But it’s the nearest thing to an Arkansas home he can find—and it’s exactly what he wants! He and his son spend much time outdoors there. They go barefoot, wear old clothes.

Robin—as Bing Crosby calls him—vacations and weekends 7,000 feet up in a pine forest—100 miles from Hollywood in an out-of-the-way cabin. The nearest town is Cluster Pines, where Bob goes for provisions, for his mail. Left: You see him having a talk with the storekeeper there, W. J. Nickels.

Radio Guide @ Week Ending June 19, 1937
DEE COLLINS was in the newspaper office, telling me about Jim. Remember him? He was the greatest test pilot of his time, and he had just been washed out. Washed out in a power dive over Long Island. Twenty thousand feet, Sunset. A new Navy ship. And it failed to pull up.

Well, that was the end of Jim Collins. Just when he was getting ready to give up his hazardous profession, too, said his wife. It was she who had been his last flight as a professional test pilot. His plans had been to collect $1,500 for the performance, then settle down to a typewriter and start to punch out a book.

I looked at her and wondered. Now what? She stood there, pondering her nose, making up again to hide the ravages of tears, pulling at her skirt in little settling motions. Yes, I wondered—what was she going to do?

She looked what she was—a little thing, slender, with dark hair in a short bob and bangs shading her eyes. She looked what she was—a small-town girl from Oklahoma. She didn't look like the Cinderella bride of one of the great romantic figures of the age. She didn't look like the mother of two babies. She turned around, and tragedy was wiped from her piquant oval face, blotted out of her big dark eyes. Now she was all common sense and determination.

"Mom and Pop will be glad to look after the babies for a while," she said. "So I'm going to take them home. Then I'll come back to New York and take some singing lessons. Maybe I can make a living for all three of us. Isn't it too much, but I've got to do something?"

WIDOWED CINDERELLA

BY IRENE KUHN

Simple, direct, facing reality—that was Dee Collins that day of her early widowhood, putting her skirt into place, powdering her nose.

"Good-bye," she said, and went off to Lamont, Oklahoma.

Now and then I thought of her as the months rolled on. I'd run over the facts in my thoughts at such odd moments as she came to mind. I'd think of the things she told me. Of how she left to train a youngster ambitious to make singing a career. Of how the old folks kissed her good-by at Lamont and she trundled in a day coach up through the Oklahoma Panhandle to Wichita, Kansas, to take singing lessons. Then of how she met her Prince Charming.

It happened one sunny day on the Wichita streets. She was selling forget-me-nots for a war veterans' benefit. Along came a tall, handsome stranger. It was Jim Collins, America's ace of test pilots. He was in town to pick up a plane and fly it east. Jim bought a forget-me-not: three days later they flew east together, man and wife.

Well, I'd say to myself, they had five full years of happiness, anyhow. That's something for her to remember. Then I'd forget about Dee till the next time.

Meanwhile, however, Dee was right there in New York. I didn't know it. She never came to me and asked how's it for a story. No, Dee wasn't asking newspapers to help her with publicity. She wasn't trading on her tragedy or her name. She was standing on her own feet. And how!

For after taking the babies back to the Oklahoma farm she returned, studied under a voice coach, and one day marched down to the old Academy of Music and asked for an audition.

Dee certainly had what it takes to go in there and ask for an audition. For those Academy patrons of today know how to sound the razzberry when they don't like the act. They have been known to heave things other than Bronx cheers, besides. It's a tough training-school for talent.

There wasn't much money, you know—or did I forget to mention that? She had to make a dollar stretch. So when the manager said all right, he'd give her a chance for a week, she went to a bargain basement. She bought a black taffeta dress and a little bunch of pink roses to put in her blue-black hair. Then she went out to face a vast house, dressed in her best, but with her heart where her voice ought to be.

Somehow she swallowed her heart and let her voice have a chance. Well, as I heard the story later from Dee's own lips, she didn't even know enough to make an entrance. She was very tense but not too tense to move. Then it came. Not the razzberries. Not the Bronx cheers.

But applause. And such applause! It was pretty hard for Dee, adrift on those tumultuous waves of sound, to realize that it was all friendly, enthusiastic, and all for her. She sang an encore.

The house rose up to her. Dee was launched that night.

Dee stayed on at the Academy for a record run. Then she went home last Christmas to see the children. But the old Academy couldn't get enough of her, so the manager wired her to come back to sing on New Year's Eve. And back she came.

All this I learned only the other night. I learned it from Dee herself. But this time we weren't a couple of women having a good cry together in a newspaper office. In fact, that day, only two years in the past, seemed a lifetime away.

This time, instead, we were sitting in a fairly palace in a niche of a tower 65 stories above Fifth Avenue. This was the Rainbow Grill. This was the swankiest night spot in New York. This was the jewel capping Radio City. And—Dee was the singer with the orchestra.

"Tell me how it happened," I said. "Emery Deutsch's orchestra was playing, but the number didn't call for a singer. Dee could talk to me. That's how I heard the story of Fourteenth Street and the Academy and the bargain-basement dress.

"So then," she said, "Emery Deutsch wanted a girl singer. He tried out 50 girls. Gee, was I scared!"

I nodded. Who wouldn't be? I knew about Emery Deutsch. For many years he was musical director at Columbia Broadcasting. He worked with such radio stars as Kate Smith, Morton Downey, Bing Crosby, Gertrude Niesen. He knows talent.

"Well?" I asked.

"P. S.—I got the job," she said.

I asked how she was living. Had she brought the babies to town?

"No. They stay in the country and get their chance to grow up healthy and strong. I'll run out to see them every chance I get," said Dee. "I think children should have their chance to grow up in the country."

She and another girl live together in a little apartment near Radio City in the West Fifties. Dee does the cooking.

Finally she looked toward Orches- tra Leader Deutsch, as if at some unheard signal, nodded, got up.

Dee had a faraway look in her eyes as she began to sing.

I thought of the two youngsters out on the Oklahoma farm. It would be their bedtime now, but they'd be sitting up waiting to hear her first song. I wondered then—do kids ever know what Mother has done for them?
CHICAGO—Does radio need a ear to rule its destinies? That is one of the questions which will come up for discussion before the National Association of Broadcasters meets here, June 20-22. Here-tofore, radio has shied away from censorship by official Washington, but nowadays there are many station proprietors who feel that it would be a wise idea for stations to unite in keeping the air clean and fit to broadcast. In movies, of course, the last word on what is or is not fit for the screen is in the possession of Will Hays. Who will be radio's ear, if any, or does radio need one? Well, after listening to several broadcasters in the past month from the Hollywood studios, I think that it does need one.

Scoop! Those old front-page smashers, Amos 'n Andy, will be leaving Hollywood within the next few weeks for a short business trip to Chicago! They will sign the final papers with their new sponsor at that time.

First Nighter's Barbara Luddy thinks she likes Chicago, although she does miss her little cocker spaniel which she had to leave behind in California because the Windy City's climate would be too rough for him. (Coast papers need not copy, for it happens that the pup was in an accident and is recovering from broken fractures. That really is why he can't travel.) Barbara is confirmed to me that she was practically surprised by her first glance at her leading man, Lester Tremayne. She never had met prior to the rehearsal for the June 4 First Nighter performance, but when he was introduced to her by Tom Wallace, of the ad agency handling the show, Barbara was tickled to note that Tremayne was about ten years younger than she had imagined him. Barbara herself is no older. At the moment, she and her mother, who will live with Barbara here, are hunting for an apartment in Chicago.

Among the fond memories of "One Man's Family" Author Carlton E. Morse's China Clipper to the Orient is the sign he noted in a Hong Kong broadcasting studio. It read: "Any artist who does not arrive for his performance before the program goes on the air will be withdrawn from the broadcast at the announcer's discretion." That is pretty final!

Friends of "Today's Children" already are sending gifts to Authoress Lina Phillips in celebration of the daily serial's fifth anniversary June 19. This year being a wooden anniversary, many of the gifts are most unusual and some even comical. To date a sand-bucket and brush, while expected, had not arrived. In connection with her birthday, Miss Phillips plans to entertain several veteran listeners at tea. Some of these fans claim they have never missed a single episode during the five years.

"Poetic Melodies" Tenor Jack Fulton this week is said to be planning to undergo an operation in order to expand the passages in his prosody (most to you) while singing at Chicago's Michael Jordan hospital is the son of Jolly Joe Kelly, National Barn Dance m.c.

Beatuful Benay Venuta opens a limited engagement June 18, at the Gold Coast room at Chi's Drake Hotel. Mercedes McComb, who was graduated last Monday from Mound- linn College and whom you know as the leading lady of "The Guiding Light," was given a Scotty as a commencement gift. She's named him "Abie" as a play on her "Bachelors of Arts" degree. From New York comes news that Audrey Call, former first violin, and arranger for Ricco Marcelli's orchestra on the John- tone is signed as a contract music-writer by Irving Mills. One of her first releases in the "Can- cepta," a short subject, is "The Duke Takes the Train." Guess where she got her horse! "Babe" is killed by the recent death of Prof. Alfred Adler, fa- famous Viennese child psychologist, at his bequest. A remembrance of "Kaltenmeyer Kamman." Bruce met Adler in Chicago last year and became a disciple of his teachings—even going so far as to raise eight-month-old Bruce, Junior, according to Adlerner principles. Kamman fears that the "kids" in his "Kal- tenmeyer Kindergarten" are too pro- cocious to be suitable subjects for the teachings which Adler provides.

Diving the Diva's Funnyman Joe Cook has improved his famous goofy golf course with two new hazards especially for the benefit of radio art- ist players. A tricky sand-trap and water hazard are labeled "Sustaining Series" and Joe reports that the air- performer players them just as if they were the real thing. Speed upon recently on a Westchester golf course was Jane Froman and Don Ross, who were all doled up like a symphony in tan. Mark down 84 for Don and—just forget Jane's score. While you're at it mark down an eighty-four for Truman Bradley, the famed Sunday Evening Hour milician. He can do it on practically every course.

Golf is a reducing medium for Mileman Bill Hay and Don Wilson, both of whom have been seen of late going the rounds of the Lake side Country Club near Hollywood. Both are bothered by excess avoirdupois.

It'll happen every time: Jack ('Kitty Keene') Bradley, who had never played golf before, borrowed a set of clubs from experienced Mileman Stu Dawson and proceeded to beat the latter three up on the first eighteen holes one day.

Trailerists will be jealous of Band- man Kay Kyser. He's having the "de- luxe" trailer built! According to the blueprints, it'll have two stories and three rooms, a bathtub and shower, radio and phonograph, bar, kitchen to serve sixteen people, and the band mem- bers will eat! A telephone connect- ing with the driver of the two-car.

Podium Potholes: Have you de- lected at the swanky notes on an ocarina in the midst of those CBS Saturday Night Swing Club sessions? You know, an ocarina is one of those black gadgets shaped like a sweet po- wder puff. Anyway, the ocarina swinger is "Red" Evans, from Meridian, Miss., and he's doing all right, too, as few can play the ocarina, let alone make it behave properly. The clarinetist Cooper is the only way, the ocarina swinger is "Red" Evans, from Meridian, Miss., and he's doing all right, too, as few can play the ocarina, let alone make it behave properly. The clarinetist Cooper's piano is a one-night stand, June 20, at Chi's Aragon Ballroom—but no ra- dio engineer needed. Because Cummins resumes at the Edgewater Beach Hotel's Sunday opening on June 12. With him is his girl trio, "The Sophisticates."
Several weeks ago this column reported that Jack Haley, who helped make the fiddler, "Wake Up and Live," auditioning for a singer and may hit the air lanes soon. Now I'm free to tell you that this winter version of the stage and screen will make his first air appearance on the "Show Boat" hour. This show originates in Hollywood on July 8th and it will go on that date probably that Haley will be heard. However, this will be his only build-up for a couple of weeks because we hear that Haley will be head man on a new program to start in September.

Another new star of the fiddlers has just signed on the dotted line for an air series to begin in the fall, although his voice is not new to the land. It's the voice of Jack Coogan, himself one of those sticks and a bunch of music men then formed an orchestra. He's been making music for the last few weeks in Hollywood before coming eastward.

Westbound bound are Al Pearce and his Glee. With Carl Hoff and his orchestra taking the place of Larry Marshall and company, Al will make the following cities the scene of his broadcasts for the next six months: June 13, Chicago; June 22, Denver; June 29, San Francisco, and July 6, Los Angeles. They'll be nine weeks in Los Angeles and then they'll return to the East Coast. These will not be the only places where they will entertain. An extension of their travels has been planned for the benefit of the dealers of his sponsor's product.

When the Sunday Evening Hour leaves the air for the summer, Chandler and his Universal Rhythm program will step into that CBS spot. June 26 will be the first broadcast on this new web for Chandler and the regular cast of the Universal Rhythm program. They step in the week following the last Sunday Evening Hour show.

Although Jack Oakie, Joe Penner and Phil Baker have been removed by their sponsors, they will not be heard during the summer months. Oakie exits from his college after his program of June 22 with a scheduled return for September 26th. Benno Goodman, with a half-hour of using music and guest stars, holds down the fort while the comedians Joe Penner and Morton Bavey, with Edythe Wright also doing some singing.

Although Dorsey continues his air series, Brown and his orchestra leave Bing Crosby's Music Hall on July 1, but will return after their vacations to the air starting the 1st.

Three programs will extend the NBC-America's Town Meeting of the Air series into the summer for the first time in its five-year history. Senator Gerald P. Nye of North Dakota will discuss "Can America Remain Neutral?" on July 8. This program will originate in the Institute of Public Affairs at the University of Virginia. The following week another of the programs will be heard and it will originate from the same source.

To be or not to be, that was the question: CBS executives pondered over their network of William Shakes-peare's plays featuring world-renowned stars of the theater and screen during the months of July and August.

Jimmy Blair, the new singer of Johnny Green's new Tuesday night series, is a graduate of Fred Allen's Wednesday night talent parade. He appeared on this show last February.

With Dick Hampshire folding his air shows, heard over NBC and the Mutual networks, his song writers, Stuart Allen, got himself a job on "The Hit Parade," replacing Rudi Clark, who has taken Horace Greely's advice and has headed for the West Coast.

Several weeks ago Charles Wakefield Cadman appeared as a guest on the "Hollywood Hit Parade." The announcer told the listeners that Mr. Cadman had sold his song, "A Dreaming," for fifteen dollars and that it had sold over two million copies. Just to keep the record straight and just as the publishers of the song, the author writes this department reporting that we add to this statement the fact that the song began to sell very generously and the writer of the text the usual ten percent royalty. This was a grand gesture on the part of the publishers and a grand gesture on the part of Mr. Cadman for wanting all the facts known.

There's romance in the air. Rosemary Lane and Fred Waring's press agent are holding hands in a long-term winner. Waring, incidentally, will make one movie a year for the Brothers Warner. The same fiddler company signed up Johnny Davis, that talented cornetist in the Waring band, to an exclusive contract, and my informer, who saw Johnny work for the camera, says that he will become the next screen sensation—in the near future.

Robert L. Ripley begins his own program July 16 over the NBC network. It will be a half-hour show, along the same lines as the one on which he is now heard. The orchestra which is to furnish the musical background has not been decided upon. The new Believe-It-Or-Not show will be heard Friday evenings.

Frank Parker goes from the "Ripley-Rhythm Revue" to the Andre Kostelanetz show on July 7, when he replaces Lily Pons, who leaves for Hollywood. This is in line with a policy of the sponsor to have a program of light music in the summer.

Changes in the set-up of the Hal Kemp program have been rumored. Contracts are said to have been already drawn up but not signed, and for that reason no news has been released other than that it is said to be quite definite that not many Fridays will pass before we hear some new voices and people on that spot now held by the Kemp-Thompson combination.

Dick Foran goes off the Burns and Allen show in the very near future, by the time you read this perhaps. And Tilly Martin replaces him. Tony was with two air comics before entering radio.

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INSIDE STUFF

BY MARTIN LEWIS

Posing in very strange garb is the irrepressible Witter O'Keeffe, right, as Fred Allen "Town Hall" m.c. in July. Waring, his "The Night Club" is a new idea, is going over big. The first 50 couples to write in can come to dance. Everything is free at this "Night Club."
This is...
BIG SISTER

PHOTO-DRAMATIZED
HERE IS A VERY POPULAR DAYTIME SERIAL!

Photos by Bert Lawson.

Above: A woman of many names: That's Alice Frost. In real life she is Mrs. Robert C. Foulk. In the "Big Sister" show she plays the title role; her full name is this: Alice Dorothy Margaret Frost Foulk.

Above: Rich, retired "Cornelius Porter" in "Big Sister," is veteran Broadway Actor Harold Vermilyea. Harold's hobby is organ playing!

Above: Vera Allen and Paul LaPorte. Vera is "Nurse Burton" on the show; Paul, Asst. CBS Director.

Above: Junior O'Day: He's the crippled little boy, "Ned Evans," in "Big Sister." He'll soon be 12 (his birthday is June 27), and he's been in radio for over four years.

Above: The wise-cracking reporter, "Jerry Miller," is Ned Wever in real life—and he's in reality quiet and serious.

Above: From one pound to 110 in 24 short years—that's how Haila Stoddard (who's "Sister Sue Evans" in "Big Sister") has grown! Weighting only one pound at birth (November 14, 1912), it was a miracle that Haila even lived to grow up.

Above: Martin Gabel (he's "Dr. Wayne" in "Big Sister") was born June 19, 1911, in the city of the Quakers, Philadelphia, Pennsylvania.

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www.americanradiohistory.com
REAL plot of the family air-drama, "Big Sister," is the efforts of the Evanses to secure the recovery of invalided little son, Ned. Unable to walk, Ned, however, is courageous, keeps his chin up. In addition to the story of Ned's courage, in spite of his affliction, are a number of sub-plots, sub-stories, telling of trials and tribulations in a typical family—such as the Evanses are. When these pictures were taken, the air-drama dealt principally with blackmail, dirty work—and concerned the script's "Dr. Wayne" and "Big Sister." The blackmail concerns the efforts of an unknown person to extort money from "Dr. Wayne"—if and when he, the unknown, can get a picture of "Dr. Wayne" and "Big Sister" together. ("Dr. Wayne" is married—but not to "Big Sister")!

"Dr. Wayne," by the way, dislikes being photographed, was snapped unawares by Radio Guide's eye-to-the-keyhole camera ("Dr. Wayne's" real name is Martin Gabel). "Big Sister's" real name is Alice Frost. She is known for familiar roles in the one-time show, "Mrs. Wiggs of the Cabbage Patch," other shows; was girl stooge for Stoopnagle and Budd. Born in Minneapolis, daughter of a clergyman, Alice first saw footlights at ten, makes a fine air heroine. Martin Gabel (who's "Dr. Wayne") first opened his eyes in Philadelphia, was slated by his family to become a lawyer, but headed for New York, studied histronics, earned eight dollars a week in his debut play, "Man Bites Dog.


"Big Sister" air-serial is broadcast Mondays through Fridays, over 50 CBS stations at 11:30 a.m. EST (10:30 CST; 9:30 PDT; 8:30 MST; 7:30 PST) and is rebroadcast at the same days for the West Coast at 10 a.m. PST (11 MST).

Below: Left to right: Charles Christoph, Bourne Ruthrauff, Miss Ruth Borden, Miss Reggie Morgan. They're the advertising agency people who handle the "Big Sister" serial on the Columbia Broadcasting System.
Music... of the MASTERS

Philip Manuel and Gavin Williamson direct a harpsichord ensemble on Tuesdays over NBC-Blue

Philip Manuel and Gavin Williamson and their ensemble and you will sense that it is a rare privilege to hear the music of the forefathers of Johann Sebastian Bach and of the illustrious Bach family and their contemporaries, performed on the harpsichord. The harpsichord is one of the most beautiful instruments of the early Baroque period. Its two keyboard instruments are the harpsichord and the clavichord. The harpsichord is a keyboard instrument that was widely used in the 17th and 18th centuries. It is characterized by a bright, clear sound and a rich, complex tone. The harpsichord has a long and illustrious history and has been played by many great musicians throughout the centuries. It is a testament to the enduring beauty of This instrument, and its music, will continue to be enjoyed by generations to come.
Harriet Hilliard
Fairbanks Jr. On 'Hall'

Douglas Fairbanks, Jr., Harriet Hilliard and William Frawley will be the guests of the Crosby Music Hall on Thursday, June 10, in the regular broadcast called "Our Best Cellists." Fairbanks has been working on "The Prisoner of Zenda" in Hollywood, after resigning as president and vice-president of his own company, Criterion Films. He has announced his intention to remain permanently in Hollywood, and in American films. Miss Hilliard, or Mrs. Ozzie Nelson, and Frawley, are also in Hollywood for picture work at the present time.

Bing Crosby, Bob Burns, Jimmy Dorsey's orchestra and the Paul Taylor choir will be the regular features of the program.

Thursday, June 10—NBC 10 p.m. (EDT; 9 EST; 8 CST)

Miss Antoine Sings On Sunday Evening Hour

Final soloist of the present season on the Sunday Evening Hour is Josephine Antoine, young coloratura soprano, who will be heard June 13.

A few singers have had the opportunity to have their debuts at the famous Metropolitan Opera House heard over the air, that opportunity came to Miss Antoine early in 1939, and she sang for the first time at the "Met." She was born in Bournemouth, England, and attended the College of Music at Colorado University. After being graduated from there in 1926, she joined the National Auditions of that year, placed third, and was awarded a prize a year's study at the renowned Curtis Institute of Music in Philadelphia. After further study, she was engaged by the Chicago Opera Company, later by the "Met."

Sunday, June 13—CBS 9 p.m. (EDT; 8 CST)

Salter Leads NBC 'Hit Parade'

Harry Salter and his orchestra will take over the "Hit Parade" broadcasts on NBC on Wednesday, June 16. Salter is scheduled to conduct the program through the broadcast of August 4, in keeping with the program's policy of changing its orchestras each seven weeks. Stuart Allen, baritone, will be the show's regular soloist.

Wednesday, June 16—NBC 10 p.m. (EDT; 9 EST; 8 CST)

Latonia Classic Aired on CBS

The $15,000 added Latonia Derby will be aired from Covington, Ky., over CBS on Saturday, June 12, by Cy Newcomb and Frank G. Nash. Both of them are making their network debuts. Newman has announced sporting events in two years in Baltimore, while Menke ranks as one of the world's best-informed sports writers.

Saturday, June 12—CBS 6 p.m. (EDT; 5 CST)

THURSDAY, JUNE 10

Jane Froman, 7:15 p.m. (6:15 EST; 5:15 CST), NBC, Guest, Rickie Lake.

James Barton in "Bourbon," 8 p.m. (6:15 EST; 5:15 CST), CBS, Walking Dead.

Douglas Fairbanks and Zena Denman in "The Prisoner of Zenda," 8 p.m. (7 EST; 6 CST), NBC, Rudy Vallee.

Maria Kurek, 8 p.m. (EST; 6 CST), MBS, "Music and You" guest.

Lillie Langtry, 8 p.m. (EST; 7 CST), NBC, Showboat guest.

Douglas Fairbanks, Jr., Harriet Hilliard and William Frawley in "Our Best Cellists," 8 p.m. (EST; 7 CST), NBC, Bing Crosby's guests.

FRIDAY, JUNE 11

Freed Grante Concert for Italy. 4 p.m. (EST; 3 CST), NBC.

"Fascism or Antifascism," U. S. Senator Burton K. Wheeler, 8 p.m. (EST; 6 CST), MBS, Address at annual banquet of the American Anti- Fascist Association.

The Marx Brothers in "A Day at the Races," and Weber and Fields observing their fifty-eighth year on the stage. Al Jolson and George Jessel will take part in the special team (8 p.m. (EST; 7 CST), NBC, Hollywood presentation.

"Anything Goes Happen in Hollywood." 10 p.m. (EST; 9 CST), NBC, First Nighter drama.

SATURDAY, JUNE 12

Viennese Concert Relay. 3 p.m. (EST; 2 CST), NBC.

Youth Audible. 3:40 p.m. (EST; 2:40 CST), NBC.

William Rees leads the major orchestra. 5 p.m. (EST; 4 CST), MBS.

Priced Pat Handicap at Washington Park. 6 p.m. (EST; 5 CST), NBC, National Church.

Saturday's annual charity celebration. 11 midnight (EST; 11 CST), NBC.

SUNDAY, JUNE 13

C. W. Costas, "Odd Facts About Fish." 9 a.m. (EDT; 8 CST), NBC, Guest. Sunday's show will be under the auspices of the American Society of African Instruments. 10:30 a.m. (EST; 9:30 CST), NBC, Living Dramas of the Bible. 10:30 a.m. (EST; 9:30 CST), NBC.

Helen Hayes, Ray Bradbury, Marion Burrelli, Ben Hecht, starring in a special presentation of "There Was a Young Lady lawsuit." 10 p.m. (EST; 9 CST), NBC, National Church.

Anne Jaskin, 6:30 p.m. (EST; 5:30 CST), NBC, CBS. The Young King," by Oscar Wilde. 7 p.m. (EST; 6 CST), NBC, "Destroyer" Workshop dramatization.

Rogers and Hart, songwriters. 8 p.m. (EST; 7 CST), NBC. Guests. Fourth Hour. Saturday's show.

Gerald Moore, 9 a.m. (EDT; 8 CST), CBS, Guest, Ford Sunday Evening Hour.

MONDAY, JUNE 14

James Wilen, explorer, 11 a.m. (EDT; 10 CST), NBC, European advisor of the American Education Forum. 2 p.m. (EST; 1 CST), NBC, Living Dramas of the Bible. 12:30 p.m. (EST; 11:30 CST), CBS, "Geschichte der Juden." Dr. Charles Sterne, "Unemployment." 6:15 p.m. (EST; 5:15 CST), NBC.

Anna Harding, 9 p.m. (EST; 8 CST), CBS, "Graduation Day." 9 p.m. (EST; 8 CST), CBS.

TUESDAY, JUNE 15

Beethoven Memorial Concert. 1:15 p.m. (EDT; 12:15 CST), NBC.

Kramer Quartet, 9 a.m. (EDT; 8 CST), NBC, "Graduation Day." 9 a.m. (EDT; 8 CST), NBC.

Laurie Phillips on the violins. 9 p.m. (EST; 8 CST), NBC, "Graduation Day." 9 p.m. (EST; 8 CST), CBS, "Hit Parade." 9 p.m. (EST; 8 CST), CBX.

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Marcy Brothers' Day at Races, On 'Hotel'

The three madcap Marcy Brothers, Gruecho, Chico and Harpo, will be guest stars on the "Hollywood Hotel" broadcast over CBS on Friday, June 11. They will bring hightlight New York from their latest movie, "A Day at the Races," to be released on June 25.

The movie was built during a vaudeville tour on which the brothers tested various scenes on "live" audiences, eliminating those which did not draw applause and laughter.

Sharing top billing with the Marcy Brothers will be Joe Weber and Lew Fields, celebrated veteran comic team, who will celebrate their fiftieth year of the stage during the program. Al Jolson, old friends who knew them when they were featured in burlesque, will assist in the celebration festivities.

Jerry Cooper will head the musical selection of the show, which will feature Frances Langford, Ann Janiman, Igor Gorin and Raymond Paige's orchestra.

Friday, June 11—CBS 9 p.m. (EDT; 8 CST)

"Saturday Night Swing Club' Celebrates Year

A short-wave importation from Paris of French interpretations of American music, will be the major attraction when the Saturday Night Swing Club celebrates its one-year anniversary on the air over CBS late Saturday night, June 12.

A "Stéphane Grappelli Quintette du Hot Club de France," the current French rage, will play, under the group's leader, Django Reinhardt, and another of its specialists, "Ultra-Fox." These top-ranking exponents of hot jazz in France are new to America except for a few recordings that have been heard here.

Other features of the show will include musical salutations by Glen Gray from California, Bob Crosby from Georgia, and countless others from New York.

The studio guests will include Duke Ellington, Casper Jordan, the "Swingers" and Carl Kress and Dick McDonough, guitar duo.

Saturday, June 12—CBS 12 mid. (EDT; 11 p.m. CST)

British Observes American

Sir John Hope, the distinguished British economist, will draw a comparison between observations on his current United States tour and those made on his cross-country trip three years ago when he visited the NBC Red network on Tuesday, June 15. As manager of the Ministry of Agriculture and chairman of the London, Midland and Scottish Railways, he periodically inspects the many yards which are centers in this country. His subject will be "America—Then and Now."

Tuesday, June 15—NBC 6:15 p.m. (EST; 5:15 CST; 4:15 CST)

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Trouble At School, More Violin Teachers. By the time he was eleven the price of Waukegan, was successfully stalking not only "The Bee" but airs classical and popular by the dozen on his fiddle, whether he liked it or not. At night, for six dollars a week, he played in the pit at a movie theater with a female piano-torturer. Those who heard him spoke strongly against child labor. At fifteen, a gawky stripping with soulful eyes and a mop of black hair so exceptional in its luxuriances that people on the street turned to look at it, he played a pretty good fiddle.

There was a junior orchestra in Waukegan. He played in that. He played odd jobs around in the stores on Saturday afternoons. And then, in the evening he played in a real-for-sure dance orchestra, purveying two steps to Libertyville and the towns roundabout.

He Began to sneak away from school in the afternoons to scroop away with his bow in the Barrison Theater. Not because he liked to play, especially—not when he wasn't getting paid for it—but he could stand there and gaze up adoringly at the most marvelous, most beautiful, most glamorous girl in the theater. Actor-As-Actor, as when he had used to play show for his grandmother, the greatest thrill for him was the theater. There was no explaining it. Some human beings are just born beautiful. There was no theatrical blood in the family—he simply was drawn to the footlights as other boys are drawn to garages or banks. Somewhat there was in Jack a deep-seated urge to become an actor, to make a success on the stage—and nothing could uproot it. Then suddenly out of a clear sky the bolt fell. He was in his second year at high school. One day Dr. Siebbins, the principal, came up to him with a meaning expression on his face. "I've been keeping an eye on your attendance record, young man," he said. "You're absenting yourself from school without permission several afternoons each week."

There was no answer to that. For one thing it was true. For another, thirty or forty other fellows and girls were in the same boat. Whether he had good intentions or not, the principal might have chosen a slightly more private place to make his accusation. "You've shown by your attitude that you don't appreciate school and have no patience for it. That was on. "I hear the place you choose to spend your afternoons, instead of in your classes, is a vaudeville theater. Is that correct?"

"Yes, sir," in the evening he played in a real-for-sure dance orchestra, purveying two steps to Libertyville and the towns roundabout.

Above: One-time All-American Water Poloist at Yale, Barry Wood, guest-sings on the "Hammerstein Music Hall," June 15

Above: It will cost Helen Jepson $8,514 a year in premiums to carry the $200,000 insurance policy you see her signing here.

His composition, "Waltz in A Major"

(Continued from Page 3)

RADIO GUIDE'S X-WORD PUZZLE

HORIZONTAL

VERTICAL

Solution to Puzzle Given Last Week


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I promise you that you'll have a job as long as I'm with the theater. "For the first time it looked as if I was really going to have a job with some security attached to it. So I ran out on the Waukegan with an airy wave of my hand, giving it a big laugh, and went back to the Barrison, set for life.

"Two weeks later the Barrison went bankrupt. Now I was out of a job at the Barrison and the Waukegan wouldn't have me because I had walked out on them!"

Kicked out of high school, a failure in business college, a fiddle-player in the non-existant orchestra of a closed theater—such was the lot of Jack Benny at seventeen! How he made good is a thrilling drama—in next week's issue of Radio Guide!

Jack Benny may be heard Sundays on the "Sidekis" program over an NBC network at: 7:00 p.m. — EST 6:00 p.m. 6:00 p.m. — CST 5:00 p.m. 5:00 p.m. — MST 4:00 p.m. 4:00 p.m. — PST 3:00 p.m.

www.americanradiohistory.com
HIMBER—THEN AND NOW

BY JOHN GORDON

RICHARD HIMBER, red-headed bandleader, has as colorful and
interesting a background as any one on the air.

Himber was born on February 20, 1902, in Newark, N. J. His boyhood
was comparatively uneventful except that contrary to the Himber of today, who
likes to have people around him, he was more or less a self-contained
youngster. From an early age, Dick was an omnivorous reader. His idea
of a grand time as a boy was to have a bath of sand which he would
bake up for him by his grandmother, after which he would "hide" and read,
attic, eating and reading a book.

Dick’s musical education began at the age of seven. He insisted upon
having a violin, although his parents couldn’t believe he would ever be
a musician. Finally, however, persistence won out against parental
denial.

Richard Himber, who believes in being sure, explains a difficult
passage in a new score to the girl harpist of his radio orchestra

Fortunately, practice came easily for him. The “violin practise” that is
the bane of so many youngsters was nothing at all for Dick, for in five or
ten minutes he would master a lesson that other boys labored over all week—
derived. In all probability, if Dick hadn’t been such an “easy study” he probably would have been nothing
else but an orchestra leader.

Dick studied the violin for twelve years, and his proudest boast is that
“he’s the one who didn’t study with Leopold Ausa.”

Dick says that two high schools actually fought over him, and that
the South Side High School in Newark insisted that he go to the Barringer
High School, while the latter insisted he go to the South Side. He finally
went to the Freehold Military Academy.

Two years of college followed. The authorities breathed a sigh of relief
when he matriculated from Freehold, for the Himber hit for practical joking
was the bane of the institution. That was enough schooling for Himber,
and in 1923 he was on the Broadway as secretary to Rudy Vallee.

Himber attributes much of his suc-
cess to Rudy Vallee. Rudy encouraged him,
and in a short time Dick branched out
on his own as a band-leader, acting for
Vallee, the late Russ Columbo and
for Buddy Rogers.

In 1932, Himber reached an impasse
in his band-booking activities. Vallee
was out of town. Columbo was out of
town. Rogers was out of town. There was no booking in sight. Dick Himber
had to do something. He was com-
pletely broke. Right then and there
Himber decided to become a band-leader himself. He wired Vallee
asking for a loan of enough money to buy a band. One week later, Himber
promptly wired back the money.

Dick spent three months organizing that band. He had his own ideas on
the subject. He spent long hours with his ear tuned to the radio, trying
to discover what listeners liked to hear. It was a radio-wise Richard Himber
who took to the air in 1932. One year later he had a nation-wide commercial
success. In April, 1933, it was his fourth anniversary on this same show.
Himber is five feet eight inches tall, weighs 174 pounds, although he is try-
ing to get down to 160, his normal weight. His favorite colors in clothes
are brown and blue, and he matches all accessories. He believes in hunches.

Himber’s musical background is something.

“Himber’s musical background is something,” he says. “It’s not how
long you go to school, but what you get out of it. My first music
teacher was a man named M. J. Glencoe, who taught me how to
sing. I think he was my finest instructor. I learned a lot about
the business from him. He taught me to be sure of myself and to
know where I was going.”

“Himber’s musical background is something.”

Himber gives us a girl with a real wide
awake voice—a girl who sounds eager to
be loved, one who can put infection in her song, one who can sound
hard-boiled if necessary. But deliver us from these dull Emily-
Post-says-never-raise-your-voice-girls!

-Zelda Boteler, Chezy Chase, Md.

PATIENCE, PLEASE!

So great was the balloting in this year’s Star of Stars Election
that as yet the tellers have not completed the tabulation. But final
results will be announced soon! Please be patient! —The Eortons

DISCARD YOUR OLD AERIAL

1. Most骊y Corroded and Has Poor or Loose Noisy Connections

RICHARD HIMBER, the New York radio star, who
knows a thing or two about how to keep
his aerial working properly, reports a
matter of interest to every radio owner.

DIscard the aerial you have, and get
one that’s better. A new aerial will
be only a dollar or two, and will
be worth every cent. It is not wise to
wait until your aerial has corroded,
and made your radio stationless.

NECESSITIES AT AN INCREASEDRATE

BETTER TONE AND DISTANCE GUARANTEED

Better tone and distance are
Guaranteed with the New
Radio Guide Deflection Aerial—just
$1.00. Guaranteed. The
Radio Guide Deflection Aerial
is a different type.

Try it. You will

NOT NEW—VALUE ALREADY PROVED

On the coast and in the
country for years, tens
of thousands have saved
the cost of aerial
connections simply
by buying the
Radio Guide Deflection
Aerial.

With your old aerial you
have had no distance
or tone and no chance
at a really good recei-
tion. The Radio Guide
Deflection Aerial gives
you the distance and
the tone that are
necessary
for
a

WORK FOR UNCLE SAM

Over 42,000 Appointments Last Government Year

$1140 TO $2100 FIRST YEAR

INFLUENCE NOT NEEDED

Most Government examinations include Mental Tests. Try yourself. Answer the following problems as well as you can,
and return the answer sheet. The result should tell you the possibility of a high rating on the U. S. Government Examination.

MENTAL TEST

(1) The President is head of - (1) Congress. (2) The Civil Service Commission.
(2) The Government Examiner.
(3) The Postmaster General.

(2) A train makes 3 homes its trip in 4 minutes. In how many minutes will it make the entire trip?

(3) Mailbox is to LOCK as LETTER is to (1) Stamp. (2) Seal. (3) Canceler.

(4) A letter is given special protection if mailed (1) Special Delivery. (2) Registered. (3) Air Mail.

(5) A college meeting is one that is (1) Secret. (2) Accidental. (3) Public.

(6) If it takes 10 clerks, 30 minutes to sort a certain mail, how many clerks will be needed to sort the same mail in 25 minutes?

(7) Wheeling, W. Va. is (1) N. (2) S. (3) E. (4) W. from Trenton, N. J.

(8) The saying “My lady hands make light work,” means exactly (1) When several women together the task is easier. (2) There are often too many on a job. (3) Most people prefer easy jobs.

Franklin Institute, Dept. F199, New York City.

I send you my work on Mental Test No. 1. Kindly have your examiner correct this work and report the results of your rating and of as many others as you have. I am just 16 and being a Government Job and full information regarding Government Jobs. Need list of Jobs and tell what pay. I want to

Name

Address

Age
Sunday, June 13

*8:30 a.m.*—International Church, CCCQ

*9:40 a.m.*—Varity Program, Del.

*10:00 a.m.*—Overseas hour for Australia; JZ1, JZ2; 10:30 a.m. for all other overseas stations.

*11:20 a.m.*—Salvation Army band; GSI GSG

*11:30 a.m.*—Varity City Topics; JFV

*12:00 p.m.*—Program from Belgium: ORB

*2:00 p.m.*—Field hour; TFJ

*2:50 p.m.*—Clement; GSI GSG

*4:15 p.m.*—Seots songs; GSG GSI

*4:35 p.m.*—Seafront band; GSI

*4:50 p.m.*—Vocal ensemble: OLHA

*5:30 p.m.*—Army band concert; DJB DJD

*7:15 p.m.*—Gospel trio; CCCQ GSI

*7:30 p.m.*—String quartet from Monar; RA

*8:15 p.m.*—Sound pictures; DJD DJB

*8:30 p.m.*—Tom Henry and Cuba COCO

*10:00 p.m.*—Sophy Wyn, usw., Jehanne Chambard, piano.

*10:15 p.m.*—Symphony concert; DJB DJD

*12:00 a.m.*—Twilight Serenaders; GSO GSD GSI

*12:30 a.m.*—Mona and her harmonizers; GSG

*1:20 a.m.*—BBC presents the A. C. B. GSI GSD

Key to Symbols Used: Daily; Week Days: Monday, Wednesday, Friday; Sunday, Thursday.

Monday, June 14

*4 a.m.*—English programs from Siberia: Y11S

*6:15 a.m.*—WOMEN’S CRICKET, England vs. Australia.

*6:16 a.m.*—Cricket: Australia vs. Japan.

*6:30 a.m.*—Oriental variety: ZW2H

*10:15 a.m.*—Natural Science in Japan; ZK

*11:15 a.m.*—Atmos. Westerns Abroad on Foot:

*12:00 noon*—Polish hour: SPW

*12:00 noon*—English program: ERO

*2:40 p.m.*—Strange Adventure at Mr. Penny's.

*3 a.m.*—Comedian harmonizers; GSG GSI

*3:15 p.m.*—LONDON MUSIC FESTIVAL GSI

*4:40 p.m.*—English programs.

*4:50 p.m.*—Folk songs: OLHA

*4:55 p.m.*—Remote control station; TFC

*5:15 p.m.*—Miss Niyons, songs; JZG

*5:30 p.m.*—Clement; DJB DJD

*6 p.m.*—OPEETTA, “The Bengar Student.”

Tuesday, June 15

6:30 p.m.—Music: music: WIXAL (15.25)

7:00 p.m.—“Eve’s Travels” YAZAIM (9.03); WIXAL (15.33)

7:30 p.m.—“Miss America” ARN

7:45 p.m.—“New York Times” YAZAIM (9.03); WIXAL (15.33)

8:00 p.m.—“Jacob’s Ladder” MPPNN (6.94)

8:15 p.m.—“Aleutian Adventure” YAZAIM (9.03); WIXAL (15.33)

8:45 p.m.—“Beach Ball” DJB DJD

9:00 p.m.—“America’s News” EOR

9:30 p.m.—“Marta Kramer” songs; ORL

10:00 p.m.—“Margaret’s Hour” Y2X3 (9.03); ARN (15.33)

10:15 p.m.—“Music” Y2X3 (9.03); ARN (15.33)

10:20 p.m.—“Beach Ball” DJB DJD

11:00 p.m.—“World Affairs,” H. V. Hodson; GSI

11:30 p.m.—“Music” Y2X3 (9.03); ARN (15.33)
We Applaud
KENNY BAKER
His big break came by accident, but he had prepared for it, and success was his—overnight!
Photos by Gene Lester

Young Baker is polite, unaffected, easy to work with—a sincere artist. He was born in Monrovia, California, September 30, 1912, was educated in California schools, is a towering six-footer, slender, has curly, reddish-brown hair, adores his mother, married his high-school sweetheart—Jerry!

The timid tenor's first singing job was in a church choir as a boy soprano—but he had to work as a salesman in his father's furniture store before his father would allow him to pursue a vocal career. Later Kenny worked as a day laborer—earned the money for his musical education.

Already "tops" in radio, Kenny is fast climbing to fame in motion pictures. He began his film activities by singing in ensembles and doubling has a part in the current film—"The King and the Pauper." Soon to be released is "Mr. Dodd Takes the Air," in which he stars.

... because he's the only new star in the music field to be developed by radio in the past year, because he came to radio practically an unknown, went to Jack Benny's show—now he's famous. He got on the program by accident: Jack was holding auditions for a soloist and Kenny came, sang, conquered.

Mike fright took hold of Kenny when he showed up for his first rehearsal with the Benny troupe. Then and there Ace Comedian Jack decided to introduce him as a timid singing stooge, a bit dumb in the Gracie Allen manner. Consequently, Kenny sings only one song a week—divides his time between comedy and singing.
Radio Guide Visits the Community Sing

SONGS, OLD AND NEW, FILL THE AIR AS THOUSANDS SING—JOIN IN A SONGFEST!

Ten-year-old Singer Jolly Gillette got a bit mixed up in her heckling and decided to play "piggy-back" with Judge Straight (Tommy Mack), a Sing stooge. She’s fondly called the "sponsor’s daughter," but that’s just a gag. Her real identity is a secret.

No, they aren’t getting ready to do a song from "Top Hat." they’re only stepping into the Sing show. Top to bottom, they are: Twenty-eight-year-old Comic Milton Berle and Stooges Judge Straight (Tommy Mack) and the "Mad Russian" (Bert Gordon)

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Where there’s smoke there’s bound to be fire, but apparently Judges Straight, the "Mad Russian" and Wendell Hall do not believe in signs. Because of his soft drawl and because he’s written so many Dixie song hits, Wendell is popularly called a southerner, but he first saw the light of day in St. George, Kansas.

The "Mad Russian" and Judge Straight (Bert Gordon and Tommy Mack) stop being silly for a minute to listen rapturously to Milton Berle’s song. Perhaps Berle is singing for them the old favorite, “I’m Forever Blowing Bubbles," which he sang when he made his stage debut at the age of ten.
Red-headed Music-Maker Wendell Hall of "It Ain't Gonna Rain No More" fame can draw as much music out of an audience as he can out of that ukulele of his. He's written more than 1,000 songs during the past 17 years, been in radio since 1921, married, has two sons.

Led by the irrepressible Wendell Hall, thousands who love group singing join in gay song and sentimental ballads in both studio and home when "Community Sing," a CBS Sunday night show, goes on the air. The man in the lower left-hand corner is Eddie Kain, official heckler of the Sing. He works from the audience.

Miltor Berle, young old-timer, vaudeville trouper, star of silent films and musical shows and now ace comedian of the Sing, was born in New York City. He's fond of playing baseball, tennis, golf, and likes to box, collect stamps. Hates haircuts, spinach, breaking in new shoes and arising. Weighs 166 pounds.

Tommy Mack is trying hard to stop the incessant gab of Bert Gordon, but his efforts are to no avail. Tommy's from New York's West Side, began his career by working after school for a harem-pressed haberdasher, but was fired for mimicking his boss. He then tried vaudeville, soon became a star, joined the Sing as a stooge, is now known as Judge Straight.

Jolly Gillette, Andy Sannella and Milton Berle rehearse for the Sunday show, which has just moved back to New York from Hollywood. The trek to the film colony last January by the entire cast was occasioned by a movie engagement for Milton Berle, who's sharing honors with Joe Penner and Harriet Hilliard in the picture—"New Faces of 1937." Judge Straight also appears in the film.
Gene Arnold is the quiet-voiced narrator of the NBC show bringing to the air true romances, with the Ranch Boys furnishing accompaniment. Gene's from Newton, Illinois, been in radio since 1928, is a singer and composer—has written many hymns.

Carlton Kelsey, who is maestro and composer in the Chicago CBS studios, made his debut as a conductor at 17 when he directed a pit orchestra in a Broadway production. He's now heard on "Poetic Melodies"—is an inveterate pipe-smoker, a strict vegetarian.

Jean Dickenson, 22-year-old American coloratura, recently debuted as the new prima donna of NBC's American Album of Familiar Music show. She can sing G above high G, was educated in India, Africa, San Francisco and Denver—is Lily Pons' protege.

Virginia Sims—featured soloist with the Kay Kyser band. She can sing sentimental or torchy songs, was born in San Antonio, Texas, educated in California schools, plays the piano and her nickname is "Jimmy." She's titian-haired, blue-eyed, single.
Isabel Randolph plays the leading role in Dan Harding's Wife, NBC serial, came to radio via stage and screen. In the drama she's the mother of twins of high-school age, in real life she's the mother of two daughters. Her hobby is cats—real and china.

Pretty, brunette and 21 is Mercedes McCambridge of NBC's new five-a-week serial—The Guiding Light. She is from Joliet, Illinois, and a member of the 1937 graduating class at Mundelein College, Chicago. Collects: penguin models, has 300 of them.

You've heard Carlton KaDeII, West Coast announcer and actor. He entered radio early in 1931 in Chicago, is a six-footer, dark and handsome, spent his early childhood traveling about the country, was born in Danville, Illinois. Likes: rare phonograph records.

Distinguished American Cellist and Maestro Alfred Wallenstein has been engaged as conductor of the Monday NBC program featuring Richard Crooks and Margaret Speaks. Wallenstein was born in Chicago, reared in California—at 15 toured with Pavlowa.
Mr. and Mrs. James Madison Offield, whom you see above, gave birth to a son in Sedalia, Missouri, on November 12, 1903, named him Lewis. But the name didn't stick. You probably never even heard of Lewis Offield, and yet you know him well. He's the famous comic—Jack Oakie.

And here you see little Lewis Offield, age eight months, facing a camera for the first time. He looked quite serious in those early days—but it wasn't long afterwards that he turned to comedy.

Even though he wasn't a feature player, Jack was well known to movie-goes in 1929. In that year, while on a stage tour, he returned to Brooklyn, where he'd first headlined. Rubinstein was on the same bill, so Jack posed with his fiddle—for a gag picture.

Jack Oakie doesn't confine his clowning to the entertainment world. A natural comedian, he's always out for a laugh—and usually he gets it. But here's one time when it seems he wasn't successful. This picture of Oakie and his mother was taken in 1929.

From high school, Lewis went to De LaSalle Military Institute in New York. He was then fifteen years old, a member of the first-string basketball team and the wise-cracking prankster he'd always been. Even four years of military school discipline couldn't throttle the irrepressible Lewis. But he didn't know at that time his comedy was going to make him very famous.

Jack Oakie was born in Sedalia, Missouri, the son of Mr. and Mrs. James Madison Offield. His real name is Lewis Offield. He attended grammar school in Sedalia, high school in Kansas City. His mother taught in the public schools of Muscoy and Sedalia after his father died, later opened her own school of expression. Her pupils were all girls. She felt too much feminine influence wouldn't be good for her son, sent him to Kansas City. He lived with his grandmother there, was a good student, very popular—but had no dates. Liked all girls, treated them all as pals. Upon his graduation, went to De LaSalle Military Institute, a school for boys in New York. Attended there for the regular four-year course, then went to Wall Street for his first job. It was on the Stock Exchange—but he was only a call-boy and messenger, drew $25 a week. Did little work, caused plenty of laughs among the other employees, held the job three years. May Leslie, society impresario, heard of the amateur funster while casting for the Junior League Follies, contacted him, gave him a part. He began as a lowly chorus boy. Then he teamed up with Lulu McConnell. A year later they were on Broadway. The partnership lasted until 1927. During that time Oakie was very successful on the stage, became a headliner. But when Lindbergh flew the Atlantic, Jack decided that "if Lindbergh took a chance and made it—so can I." Immediately left for Hollywood, soon made good. Has been very active in films ever since. Altogether, he's been in 85 pictures. Jack's favorite actress is Joan Crawford—whom he met in 1923 when he sang, danced, in "Innocent Eyes." His favorite actor is Spencer Tracy. Jack is married. Director Sidney Lanfield first introduced him to Venita Varden. He courted her, married her, gave her a beautiful home for a wedding present. They're far from the city, have only one neighbor, seldom return to the city at night. They rarely attend night clubs. Jack doesn't care for movies. He likes to play golf, sees most sporting events, always has the same seats. When he's working, they play bridge in the evening, go to bed by midnight. Jack gets up at six-thirty, never has breakfast in bed. Usually he has orange juice, sausage, eggs, toast and coffee in the morning. Jack likes acting, but he isn't sentimental about it. He and his wife live pretty much by themselves, are called "those mad Oakies" by friends. Jack is a natural clown, is very much the same in real life as he is on the screen. His wife also has a sense of humor. Once he locked her in a room, made her listen while he played the flute. She gave him an electric train for Christmas—and he really enjoys it! But they're happy, settling down in their own fashion. Jack stands five feet, eleven inches, weighs 176, has blue eyes, brown hair.
In fact, by the time Lewis was six, and starting school, he was an established humorist—with a teacher who didn't appreciate him. She sent him home often for his tricks. Here he is at seven.

Lewis was a good student, had no trouble with any particular subject. His best reports were in history, his worst, of course, in department. Here's a bit of his work, with teacher's notations in pencil.

Mrs. Offield had a school of expression—but Lewis wouldn't conform to her teachings. He had his own way of saying things, stuck to it. But she may have had some influence.

It seems the boys in the Stock Exchange thought Lewis was from Oklahoma, and dubbed him "Oakie," a nickname which soon evolved to "Oakie"—and replaced his real name. At any rate, wise-cracking Lewis Offield from Missouri became Jack Oakie, reached the top. From chorus boy he worked up, and in 1923 he saw his name in theater lights—for the first time. Was he proud!

When this picture was taken, Jack had been in pictures for two years, but he still was playing bit parts. As often as not, he wasn't even billed. But though his parts were small, he had many of them. He and his mother lived comfortably in Beverly Hills.

Drawing inspiration from Lindbergh, who "took a chance and made it," Oakie decided he'd do likewise. With a single letter of introduction he went to Hollywood in 1927—and took the town by storm! By 1933, when he received this letter, he was a star.
When Jack first arrived in Hollywood, he wheedled a promise of three days' work from Director Wesley Ruggles. It stretched to three weeks. A few months later he was under contract to Paramount. Since that time he's been in thirty-six pictures for that studio alone. Now he has a long-term contract with RKO Radio Pictures. This picture is a scene from "Street Girl," with Ned Sparks, Betty Compson.

Jack married Venita Varden a year ago. Now they live in Santa Monica in a 12-room home overlooking the ocean. They have a swimming-pool on their beautiful grounds, two cars, a chauffeur, a butler and a cook. People call them "those mad Oakies"—but they're happily married.

Before she opened her own school of expression, Mrs. Offield taught in the public schools of Muscoy, Missouri. Now her son provides her with a car, chauffeur, two servants. When Jack appeared on the Radio Theater, Mrs. Offield was a guest. "She was the best person I've ever had on this program," commented DeMille.

At the present time, as "Pres. Oakie" of Oakie College, Jack has become one of the outstanding comedians of the air. But as soon as the last "zaz-zu-zaz" is over, he always rushes to a telephone to call his wife. "The Little Woman" is his most important critic. She attends all rehearsals, but listens at home to the actual broadcasts.

Here's Jack Oakie today, definitely a success. He's the same happy-go-lucky lad he's always been. This is the same smile he wore as an unknown.
### THIS WEEK'S PROGRAMS

**Sunday, June 13**

#### MORNING

**8:00 AM:** NBC-Goldkistwite Ensemble; Org. by Schnellen: WFAE WMY

**9:00 AM:** CBS-NBC Children's Concert, Salvar, Orch., cond. by Josef Steppa; Wazi WGB" SMART STRAINS

**9:30 AM:** WWVA, L. L. and Staff

**10:00 AM:** NBC-Saturday Night at the Opera, NBC, format: WBCD WMY

**10:30 AM:** NBC-Children's Concert, WCTA WMY

**11:00 AM:** NBC-Children's Concert, WCTA WMY

#### AFTERNOON

**12:00 PM:** NBC-Southern States Male Quartet: Wazi WGB" SMART STRAINS

#### LOG OF STATIONS LISTED IN EDITION D-ALLEGHENY

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<td>WOR</td>
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<td>WOR</td>
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<td>1,000</td>
<td>New York, New York</td>
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</tbody>
</table>

### PLEASE NOTE

Symbol in parentheses, such as (sw-9.53), appearing after a program listing indicates that this program may be heard by tuning in 9.53 megacycles frequency on your short-wave dial. For foreign short-wave programs, please see page 20.

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**Radio Guide • Week Ending June 19, 1937**

29
For authoritative information about next week’s World Championship fight, be sure to read Radio Guide! All the facts, figures, past performances of Jim Bradock and Joe Louis will be in it. But that’s not all! In addition, there will be an exclusive story by Mrs. Bradock, telling just how it feels to be the Champ’s wife! It’s a thrilling human interest story you won’t want to miss!
Monday

6:00 AM - 6:30 AM
NABC-National Nightly Program, Warsaw

6:30 AM - 7:00 AM
NHC Breakfast, Shadow... News: WJZ

7:00 AM - 8:00 AM
NABC-National News: AM 540 WLWT

8:00 AM - 9:00 AM
NABC-National Devotions; Katheryn Palmer, Orlando, Fla. (also at 9:00 PM)

9:00 AM - 10:00 AM
NHC-National Children's Hour, Organizer: Bernard Schechter, London, Ont. (also at 12:00 PM)

10:00 AM - 11:00 AM
NHC-National Children's Hour, Organizer: Bernard Schechter, London, Ont. (also at 12:00 PM)

11:00 AM - 12:00 PM
NABC-National Business Hour, Organizer: Bernard Schechter, London, Ont. (also at 1:00 PM)

12:00 PM - 1:00 PM
NABC-National News: AM 540 WLWT

Monday, June 14

11:00 AM - 11:30 AM
CBS-Red Nichols' Orchestra, Organized by William Mayhew

11:30 AM - 12:00 PM
NABC-National News: AM 540 WLWT

12:00 PM - 1:00 PM
NABC-National News: AM 540 WLWT

1:00 PM - 2:00 PM
NABC-National News: AM 540 WLWT

2:00 PM - 3:00 PM
NABC-National News: AM 540 WLWT

3:00 PM - 4:00 PM
NABC-National News: AM 540 WLWT

4:00 PM - 5:00 PM
NABC-National News: AM 540 WLWT

5:00 PM - 6:00 PM
NABC-National News: AM 540 WLWT

6:00 PM - 7:00 PM
NABC-National News: AM 540 WLWT

7:00 PM - 8:00 PM
NABC-National News: AM 540 WLWT

8:00 PM - 9:00 PM
NABC-National News: AM 540 WLWT

9:00 PM - 10:00 PM
NABC-National News: AM 540 WLWT

10:00 PM - 11:00 PM
NABC-National News: AM 540 WLWT

11:00 PM - 12:00 AM
NABC-National News: AM 540 WLWT

12:00 AM - 1:00 AM
NABC-National News: AM 540 WLWT

Monday, June 14

11:45 AM - 12:00 PM
CBS-Dr. Allan Roy Cooper, Organized by William Mayhew

12:00 PM - 1:00 PM
NABC-National News: AM 540 WLWT

1:00 PM - 2:00 PM
NABC-National News: AM 540 WLWT

2:00 PM - 3:00 PM
NABC-National News: AM 540 WLWT

3:00 PM - 4:00 PM
NABC-National News: AM 540 WLWT

4:00 PM - 5:00 PM
NABC-National News: AM 540 WLWT

5:00 PM - 6:00 PM
NABC-National News: AM 540 WLWT

6:00 PM - 7:00 PM
NABC-National News: AM 540 WLWT

7:00 PM - 8:00 PM
NABC-National News: AM 540 WLWT

8:00 PM - 9:00 PM
NABC-National News: AM 540 WLWT

9:00 PM - 10:00 PM
NABC-National News: AM 540 WLWT

10:00 PM - 11:00 PM
NABC-National News: AM 540 WLWT

11:00 PM - 12:00 AM
NABC-National News: AM 540 WLWT
Radio Guide • Weekend Ending June 19, 1937

Monday

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

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Radio Guide • Weekend Ending June 19, 1937

Monday

June 14

32
**Boice-Carter**

**Compact Disc**

**Saturday Night**

**Theater of the Air**

**Hedlund's Dream Ship**

**Radio's Most Popular Daytime Program**

**Written by Irena Phillips**

**Produced by N. C. B.**

**Presenting 5th Year for Pillsbury Flour Mills Co.**

**D. H. W. Advertising Company**

**N. C. B. Red Network — Monday Through Friday**

11:15 A.M. — 11:30 A.M.

11:30 A.M. — 11:45 A.M.

11:45 A.M. — 12:00 P.M.

12:00 P.M. — 12:15 P.M.

12:15 P.M. — 12:30 P.M.

12:30 P.M. — 12:45 P.M.

12:45 P.M. — 1:00 P.M.

1:00 P.M. — 1:15 P.M.

1:15 P.M. — 1:30 P.M.

1:30 P.M. — 1:45 P.M.

1:45 P.M. — 2:00 P.M.

2:00 P.M. — 2:15 P.M.

2:15 P.M. — 2:30 P.M.

2:30 P.M. — 2:45 P.M.

2:45 P.M. — 3:00 P.M.

3:00 P.M. — 3:15 P.M.

3:15 P.M. — 3:30 P.M.

3:30 P.M. — 3:45 P.M.

3:45 P.M. — 4:00 P.M.

4:00 P.M. — 4:15 P.M.

4:15 P.M. — 4:30 P.M.

4:30 P.M. — 4:45 P.M.

4:45 P.M. — 5:00 P.M.

5:00 P.M. — 5:15 P.M.

5:15 P.M. — 5:30 P.M.

5:30 P.M. — 5:45 P.M.

5:45 P.M. — 6:00 P.M.

6:00 P.M. — 6:15 P.M.

6:15 P.M. — 6:30 P.M.

6:30 P.M. — 6:45 P.M.

6:45 P.M. — 7:00 P.M.

7:00 P.M. — 7:15 P.M.

7:15 P.M. — 7:30 P.M.

7:30 P.M. — 7:45 P.M.

7:45 P.M. — 8:00 P.M.

8:00 P.M. — 8:15 P.M.

8:15 P.M. — 8:30 P.M.

8:30 P.M. — 8:45 P.M.

8:45 P.M. — 9:00 P.M.

9:00 P.M. — 9:15 P.M.

9:15 P.M. — 9:30 P.M.

9:30 P.M. — 9:45 P.M.

9:45 P.M. — 10:00 P.M.

10:00 P.M. — 10:15 P.M.

10:15 P.M. — 10:30 P.M.

10:30 P.M. — 10:45 P.M.

10:45 P.M. — 11:00 P.M.

11:00 P.M. — 11:15 P.M.

11:15 P.M. — 11:30 P.M.

11:30 P.M. — 11:45 P.M.

11:45 P.M. — 12:00 A.M.

12:00 A.M. — 12:15 A.M.

12:15 A.M. — 12:30 A.M.

12:30 A.M. — 12:45 A.M.

12:45 A.M. — 1:00 A.M.

1:00 A.M. — 1:15 A.M.

1:15 A.M. — 1:30 A.M.

1:30 A.M. — 1:45 A.M.

1:45 A.M. — 2:00 A.M.

2:00 A.M. — 2:15 A.M.

2:15 A.M. — 2:30 A.M.

2:30 A.M. — 2:45 A.M.

2:45 A.M. — 3:00 A.M.

3:00 A.M. — 3:15 A.M.

3:15 A.M. — 3:30 A.M.

3:30 A.M. — 3:45 A.M.

3:45 A.M. — 4:00 A.M.

4:00 A.M. — 4:15 A.M.

4:15 A.M. — 4:30 A.M.

4:30 A.M. — 4:45 A.M.

4:45 A.M. — 5:00 A.M.

5:00 A.M. — 5:15 A.M.

5:15 A.M. — 5:30 A.M.

5:30 A.M. — 5:45 A.M.

5:45 A.M. — 6:00 A.M.

6:00 A.M. — 6:15 A.M.

6:15 A.M. — 6:30 A.M.
**Tuesday, June 15**

8:45 EDT 7:45 EST
WEGB Mark Twin Ogan
WPIT Peppermint Paul
WTPI Peter Parrot
WFAN Peter Parrot
MMFM Baseball Finals
WWVA Dixieland, songs
9:00 EDT 8:00 EST
**CBS**-John H. Hoover
WCAU- Bermuda & All The Law
WWIB- Teddy
WBBR- Bud Wilburn
WGR- Art Linkletter
WWGR Mgr. WGR WWGR
WBBR News WBBR
9:15 EDT 8:15 EST
**CBS**-
WWIB- Ted & Bud's Guest
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's
9:30 EDT 8:30 EST
**CBS**-
WWIB- Ted & Bud's Guest
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 16**

7:00 EDT 6:00 EST
KSDA Slim & Jack
WBZ Variety Items
WBAI Dave Kaynor
WHN Sam Action
WBMB David King
WMAY Eddie Haines
WOR Variety Items
WGRU Variety Items
WOR Variety Items
4:00 EDT 3:00 EST
**CBS**-
WBBR- Bud Wilburn
WEHT Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 17**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 18**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 19**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 20**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 21**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 22**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 23**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 24**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 25**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 26**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 27**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 28**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's

**Wednesday, June 29**

7:00 EDT 6:00 EST
WEIB Red Skelton
WWOJ Jack & Duane
WBBR- Bud Wilburn
WBBR News
WGR- Art Linkletter
**CBS**- Jack Oakie's College
WWIB- Art Linkletter's
Wednesday June 16

6:00 PM

WOR-Hubby Johnny

WBZ-Showers Cocktail; mo-

WOR-Meet the New Stars, St. 

WJZ-Jay Scott Baseball;

WOR-Meet the New Stars, St. 

WOR-Wilson's Bar-

7:00 PM

WBZ-Showers Cocktail; mo-

WOR-Meet the New Stars, St. 

WJZ-Jay Scott Baseball;

WOR-Meet the New Stars, St. 

WOR-Wilson's Bar-

8:00 PM

WBZ-Showers Cocktail; mo-

WOR-Meet the New Stars, St. 

WJZ-Jay Scott Baseball;

WOR-Meet the New Stars, St. 

WOR-Wilson's Bar-

9:00 PM

WBZ-Showers Cocktail; mo-

WOR-Meet the New Stars, St. 

WJZ-Jay Scott Baseball;

WOR-Meet the New Stars, St. 

WOR-Wilson's Bar-

10:00 PM

WBZ-Showers Cocktail; mo-

WOR-Meet the New Stars, St. 

WJZ-Jay Scott Baseball;

WOR-Meet the New Stars, St. 

WOR-Wilson's Bar-

11:00 PM

WBZ-Showers Cocktail; mo-

WOR-Meet the New Stars, St. 

WJZ-Jay Scott Baseball;

WOR-Meet the New Stars, St. 

WOR-Wilson's Bar-

12:00 AM

WBZ-Showers Cocktail; mo-

WOR-Meet the New Stars, St. 

WJZ-Jay Scott Baseball;

WOR-Meet the New Stars, St. 

WOR-Wilson's Bar-
Thursday

7:00 EDT  6:00 EST  Musical News: WLIW, WCAE, Musical Clock: WITN WGR KDKA-Simon & Jane "K.Y.W. News" WBMN-George Gershwin, violinist WGW-Bud Williams, violinist WGBI-Morning News WJBK-Announcer, sportscaster

7:15 EDT  6:15 EST  KDKA-Musical Clock

7:45 EDT  6:45 EST  WBAL Morning News:џ

8:15 EDT  7:15 EST  WBAL Morning News:џ

8:30 EDT  7:30 EST  WCAE Morning News:џ

8:35 EDT  7:35 EST  WBAL News: dunkin' donuts

8:50 EDT  7:50 EST  WCAE Morning News: dunkin' donuts

8:55 EDT  7:55 EST  WCAE Musical Clock: WJZ, WCAE, WGR

6:00 EDT  5:00 EST

6:15 EDT  5:15 EST

6:30 EDT  5:30 EST  WBAL News: George Gershwin, violinist WGBI-Announcer, sportscaster WGBI-Announcer, sportscaster

6:45 EDT  5:45 EST  WCAE Morning News: dunkin' donuts

7:00 EDT  6:00 EST  WCAE Morning News: dunkin' donuts

7:15 EDT  6:15 EST  KDKA-Morning Express

7:45 EDT  6:45 EST  WBAL Morning News: George Gershwin, violinist WGBI-Announcer, sportscaster

8:15 EDT  7:15 EST  WBAL Morning News: George Gershwin, violinist WGBI-Announcer, sportscaster

8:30 EDT  7:30 EST  WCAE Morning News: dunkin' donuts

8:35 EDT  7:35 EST  WCAE Morning News: dunkin' donuts

8:50 EDT  7:50 EST  WCAE Morning News: dunkin' donuts

8:55 EDT  7:55 EST  WCAE Musical Clock: WJZ, WCAE, WGR

6:00 EDT  5:00 EST

6:15 EDT  5:15 EST

6:30 EDT  5:30 EST  WBAL News: George Gershwin, violinist WGBI-Announcer, sportscaster WGBI-Announcer, sportscaster

6:45 EDT  5:45 EST  WCAE Morning News: dunkin' donuts

7:00 EDT  6:00 EST  WCAE Morning News: dunkin' donuts

7:15 EDT  6:15 EST  KDKA-Morning Express

7:45 EDT  6:45 EST  WBAL Morning News: George Gershwin, violinist WGBI-Announcer, sportscaster

8:15 EDT  7:15 EST  WBAL Morning News: George Gershwin, violinist WGBI-Announcer, sportscaster

8:30 EDT  7:30 EST  WCAE Morning News: dunkin' donuts

8:35 EDT  7:35 EST  WCAE Morning News: dunkin' donuts

8:50 EDT  7:50 EST  WCAE Morning News: dunkin' donuts

8:55 EDT  7:55 EST  WCAE Musical Clock: WJZ, WCAE, WGR

6:00 EDT  5:00 EST

6:15 EDT  5:15 EST

6:30 EDT  5:30 EST  WBAL News: George Gershwin, violinist WGBI-Announcer, sportscaster WGBI-Announcer, sportscaster
Lovely Liars

It's a funny thing about radio stars—they simply won't tell the truth about love. When it comes to this topic, elevent out of twelve of them are all-American material as preservatives, fibbers and falsifiers. Read the inside on how some of the great stars have romance-frauled Mr. Public, learn about the secret marriages and love affairs of some of radio's great stars in next week's...
**Radio Guide** Week Ending June 19, 1937

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**ARTURO PETERSON**
Dr. Ruthledge of “Guiding Light” Fri. 4:45 PM EDT (4:35 EST)

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**12:10 AM**
**WBGN** News
**12:15 AM**
**WBZ** News
**12:30 AM**
**WBAL** News
**12:45 AM**
**WOR** News
**1:00 AM**
**WJZ** News
**1:15 AM**
**WABC** News
**1:30 AM**
**WJAX** News
**1:45 AM**
**WBZ** News
**2:00 AM**
**WJU** News
**2:15 AM**
**WABC** News
**2:30 AM**
**WJZ** News
**2:45 AM**
**WJAM** News
**3:00 AM**
**WABC** News
**3:15 AM**
**WJZ** News
**3:30 AM**
**WJZ** News
**3:45 AM**
**WJAM** News
**4:00 AM**
**WJZ** News
**4:15 AM**
**WJZ** News

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**11:30 AM**
**WBAL** News
**11:45 AM**
**WJZ** News
**12:00 PM**
**WJZ** News
**12:30 PM**
**WABC** News
**1:00 PM**
**WJZ** News
**1:30 PM**
**WABC** News
**2:00 PM**
**WJZ** News
**2:30 PM**
**WJZ** News
**3:00 PM**
**WBAL** News
**3:30 PM**
**WJZ** News
**4:00 PM**
**WJZ** News

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**6:00 PM**
**WBZ** News
**6:15 PM**
**WOR** News
**6:30 PM**
**WJZ** News
**6:45 PM**
**WJZ** News
**7:00 PM**
**WJZ** News
**7:15 PM**
**WJZ** News
**7:30 PM**
**WJZ** News
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**8:00 PM**
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**WJZ** News
**11:15 PM**
**WJZ** News
**11:30 PM**
**WJZ** News
**11:45 PM**
**WJZ** News

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**11:30 AM**
**WBAL** News
**11:45 AM**
**WJZ** News
**12:00 PM**
**WJZ** News
**12:30 PM**
**WABC** News
**1:00 PM**
**WJZ** News
**1:30 PM**
**WABC** News
**2:00 PM**
**WJZ** News
**2:30 PM**
**WJZ** News
**3:00 PM**
**WBAL** News
**3:30 PM**
**WJZ** News
**4:00 PM**
**WJZ** News

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**6:00 PM**
**WBZ** News
**6:15 PM**
**WOR** News
**6:30 PM**
**WJZ** News
**6:45 PM**
**WJZ** News
**7:00 PM**
**WJZ** News
**7:15 PM**
**WJZ** News
**7:30 PM**
**WJZ** News
**7:45 PM**
**WJZ** News
**8:00 PM**
**WJZ** News
**8:15 PM**
**WJZ** News
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Amazing New Movie Camera!
Takes Moving Pictures at less cost than Snapshots!

The most amazing precision-built movie camera value—and yours for only 10c a day! Never before have you heard of a fine 8 mm. movie camera selling for less than $30! Never before have you heard of an 8 mm. movie film selling for only 60c a roll! Never before have you had the opportunity of taking your own movies—clear, sharp, true-to-life—for LESS THAN THE COST OF SNAPSHOTS!

Designed with an eye for modern, streamlined beauty! Compact! Designed for SNAPSHOTs! For Birthday, Wedding, Graduation—when you buy a UniveX Camera you buy a UniveX! A jewel of a movie camera! Finely balanced! Equipped with a precision Univar F 5.6 lens! Easy to load! Easy to unload! Easy to operate! Ready at the touch of a button to take clear, sharp, brilliant movies! Don't put off for another moment the joy of making your own movies! Send in the coupon—now! Learn how you can own this sensational, precision-built movie camera—for only 10c a day!

LIFETIME OF THRILLS!
Imagine being able to enjoy the thrill of taking movies indoors or outdoors—of your loved ones . . . your pets . . . your vacations! Now—for only $9.95 you can own a lifetime UniveX! A jewel of a movie camera! Finely balanced! Equipped with a precision Univar F 5.6 lens! Easy to load! Easy to unload! Easy to operate! Ready at the touch of a button to take clear, sharp, brilliant movies! Don't put off for another moment the joy of making your own movies! Send in the coupon—now! Learn how you can own this sensational, precision-built movie camera—for only 10c a day!

WHAT A PRICELESS GIFT!
For Birthday, Wedding, Graduation or a Going Away present! When you give the UniveX Movie Camera—you are giving thrills, happiness and pleasure for every day of the year—and for countless years to come! A present to be proud of . . . to be cherished and treasured! We will send the UniveX Cine "8" to anyone you name and you can still pay for it at only 10c a day!

USES 60C FILM!
UniveX Cine "8" uses the 30 ft. Uni-Keen movie film that costs only 60c—that takes as many scenes as 60 ft. of 16 mm.

Compare these features with ANY $300カメラ!

AMAZING UniveX FEATURES

1. Only movie camera using 60c film. Other cameras use 600c film.
2. Lighter weight, only 16 oz.
3. Motor-driven operation. Users talk about this feature almost as much as the price. Easy to load and unload. It's easier to change from one film to another than to change a roll of 16 mm. film.
5. Motor power of 10 oz.
6. Lens equipment interchangeable, can be used with any other 16 mm. camera.
7. Lens equipment interchangeable, can be used with any other 16 mm. camera.
8. Film holder and other equipment included.

THREE YEAR LIMITED GUARANTEE AGAINST ANY DEFECTS BY THE LARGEST UNIT-MANUFACTURER OF MOVIE CAMERAS IN THE WORLD.

DON'T DELAY, MAIL COUPON TODAY!

MAIL FOR DETAILS! THIS IS NOT AN ORDER!

MODERN CAMERA EXCHANGE, INC.,
Dept. 39, 1270 Sixth Ave., Radio City, New York, N. Y.

Without obligation on my part send me free literature describing the new UniveX Movie Equipment and complete details of your liberal 10c a day plan.

Name: ___________________________
Address: _________________________
Town: ___________________________
State: ___________________________

If you want the movie equipment IMMEDIATELY and prefer to pay for each outfit check or money-order with coupon. $15 for UniveX Cine "8"—$14.05 for UniveX Projector. We pay all delivery charges. If not completely satisfied, you can return purchase within 30 days and money will be refunded.

Radio Guide © Week Ending June 19, 1937
Push a Button—there's your Station!

THAT'S RCA VICTOR ELECTRIC TUNING!

See great new features in this 16-tube Sonic-Arc Magic Voice set—the most superb radio RCA Victor has built in 39 years as a maker of fine instruments.

YOU’VE always wanted an automatic receiving set. You’ve known it would double your radio fun. Now you can have it! As usual with great advances in radio, it’s an RCA Victor feature. With it you tune the new Sonic-Arc Magic Voice by pushing a button. It’s so easy that even a small child can do it.

New excitement all along the line! Tuning improvement in 1938 RCA Victor models goes right through the 39 new instruments. Of course RCA Victor can lead the world in radio design. Alone among set makers, RCA Victor builds all its radio stations. Through their knowledge of modern broadcasting, RCA Victor engineers have built into these new models improvements that let you tune in the true fidelity of the newest, largest radio stations.

Ask your dealer for proof. Hear these sets at your RCA Victor dealer. Ask him to show you, as a radio expert, and as a man who knows musical instruments, the importance of buying a radio that’s "RCA All The Way."

You can buy RCA Victor radios on C. I. T. Easy Payment Plan! Any radio is better with an RCA Antenna System. *All prices $2.95. Camden, N. J., subject to change without notice. RCA presents the "Magic Key" every Sunday, 2 to 3 P.M., E. D. T., on NBC Blue Network.


Model 8571... a smart chest model for entertainment from all over the world. New type dial simplifies tuning. A 2-band, 5-tube superheterodyne of fine volume and tone. Five and half inch dynamic speaker, automatic volume control, new 'Easy-to-read' dial. Only $32.95.

RCA Victor
A SERVICE OF THE RADIO CORPORATION OF AMERICA