MOST COMPLETE PROGRAM LISTINGS PUBLISHED

RADIO GUIDE

TEN CENTS

WEEK ENDING
SEPT. 18, 1937

MARTHA RAYE
Comedienne-songstress with Al Jolson on Tuesday night

VISIT PAUL WHITEMAN ON HIS TEXAS RANCH
LAST-MINUTE STORIES AND PICTURES COVERING FALL PREMIERES
Happy Listening

A CTS of God, we should have warned our readers, are beyond the control of editors. We refer specifically to the broadcast of the Louis-Farr fight for the world championship which we listed for a Thursday and which a rainstorm postponed to a Monday, and to Shaw’s “Methuselah” which we listed for a triumphal network production on a Monday and which has been postponed until goodness knows when. After working ourselves into a lather, beating our breasts and telling all and sundry that these were broadcasts worth whole minutes of your precious time, things like that have to happen. Unless times get better we’re going to change astrologers.

In all seriousness, we apologize. In the future when you read of opulent shows being prepared for your ears, please tincture your hopes for a fine program with the slight doubt that something might—just barely might, mind you, happen. This nettlestone spat with such ominous forces of nature as storm clouds and George Bernard Shaw has taught us a lesson.

A contest a reader would like to suggest is one for small stations—a prize to be offered to the station thinking up a name other than “The Musical Clock” for a program between 7 and 8 a.m.

The Columbia Broadcasting System has the knack of producing both thought-provoking programs and writing thought-provoking advertisements in behalf of its own services. We’ve just received an impudent pamphlet in which CBS proclaims itself “Headquarters for Radio Facts.” And all the time we had thought our Mr. Fairfax was the headquarters CBS boasts it has the answers to practically everything, even such questions as:

How many programs have been on the air 600 times or more?
How do the listening habits of college students compare with those of the average audience?
What percent of the homes in Australia have radio sets?
How much did the audience spend to listen in 1936?

Our Mr. Fairfax Who Knows All is piped. On a clear day even natives of Alaska can see his pout. So he is challenging CBS to answer his list of questions. They’re rather silly but here they are: How many programs have been on the air one time or more? How do the listening habits of college students compare with those of human beings? What percent of the radios in Australia have homes? And how spent was the audience after it had finished its 1936 listening?

Which reminds us of a peppy talk we heard the other evening from a gentleman who insisted that Americans are becoming mental grasshoppers, all because of radio. Men once listened for thoughts, he said. Now they listen for laughs, and we’re all bound for hellfire and perdition unless we change our ways. As a matter of fact, he made a small speech which might be titled: “How to Be Happy Though Listening to a Radio Speech.” More about it, we promise, next week.
W HEN in the course of human events it becomes necessary for one people to dissolve the political bonds which have connected them with another... 

One of the quotations above is taken from the Preamble to the Constitution of the United States; the other is from the opening sentence of the Declaration of Independence. For guessing which is which, there are no prizes whatsoever, but you may find the effort enlightening. And if you are Mr. Average Citizen, you have only a 50-50 chance of being able to make the correct choice. (The second quotation is from the Constitution.) If that was your guess, you may go to the head of the class. If it wasn't—you may be inclined to say, "Well, what of it?"

Nothing at all—except that you've proved your right to membership in the great army of citizens of these United States who consider it their privilege to argue freely over something they know nothing about: the Constitution of the United States of America. Today, you can toss a stone on Main Street without hitting a man who's pinning away for a chance to pin you to the wall by your lapels and pour forth his own private interpretation of constitutional rights. You don't dare mention the subject to a politician, or to a jurist, whether he's a justice of the peace or a Supreme Court judge. It's the burning issue of the day in America! You can take one side or the other, or any old side at all—but nobody's neutral.

And it's an issue that stands badly in need of clarification—which is precisely what it's going to get. On Thursday and Friday of this week, those of the foremost constitutional authorities in the land will broadcast their views on the present crisis over national networks. On Thursday, September 17, Senator Arthur Vandenberg of Michigan, one of the leaders in the constitutional fight against President Roosevelt's Supreme Court plan during the just-adjourned session of Congress, will be on the air for 45 minutes over the Mutual network. And, a few hours later that same day, the President himself will address the nation—over NBC-Blue, Columbia, and the Mutual Broadcasting System Coast-to-Coast networks! When those three broadcasts are over, the air around the Constitution should be a great deal more clear!

For all three of these men are accredited experts on the subject. All three have devoted their lives to political endeavor, all three have attained high eminence, and of all three it may be said that they are not mere politicians, but statesmen. In the case of Senators Vandenberg and Borah, the Constitution will be the sole subject; President Roosevelt has not announced the subject-matter of this, his first major speech since the adjournment of Congress. But while he will, of course, discuss other phases of the state of the union, you may be sure that in the main his talk will deal with the Constitution. To him, and to everyone else in Washington, it is the one issue that must be squarely faced and fought through without delay.

But the Constitution, anyway? Actually, it's merely the basic set of laws upon which the government of this country is founded. It's a document drawn up by delegates chosen for the purpose, who met in Philadelphia on May 14, 1787, and argued, fought, debated and compromised until on September 17 they were able to report to George Washington that their labor was done.

And it was an impressive labor. Said the great British Statesman Gladstone, "As the British Constitution is the most subtle organism which has proceeded from progressive history, so the American Constitution is the most wonderful work ever struck off at a given time by the brain and purpose of man." That's high praise, indeed.

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By Ken W. Purdy

President Franklin D. Roosevelt: Friday night he'll tell what he feels should be done to the Constitution to adapt it to our modern needs.

Michigan's Senator Arthur Vandenberg: He'll air the Republican views on Friday.

Senator William Borah of Idaho: He leads off the Constitution debate Thursday.

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(Continued on Page 14)
PICTURE, if you can, just about all the big-time radio announcers from New York to Hollywood spending their off moments these days with their chins cupped in their hands and longing looks in their eyes. You may, if you wish, imagine their assort- ed faces any shade of green that appeals to you, and you may also picture them living awakely night—with their green faces staring into the dark, wondering unhappily it is that some people get all the breaks.

They are very envious, these big-time announcers, of another big-time announcer named Harry von Zell. Because Von Zell has done something announcers never do. This something happens about as often as it does in Tahiti, or the saddest girl in town grabs off a billionaire prince.

It's all due to the fact that before thesummer by Phil Baker. At a fancy fee and a lot of fame he scores the "Summer Stars" series, and a neat piece of showmanship he makes of it, too. It's the same spot he used to announce all winter, but he isn't merely announcing any more. Harry's the show.

NOW there are a lot of reasons, as anybody who knows him can tell you, why such a thing shouldn't really have happened to Harry von Zell. In the first place, he's the worst spooner-izer in all radio. A spoonerizer is a poor guy who means to say lolly-lop and comes out with polly-lop, and such will never do for a man who makes his living pronouncing words in a mike. Harry began his very first big commercial assignment seven years ago, when it was extra important that he do a smooth job because Mr. Paley's papa was the sponsor of the show, by calling La Palmas "la Lullabies" three times—and he's made a string of similar errors consistently ever since. On another day he once called Herbert Hoover as Mr. Hoober Herver, and he'll never, never, live that one down. That's not to mention a long category of other notable announcer mistakes he has made, either.

In the second place, he's become famous for being an incurable script-loser, which is as awful as a stage actor who habitually forgets his lines. But any script handed him during the station-break will almost invariably be lost by the time he makes his opening announcement twenty seconds later.

In the third place—well, a star has to sort of behave like a star, and that's something Harry could never do any more than Mae West could give a convincing performance of Eliza Dumbor. He walks to work from Penn Station because he likes walking, and is apt to eat four hamburgers for lunch instead of going to the Gateway. He doesn't use broad A's, a cigarette- holder or a press-agent. It seldom occurs to him to buy a new suit until his wife, Mickey, firmly states that he needs it come home tonight without one. He despises New York City and apartments, lives rather anonymously in a modest house on Long Island. And instead of being very tall, dark and handsome, he's rather short, bland and attractive.

On the other hand, there are also a lot of reasons why stardom should have happened to Harry von Zell. Because he's a regular guy and the people in radio love him for it. Because his Christmas dinner last year was a ham sandwich—he was that busy working. And because attending to his announcing duties has never been enough slavory for him; he's written and acted and produced and taught himself everything about broadcasting he could learn. These are the pros and cons of the big-time announcers are poring over when they get those long-looks in their eyes. But none of these is the real reason stardom happened to Von Zell instead of some other mikanem.

"Ten years ago he was standing be- hind a window in the paymaster's office of the Los Angeles and Salt Lake Railroad. He had twenty dollars com- ing in every Saturday, a pretty bride, and an occasional opportunity to sing a baritone solo on an amateur pro- gram over KFWB in Hollywood. And a lot of ambition. So after considerable struggling, much of which was so grim Harry himself doesn't even like to recall it, he finally wound up in New York being the thing he wanted to be. A big-time radio announcer.

But big-time announcing didn't turn out to be quite the ideal job he'd counted on. He's just had his first vacation in nine years. He worked, and still works, fourteen hours a day, including the cat-naps he catches in deserted dressing-rooms between pro- grams. He hasn't been home to play Santa Claus for Kenneth, eight, and Jeanne, six, for five consecutive Christmases. Once he didn't even see them awake for two whole months. At the end of that time Kenny sug- gested seriously, 'Daddy, what's the matter with you getting a regular job like a policeman or something?'

With that Harry was so touched he resolved to demand a day off every week. He gets it (occasionally) on Wednesdays. He and Mickey ride or play golf in the morning. They collect the children and go on a picnic. It's a regular routine. At home in the even- ings he smokes a pipe, wears old ten- nis shoes around the house and doesn't listen to the radio. He has his kids

VON ZELL'S NOT SURPRISED HE'S A STAR. HE'S PLANNED IT FOR 8 YEARS.

He KNEW WHAT HE WANTED

BY MARY WATKINS REEVES

When Harry von Zell, CBS' Sunday night (EDT) "Summer Stars" emcee, makes mistakes, people laugh with him—he doesn't let them laugh at him.

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IT IS estimated that 11,000,000 people will be listening next Monday night when the Lux Radio Theater, under the personal direction of C. B. de Mille, returns to the air on the Columbia network. Janet Gaynor and Robert Montgomery will be the stars and the play will be 1937's motion-picture classic, "A Star Is Born."

Three years ago, when this program began in New York, no one dreamed that it would some day be broadcast from Hollywood. In what now seems almost like pioneering days, the idea of the radio theater was simple. Buy the radio rights for a fine play, use the biggest names available to act the principal roles, and hope the public would listen.

From the very beginning, the public did listen, and the most interesting tale of the stars who shone among our radio shows is not in how the public reacted but what happened behind the scenes. As months went on, the supply of actors in New York became scarce. Even the few movie stars who could be persuaded to fly from Hollywood to New York for a single performance could not provide the big name needed.

THEN began the amazing game of "catch the celebrity," played by this show's producers for months before the move to Hollywood was a fact. Stars would board a train or plane in Hollywood en route to England for a rest, refusing the offers of Radio Theater agents who sought to hire them for New York appearances. But they soon learned they were not finished with the matter. When they arrived in New York they were met by more agents, often from several competing programs. Lux wanted them, but so did Rudy Vallee and Paul Whiteman and other guest-star programs. Again, the bidding would become fast and furious. If the Radio Theater won out, the star would be rushed to the studio for a rehearsal. The result was a big name, to be sure, but not such a fine performance.

With the next week after week, with rival programs offering more money, it was not a happy situation. Finally, one bright lad hit on the perfect device for getting first crack at an arriving celebrity. Leslie Howard was the first on whom it was tried. When his plane landed he was met by six different agents with six separate propositions. He wanted to listen to none of them. But our bright young man didn't approach Howard as he emerged from his plane. He merely watched the Howard luggage as the porter set it down. Then, without a word, he picked it up and carried it to the nearest taxi. Turning, he found Howard close on his heels. He climbed in a cab and Howard climbed in after him. As they rolled away, the great actor said, "Who are you?" The bright young man said, "I'm from the Lux Radio Theater and you're going to act for us tomorrow night."

Howard did act the following night, and so did many other startled travelers fresh from Hollywood—all because a bright young man will always follow his suitcases.

Among those early stars was the glittering and imperious Ethel Barrymore. She came to rehearsal and studied her lines. That night she gave a fiery and evident performance of a difficult role. As the program went off the air the dramatic director rushed to her and, perusing with youthful enthusiasm and joy, gushed, "Ethel, you were superb, you were triumphant!"

Miss Barrymore held him off with a stare. "Young man," she said, "when Ethel Barrymore is good she doesn't need a Pipsqueak to tell her so." And she stalked away with all the glittering assurance of a queen.

PROBABLY the most amusing episode of these early days happened the night Lupe Velez was to broadcast. Miss Velez was nervous, apprehensive of the mike, with which she was still unfamiliar. During the dress rehearsal just before the actual broadcast she fretted continually.

It was exactly thirty seconds before the zero hour—before Lupe was to go on the air—that she darted through the studio door and down the hall. The director followed hurriedly. "We're going on the air," he called.

"I can't," she wailed. "I'm going to the little girls' room."

Unconsciously, the director swung her back into the studio, closed the door firmly behind. "Sorry, Lupe," he said, "You're on the air. Little girls' room or no little girls' room, you've got a broadcast to do."

And Lupe did her broadcast.

It was the jump to Hollywood plus two years of sound building which really made the radio theater one of America's big shows. There, C. B. de Mille began to direct, there, stars were plentiful. Today, approximately thirty-two men and women are engaged in putting this program together. It is interesting to note that, roughly, six preliminary steps are taken in advance of the broadcast.

First, Mr. de Mille and his colleagues agree on a certain play as being material. Second, George Wells, the adapter, goes to work on the play to fit it for microphone presentation. Third, the adaptation is sent to New York, where the client and the advertising agency officials consider it and make their suggestions. Fourth, if satisfactory, radio rights for the performance of the play must be bought and cleared by the legal department of the agency. Fifth, Mr. de Mille, Frank Warren, Paul Reek- enbacker and Adapter Wells must go into a conference and select a cast from first-rate and second-rate players. Sixth, the proposed cast must be signed by Mr. Daneker. The final step is one of the hardest to negotiate. If one of the selected stars is busy on a picture, Mr. Daneker must get the approval of the producing company, (2) the producer in whose charge the picture is, and (3) the director of the film in order that the star may be "shot around" or production of the picture delayed in order to give the player time enough off to participate in five rehearsals of the Lux Theater play and its broadcast.

SILVER screen luminaries come high in the last year as high as $7,500 was paid to a single actor for one performance, the average fee is from $3,000 to $5,000 for a name player. Altogether, during the 52 weeks of the preceding season, a total of $1,072 single speaking parts, or an average cost of twenty people, were heard. And only top-flight performers are engaged. From twenty-five to twenty-five thousand dollars annually is spent on the radio rights and the cast alone.

Mr. de Mille is de luxe in his Radio Theater assignment. Said he, "I wouldn't take a million dollars for the experience I've had in radio." He loves the instant reaction from listeners by mail and telephone that the Radio Theater provokes. To know that he is educating and entertaining millions of people, that he is talking direct to them, is a joy.

This is Mr. de Mille's twenty-sixth year in motion pictures. Before that he had twenty years in the legitimate theater. Because he is a stickler for atmosphere, the Lux Radio Theater is housed in a real theater with 1,000 seats and an audience.

But to return to next Monday night's play, "A Star Is Born" should provide a bright evening's entertainment. During the early days of its production in technicolor, the wise men of Hollywood discounted the production. "It's got Janet Gaynor," they said, "and the kid's finished. She was too sweet and the guy's too good. That was their first bad guess. "It's a story about the inside of Hollywood and the movies," they added. "No public never has taken to that sort of story." That was their second bad guess.

"A Star Is Born" brought Miss Gaynor back as a first-rate star when the picture smashed records from Coast to Coast. Her Monday night performance will be interesting to hear because without the assets of her beauty and winsomeness, her voice must convey much more than was required by the lines of the movie.

Frederic March, who played opposite her so effectively, was not available for this performance, so Robert Montgomery, who only recently has begun to demonstrate his real-to-unexpected ability as a character actor, will drop his suaviceperson impersonations to play the struggling young poet who goes to seed. Between him and Miss Gaynor, Monday night should be uncommonly interesting.

Lux Radio Theater may be heard over the networks as follows: Monday night, Lux 9 p.m. - CST 8 p.m. - EDT 9 p.m. - CST 7 p.m. - EDT 6 p.m. - PST 5 p.m.

HEAR MONDAY'S DRAMA—ELEVEN MILLION LISTENERS CAN'T BE WRONG

By HAROLD R. HIGGINS

STAR IS BORN

— Lux Premiere

Because Frederic March was not available, Robert Montgomery (above, left) fills his role, and with Janet Gaynor (above, right) will be heard in the radio production of "A Star Is Born." Lower picture: A scene from film.
Mrs. Benjamin Harrison, widow of U. S.' 23rd president, investigates Camel Bells heard at the opening of Robert Ripley's "Believe It Or Not" show. Of a mysterious alloy, they were collected in No. Africa.

Nelson Eddy, modern troubadour, has little time for play. Besides his Sunday night (EDT) "Chase and Sanborn Hour," the baritone is finishing a new film — "Rosalie." Above: As he appeared in "Maytime."

THE PHOTO WEEK

BIG-TIMERS LEAD BUSY LIVES— BUT THEY ENJOY IT! THEIR WORK IS YOUR FUN

Clever Comic Charlie McCarthy of the Sunday night (EDT) "Chase and Sanborn Hour" has a new heartbeat—pretty Marilyn Stuart—who lops "Mama, here comes that man again" on the Ken Murray show.

Helen Stevens Fisher of NBC's "National Farm and Home Hour" recently featured Nate Provoll's canary ensemble. Helen is the show's celebrity interviewer Tuesdays, presents household hints other week-days.
Solve The Mysteries!  
Anybody Can Win!  
Nothing to Buy!

Here's an easy way to win huge CASH PRIZES! Over 2,000 Weekly Cash Awards plus 51 GRAND PRIZES totaling $50,000 IN CASH! A thrilling, exciting radio contest that pays big dividends. And it's lots of fun.

Starting the week of September 5, and continuing for 16 weeks thereafter, Philco Radio Mystery Contest Programs will be sent out over 225 stations, your local station included! And for solving these mystery broadcasts, Philco offers big weekly and grand cash prizes!

ENTER NOW! First, call at your nearest Philco Tube Dealer's store and ask for a free copy of the "Phyl" Coe Mystery Tabloid. No obligation whatever - nothing to buy! This "Phyl" Coe Mystery Tabloid contains complete information and rules! This contest is real fun - you can become an amateur detective and win some of that $50,000 in CASH!

Don't miss a single one of the Philco Mystery Contest Programs! Listen every week. And be sure to get your free copy of the "Phyl" Coe Mystery Tabloid so that you have complete information and rules! This contest is real fun - you can become an amateur detective and win some of that $50,000 in CASH!

Remember... the first broadcast starts the week of September 5. so HURRY! Get your share of those big weekly money awards! It's easy!

Get Your FREE "Phyl" Coe Mystery Tabloid and Official Entry Blanks at Any Philco Tube Dealer's Store!

PHILCO RADIO & TELEVISION CORPORATION

WEEKLY PRIZES  
every week for 16 weeks!

FIRST PRIZE .............. $500  
SECOND PRIZE ............ $250  
THIRD PRIZE .............. $125  
FOURTH PRIZE ............ $ 75  
22 ADDITIONAL PRIZES .... $ 25 each

GRAND PRIZES

FIRST PRIZE .............. $5000  
SECOND PRIZE ............ $1000  
THIRD PRIZE .............. $ 500  
22 ADDITIONAL PRIZES .... $ 100 each

26 ADDITIONAL PRIZES .... $  50 each

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CBS TAKES YOU BY AIR FROM RURAL FAIR TO PARIS EXPOSITION THIS SUNDAY NIGHT

LET'S go to the Fair!'

Who hasn't thrilled to that invitation? To young and old alike it means great things: pop-corn and candy and spun-sugar cotton; the thrill of mingling with the laughing, pushing crowds in the Midway; the thud of pacing horses on dirt tracks; the endless fun of innumerable "games of skill and chance"; too many sizzling hot-dogs, too much delicious ice-cold pop; much too much of all good things—enough, indeed, to last the whole year through!

That at least is what the Fair meant to grandfather, and that's what it still means to most of us. But the County Fair, like everything else American, has grown up during the last decade or so; we Americans have an unquenchable love for the Fair and its twin brother, the Circus, and these two institutions have always been lusty, squalling youngsters.

But today a fair is apt to be something more: instead of lasting but a week, it's apt to go on for a summer, perhaps for a year; we don't put our big fairs under canvas any more, we house them in stone and chromium and glass; to them may stream not only the people from the immediate vicinity but visitors from almost every country under the sun. Columbia Broadcasting System is this week putting on the air a special program that will take you on a Tour of Fairs, including everything the world has to offer today; everything from the simple pleasures of a typical rural county fair to the amazing complexities of the gigantic Paris Exposition!

"Come to the Fair"—that's the title CBS has given this special-events program, but it's a title that doesn't quite fit. Because you don't have to come to the Fair—you'll be taken there! On the air on Sunday night of this week, this program will visit, for you and with you, six of the biggest, most impressive expositions now open to the public on the face of the globe! You'll go to Cleveland, Ohio, for a broadcast from the grounds of the gargantuan Great Lakes Exposition, latest brain-child of the master showman, Billy Rose. You'll visit Dallas, Texas, where they're staging a show this summer that's in proper proportion to the size of the biggest state in the union. In Toronto, Ontario, Canada, you'll be an honored air-guest at the Canadian National Exhibition. You'll be taken into the very heart of the preparations now going on, night and day, for the great World's Fair in New York City, a fair, indeed, to end all fairs.

You'll be whisked from New York to San Francisco for a special preview of the World's Fair being put into readiness there. Possibly—because it will be three o'clock in the morning in France at the time of the broadcast, Columbia isn't sure as this is being written—you may hear a short-wave trans-Atlantic broadcast from the international exposition in Paris!

Also, in all likelihood, a special broadcast will be made from the grounds of the Reading County Fair, in Reading, Pennsylvania—a typical old-time county fair of the kind our grandfather knew and loved so well. As this is being written, negotiations are under way between Columbia Broadcasting System executives and officials of the Reading County Fair Association, and there's every reason to believe that the Reading County Fair will take its place beside Dallas, Cleveland, Paris, San Francisco, Toronto and New York!

Each of the fairs visited will offer to the program something typical of itself. When Columbia microphones are set up at Cleveland, Myran Roman and the Great Lakes Exposition orchestra (on the air over CBS every Saturday night) will go into action. From Dallas will come the music of Benny Goodman, king who sits on the Throne of Swing. From Toronto—where the great Canadian National Exhibition will be just closing down—you'll hear interviews with concessionaires, circus performers, barkers, all the strange coterie who follow the fairs.

So—let's go along! Let's go to the Fair!

FOUR-LETTER-MAN ED DYE DOOLEY RETURNS TO SPORTS COMMENTATORING THURSDAY NIGHT

THERE must versatile sports commentator in America returns to the air this Thursday evening when Eddie Dooley starts his football program for Chesterfield over CBS. Eddie has written a popular novel, "Under the Goal Posts," published in 1934. He writes sports for a New York daily and for reading magazines. Once he was a stage actor and director; another time, scenario writer and producer of a three-reel movie. At Dartmouth, from which he was graduated in 1927, he won letters in four sports: football, basketball, baseball and track. As quarterback on the Dartmouth eleven he threw the longest pass ever recorded. It traveled 73 yards.

Sports writing and sports broadcasting are Eddie's first love; law, his second. While working for a newspaper he went to law at Fordham University, and took his degree in 1930. No can still practice whenever he wants to.

Eddie first stepped to a microphone nine years ago—at Evanston, Illinois, where he broadcast a baseball game, pinch-hitting for the regularly scheduled announcer. His first radio series was heard over CBS in 1932. Every fall since then he's been on the air commenting on football, describing games. This year he has been heard twice weekly—Thursdays and Saturdays—over 60 CBS stations in a 15-minute program sponsored by Chesterfield. On Thursdays he'll talk about the next Saturday's games, predict winners; on Saturdays, about the games just ended, about what teams won and why.

Born in Brooklyn, April 13, 1905, Eddie was brought up in New York. At preparatory school Eddie took part in plays, engaged in sports, read a great deal; later, at Dartmouth, he did the same.

EDDIE'S proficiency in sports—particularly in football—led him to sports-writing. He began work on the New York Sun ten years ago, is still there. Eddie has written and produced the Sun's educational movie, "A Day with the Sun," which has been shown to millions of high-school and college students.

Five years ago, when he started his first big radio series over CBS, he became an important air-sports-commentator. Unlike many other sports writers who have never participated in the sports about which they write and talk, Eddie has taken part in many, knows thoroughly by experience the sports he describes. His training in public speaking he acquired in college as a member of the Dartmouth Arts Society, which sponsored oratorical contests. He was president of this society during his junior and senior years.

It was while he was in college that Eddie met and married Harriette M. Peeley of Long Beach, N. Y. They have been married eleven years, have one son, Edwin Benedict Dooley, Jr., aged four. The Dooleys live at Mama-roni, N. Y., within commuting distance of New York City, own a beautiful colonial home on Long Island.
THE GOLDBERS ARE BACK! MOLLY, ROSIE, SAMMY AND PAPA JAKE RETURN THIS MONDAY

OO-HOO! Mrs. Bloom!"
"Rosie, answer the doorbell." "Papa, make him go, I'm busy with the dishes."
"Sammy, see who's at the door." What's all this about? Why, the Goldbergs are back! Your neighborhood neighbors have moved back to NBC after two years of absence. You'll hear them again on Monday of this week.

You were wondering if Sammy, the Goldberg leaning out over a window sill, anxious to tell her joys and sorrows to the silent radio listeners, and her brother, the Goldberg off-spring, quarreling as true-to-life brothers and sisters so often do; or if child PAPA Jake Goldberg trying to have order.

The years haven't changed them. Lovable Molly Goldberg, still played by Gertrude Breen, is again to be the voice of Everett Sloan, and Jake, PAPA Goldberg, remains James R. Waters.

In her two years off the air, Mrs. Goldberg (in real life Mrs. Lewis Berg) invaded the Hollywood scene. She wrote the scenario for "Make a Wish," Bobby Breen's newest picture. That was her first attempt at screen writing. It was followed by another, "Streets of New York," which will go into production soon, also with Bobby.

When the Goldbergs left the air, Mrs. Berg did not let movies take her whole time. She held a job with her loyal radio followers, and was unwilling to break it. Thus came "The House of Glass," a series of half-hour dramas depicting life in a mountain hotel resort.

Quite different is the present outlook as compared with her initial efforts eight years ago to place her serial, "The Rise of the Goldbergs," on the air. Matronly Gertrude Berg canvassed all the New York City radio stations, peddling her scripts and requesting an audition. She was turned down at all of them. The scripts were essentially the same then as now. Why, then, all the courteous but firm refusals?

At that time, when Gertrude Berg's scripts were yet to be heard on the air, it was said they were too real.

Yet there was one small station that finally allowed her fifteen minutes on the air each week. No salary, of course; she didn't care about money at that time, for she looked upon her writing as a means of self-enjoyment.

Once heard, "The Rise of the Goldbergs" rose. And its parent was on the National Broadcasting Company pay-roll before many weeks passed. Gertrude Berg was born in the Harlem section of New York City in 1901. Her father, an innkeeper, emigrated to America from England. She graduated with honors from Wadleigh High School, and studied at Columbia University.

Immediately upon being graduated from college she married, shelving her writing ambitions, as she was too busy with her home. It was not until after she had brought up her two children that she began to write. And she soon attained her goal.

JOSE ITURBI, JOHN CHARLES THOMAS BRING FORD SUNDAY EVENING HOUR BACK TO CBS

HE first of the major musical programs of the season gets off to an impressive start Sunday when the Ford Symphony Orchestra with Jose Iturbi conducting and John Charles Thomas as guest soloist goes on the air from the Masonic Temple in Detroit. The Ford Chorus of 28 mixed voices, and Mr. W. J. Cameron, commentator, will augment the hour program.

Listeners will do well to put this program on their list of "musts," for this type of program, bringing to our parlors such seldom-heard voices as that of Mr. Thomas, has been too greatly missed on radio's summer menu.

The Columbia Broadcasting System network will broadcast the program for a full hour this Sunday night.

The 75-piece orchestra opens the premiere program with Brahms' "Academic Festival Overture," a stirring number requiring ten minutes to perform.

Mr. Thomas has selected the "Prologue" from "I Pagliacci" as his first offering. This, along with "Vesti la Giubba," is the musical highlight of the two-act opera, which was composed by the Italian Leoncavallo in a fit of temper. The word "Pagliaccio" means "clown"—not the usual circus performer, but the stage comedian who has the butt of all jokes.

The "Prologue" opens with an orchestral introduction that bustles with life and vigor, suggestive of the life of clowns. This is followed by a more somber strain portraying the unhappiness that often comes to the players. Then follows a sentimental strain in which the singer tells of life behind the stage, of the sad fruits of love and passion and the hearts that weep and languish. The ending, said to be a favorite passage with all baritones, is built upon an expansive melody.

Following this magnificent opening, Mr. Iturbi again takes the baton to direct the orchestra in Massenet's "Air de Ballet" and "Bohemian Festival" from "Scenes Pittoresques."

Mr. Thomas returns for a group of three numbers. First he will do "The Trumpeter" by Dix. This will be followed by the Chancellor's Song from "Iolanthe" by those masters of light opera, Gilbert and Sullivan. The song group closes with Sullivan's "The Lost Chord," in which Mr. Thomas will be assisted by the Ford Chorus of 28 voices.

The first and third numbers of this group are well known to most radio listeners because of the frequency of broadcast. The Chancellor's Song, titled "When You're Lying Awake," comes from the two-act comic opera which is built upon the theme of the son of a fairy mother and a mortal father who becomes a priest's assistant. Two men want to become the husband of the Chancellor's ward, which puts the Chancellor in a very miserable position. While expressing his feelings in a song, the two suitors come in and express their sympathy. It turns out that he, too, loves his ward—and he sings to them of his unhappy plight.

Mr. W. J. Cameron will again be on the program with his short informative talk. It is most unusual that an hour musical program should interrupt its theme for a speech, but the results of last season's programs showed that Mr. Cameron's contribution was regarded as highly as the guest soloists and conductors by a great majority of listeners.

Interesting to note is the completeness of the Ford Symphony Orchestra. It is made up of 12 first violins, 10 second violins. 10 violas, 8 cellos, 4 double bass, 3 flutes, 3 oboes, 3 clarinets, 3 bassoons, 4 French horns, 4 trumpets, 4 trombones, 4 English horns, 4 timpani, 1 drum, 1 harp, 1 piano, 1 contra-bassoon and 1 bass clarinet.

The chorus, which is under the direction of William J. Redick, who is also the producer of the program, consists of 9 sopranos, 7 altos, 6 basses and 3 tenors, will be an outstanding feature.
So you want to buy a new radio, do you? Perhaps you've got your heart set on a big multi-tube console set in a cabinet of Circassian walnut, complete with short-wave band, automatic phonograph, remote-control tuning, a psychic station-selector—everything but hot and cold running water. We'll call the set of your choice an Ace 102. You know a store that sells 'em; you've got the money in the bank, and you think that's all there is to it.

That's where you're wrong. And how wrong!

But you don't know it, so you march into the store, with the air of a man who has a little business to do and means to get it over quickly. There on display are Ace sets and three competing brands, A, B and C. You tell the suave salesman in charge that you want to buy an Ace, and you make it plain that you're proud of your prejudice: nothing but an Ace will do.

That's when the heat goes on. The Ace, you are told, is not a bad set, not really a bad set, but it's just another run-of-the-mill job, an assembly-line job built for a fast turnover. If you want your money's worth, you'll pass it up for a Brand A model. Only custom-built, hand-finished receiving sets leave the A factory, you're assured, and they cost—strangely enough—no more than the mass-made Ace sets.

You begin to waver, but you're still unsold. The salesman snaps on the Ace, tunes in a local station—and you can't believe your ears. The Ace is full of bugs: it hums, it fades, it won't stay on the station and the static sounds like a fat man rolling in a corn-husk bed. Your loyalty wavers—and the salesman kills the Ace, snaps on Brand A. A child could tell the difference. Even you can tell the difference. Brand A delivers everything from the booming cadences of a candidate for public office to the dulcet tremolo of a lady fashion expert without a flaw. There's no fade here, no hum, no static. Stations are a point apart on the dial, each one clear and perfect. You buy it. You can't help yourself. After all, the salesman should know what he's doing. For the first time, you're right. The salesman knows what he's doing! He knows, for instance, that he did a swell job of detuning that magnificent Ace 102, "doctoring" it until it sounded like first cousin to a 1920 crystal set. He knows that he's sold another Brand A. And best of all, he knows that within a few days the Brand A people will send him a nice little check, clear profit for him, over and above his legitimate commission on the sale. He calls it a "spiff." What legitimately inclined, upright and honest radio dealers and manufacturers call it can't be printed here.

But they know it's a wide-spread practice, and so indignant are they that the Radio Manufacturers' Association is planning to incorporate into its trade practise rules the following:

"The granting or giving or promising to grant or give by manufacturers in the industry, directly or indirectly, to employees of retail sales outlets selling competitive lines of radio merchandise, of commissions, bonuses, premiums, prizes, "spiffs," "push money," gratuities, privileges or anything of value in any form whatsoever, in consideration of the said employee's influencing the retail purchase of industry products manufactured by the grantor or donor, whether or not the same shall expressly be granted or given for that purpose, to the extent that such practice has a tendency and effect of improperly influencing and deceiving the buying or consuming public by reason of the fact that the purchaser is not aware of such subsidy or consideration and expects the retail employe to be unbiased, impartial and free from any such influence as between different merchandise sold by him, is an unfair trade practice."

In other words, and expressed at a little lower mileage rate—it's crooked!

But "the push" or "shove" is not the only trap daily staked out in some retail radio stores for the unwary purchaser. Consider the "dead tube" racket, for instance. This is a minor evil, but a profitable one. In the first place, every time you buy a packaged tube, unless it's in a spotless can, carrying the seal of a reputable manufacturer, it's a good bet that you're getting a worthless second-hand tube. But that's a side-line. Suppose you're buying a radio set, and evidencing a decided preference for a certain five-tube set. The dealer agrees that it's a good set—but he has a better one over there in the corner. This is a six-tube set, and the dealer soon convinces you that it's well worth the extra $10. You buy. And you're stuck again. Two weeks later the set stops playing. You call in a repair-man, who tells you, probably with a happy smile, that it was a cheap set in the first place, parts cheaper than even the originals have been put into it, one of them, a low-grade transformer, has broken down—"$7.50, please"—and, unhinked of all, that it's only a five-tube set anyway.

Naturally, you scream. You point to tubes one, two, three, four, and six in that order. "Count 'em!" you say. "I can count, too," says the repair-man, "but one of those tubes is a phony. It's plugged into the circuit so that it lights up, but you might just as well have a Christmas tree lamp in there, for all the good it does. It's just to look at."

Most people today know the stock stunts of the second-hand automobile dealers. They know that a different that should have been turned out to pasture in 1928 can be made to sound like a kitten's purr if enough sawdust and heavy grease is packed
crooked radio dealers or manufacturers, notify your Chamber of Commerce or Better Business Bureau.

Don't try to bring such unhandred operators to justice single-handed. It seldom works. Even if you've been one of their victims, you'd probably find it a good deal harder to prove that you had been swindled than your weak-willed radio would lead you to believe. Turn the case over to either of these organizations and let them carry on from there. You'll find they will welcome the opportunity.

Second, buy only from a dealer whose reputation indicates reliability. You wouldn't go to a quack physician or a shyster lawyer. Why go to a doubtful dealer?

**Pick an established merchant who sells standard sets at standard prices, and don't begrudge him his small margin of legitimate profit. For that's your assurance that you'll get a square deal, that you're dealing with a reliable businessman, and not a fly-by-night swindler.**

Even then, don't go into this matter of buying a radio with your eyes closed. You don't buy a radio every day, after all, and when you do buy one, good judgment is needed.

Instinct on the better-known makes of radio. Don't let yourself be side-tracked into buying "bootleg" sets. Even among the standard makes, guard against the "switch." The dealer may sell you that he likes set A much better than B, that he has one himself, and so forth. Do not be influenced. Make up your own mind.

**Another thing:** Few radio salesmen are shrewd enough to mislead the customer intentionally. Indeed, it is easy to put a little radio in a large cabinet and love it to the customer to imagine that the huge console is filled with efficient parts and packed upon a small-time manufacturer who made everything from compact auto radios to large sets carrying the same chassis in all of them!

Don't buy by cabinet. Too many people are do not consider the construction, but allow appearance alone to decide their choice. The cabinet should be large, solid, in material and in assembly, and completely open in back. If it's covered over with veneer, cardboard, or other material that the covering will be taken off. If the salesman is reluctant to display the mechanism of the set, it's because he doesn't want you to see it, and then, even if you don't know the difference between a transformer and a Bunit, you sell the set. The salesman's initial disinclination to open the cabinet is sufficient evidence that something is wrong.

And watch your step when you go bargain-hunting. Usually, when the consumer gets something for nothing, it's the dealer who actually does it. As a general rule, those who seem to offer the largest savings are the ones who are least capable in reality are offering a good deal less. Keep this in mind and you will never be the victim of a "more than your money's worth" deal.

**NOT long ago, a friend of this writer, who knew a good deal about radio, stopped at a demonstration booth to listen to a certain make of radio. This make, as he told me, was "worth every thing," -- was amazed at the tone quality of the set being demonstrated. He knew it wasn't that good, he told me that manufacturer had ever been that good. Two other men in the booth, however, were quite impressed that they were writing something about it.

One of them remarked that he couldn't understand how so fine a set could be sold for so little money. Neither could Mr. Jones, and so he asked the salesman to let him see the back of the set. The salesman ignored him at first, finally turned the cabinet around. The reason for the receiver's fine performance became quite evident! Instead of the regulation speaker with which the set had come equipped, another dealer had installed a fine "high fidelity" speaker.

Jones told the salesman he'd buy the set if he could have the demonstrator. The salesman reddened, gagged. "Faith that set is $15 additional," he said weakly.

Jones asked him why he sold the regulation speaker on the strength of the performance of this better speaker. He replied sardonically that "the standard speaker was broken.

"Oh, I see," said Jones. "You know, two men, tearing up their checks as they walked out.

For once, the customer came out on top. When you buy a receiving set, remember that little story, and ask the salesman if he'll sell the set he's demonstrating—and if not, why?
HOLLYWOOD SHOWDOWN

BY EVANS PLUMMER

ONE will get you ten that there's a separation in the wind for Martha Raye and her husband, Buddy Westmore, which may break shortly after you read this—or before—and I'll also take bets at the same odds that Martha's mother, frequently charged as having been unhappy about the marriage and meddlesome, is not the reason for the split-up. The whole business is all too unfortunate, for Martha is one of the grandest little gals in Cinemaland, and so she has our deepest sympathy.

By hours, Eddie Cantor narrowly escaped death one day recently when the "magic carpet" he had been "riding" for weeks at the 20th Century-Fox moved, landed, and resulted in fatal injuries to two property men and serious injuries to two others. Eddie was scheduled that morning to have ridden the carpet to complete a sequence for his soon-to-be-released picture, "Ali Baba Goes to Town."

Al Jolson will be Ben Bernie's guest on Tuesday of this week, and Ben will be Al's piece de resistance one week later, on September 21. It's an even swap.

In fact, you won't be able to tell whose program you ARE listening to by the middle of October, when George Burns and Gracie Allen manage to get in four weeks of vacation. You see, their substitutes will be: October 11, Bob Burns; October 16, Eddie Cantor; October 23, Al Jolson, and November 1, probably the Marx Brothers. I'm getting almost as confused as Gracie, who has announced that she will spend her rest period in New York looking for talent for her forthcoming radio routine. "Gracie's Gay Nineties."

Wonder if it is true that the motion-picture company which recently signed Dummy Charlie McCarthy for a starring role insisted that his contract include a morality clause?

Lanny Ross and his wife Olive have become Hollywood house-hunters, and when they find what they want, Olive will return to New York to close their apartment there and move the furniture west. Lanny's co-star on the Packard hour, Florence George, beat Lanny to the punch and is all settled in the Gene Lockhart home, which she has leased and stocked with her me- nagerie—which to date includes a monkey named "Dolci," Italian for "sweet," a big black Chow answering to "Cookie," and a police dog called simply "Boy." Comedian Charlie Butterworth thinks this annual stunt is very silly, would rather teach all the girls about him the way to "trick."

"Hollywood In Person," that mobile movie-let-visiting program, had its troubles the other morning when it tried to pry Lupe Velez off of her bicycle. She just kept riding around until lassoed and dragged to the mike.

Backstage at "Hollywood Hotel" on August 27 was interesting. Eddie Cantor sent an orchid to Deanna Durbin with the card: "To my sixth daugh- ter." Adolphe Menjou amused the cast by doing cigarette tricks; Leopold Stokowski kept mashing his lines over and over—because he broadcast without a script. Incidentally, Anne Jamieson will be missing from the October 1 program while she is on a two-week vacation at Wau, Canada, her hometown, and Charles Igor Gorin will leave the show permanently after September 17. He'll rest in Salt Lake City before making new radio plans. Jerry Cooper, clicking marathons, has been renewed for six months.

Romance Corner: The Hoagy Carmichaeles have patched it up.... Muzzy Marcellino, with Ted Fio-Roto's band, is wuzu over Martha Tilton, new solo singer signed by Benny Goodman to replace Betty Vance. Joy Hodges and Robert Wilcox, of the pictures, are previewing together.

Plums: For Werner Jannsen's "Knock-turn" so obly written and performed on his concert of Sunday, August 29. The very funny musical burlesque of the McCarthy-Fields feud didn't satisfy Jannsen at first, so two nights before its airing he worked all night to rewrite it and didn't get a wink of sleep until the night before the broadcast. Radio Writer Lola Yoakem for her clever humorous article, "Historical Loadout," in the current issue of "Charm," the new woman's mag.... and more plums to Tony Gilman, just grown-up radio dramatic youngster, for the beautiful brunt beauty of her young womanhood. It will land her on the screen quickly or I'm no crystal-gazer.

Virginia Verrill has quit the Goldwyn Follies picture and broken a seven-year Goldwyn contract which would have netted her $2,100 weekly eventually, all because Goldwyn wanted her to restrain her radio work to one program weekly. She preferred radio, of course. So she worked with Benjamin, Jack Haley in the Log Cabin program, in addition to her current work on NBC's Thursday night Show Boat.
THE Wednesday night Andre Kostelanetz show is being completely overhauled. Frank Parker makes his last appearance September 22, and the following week will see the start of one of the most elaborate shows of the season. Andre Kostelanetz gets a free hand in his orchestral duties to the point of making his orchestra as large as he wishes or as small as he wishes, depending upon his idea of the interpretation of the music he will perform. Backing him up will be a galaxy of guest stars starting with John Charles Thomas on the 29th. Deems Taylor will be on the job each week to serve as master of ceremonies. Paul Douglas will handle the regular announcing duties.

The guest list follows with these stellar attractions: Oct. 6, Jose Iturbi; Oct. 13, Nino Martini; Oct. 20, Elisabeth Rethberg; Oct. 27, Albert Spalding; Nov. 3, Lucrezia Bori; Nov. 10, Bidu Sayao, Nov. 17, Jascha Heifetz; Nov. 24, Lotte Lehmann; Dec. 1, Edo Pinza; Dec. 8, Kirsten Flagstad; Dec. 15, Rose Bampton; Dec. 22, Lily Pons.

NBC definitely will broadcast the Metropolitan Opera again this fall. The Met is to open about the middle of November, which is about the same time NBC last broadcast the opera. NBC is clearing its blue network for Saturday afternoon in preparation, and Milton Cross is set for the role of commentator. Kirsten Flagstad will sing the lead in the opening performance. The Metropolitan Auditions of the Air will also be broadcast again this year. They are scheduled to start on NBC Blue October 3, from 5 to 5:30 p.m. EST.

And the program that has been the criterion in the classical field, the General Motors Concerts, which has in the past featured unlimited numbers of guests, does directly the opposite when it undergoes the startling change this season of choosing its soloists from a permanent company of eight or more artists of international reputation.

Sam ("Schleppeberman") Hearn, who has been absent from the Jack Benny program since it moved to radio, will rejoin the comedian for the new series which starts October 3.

Fiery Father Coughlin is slated to resume his Sunday shows at 3 p.m. EST, broadcasting period October 31 over an independent network. He'll be keyed out of Royal Oak, Mich.

"We, The People," without Phil Lord as commentator, returns to the air October 7 over CBS. This move indicates that Helen Hayes, the first lady of radio, will not be on the fall air menu. For it is the coffee-maker who sponsored her the past two seasons that will now sponsor "We, The People." Although the program is the property of Phil Lord, who will get plenty of money for its use, his "Gangbusters" duties won't permit him to take part in the actual broadcasts. Gabriel Heatter, who successfully subbed for Phil last spring, gets the job.

Eddy Duchin will have two commercial programs this fall. His music must be a favorite with the females, for his last sponsored program was on the networks' first fashion show last year; this time, one of his two new shows will be for a cosmetic creator.

Unusual are the experiences of Frank Black. On Monday, August 30, he had to fly from New York to Chicago for his "Contended Hour" program, although he was rather certain that program would not go on the air. The Louis-Farr fight was scheduled at the same hour as Black's program, but Black had to be on hand with his full cast just in case a knockout ended the fight earlier than expected.

Then, on the return trip, the airplane in which Dr. Black was riding got into rough weather and hit a big air-pocket that threw the maestro out of his seat and against a piece of metal. He was knocked unconscious for several minutes.

Immediately upon landing at Newark he was rushed to a doctor's office, where stitches were taken in a large cut on the forehead.

Abe Lyman comes forth with his ideas on the most popular waltz tunes of all times. It's the result of his own survey. He ranks "Dear Old Girl" as first, with these others following in order: "Missouri Waltz," "Down By the Old Mill Stream," "Beautiful Ohio," "Drifting Back to Dreamland" and "Kiss Me Again."

Nonplussed is the word that best describes the feelings of radio's in-the-know folk, when the Ford Motor Company, which has been sponsoring the World Series games, dropped its option to cover the classic this year. This seems to indicate a general cutting-down of air-overhead with that company. What with the Universal Rhythm show recently having been dropped, and a big slice in expenses on the Saturday Night Concerts noticeable, this is one sponsor who is evidently easing out of radio at present at least.

Comedian Eddie Stanley (center), "Saymore Saymore," and Pinky Tomin leave the air this Sunday night when the summer "Texaco Town" program ends. Eddie Cantor follows September 29 with a brand-new show.

AIRIALTO LOWDOWN
BY WILSON BROWN

Cliff Hall, who gained fame as "Sharlie" on the Baron Munchausen broadcasts with his high-flying phrases & tongue-twisters, is now heard Saturday nights—emceeing a new show, "Home Towners."

Maestro Don Voorhees (left) and American-born Baritone Conrad Thibault: They'll be together again on Columbia's "Cavalcade of Music" when Thibault rejoins the series Wednesday night (EDT).
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ROBERT TAYLOR  
TAKES the AIR

OWN A ROYAL PORTABLE ON YOUR OWN TERMS!

FREE HOME TRIAL FOR EVERY MEMBER OF THE FAMILY!

Without risking a single penny—prove that the students in your family can write faster, get higher marks! Prove that Dad, whether he's in business for himself or others, can get more work done, get his ideas and reports down on paper in a modern, intelligent manner! Prove that Mother can take care of her social correspondence easier, keep her budget straight, handle the business of housekeeping, help Dad and the entire family! Prove all of this in your own home during the trial period at our expense!

Learn what a latest model, factory-new Royal Portable can do for your family—then own it on your own terms—cash or only a few cents a day. Don't wait! Send the coupon for FACTS.

READ WHAT ROYAL GIVES YOU: These great features explain why so many thousands of families now own Royals. Built by the world's largest company exclusively for typewriters—with standard, full-sized keyboard and easy, effortless action; Touch Control, Finger Comfort Keys, Complete Dust Protection, Electronic Tabulator and numerous other improvements.

FREE CARRYING CASE

Select one of the right.

CLIP COUPON

ROYAL TYPEWRITER CO., Inc., Dept. C-209 A Post Office, New York, N. Y. For new carrying case and instant typing chart. Fill in coupon and hand to your present Royal typewriter dealer. Offer good only on new Royal portable.

Radio Guide © Week Ending September 18, 1937

15
Harry's unquestionably mechanically minded son. Kenny can fix broken light sockets and roof the dog's house; and do other things for which his papa has absolutely no talents.

Once Harry tried to help him with a boat he was carving and ruined it so hopelessly he had to buy him a ready-built one. So Kenny now goes to his grandpapa, who lives with them, for expert assistance; and grandpapa's a whiz at everything mechanical. This makes Harry a little bit jealous. He admits it.

The thing Harry sells, as an announcer, is truth. He tells it in every-thing he says and the way he says it. CBS Mr. Carilale recognized this when he gave him his first job in New York seven years ago. Says Mr. Carilale: "Harry's unquestionably a leading announcer when it comes to a spontaneous jubilant style of speaking. He sounds like he's having a swell time and that makes his listeners have a swell time—something I've never known him to fall down on an assignment. He's always ready to get up early or stay up late."

Harry von Zell is a remarkable announcer, admits his mistakes sound natural. Mistakes that "ought not ruin any other announcer's sound so natural to him that his audience actually enjoys them. He can laugh at himself."

He's thirty-one, with a heavy athletic build, eyes, and nose which are his most se- em features, are the queer color of a blue sky when you look at it through a telescope. You can always glimpse the same sky through his clear blue eyes, his nose is bent to the left (a memo from his boxing days), and his fingers are short and chubby. Once he weighed 213 pounds, because he used to denote and he thinned to 150. He's never gained a pound since. Although he's a heavy meat-and-potato eater. Work, he claims, is the answer to that.

Once I think about it, the way he came to be a star was by no mysterious hocus-pocus at all. He doesn't think he has a thing that other announcers haven't, or that he's had any breaks other announcers can't get. Harry says it was simply this: He wanted more than anything to act, to become a player of orators. He started eight years ago beg- ging to write dramatic sketches and submitting them for free use on the air, offering to eke-out, with- out Union, unimportant program.

They wouldn't let him. Network officials hardly ever think announcers can do anything besides announce. But Harry didn't want to. When WINS and NBC turned down a burlesque serial he wrote, called "The Knights of King Arthur," he took it, terrorized the show, sold it, produced it, and acted the leading role in it. Officials paid him a little mind then, but not much. In desperation he often asked the stars to show him he announced the hell out of them, if he just hinted at parts, to use this or that skill he'd written. Sometimes they did, most of the time they didn't. Walter O'Keefe, Lawrence Tabbert and Jack Benny, the pestered until they gave in.

Later on Fred Allen, Phil Baker, Stoopnagle and Budd fast came across. But nobody ever thought of Von Zell as anything but an announcer.

When the Summer Stars auditions came up and Harry von Zell, of all people, took off with the plum role, cause he could and wrote the whole show, encore it and act in it, laughing when I accused of sudden success. "Sudden? Great day, I've been plotting this for eight years.

Note to envious announcers: That's why some people get all the breaks and others don't.

Harry von Zell may be heard Sundays on Good Gulf Summer Stars over a CBS network at ECT, 7:30 p.m.; EST, 6:30 p.m.; CDT, 6:30 p.m. — CST, 5:30 p.m.; MST 6:30 p.m. — PST, 5:30 p.m.

The "Voice of the Listener" letter forum is a regular feature in Radio Guide each week, offered to the readers as a means for expressing and exchang- ing opinions about radio.

ANIMOSITY

Dear VOL: It seems to me that radio is being used as a tool of dirty politics. In the last election we all realized the efficacy of the radio as opposed to the press in expressing the will of the people—the majority of newspapers were opposed to returning Roosevelt, and see what happened. Now Roosevelt is using the radio to "get back" at senators who opposed his Supreme Court revision.

Recently Senator Guffey gave a radio address directed at the Senators O'Mahoney, Burke, Wheeler, as a spokesman for the New Deal, insti- gated by the President. It was an out-and-out attack of personal animosity. Another recent instance of dirty politics on the air was the disgraceful Roinoke speech of the Fordwood him- self. He denounced some of the best organizations in America—the National Association of Manufacturers, the United States Chamber of Commerce!

—G. S. Seales, Boston, Mass.

ERROR ON GERHIG

Dear Voice of the Listener: Things have reached a pretty pass when guest stars cannot remember the name of their own sponsors and plug another product! Lou Gehrig may be a shining light on radio, but he's only a dim bulb when it comes to radio. Lou was supposed to be advertising "Husky's," but when he got in front of the mike, he bragged that he liked nothing better than to bury himself in a nice bowl of "Wheaties" come break- fast time. This is quite a pause and the announcer managed to stam- mer "—But I thought you liked Husky's" and Lou agreed with him.

The sponsors are still in a dither. So much money and time on the air! Such is the value of knowing what a famous baseball star eats at breakfast and what a"cost.—Horace George, Chicago, Ill.
MUSIC of the MASTERS
BY CARALYN SMITH

SOMEWHERE, SOMEHOW, every morning a man wakes up in his bed with the firm idea that he'd like to put on a radio show.

"This is not in itself so serious; it's not likely to pursue it. The memory starts when the idea grows on him. And a crisis occurs if he—and all those others like him—get so excited that by sundown they are determined themselves to do it.

There is no predicting what they will do, nor how many millions of listeners these people will before they are through. Each morning right after breakfast, one of these fellows goes to a taxi or hot-fours to it to an advertising agency. He works the very simple gag, after he has evaded the bland receptionist, that if we had some bacon we'd have some bacon and eggs if we had some eggs.

Occasionally, even advertising agencies are involved. A quartet of players and musicians or just plain musicians are got together. After fourteen various executives go over the ham-and-eggs plot, a rehearsal is given for the-client. And, if he signs on the dotted line, we have a new set of noises to fill our ears for fourteen or twenty-six or however many weeks it lasts.

Now this appears to be a very simple procedure, one that needs no further explanation. Yet it is the most risky and uncertain activity in the whole world. It occupies the best brains in the whole radio industry just now. And the most important link in this propitious chain of events is the man and the idea.

He seems to have laid down on his job as hard as the music of the masters is concerned. There hasn't been a really exciting approach to the problem. The mediaarseachers have soared by the air since radio began. We are still where we started. Announcers are announcing in so many words that Madame X will sing the second-act aria, "One Fine Day," from Puccini's "Madame Butterfly." Not two people in 100 know which fine day nor why she's singing about it. They may like the melody. They won't understand the words even if she sings them in English, and she won't, nor if she can murder them in Italian.

"Well, isn't liking the melody enough?" you may ask. "Must you understand the words?"

THE answer is: "Yes, you must.

Music, no matter what the eminent authorities say, is not abstract. It may say things that cannot be said in words. It may convey feelings, moods, and states of mind. It may give subtle hints of thoughts never phrased in any other language. It may be our closest contact with the Beyond.

But when it is wedded with words, it has, in all, a soul, some definite and intimate relationship with those words. It is a commentary on their meaning, an expression of their sentiment.

Therefore, the person who hears a song or an opera without knowing what it is about is in the same position as a bilious dog hearing a master's character only by his voice. He may be very apt to do a good job of it. But certainly he would be able to do better if he could look the man in the face.

Of course, it depends upon the individual blind person "we" much better than others with two eyes. Some listeners hear a new work for the first time and know it better than others who have heard it and read the score on which it is played fifty times. The former have a more keenly developed intuition.

But there are no estimable exceptions. Most of us who listen can never know too much about the music we hear. It bothers me to realize that, being the case, we are so confirmed snobs. We pose as knowing things we don't. We listen when we are bored. Not all of us, of course, but many do.

Nothing dums music so completely or retards the spread of the love of it so effectively as our refusal to be honest with ourselves and with others. Must we make out that we understand a work of art or that we like a piece of music when we don't?

We may claim to be enjoying something that is as contemptible as the music itself.

We may want to learn the Greek alphabet so that we can read the great treatises on music that were originally written, and we may also have had the time to do it. Let's, in either case, confess it. Then let's get busy and learn.

IT is necessary to make clear that people may be attracted by beautiful sounds in music without understanding their significance or their message. No one who heard for the first time the Parisian or the Florentian speaking beautiful French or melodious Italian would think because he was charmed by the sounds they were making that he understood their meaning. Likewise, because one is enchanted by the melody of "One Fine Day" is no assurance that he knows its psychological significance or its meaning.

Music is a language that must be spoken and lived with as a language.

It is capable, as all languages are, of being used by baboons, by peasants, by businessmen as well as philosophers. We all use it in one way or another. There is not a human being living who does not like and respond to some kind of music. He may want only for dancing . . . to vibrate his spinal cord. He may want it only to put him to sleep, or to make him cry.

To use music honestly for dancing or for any other purpose is no crime. But to continue forever in the baby-prattling stage is a great pity. That, unfortunately, is what many of us do.

Not that it is altogether our fault. It is mostly that we have never had the opportunity or the proper motivation to develop in our understanding of the language of music.

And that is where the man who wakes up in the morning with an idea comes in. Wouldn't it be to the point if he would think out and sell a theme that would attract him but certainly spur on ten million listeners to a deeper and sounder and richer and fuller and whatever else you want to call it: understanding of music? It can be done. It should be done.

And some day some fellow is going to do it, and who will be the everlasting gratitude of his fellow men—and a sponsor. . . .

Elaborate preparations are being made to stage a great music celebration in connection with the Soviet November revolution anniversary. Dmitri Shostakovich will be the composer of his latest, his Fifth Symphony. The younger composers will have a chance, also, as well as the "classics" or recognized composers. Those who follow the trend of art in the land of Lenin will have to hear these newest examples of socialist realism. If broadcasting conditions are favorable, we may expect to hear generous portions of it.

Bach's Art of the Fugue will be heard over NBC when Robert and Heinz Schola of the Salzburg Mozar- tum arrive in America this winter.

Pierre Monteux, former conductor of the Boston Symphony and France's most noted conductor, has been invited to conduct the NBC Symphony. The series will be directed by Artur Rodzinski on November 4, and Monteux will conduct the next three weeks. Rodzinski will follow with four concerts during December; Toller will begin his third period on the first Thursday after Christmas, December 30.

The Metropolitan Opera season will be opened by Kirsten Flagstad on November 29. The first Saturday afternoon broadcast will be held December 4. Make your "dates" accordingly.

Lucky Old Highlander

First Chief of his Clan—tradition says this old Highland warrior never had a toothache! Tough, chewy foods gave his teeth ample exercise—kept them in prime condition! His descendants eat soft, refined foods, giving teeth too little exercise.

WISE MODERNS CHEW DENTYNE—because Dentyne's firmer consistency invites more vigorous chewing—gives teeth and gums the active exercise they need! It stimulates circulation in gums and mouth tissues, helps make them firmer, healthier—and wakens the salivary glands, promoting self-cleansing. Dentyne helps keep your teeth stronger, healthier—and cleaner!

IT TASTES SO SPIICY TEMPTING—you'll be keen about Dentyne's fragrant and delicious flavor! And the flat Dentyne package (an exclusive feature) is so exceptionally handy to slip into your pocket or purse.

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SHORT WAVES

By CHAS. A. MORRISON, president, INTERNATIONAL DX-ER'S ALLIANCE

(Firms of Pioneers Are Mecenaries)

DURING the next four months, short-wave listeners, particularly those who enjoy the music of the Far East, the South Pacific, and the Far North, will have the opportunity of hearing a number of unusual broadcasts throughout the world under the odd call HOZU. The transmitter is powered at 100 watts and is located aboard the ship Daily Express (H.T. 112), a freighter on a cruise. Since the station is unlicensed, the frequency of operation varies according to the will of the ship or the station's operator. We understand, however, that a complete log of transmission is being kept, and all correct reports of reception will be welcomed, in connection with the work of the DX station.

Interesting cards are being prepared for this purpose, and a space has been provided for inserting the exact position of the ship at time of transmission. It is requested that if you have any questions, you send them to the address below. These reports should be sent to Amateur Radio Station HOZU, Po Box 1301, P.O. Box 602, Midland, Calif. The station may be heard almost daily from 4 to 10 p.m. EDT (3 and 9 p.m. EST) on a frequency of 14.16 megacycles. At present the ship is near Hawaii, but will also call from Kobe, Japan, and Singapore. Straighten communications during the next few weeks.

R. B. ORSNER, of State College, Pennsylvania, has announced that his short-wave station, W19-MX, was heard on August 20, retransmitting London Broadcast Station CNDX, on a frequency of 9.122 megacycles, western Pennsylvania, and a Spanish-speaking station, believed to be from Mexico, on a frequency of 9.042 megacycles, just between LLX, Buenos Aires, Argentina, and 0A3XC, Ica, Peru, on the dial.

The location of the mysterious French station on 9,665 megacycles, mentioned in last week's column, has been identified as Fort-de-France, Martinique, in the French West Indies. I am unable to say whether or not this is a new frequency for the former "Radio Fort-de-France," which apparently has been vacated for the air for some time. The station broadcast yesterday afternoon (11:45 p.m. EDT) (10:45 p.m. EST) 9.60 megacycles, with a strong interference from a cable station, with the fact that all announce- ments are in French, which has made it impossible to discover either the name of the call letters of the broadcaster, although its location is undoubtedly Santos, Brazil. Prior to signing off, the Chilean national anthem is played, which is followed by the sounding of very weak voices somewhat similar to those employed at the beginning and end of transmission, and the station is no longer heard at 10:30 p.m. (11:30 p.m. EDT). On or about 12 mid., 13 mid., and 11 mid. EST, on 12,007 megacycles, strong interference from a cable station makes it impossible to discover whether or not this is the same station. Reception on the 20-meter amateur bands is improving rapidly. Tuning these frequencies during the hours of 9 to 11 p.m. (10 to 12 p.m. EST) will disclose many Australian stations in contact with American hams.

A verification from COBC (8.31) states that it relays the programs of Broadcast Station NBC, "El Progreso Cubano" and "Los Grandes Amén- cenes de Trajes, El Gallo," whose address is Apartado 122, Havana, Cuba. The "Latin American Neighbors" program, which is heard on Sunday nights from 4 to 5 p.m. EST over W2KE (15.27) of New York City, has drawn a very flattering response from Latin listeners in the United States to the extent that the programs there have thus far been dedicated. Each program will continue in its present state, but with an American accent.

A new station on 12.15 mega is being heard nightly from 11:15 p.m. to 12:00 a.m. EDT (10:15 to 11:15 p.m. EST), broadcasting a program in French.

Louise Ambrosius of Louisville, Ky., reports HPIJ (9.667), Panama City, Panama, will shortly make a trip to Europe for the benefit of its widespread audience of short-wave listeners. The winner will receive a free trip to Panama with all expenses paid. The power of 150 watts is transmitted to 3,000 miles, and the main studio is being remodeled into a radio theater seating 200 persons.

The Holden Expedition, now en route for the Amazon jungle region, will establish its base camps near the banks of the mouths of Amazon and Ucayali, British Guiana, at the junction of the Kinshasa and Casiquia rivers. A special 200-watt RCA transmitter will be installed at this point, which will be equipped with a radio beam transmitter from this short-wave station will also be used in directing the party toward the dense bush country. Weekly broadcasts originating at the base camp and picked up by RCA Communications at Riverhead, Long Island, N. Y., will be distributed to the listeners of the National Broadcasting Company's networks in accordance with the plans and activities of the expedition.

According to Euphony Radio, in the near future the Helsinki, Finland, programs are to be relayed by new short-wave stations in Sweden and other countries available to a greater number of listeners. The new transmitter will probably be erected near Lahti, in the immediate vicinity of the Helsinki Broadcasting Station.

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We Applaud
-CLARK DENNIS. FROM DANCE BAND SOLOIST TO NBC TENOR STAR -THAT'S HIS STORY!

Clark Dennis (left) came to Chicago as tenor soloist for a dance orchestra. Being an individualist, he felt lost in the crowd, quit the band to sing on sustaining shows—became NBC's romantic tenor star. Glorious melodies, old & new, by Clark (above) are heard on the daily "Breakfast Club" & "Club Matinee," Wednesday night "Minstrels," & Saturday night "Jamboree." His fan mail is enormous, his listeners many—and devoted!
SAIL THE SOUND
WITH JAMES MELTON
AMIDST COOL BREEZES, SHIMMERING SPRAY
—GLIDES "SUNDAY NIGHT PARTY'S" STAR

When James Melton, NBC's "Sunday Night Party" singing m. c., boards his yacht, "Melody," he leaves studio cares, worries behind. Above: Jimmy at the helm, with his captain. Top, left: Melton's private signal

Beneath a bunk in the forward stateroom, in the guest cabin, rests this built-in piano (left). Sometimes the robust tenor of radio and screen fame is in the mood for song, rehearses here for his Sunday night show

Melton's 8-year-old, $30,000 yacht (right) heads off for a day's cruise on Long Island Sound with Jimmy, Mrs. Melton and Captain George Williams aboard. Williams works for Melton the year 'round, gets a salary of $3,000
The Meltons below, often go on week-end cruises, take guests, usually 2. On day cruises anywhere from 2 to 20 guests are invited. On such a cruise they stock up with 200 biscuits, 15 chickens, 4 watermelons, milk, Coca Cola, beer. A week-end cruise costs the Meltons anywhere from $25 to $50.

Unique's the word for minor details aboard the Melton yacht. Cocktail glasses (right) are painted with nautical designs. Even the linen expresses the spirit of the sea, bears the emblem of Jimmy's private signal.

A gasoline station in the ocean (right, below), where Melton refuels the "Melody's" 300-gallon-capacity tank. The boat uses six hundred gallons of gasoline per month—when cruising, that much per week.

Instrument panel (left) of Melton's boat. In the row of buttons just in front of the clock is the ignition. In winter the "Melody" has to be laid up at a cost of $200, is also covered by insurance at $350 a year.

Air heater (right) on board Melton's yacht. It costs $20—there are 6 of them in all. Operating cost of the "Melody" for a year amounts to approximately $5,000—but Jimmy says it's worth it; it's his hobby.
YOU ASKED FOR THEM—

Above: Green-eyed, auburn-haired Edythe Wright is the songstress with Tommy Dorsey's orchestra on the "Raleigh and Kool Show" on NBC every Friday night. Edythe trained to be a dancer, but gave up this career when injured while performing at a college charity function.

Exotic Corinna Mura (right) sings and plays the guitar on her own program, "International Salon" Thursday nights (EDT) over MBS. She has previously broadcast with such orchestra leaders as Paul Whiteman, Rudy Vallee & Richard Himber. Both of her parents are Spanish.
AND HERE THEY ARE!

Bailey Axton (above, left) can be heard on Thursday afternoons (EDT) over NBC. He's a 24-year-old tenor who has been a featured singer for 19 years—he made his first concert appearance at the age of 5.

Andre Baruch (below) is one of the few foreign-born announcers heard on the air. He's heard with Edwin C. Hill on "Your News Parade" over CBS week days. He plays piano, paints, speaks 7 languages.

Helene Dumas (above), radioactress now appearing in the dramatic serial "Love and Learn" over NBC week-day afternoons (EDT). She has been in the cast of "The New Penny," "House of Glass" and "True Story Court." Below: Templeton Fox plays the role of Marilyn Fletcher in "Young Hickory," NBC's dramatic serial heard each week-day morning (EDT). Her name was Esther, but a numerologist advised her to change it to Templeton.

Left: Howard Phillips, baritone soloist over CBS on Monday nights (EDT), specializes in robust songs. He was formerly m.c. on CBS' "Music in the Air." He's a New Yorker, born there in 1911...yet he wants a log-cabin home.

Below: Jane Rhodes, 16-year-old vocalist on NBC's "Packard Hour" Tuesday nights (EDT). Although new to listeners in the East, West Coasters know Jane. She began singing there at the age of seven.
On Paul's large farm is a 12-room house which the Whitemans have modernized completely. He and his wife—the former cinemactress, Margaret Livingston—now have it just as they want it. Left: Putting on the finishing touches.

Rudy Vallee and Paul are old friends. So when Rudy was playing at the Dallas Centennial, he visited the Fort Worth Whitemans, received a ready welcome. The first thing they did was to dress him in the clothes of a western cowboy (right).
To Paul, the farm is a recreation — but to his wife it's a business. She makes the farm show a profit, is shown above just after supervising the storing of the hay.

Below: Paul with a few of his sheep—he has over 500. Texans don't consider it right to keep both sheep and cows, but Paul does it—and finds that it pays!

—Richard Averill Smith

After his handleading, Paul seldom feels like hard work. Usually he rides over the farm, supervises his men, then relaxes in his living-room (above). Paul doesn't do all his farming from "Walkalong's" back, however. Often he works in the fields like the hired hands. Below: White man tills his soil...
One of radio's oldest shows was revived on April 21 when the NBC Minstrels went on the air. They replaced the Wiener Minstrels of WENR—famous as the Sinclair Minstrels—who went off last November after 6 years of broadcasting. Left: Gene Arnold, veteran of the old show, is interlocutor. With him Endman Vance McCune (right).

Featured singers on the show are Baritone Edward Davies (below) and Tenor Clark Dennis. Since the sudden death of Al Short on August 10, guest conductors have been leading the orchestra. This show differs from the old one only in that it honors some city each week. Honor city votes are counted by population percentage.

Left: Part of the choir of 12 voices which accompanies Davies and Dennis. There has been only one change in the cast since April. Bill Thompson replaced Harold Peary Aug. 10. Arnold is the only original Wiener Minstrel.

Right: Endmen Jimmy Dean (right) and Vance McCune in the midst of one of their skits. The show, like its predecessor, features jokes, songs, and, of course, tap-dancing—done by hand. The show is aired from coast to coast.
Sunday
September 12

JEAN DICKSON
“Ah, I Remember It Well”
1948

Sun., 9:30 pm EDT (9:30 EST)

3:00 PM

• WABC-CBS: Everyday's My Holiday
• WHBI-Organ Program
• WABC-CBS: Our American Wives

4:00 PM

• WABC-CBS: The Wonderful World of Books

5:00 PM

• WABC-CBS: The World Is Yr. Drama

6:00 PM

• WABC-CBS: My Gal, the Lady

7:00 PM

• WABC-CBS: The World's Greatest Orchestra

8:00 PM

• WABC-CBS: House Party

9:00 PM

• WABC-CBS: The World

10:00 PM

• WABC-CBS: Your Hit Parade

Guests and Special Events

MORNING

11:30 EDT (10:30 EST) Sunday Morning Quarterback with Benny Friedman, MBS.

AFTERNOON

100 EDT (12:00 EST) Sea Lion Fishing Derby, NBC. 330 EDT (1:30 EST) Special Yomp Kippur Service, MBS.

NIGHT

7:00 EDT (6:00 EST) Jocelyn Jargonette, guest on Good Gulf Summer Stars, CBS. 9:00 EDT (7:00 EST) Ford Sunday Evening Hour, premiere, with John Inukiri conducting, John Grant, MBS. 9:00 EDT (8:00 EST) John Nessbitt's Pass- ing Parade, MBS. 100 EDT (9:30 EST) Dr. Frederick Stock and Symphony Orchestra from Grant Park, NBC.

Symbol in parentheses, such as (sw-15.33), appearing after a program listing indicates that this program may be heard by tuning in at 15.33 megacycles frequency on your short-wave dial. For foreign short-wave programs, please see page 18.
TIME CHANGES!

On Sept. 26, radio will go topsy-turvy—for the end of Daylight Saving Time brings broadcasting schedule updates. Find your favorite shows in the revised listings of Radio Guide

Week ending Oct. 2

Monday, September 13

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
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<td>6:00</td>
<td>WLS</td>
<td>Morning News</td>
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<tr>
<td>7:00</td>
<td>WBBM</td>
<td>Chicago News and Review</td>
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<tr>
<td>7:30</td>
<td>WMAQ</td>
<td>Chicago News and Review</td>
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<td>WBBM</td>
<td>First Call for Your Morning</td>
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<td>Morning News</td>
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Watch and listen for more local news and weather updates as well.

*Note: Times are approximate and subject to change.*

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**Radio Guide** Week Ending September 18, 1937

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**Radio Guide** Week Ending September 18, 1937
Mon. 9:30 pm EDT (4:30 EST)

12:15 EDT 11:15 EST

**WBZ:** Ted Malone, Be a Man, Be a lover.

**WNBC:** Miss Edna deHoffman.

1:15 EDT 12:15 EST

**WBZ:** NBC News.

2:15 EDT 1:15 EST

**WBZ:** Miss Edna deHoffman.

3:15 EDT 2:15 EST

**WBZ:** Ted Malone, Be a Man, Be a lover.

4:15 EDT 3:15 EST

**WBZ:** Miss Edna deHoffman.

Night: 9:00 EDT (8:00 EST) LUX RADIO THEATER, premiere, with Janet Gaynor and Montgomery "In A Star Is Born," CBS. 9:30 EDT, ELAINE BARRYMORE in "Accent on Youth," NBC. 11:30 EDT (10:30 EST) NATIONAL SOFT BALL DALLAS, NBC.

**WBZ:** WBZ Radio's Variety. 12:15 EDT 11:15 EST

**WBZ-CBS:** CBS Radio News. 1:15 EDT 12:15 EST

**WBZ:** Ted Malone, Be a Man, Be a lover.

2:15 EDT 1:15 EST

**WBZ:** Miss Edna deHoffman.
Tuesday

September 14

WMCA-Nat Bromfield's Orchestra. 
WMGC-Impressions of Broadway.

8:05 EDT 9:45 EST
WABC-Imagery of the Sea; Songs. 
WINS-Blue Grass Stockade.

9:05 EDT 9:55 EST
WABC-At the Seaside; Songs. 
WINS-Koys in a Kaddish. 

9:45 EDT 9:55 EST
WTJZ-Bob's Bluegrass. 
WABC-Imagery of the Sea. 
WINS-Koys in a Kaddish. 

9:55 EDT 9:55 EST
WABC-Imagery of the Sea; Songs. 
WINS-Koys in a Kaddish.

10:05 EDT 10:15 EST
WABC-It's Wonderful. 
WINS-Koys in a Kaddish.

10:45 EDT 11:15 EST
WABC-Heartache; Songs. 
WINS-Koys in a Kaddish.

11:15 EDT 11:15 EST
WABC-It's Wonderful. 
WINS-Koys in a Kaddish.

Wednesday

September 15

8:00 EST 8:00 EST
WEAF-NBC: Good Morning Melodies. 
WJZ-Morning Devotions; Easter 
WABC-Devotions; WOR.

8:05 EDT 8:05 EST
WABC-Detonation; Songs.

8:10 EDT 8:10 EST
WABC-Detonation; Songs.

8:15 EDT 8:15 EST
WABC-Detonation; Songs.

8:20 EDT 8:20 EST
WABC-Detonation; Songs.

8:30 EDT 8:30 EST
WABC-Detonation; Songs.

8:40 EDT 8:40 EST
WABC-Detonation; Songs.

9:00 EDT 9:00 EST
WABC-Detonation; Songs.

9:10 EDT 9:10 EST
WABC-Detonation; Songs.

9:45 EDT 9:45 EST
WABC-Detonation; Songs.

10:10 EDT 10:10 EST
WABC-Detonation; Songs.

10:15 EDT 10:15 EST
WABC-Detonation; Songs.

10:45 EDT 10:45 EST
WABC-Detonation; Songs.
Wednesday September 15

Ken Murray

Wed. 8:30 pm EDT (7:30 EST)

**Guests and Special Events**

**NIGHT**

8:00 EDT (7:00 EST) CONRAD THIBAUD, 9:00 EDT (8:00 EST) 9:30 EDT (8:30 EST) CONNIE BOSSWELL, Ken Murray's guest, CBS.

10:00 EDT (9:00 EST) GERTRUDE LAWRENCE, guest on NABC; 10:30 EDT (9:30 EST) CHARLES EDISON, Assistant Secretary of Navy, U. S. Cabinet speaker, CBS.

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**WABC-CBS:** New York Dances, songs, 6:00 EDT (5:00 EST) WNYC 6:15 EDT (5:15 EST) WOR-Musical Moments, songs, 6:30 EDT (5:30 EST) WOR-Musical Moments, songs.

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**WOR-MBS:** How Today's News, 6:00 EDT (5:00 EST) WHAM 6:15 EDT (5:15 EST) WTHT 6:30 EDT (5:30 EST) WOR-Weather

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**WBIL-Voice:** 6:00 EDT (5:00 EST) WOR-Musical Moments, songs, 6:15 EDT (5:15 EST) WOR-Musical Moments, songs, 6:30 EDT (5:30 EST) WOR-Weather.

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**WXYC-CKLC:** New York Dances, songs, 6:00 EDT (5:00 EST) WNYC 6:15 EDT (5:15 EST) WOR-Musical Moments, songs, 6:30 EDT (5:30 EST) WOR-Weather.

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**WEAF-NBC:** How Today's News, 6:00 EDT (5:00 EST) WHAM 6:15 EDT (5:15 EST) WTHT 6:30 EDT (5:30 EST) WOR-Weather.
Guests and Special Events

AFTERNOON

4:15 EST (305 EST) CLASS OF '41 from campus Northwest University.
4:30 EST (330 EST) FALL HIGHWEIGHT HANDICAP from Wheat Race Track, MBS.

NIGHT

6:30 EST (530 EST) EDDIE DOOLEY, Football News, CBS. (Also Saturday at this time.)
6:30 VICTORY, MBS conducting Columbia Concert Orchestra, CBS.
9:30 EST (80 EST) SARATOGA SPA MUSIC FESTIVAL.
10:00 EST (900 EST) SENATOR WILLIAM E. BORAM, address, NBC.


38
Friday September 17

REED KENNEDY
“Singalong Café” baritone
12:00 pm to 7:00 pm

RADIO MAJORITIES

1:00 PM: WBNX-AM, Christian News
2:00 PM: WNLC-News; Signselo News
3:00 PM: WICC-Street Scene

2:00 PM: WBNX-Polish Orch.
3:00 PM: WNLC-Afternoon Varieties
4:00 PM: WICC-Betty Gibb's New Orleans Piano Concert

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Radio Guide • Week ending September 17, 1937

MR. FAIRFAX KNOWS ALL

No personal replies to questions unless accompanied by a stamped, self-addressed envelope.

For an audition apply to a near-by station, outline your talent, and I am reasonably sure they will give you a proper opportunity.

There is one hard and fast rule for obtaining an audition the American Studio of Radio. Byline cannot

MISS C. W. TUCKER. N.Y.

BENNY GOODMAN was born in Chicago, Ill., on May 30, 1909. He is six feet, two inches tall, and sounds, has brown hair and eyes, is not, to my knowledge, married. His favorite hobby is listening chamber music. For further information write to Hearst-Columbia, Inc. 350 West 57th Street, New York City.

THE principal actors in the MARCH OF TIME are Bill Guier, actor; Hunter Fickett, actor; Howard Williams, actor. Copyright by United Press.

Radio Guide • Week ending September 17, 1937
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<td>WEAF-NBC: Good Morning Melodies</td>
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<td>8:15 AM</td>
<td>WEAF-NBC: Melodies of the Century</td>
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<td>8:15 AM</td>
<td>WABC-Radio: George Louisa</td>
<td>WABC-DENMARK</td>
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<tr>
<td>9:30 AM</td>
<td>WABC-Radio: Variety Play: The Denmark</td>
<td>WABC-DENMARK</td>
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<tr>
<td>9:45 AM</td>
<td>WNBC-NBC: Aunt Jemima (Quaker Oats)</td>
<td>WNBC-DENMARK</td>
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YOU'LL ALSO FIND THESE BIG FEATURES

- Complete, informative news-stories and pictures of the outstanding broadcasts on the air—each week
- Exclusive, informal candid-camera picture-stories of your favorite air stars and shows—in action
- Sparkling, never-before-told stories that reveal the private lives of your favorite radio entertainers

RESERVE YOUR COPY

DAYLIGHT SAVING ENDS ON SEPT. 26

And when you turn back the clock—you'll change the schedules of many programs on your dial! It's as simple—and as complex—as that! What's more, many new shows, featuring such big names as Eddie Cantor, George Jessel, Kate Smith, Marion Talley, Ted Weems, and Gen. Hugh S. Johnson, will come on the air that week! Yet you needn't miss one of them. Radio Guide comes to your rescue. In the issue for the week ending Oct. 2, all program listings will be revised to cover the time changes. Tell your dealer to reserve your copy—now! Don't wait until it's too late!

AT YOUR FAVORITE NEWSSTAND

10¢