"At the Price of Love"—A Radio Star's Story of Sacrifice!
The Amazing Life of Deanna Durbin—All Told in Pictures
HAPPY LISTENING

BEHIND the scenes of radio there rages a battle which pits against each other the finest artists in the land. It is the battle of New York against Hollywood as broadcasting's first city.

Recall for a moment those dazzling days when the National Broadcasting Company piled high its magnificent monument to human progress and called it Radio City. Then, all radio roads led to New York and all artists clamored at its gates. So positive was the trend that the Columbia Broadcasting System purchased a million dollars' worth of land, decided to build a broadcasting plant second to none.

But those plans of yesterday's mice and men had not taken into account the great attraction of that comparatively tiny village called Hollywood. Thus, when radio producers began to go west in search of fresh voices and finer talents, they did so gingerly at first and with fear and trembling.

Could broadcasts be made from the West? Could those mysterious vibrations which are sound waves travel without distortion through thousands of miles of copper wire strung over freezing mountains and blazing plains?

Today's answer to these questions is a glance at today's program listings!

Jack Benny leads the list, then come Burns and Allen, Bing Crosby, Jimmy Fidler, the Radio Theater, Fred Astaire, Jack Oakie. And presently a revived 'Show Boat' will be broadcast from the great Hollywood studios.

The latest offering from the Film City is the new Chase & Sanborn program in which Don Ameche pits the incredible W. C. Fields against the equally incredible Charlie McCarthy.

No new show since broadcasting began has caused more favorable comment after its first broadcast than this fine new program. Whenever one went, the talk was of radio's newest feud—that of the reconstructed Fields versus a ventriloquist's dummy.

But could the drama of a comeback by a man whose life recently had been given up by his doctors be duplicated by W. C. Fields—would his humor ever be so tangy again? That was the question that people asked one another.

Ensuing Sunday nights gave an answer to that—an answer which established the new Chase & Sanborn show as a Sunday evening favorite. Hollywood's latest super production is a smash hit.

The men and women who plan new shows are saying that Hollywood is the place where the talent is; where all the big shows of to-morrow must originate.

The battle between the Little City and the Big Town is not over. Possibly it never will be over. But, for the moment, the Little City has dealt the Big Town such a body blow that we can confidently depend on most of our important air entertainment originating in California's star-spangled studios this next winter! Show after show has gone West—few have returned. This is today's radio!

—The Editors.

W. C. Fields and Don Ameche kid...
STORIES OF THE SONGS YOU LOVE

Barcarolle

JACQUES OFFENBACH SEARCHED THE WORLD FOR A LOVE SONG, FOUND IT, BUT IT WAS TRAGEDY-STUNG, A FATAL MELODY WALKING HAND IN HAND WITH DEATH

BY WALTER KOONS

Barbier was commissioned to arrange them into a workable libretto. But the occult scenes captured Offenbach’s imagination more than they inspired it. He labored over this score for years. He wrote and rewrote, never quite satisfied. Nor was he to be completely content for many years because the mystery of the “Barcarolle” lay in the far-away past when Jacques Offenbach was tiny Jacques Levy.

One of his earliest recollections was the lullaby with which his mother lullied him to sleep in his infancy. The first measures of that song haunted him all his life, but, try as hard as he could, he could never recall its completing phrases. In time the yearning to recall the rest of that tune became a mania. Offenbach began searching music shops and libraries for a copy (Continued on Page 1B)

Barbier and Vincenot, who had already collaborated on a number of works, were commissioned to complete it. Vincenot had been the original librettist, but now in his old age he could not recall the text. Barbier was given the responsibility of completing the opera. He labored over this score for years, but, try as hard as he could, he could never recall its completing phrases. In time the yearning to recall the rest of that tune became a mania. Offenbach began searching music shops and libraries for a copy. (Continued on Page 1B)
EAGER, SHE FACED LIFE AND LOVE — TO FIND THAT ONLY ONE WAS MEANT FOR HER

BY LYNN BURR

YES, women have succeeded in radio. They have become successful actresses, script writers, singers. Such names as Lily Pons, Joan Baez, Kate Smith — they are stars, and their names are on everyone's lips. They have proved that radio offers equal opportunities to both sexes.

But there is another side to radio, the "behind the scenes" side. It's the executive side of radio.

As far as I know, only one woman has ever successfully invaded that field, given the men cards and spades, and still come through with flying colors. Her name is Bess Johnson, and her talents seem to have extended into almost every branch of radio: acting, announcing, producing, directing. As the radio head of one of the country's leading advertising agencies, Bess is a cool-headed, aggressive executive. As the beloved Fran Moran, of "Today's Children," she is an emotional, skilled actress. And as the director-producer of "Junior Nurse Corp" and the Wayne King shows, she has combined these two facilities with unusual success.

And in addition to being one of the busiest women in radio today, Bess also finds time to be the charming self, a genial hostess, and, I'm proud to say, my friend. That is why I can tell this story, because I know every word of it is true. I know what Bess Johnson went through before she found success, know that besides the ordinary hardships, she was forced to combat something even greater: there were a thousand tiny strings tugging at her heart. She was a girl fighting to get ahead, to forge a career for herself, knowing it would be at the cost of losing the one man she loved.

I HATE to make statements," she told me, "because every person is different. What might apply to one woman, wouldn't be right for another. But for myself, I know that marriage and my career would never work. I had to choose between them, I chose the career, and I think it was the only way I could have found happiness." Born in Elkins, West Virginia, Bess came from a socially prominent family. Traditionally, the men became senators, the women were beautiful. That is, all except Bess. Being beautiful was too easy. She wanted something difficult, wanted to tackle some tough job, and do it better than anyone else.

It didn't take her family long to realize she was going to be the "black sheep" of the flock.

Down the road was the stately house of Perry. If, too, had a black sheep: young Paul. Paul was an unruly younger, who gave early evidence of independence. For one thing, he asked too many questions and took life too seriously. He was never satisfied with where he was, he always wanted to be a little further ahead. Even before he'd finished grade school, deciding he was going to become a doctor, he had started in. Much to the dismay of his parents, he began dragging home stray dogs and cats to doctor them up.

Above: Bess Johnson with small daughter Jane Perry (sometimes called "Jop") on the seashore.

At the

Radio Guide © Week Ending June 5, 1937
But his family tolerated his eagerness. After all, ambition was not to be discouraged in a tall man.

Not so, however, with Bess. She was a girl! Girls are not supposed to have other than social ambitions. Of course, they didn’t mind when she directed several amateur plays in high school. But when, upon her graduation, she made the startling announcement she was going on the stage, her family came forth in very opposition. An actress? No, they said, she must get such ideas out of her head. She was going to finishing school, prepare for her debut. She must start thinking of marriage.

Perhaps it was, at that turning-point in her life, when the “two black sheep,” Bess and Paul, realized how much they meant to each other. Rushing out of the house, Bess went to find him. Good Old Paul. The two of them had grown up together, fought each other’s battles, always understood.

“You can imagine,” she said, “they want me to go to finishing school, learn how to pour tea!”

Even in his teens, Paul was wise. He sat thinking before he answered.

“You don’t have to,” he said softly.

“You mean...”

“Right Run away.”

“Run away? Why, how could I? I want to go to Carnegie Tech and study.”

“You get a job, go to work,” he said.

“That’s what I’d do if Father wasn’t sending me to finishing school.”

And Bess Johnson started thinking. Hers were daring thoughts, too. She actually began thinking intensely, that she could stand on her own two feet!

Thus she found herself in a strange city. Yes, it was a courageous step for a young girl to take, but Bess Johnson made it because she had a deep determination, a strong will.

With her talents, Bess made rapid progress. She built a firm foundation for a career. But there are other things in life besides success, and two young people began to learn that lesson. Paul, driving himself to learn the mysteries of medical science, Bess, never ceasing in her efforts to master dramatic art, found companionship together. Suddenly they realized they were in love with each other, had seen from the time they were little together.

Neither of them had a dime. Paul had years of study ahead, Bess was out of a job. Yes, I think again that this story could have happened only to these two particular individuals. They were in love, and Paul was hardly in love. So they got married.

Bess soon realized her life had changed. She was no longer Bess Johnson, she was Mrs. Paul Perry. The career she’d planned now became secondary, the important goal now was her husband, the man she loved. His life, and his success, now became her job. Toiled out, not willing to keep the ship on its course while Paul studied and progressed, while he brought forth the genius which she knew he possessed.

Those were lean years, but happy ones. Bess was modeling clothes during the day, and playing with the Goodman theater group at night. Paul was taking a post-graduate course at the University of Chicago. Sacrifices? Yes, every day was a sacrifice. There were no parties or fine clothes, only their small apartment and hard work. But they were two young people in love, and they were happy.

It was a proud day when two young people stood outside a little house in Evanston, in the suburbs of Chicago, and looked fondly at a gilt-lettered sign: “Dr. Paul Perry, Physician and Surgeon”... But it was a prouder day for Bess. She had a surprise to top even that. There was going to be a baby born in that little house soon! Paul was working harder than ever these days. His practical take-up little of his time, but he seldom put in less than fifteen hours a day bending over his laboratory bench, experimenting, studying, testing. And while he worked, Bess sat home, waiting. Paul was not to blame, but neither was Bess when, having stood inactivity as long as she could, she went looking for a job. Slowly, slowly, the walls of Jericho began to crumble.

At first, Paul didn’t even know she was working. The small parts she played on various radio programs took up little of her time. But Bess was not intended for small parts. She always had that little extra something which makes a winner. Already the big-wigs were pecking up their ears in mild interest. But she had to get good and raging mad before she got the first break.

It was during the rehearsal of a network show a few years ago, and the director was spoiling the entire scene because he didn’t know the first thing about dramatics. Bess kept concealing, backing up, giving way. But finally she could stand no longer. She knew that her words would probably cost her her job, but she let fly with both barrels. Then she started for the door.

But sitting silently in the rear of the studio was a quiet little man who had the courage to give his life everything. Stepping forward, he stopped Bess and introduced himself.

“I like your spunk,” he said. “Would you like to come to work for me?”

The next morning Bess reported, to become third assistant to the third assistant behind a tiny desk, piled high with papers, in the far corner of the room. But as she sat down, Bess suddenly realized that she was happy again. Her work brought her a job to do, hard, difficult, and plainly marked for her; a path leading through that maze of desks and underlings right straight into that private office at the end of the hall.

The months that followed were happy ones for both Bess and Paul. He saw that old sparkle return to her eyes, the zest and expression which he had seen there before. And he understood.

But with that understanding came also a slow drifting away from each other. Paul's work in X-ray therapy had commanded attention, and a short time later he gave up his small practice to join the research staff of the University of Chicago. There he too found happiness, found the one thing he had always wanted. A huge laboratory at his disposal, the finest equipment at his fingertips, and nothing to do but work.

Bess, too, had thrown herself into her work. She no longer occupied that little desk in the far corner—she was directing programs now, and a member of the staff's planning board.

But she suddenly realized that her marriage was doomed to destruction. She stopped to ask herself why.

To answer, that took very little thought. But to make a decision? That was the hardest battle she ever had to fight. If she gave up everything to be just Mrs. Paul Perry, could she save her marriage, which, in its present course, she knew was doomed? Or would she, gaining success, be happy if it meant losing Paul?

Yes, she finally chose a career. She chose that path, and stuck to it, made a success of it. She became the busiest woman in radio. She lives in a palatial apartment on Chicago's North Shore, now, with her daughter, "Jo." The first full day in June.

What was it she’d said? “For me, marriage and a career would never work. I had learned, and I think it was the only way I could have found happiness.”

Bess Johnson may be heard Monday through Friday, on "Today's Children" over NBC, at 10:05 a.m., EST (9:05 CST; 8:45 MST; 7:45 PST).
Seeing Stars at an OPENING

STARS COME OUT AT NIGHT—TO ATTEND A HOLLYWOOD EVENT!

Opening night at the Coconut Grove of the Ambassador for Phil Harris, scene of a gala party! Above, the ubiquitous autograph hunters; right, Jack Benny and Mary Livingstone, guests of honor.

Jack's mind is on food, not on Mary Livingstone dolls and paper mikes, such as you see to the right. They were the decorations.

Next to the Benny table sat the Don Ameches, Lum and Abner and their wives. Here you see Norris Goff (Abner) and his wife, with the Ameches. Don is tops in popularity, has a new air show. Lum and Abner recently had their contract renewed until 1939. Between them it's said they could buy a Cadillac each week—and the contract calls for raises every six months!

Dinner cost $3.00 a plate, entertainment was furnished by Sanchi and Buckley, the California Brothers—and most of the celebrities present! They performed in one way or another during the evening. Among the many stars present were Andy Devine, Kenny Baker, Martha Raye, Frank Fay, Warren Hull and his wife, Al Jolson and his wife, Ruby Keeler. Above you see Jack Benny's table.
After rising to fame in the movies, Don Ameche has turned to radio to achieve greater fame, to become an outstanding favorite of the air! He and his wife were among the first to arrive at the party, had a table next to Benny's.

The principals of the evening arrive! Jack Benny and his wife, Mary Livingston, more popular than ever, come in smiling after wedging their way through a swarm of admirers. Soon after, Jack was heckling Phil Harris—just as he does on his own show. Don Wilson was there, too.

Comedians George Burns and Gracie Allen also are at the height of their glory at present, have just built a beautiful new home in Hollywood. Here is Gracie with Jack, studying the menu, while George and Mary dance.

Screen Star Robert Young was at the party, too. You see him above, dancing with his wife. His new picture, "I Met Him In Paris," with Claudette Colbert, is being released this week. It is said to be one of his best.

Above and right, the candid cameraman catches an amusing situation involving Burns, Allen, Benny and Livingston.

The Winchell-Bernie feud goes on! As the pictures to the left show, the party scene proved a good place for their verbal battle as the set of "Wake Up and Live." Winchell is America's highest-paid columnist, has a radio program of his own. Bernie is a long-time favorite of the air, is devoting much time to pictures now...
When the curtain swings up at the broadcast, when the orchestra swells its cue for the baritone star of the show to render his first number, a tall young newcomer to radio strides from the wings into the gold bubble of light around the microphone. He smiles, bows low to his audience, nods to the maestro. And then, holding himself very erect in readiness, Walter Cassel looks far out across the shadowy mat of faces to scan eagerly the darkened back rows of the studio.

If he sees the white handkerchief, if he sees the girl's hand holding her handkerchief for a brief second above her head, he answers the signal in code. By rubbing the palms of his hands together. And then he sings:

"Nobody ever notices, of course. It's a lovers' secret between the man at the microphone and the girl in the shadows. You'd think, watching him, he of the shadows. You'd think, watching him, a man might spend his life in the darkened studio. And they never knew where they got to do it, or the nerve to drive straight home and walk in the Blackburns' front door at three in the morning with the wedding certificate in Walter's pocket. It was pretty awful, Walter standing there white-faced in the hall, holding onto the bannister and saying, "I—well, we got married a while ago over in Logen, sir—" and Nadine, afraid to come out from behind the protection of her husband's broad shoulders, begging, "Please don't cry that way, Mama, please don't cry at all!" and crying a little herself all the time, and the Blackburn household treating them with such demonstrations of rage that they ran out into the night as fast as they could.

Consequently they didn't rate a Speck of financial help from their in-laws, not even a small check for a wedding present. The first six weeks, Walter and Nadine took their boots and coat and a dozen lozenges and Walter sold his college textbooks to furnish car-fare for job-hunting. Nadine did all her own housework, even the heavy washing, right up until the day John Walter, Jr., arrived, ten months after they were married. And because they were industrious they got along. But it wasn't much fun.

It wasn't much fun, because they hardly ever had any leisure together. Walter discovered it took a lot of hustling to support a family. During the day he worked as a filing-clerk in a flour mill, at night he picked up odd jobs lettering windows. He had one radio program with a choir job on Sundays, and four evenings a week he played the trumpet for a dance orchestra.

At Christmas time in 1933 the Tuesday Music Club announced that it was bringing Lawrence Tibbett to Omaha for a concert. Since Tibbett had always been his greatest idol, Walter not only reserved two first-class seats for the performance but persuaded the Music Club's manager to let him accompany him to the station to meet the great singer.

"Nadine, I've got to meet him!" he explained to her. "I can't keep on neglecting my work this way if it's good enough ever to be first-rate—and there's no point in wasting effort on a man who won't worth it. I want a man like Tibbett to hear me sing and advise me frankly how much talent I have. Whatever he says goes."

The awful midnight when Tibbett arrived, right in the middle of the worst blizzard in years, he was much too frozen and exhausted to say no to this blushing young hopeful who shilly-shally persisted in begging for an audition. And as soon as Walter could thank him and murmur goodnight he raced home, and happiness in his chest and throat, to tell the great news to Nadine.

Quickly he shaved off his whiskers, pencilled in his face, and dressed for the audition. He said not a word to Nadine about it. He did not want to scare out of his wits, he sat tense in the chair under the bridge-lamp long after she had given up, and then as he came through the door he got some sleep. "Suppose I don't make the grade!" he said to himself for the thousandth time over, following the thought immediately with, "Oh, I will! Don't worry—I've got to!" for the thousandth time again. Until finally he slept, to awake cold and cramped at six in the morning, to shower and run through his old voice exercises again and again and suck throat lozenges until he was weary of the oily taste of them.

When he arrived at the hotel at noon there were circles deep as heel-prints under his eyes and the palms of his hands were wet with trembling. The great Tibbett sat calmly over his breakfast tray at the window while Walter and his accompanist set up their music. And at last the moment came when the music could not possibly be fingered longer or the audition put off another second, and Walter was asking jerkily, "Shall we start, sir?"

"When you're ready," Tibbett answered casually, as if reaching for another piece of toast were the only important thing in the world.

Walter sang. Without seeing or thinking, as though all the fright and joy—as though even moving and breathing and remembering were stopped—he sang the booming words and tones of The Road to Mandalay. And he didn't realize he'd finished the song until he saw the head of Lawrence Tibbett, cut clear against the white curtains, shaking. Slowly, shaking no. And as the voice of Lawrence Tibbett said kindly—and simply—"Sorry, young man."

Weakly he sat down, his knees flattened against the chair when he under-
stood. He hadn't made the grade.

"Whatever he says goes"—and this was it Walter had Tibbett's answer.

You couldn't change it. You couldn't say, "Mr. Tibbett, you see—I'm out of practice, really"—or anything like that. Not now. You couldn't tell those things to the illustrious man who was now so nonchalantly suggesting, "But you might try something more lyrical," and opening up a newspaper and settling down behind it.

With a great calm, because the test was over now, Walter picked up his heart and stood unfeelingly to sing the song he and Nadine had often decided was really the most beautiful song in the world, Der Bist die Ruh. And suddenly, before he'd gotten half-way through it, Lawrence Tibbett had hurled his newspaper to the floor and was dashing around his hotel suite in an ecstasy of excitement.

"Stop! No—start again! Walt a minute—Willey!" he called to his own accompanist across the hall. "Stuart Willey! Come here and listen to this. It's marvelous! Just listen to this..."

They made him sing it four times, and then they made him sing everything lyrical he'd ever known. And after an hour of it Walter sat in a dim blur of realization that Tibbett was phoning the city newspapers, telling them he wanted to make a statement that Omaha had in Walter Cassel one of the most promising young singers he'd ever heard.

"But don't be foolish enough to give up your work and come to New York," he warned him again the last thing before he left town. "Conditions are very bad here now, hundreds of fine singers are out of jobs, and unfortunately I can't help you at the moment." He looked at Nadine. "It's better tell you, Mrs. Cassel. Don't let him do anything unwise." And with that Lawrence Tibbett departed from Omaha.

EVEN if it had been advisable for Walter to journey east he knew he couldn't possibly manage it. The baby would be coming in a few more months, he hadn't any savings, and a man couldn't transplant his family to a place like Manhattan without at least the promise of a job. So he took great pains to hide his disappointment and frustration from Nadine.

But he couldn't hide a thing from the cancer-stricken of the girl he loved him.

"You want to go, don't you, Walt," she said to him quietly one night when they were sitting together listening to John Charles Thomas on the air—and before he could deny it she added, "Well, you're going, dear. I've decided on a way.

They waited for Jeanne Katherine to be born, and when the doctors' bills were paid they started laying plans. First they saved fifty dollars. Then Nadine secured a nurse to stay with the babies during the day, got herself a job clerking in Brandeis' department store and took over her husband's choir position. That gave her a combined income of twenty-six dollars a week to support herself and the children while Walter would be gone.

Everybody said they were insane, ridiculous youngsters to attempt such a thing. People tried to discourage them and nobody offered to help, still they went ahead. Finally a friend financed a permit for Walter to ride to New York on a freight train as caretaker of three cars of live stock going out of South Omaha.

Six days and nights later, six of the dirtiest, coldest, hardest-working days he'd ever spent, he landed in Jersey City with the three cars of yearlings. His overcoat had been lost en route and in his pocket were only forty dollars of the fifty he'd started with. He ferried across the Hudson to the nearest Manhattan Y.W.C.A., cleaned up, and that night stood waiting at the stage door of the Metropolitan Opera House to see Lawrence Tibbett when he came out.

Tibbett didn't come out, though, because he was in Hollywood making a picture. So Walter was stranded without a single contact in New York. And soon he had just five dollars left and no job and no prospects.

He was hungry a lot those days, he was booted out of rooming houses innumerable times, and even if some radio station had granted him an audition he couldn't have taken it with his throat constantly locked with cold from prowling the slushy streets. He didn't tell those things to Nadine when he wrote her each night before bed. He never wrote, "I stood in a bread line today for the first time in my life and yet I'm too proud to come home a failure!"

Nor did Nadine, when she wrote, tell him how long both she and Johnny had been desperately ill with flu, how desperately she had wanted the night her fever was 104. Knowing he'd (Continued on Page 15)

PEOPLE SAID THEY
CREDIT! WALTER AND NADINE
COULDN'T DO IT
KNEW THEY COULD!

BY MARY
WATKINS REEVES

Radio Guide • Week Ending June 5, 1937
Below: NBC Music Director Frank Black batonned Magic Key Symphony. 21-year-old Chicago-born Soprano Sensation Vivian Della Chiesa sang at Chicago Key afling. Black's father wanted Frank to be a dairyman. But Frank chose music — won fame! Vivian's grandfather led symphonies, her mother was a pianist — she sings! Photos by Jun Fujita

Right: Milton Cross, Charles Lyon twin-announced Magic Key from Chicago's Opera House, May 16. Cross is NBC's oldest announcer, won 1929 diction award; Lyon studied dentistry, became ace mike-man. Far Right: Noted Mimic-Singer Comedienne Sylvia Clark was Magic Key guest

Radio Guide The MAGIC KEY presents

Right: Forty-year-old Noble Cain led the A Capella Choir for the Magic Key. Cain sold pianos, bonds, sang, became a great choir leader

The King's Jesters & their queen (above): Marjorie Whitney, John Ravencroft, Francis Bastow, George Howard. They starred on Chicago Magic Key broadcast. The Jesters were Jazzters once — Jesters now!

Above: Mischa Mischa koff, world-renowned first violinist of NBC Chicago Symphony, soloed for Black, May 16, at Chicago. Mischa koff will be concert master for Toscanini-directed NBC symphony broadcasts next fall
I N HIGH SCHOOL he "hated poetry," he couldn't understand it, and when he first read the classics over the radio he did it just for sport. Yet he met with success almost instantaneously—and now the program through which Ted Malone reads poetry is one of Columbia's most popular features.

It all happened by accident, too. If it hadn't been for unforeseen difficulties at KMBC, Kansas City, where in 1929 he filled in here and there and even sang a little on sustaining, he might still be waiting for the big break which would make his voice known to millions of radio listeners.

"One afternoon something went wrong at the station," he recalls, "I don't know what, but there was a gap on the air and they said, 'Here, grab this book and do something, read something, read anything but read it quick.' Well, I read it—don't even remember what it was—and some people wrote in right away that they liked it. Or anyway, somebody must have liked it because they decided I should keep on reading the stuff from then on."

So Ted Malone began reading "the stuff." But he didn't know anything about poetry, didn't like it and didn't understand why anyone else should. His "conversion" came after a sudden flood of complaints about his choice of material. Without worrying whether the letter-writers were justified, Ted decided he'd show 'em. Just for sport, from now on he'd pick only the "real stuff," the acknowledged classics. Then, when a fussy Missourian kicked, he'd simply retort, "Why, honey, don't blame me, you've just got bad taste."

And so one day Ted chose "Thanatopsis," bane of his schooldays because he had to memorize it. He read casually toward the magnificent finale, and somehow, as he mumbled the lines, there dawned upon the coicky beginner in radio the idea that maybe Mr. Bryant had something on the ball after all, that perhaps there was an inescapable logic behind the development of "a classic," that a piece of verse had to be pretty tame and pretty sensible and at the same time beautiful and moving if it were to survive. Ted Malone finished his stint at day in the grip of a vague uneasiness. He began to study poetry in earnest.

"And then the thing happened," he explains, "that would have happened to anyone who read poetry aloud for a few minutes every day. The things that I hated I found to be beautiful. With 'Thanatopsis'—why, I didn't know what the title meant—and when I finished reading it over the air that time—wow, I did!"

So he learned that Shakespeare and Keats and Shelley were not merely labels in text-book tests but the difference between schools of poetic thought. He studied rhythms, meters, rhyme-schemes. And a world appeared before Kansas City audiences developed a quiet pride in his discovery, a faith that he was on a track that really led somewhere. The listeners, without knowing just what had happened, must have sensed something. They wrote in for more and more Malone.

Meanwhile, Ted wanted to learn how to gain closest contact with his fans. He believed in "little visits," because he held—and still holds—"most people listen to the radio alone." He decided to find out what every-day men and women said, one another when they met informally.

TED MALONE READ POEMS IN SCHOOL, HATED THEM! NOW HIS POEMS ARE FOR RADIO'S MILLIONS—AND HE LOVES IT!

BY MILTON BRACKER

Radio Guide • Week Ending June 5, 1937

Above: Ted Malone with his wife and daughter, Verlia Elaine

He arrived, timid and uneasy. "But they treated me like I was a big-shot already," he chuckles. "Honestly, I didn't know how to act. Maybe I still had that odd idea that a man who reads poetry—well, that lot of people think there's something funny about him."

He lost that idea for good when a soft-drink deliveryman, who had once worked in a Pennsylvania mine, told him his reading of Joseph Austrander's "Steel" had rung true to the spirit of days he had sweated underground. Ted appreciated that tribute more than most of them; he has no fears about the sincerity of his job now. Letters come from men and women, and if the latter predominate, Ted feels it's because they're likely to be home at the time he broadcasts.

He considers the audience "someone I've never met, but who is a composite of everything I've ever wanted."

The advantage of that approach, he smiles, is that he can say: "If I'm a little silly today, you're big enough to understand.

And if I mispronounce a word, or stutter—well, you're big enough to understand it.

If that technique is not convincing, Ted's general attitude toward his work is: You know he loves his "little visits."

The chubbiness of his cheeks, the utter unaffectedness and enthusiasm of Ted talk to tell him to you pretty thoroughly, even if you've become chary of all sorts of professional entertainers.

He never tires of joking over the way he pleased listeners by combining composition and delivery to good luck. His favorite fan letter, for instance, came from the mother of a little girl in Ventura, California. "One day Ted opened his program this way: 'Hello, there. My what a pretty blue rug in the living-room today!'"

The child, whose mother had just purchased a new rug, asked, "Mother, can that man really see through the radio?"

"Of course not, darling. He just happened to guess. Lots of people have new blue rugs."

The child turned away, not quite satisfied. And the very next day, Ted's voice came purring: "Hello, there. My, what a pretty dress we have on today."

I just love those little ruffles ..."

Replendent in a new frock, with ruffles, the youngsters turned to her mother, hands on her hips and eyes screwed up. "Don't tell me again he can't see through the radio," she warned.

Ted Malone doesn't try to deceive. He's glad to share his little "secret," the business of throwing out a suggestion he knows will strike the fancy of at least a few of the thousands of homes he reaches. "Cause after all the kidding and all the fun," he concludes, squirming a little in his chair, "if the program expresses anything at all, it expresses sincerity."
Johnny Green takes over with his band, his 16-voice rhythm choir and assorted soloists... W. C. Fields, the flash who stole the Sunday night coffee show, is signed for sixteen weeks with options for many more... Don Wilson has been signed for three more years by his dessert sponsor... Mary Livingstone, by the way, went out on her own and got a job as star in Paramount’s “This Way, Please,” the story of a poor but honest usherette.

More signs of spring: Jerry (Jack Randolph) Cooper has bought his very NBC’s “Backstage Wife”... New shows are thick. Last week launched “There Was a Woman,” by John M. Young, as a Saturday evening serial, and Jocelyn Gerry’s “Bleedmother” as a week-day morning serial. The latter will not go east. Then there’s Joan Blaine’s new night-time vehicle which is reported about to raise its curtain... Also, Jina Phillips is selling “Experience of a Lifetime,” designed for night tuning in weekly half-hour spells... That was no artificial sound-effect when Mrs. “Dan Harding” (Isabel Randolph) found it nec-

CHICAGO.—Combating the seasonal urge to gambol in the pastures, the networks are filing the kilocycles with more and more sports events which are calculated to take us out of our lethargy. Noteworthy this week are two announcements from NBC. The first is that the Brodstock—Louis fight here, June 22, will be aired from Coast to Coast over 125 NBC stations. The second is that NBC will have microphones at four important Notre Dame games next October and November. By that time, however, our spring fever should be over. Meanwhile, the summer months are being filled by Mutual, CBS and NBC with tennis and track meets, golf matches, automobile speed classics and horse races.

Dramatically Speaking: It’s a boy, seven pounds, three ounces, christened Richard Jean, at the NY&H home of the Jean Kretsingers. His mama is Margie of “Myrt and Marge” and she didn’t miss a show up to the event... Tall, angular John Huston, famous Walker’s son, is now Pete Conway in

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LAST week this department mentioned several of the other stars who were taking a summer vacation and the names of those who were to do the substitutions. More news has reached us in the interim. While Eddie Cantor is off, the half-hour will be occupied by Pinky Tomlin, the song-writer, Ella Logan, the wee-bit-of-Scottish songstress, Eddie Stanley, the comic, Jimmy Wallington and Jacques Renaud. Although Eddie is scheduled for a thirteen-week rest from his radio work, don't be at all surprised if he makes an appearance from time to time. Incidentally, I would advise you not to believe what you may have heard elsewhere about the signing of a six-year contract by Eddie Cantor with his present sponsor. This is entirely erroneous, Cantor has not signed such a contract.

College closes for Jack Oakie on June 22, and it is doubtful that it will reopen in the fall, for Benny Goodman takes charge after the 22nd. The program will be cut to half an hour and will originate in New York instead of Hollywood.

With so many shows leaving the air for vacations, with new programs replacing them, and some stars going off for weeks at a time, it is a relief to report about one big name who will not leave the airwaves during the torrid months. For the first time since he started broadcasting, Walter Winchell will continue with his news flashes throughout the summer.

Sonja Henie, right, seven times an Olympic skating champion, now a featured film actress, went on the air as a guest star of the Sunday Night Coffee Hour, May 23.

I almost forgot to mention another possible replacement. There is some talk about Les Hols holding down the spot now occupied by Al Jolson while the mumming impresario is on vacation. When it comes to disquiet stories, I think Hols is in a class by himself and, although I've listened to him many times, the comic rendered his best performance of laughter around me during his recent "Show Boat" appearance. The studio audience sounded hysterical, for which I couldn't blame them in the least.

Clark Dennis, the young tenor who has been singing on Don McNeill's NBC Breakfast Club for almost two years, has been given Lanny Ross' job, which starts when the "Show Boat" doesl in Hollywood. Everything is all set for the show but the music. Al Goodman has been asked several times to go to the Coast, but it would mean giving up his "Hit Parade" broadcasts and the Beauty Box Theater, too. It is understood the maestro was given an incentive in the way of remuneration but as yet he hasn't given his decision.

A radio dramatization of Robert Louis Stevenson's "Treasure Island" will be broadcast in serial form over a CBS net. Irving Crump, the editor of a popular boys' magazine, is doing the radio adaptation, which will be aimed chiefly for the youngsters. No date has been set for the premiere of the series, but there are a couple of sponsors looking over.

Jack Haley, who scored such a hit in the Winchell-Bernie Flicker, "Wake Up and Live," may soon hit the air lanes as the star of a new half-hour show originating in Hollywood. Ted Fio-Rito will get the musical assignment. The M-G-M show that created so much conversation several months ago is again being discussed. Reports have it that several sponsors are bidding for the privilege of presenting Jean Hallow, Clark Gable, Robert Taylor, William Powell and all the other important M-G-M stars.

You may have read it elsewhere, but you can take my word that it isn't true that "Fibber McGee and Molly" will switch the time of their broadcast and be spotted opposite Burns and Allen. It's just another one of those false alarms. The Rubinstein show returns to the East early in June, but Walter Cassel may not go along because of previous movie commitments.

Leo Carrillo makes a guest appearance on the "Hit Parade" June 5, followed by Gene Raymond, the 12th.

Walter O'Keefe has gone to Hollywood to look for some new writers to prepare the material for his new job as emcee on the Fred Allen show. Some of you may recall that a few weeks before the Caravan went off the air, several seasons ago, the Broadway Hillbilly was blessed with an abundant supply of new material for his jesting when a son was born to him. Now, on the eve of Walter's new job, a second child is expected! And Walter is likely to have new material for gags!
It was an all-NBC party at the Hotel Biltmore's Grand Ballroom. Even Radio Guide's photos here were taken by NBC employees. Walter Wiebel (at right) is an NBC Radio City Guide, but took the photos here — for you!

Taking these candid camera shots with Wiebel was another NBC Guide, Jack McGhie (at left). He developed the photos in his own dark-room at his home in Greenwich, Connecticut. To Wiebel & McGhie — Radio Guide's cheers!

Above (left to right): Bob Moody, bass; Ken Christie, arranger; Tubby Weyant, first tenor; Scrappy Lambert (in front of Tubby), second tenor; Leonard Stokes, baritone. They sing for Fred Allen, "Your Hit Parade," coached by Christie. Extreme right: P. Bonardi, NBC official.

Right: Rapid-fire announcer Ben Grauer has the center of the floor here; his partner’s name is Jane Davis. Ben is considered one of the best ballroom dancers in New York. Ben had worked late — came to dance in a business suit.

Left: The bar-room in the ballroom—operated by the hotel, not by the NBC employees. It was a popular spot. Guests drank—but only a little. Grouped at the left are Rae Giersdorf, Fred Uttal, Gogo de Lys. Curly-haired announcer Jack McCarthy has just pulled a quick gag!

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Radio City’s Own Club Put on a Dinner Dance. 1200 Paid $1500 To Attend Party!

Above: Jim Harkins and wife look over a couple’s shoulder. “Uncle Jim” is Fred Allen’s Man Friday on his “Town Hall” program, arranges for Fred’s variety guests. Jim was the life of the party, shouted above the din and the music to this friend and that, here talks to friends.

Left to right, seated (above): Kay, Jack and Peggy Marshall (NBC’s “Three Marshalls”), Morton Bowe, the famed tenor. Standing behind Peggy, talking to her is E. Salisbury, NBC’s sales promotion manager; next to him is Daniel Tuthill, the party’s master of ceremonies.
3rd Birthday of Dionne Quints To Be Aired

Yvonne, Annette, Cecile, Emilie and Marie — the world-famous Dionne quintuplets — will be the guests of honor at a program that will be broadcast live from their home in New Jersey. The broadcast will be heard on NBC, CBS, CBS, and CBS Network. The program will consist of songs, dances, and stories of the quintuplets' lives. The broadcast will be Saturday, May 28, at 8:00 p.m. EDT.

Loretta Young comes to Hollywood Hotel

Loretta Young, the popular actress, will be the guest of honor at the Hollywood Hotel in Los Angeles. She will play the role of the hotel owner in the upcoming film, "The Hollywood Hotel." The hotel will be transformed into a movie set for the filming of the film. The event will take place on Friday, May 28, at 9:00 p.m. EDT.

To Air Indianapolis Auto Race Monday

Charles Lyon and Graham McNamee, veteran NBC announcers, will bring a complete description of the 25th annual 500-mile auto race at the Indianapolis Motor Speedway to NBC. The race is expected to be the most colorful in its long history, which began in 1911. More than 500,000 are expected to attend.

Golden Globes Broadcast

Description of the International Golden Gloves, which some of the greatest amateur boxers of Europe will compete with the Chicago and Brooklyn boxers. The broadcast will be from the Chicago Stadium, Friday, May 28, at 8:00 p.m. EDT.

Bidor Sayao Is Sunday Hour Soloist

Bidor Sayao, noted Brazilian soprano, will be the guest soloist on the Sunday evening hour program. The broadcast will be on Sunday, May 28, at 8:00 p.m. EDT.

Derby Will Be Short-Waved To America

The running of the world's most celebrated horse race, the English Derby at Epsom Downs, will be brought to American listeners on Wednesday, June 2, over the NBC-Blue network, via NBC short wave.
AUDIENCE of the "Mary Marlin" program is nearly all female—to them Bob Brown (left) tells household secrets of the sponsor in throbbing, manly tones.

AN OLD FRIEND COMES CALLING EVERY DAY—AS MILLIONS DROP WORK TO HEAR—

This is...

"Mary Marlin"

Photos by SEYMOUR RUDOLPH

PLOT is another word for "intrigue" on this show! In current programs, Bunny Mitchell (Frances Carlson, left) is drawing Joe to her. Her husband (Phil Lord) is a party politician who can ruin Joe if his suspicions warrant. And Mary is wondering about this business some, too!

SUCCESS of "Mary Marlin" lies in down-to-earth, sincere scripts authored by Jane Crusinberry (above). She writes in her little bedroom, surrounded by crumpled papers, notes, and home atmosphere

MALE LEAD in a program to which millions of women listen over two NBC networks, Robert Gifflin (above) makes Senator Joe Marlin their pet problem. His heart and his career make trouble on the show, but in private his great regret is that nobody will buy the stories he writes!

STAR of "Mary Marlin" is Anne Seymour (below), former Broadway actress, "Grand Hotel" star. New to the cast, she already feels the show's spirit, lives the part of a woman who suffers everything from loss of her husband to sharing a blind boy's unhappiness—without complaint. Listeners rejoice when Mary made up with her husband.

SUBPLOTS in the show involve June Meredith (Eve Cabot Underwood, top), Carlton Brickert (David Post, upper left), and Frankie Pacelli (the blind boy, above) and Harvey Hays (Michael Dorn, left). They support the stars!
Music... of the MASTERS

WRITING of Mr. Damrosch's new opera in the New York Post Samuel Chotzinoff says: "With several operas and with many years of conducting opera behind him, it was a foregone conclusion that Mr. Damrosch would deal with The Man Without a Country in theatrical fashion. And he did so lavishly, introducing Negro choruses and dances, sea chanteys, topical songs, hornsips, ballads, solos and duets. That the spirits of composers dead and gone hovered over the score is also not to be wondered at, since they have a habit, these days, of ganging up on all who emulate their labors on earth. It is true that there were times when the scene on the stage and the music in the pit combined in entertainment that is not generally associated with grand opera—as in the first scene of the second act, when the deck of the Guerriere and the hero and the music of the sailors resembled the pleasant design on H.M.S. Pinafore. Yet there was also more serious moments of battle, remorse, true love and heroic death, in the time-honored procedure of music-drama."

Pitts Sanborn writes this of the world premiere, in the New York World-Telegram: "Mr. Damrosch's knowledge of the theater and his skill in orchestration are constants in evidence, and he is adroit in his application of styles, using now a Negro boatman's song, now an old American hornpipe ("Captain Hull's Victory"), now a dash of Spanish cadences and rhythms. There are also bits of latter-day dissonance, in the opening measures."

Yet largely the score is a homage to Richard Wagner, a composer whom Mr. Damrosch has served so long and faithfully, though Wagner is by no means the only standard operatic composer whose influence is traceable. However, he predomnates, and, the times being as they are, I won't say I'm not glad." * * *

This year's transcontinental tour of the Philadelphia Symphony which ended last Sunday had only lukewarm response. Lacking the magnetic personality of Leopold Sokolovski and his genius for effective ballyhoo, the famous orchestra did not receive the attention it deserves.

Gladys Swarthout will make her final broadcast of the season on the General Motors Promenade Concert Sunday and on June 6 Lucretia Bori will be joined by Joseph Bentournel on the same series. These concerts will originate in Hollywood's famous Bowl and we hope that the artists will be allowed to sing songs which suit their voices, not meaningless ditties.

The Philharmonic-Symphony Society announces that its ninety-sixth season will contain twenty-eight broadcast concerts, all but four under the baton of John Barbirolli. The series will begin October 24.

Albert Spalding will be soloist at the opening of the Stadium concerts June 22, playing the Brahms violin concerto with Vladimir Golezhmann conducting. This is the famous American violinist's third consecutive appearance on a Stadium opening night.

SEASON'S LAST
Acts III and IV of the opera "II Trovatore" by Giuseppe Verdi will be broadcast over the NBC-Blue network Saturday, May 29, at 10 p.m. EDST (9 EST, 8 CST, 7 MST, 6 PST). The broadcast will come from the Bowl and will be accompanied by "Leonna."

In the supporting cast will be Bruna Castagna, Thelma Votipka, Arthur Carron, Carlo Morelli, John Forrest, Lodiero Olivieri, Carlo Costi.
of that very remarkable song
"This is how it goes," he began, tapping with his walking-stick to emphasize the measure.
"Sorry, sir, we do not recognize it."
So they told him, one after another. But one day he sang it in Offenbach's old music-shop keeper.
"Yah," the old man nodded.
"It sounds like something long ago by a man named Rudolph Zimmer."
"Where can I find him, Mr. Zimmer?" Offenbach asked breathlessly.
The music-dealer shrugged. Whereupon began a search which took Offenbach to music centers all over the world, including a visit to the United States in 1875. In New York, the composer found several persons named Rudolph Zimmer, but none of them ever composed a bar of music.
Then occurred an accident which sounds more fiction than fact. Offenbach and a friend were driving along a narrow street in Paris when their cab rolled a distance and was jolted and stopped.
"Mon Dieu," screamed the driver.
"I've killed a man!"
"Get him into my house," Offenbach whispered, and with the three of them carried the aged dancer into Offenbach's apartment near by.
As it turned out, the old man was more stunned than injured, and when he began to revive, his eye fell on Offenbach's piano and music manuscripts. "Are you a musician?" he inquired.
"Yes," said Offenbach, and more to divert the old man's attention than anything else, he asked if he too played.
"Once I did," he replied grudgingly, whereupon Offenbach took the man's hand and began to play the very measure which had haunted Offenbach's dreams.
"You're Rudolph Zimmer," he cried out. And the old man nodded sadly.
Offenbach begged for a copy of the song, offering to pay any price.
"That accursed song! Never! The day I wrote it I was killed."
Offenbach lost his original copy and never found it again. This is his address, he told the composer.
"Come in two days. The manuscript will be ready."

But when Zimmer discovered that it was the famous Offenbach pleading for a copy of his ill-fated composition, he grudgingly consented to write out another copy.
"This is my address," he told the composer.
"Come in two days. The manuscript will be ready."

Early on the appointed day Offenbach drove down the address given. But the landlord told him, "Herr Zimmer lived here, but if you will step in you will see that he is dead!"
As Offenbach stood beside the dead man one of the neighbors in attendance recognized him and recalled finding an envelope addressed to "Jacques Offenbach" near the deceased's body. Offenbach opened the envelope. There was a letter from the old composer which, in part, read:
"That melody for which Offenbach had been searching for years. I have a hunch that Offenbach would immortalize the unknown composer by including that melody in one of his operas."

"Tales of Hoffmann," revised by Gi- raud, reached the stage of the Opera Comique, February 10, 1881.

Wholesome tragedy attended the world premiere of the Viennese premiere, the merciless tyrant, Tsu Hai, was still Emperor of China. Pacing the magnificent gardens of his summer palace in the still forbidden City of Peking, the crazy idea seized the despotic old woman. She imagined how beautiful it would be to see a snow-white ship floating in that sea of flowers. Her whirs were ordered. Marble and workmen were ordered from Italy, and soon a fully-sized white marble ship was rising high in the summer palace gardens. Old Tsu Hai watched each day's progress. As the Italian laborers worked the forgotten they were in China, and as they worked, they sang, just as Italians are wont to sing whenever they're happy. Opera arias blended with their native folk-songs, even for the Italian laborer has his operatic repertoire.

One melody alone captivated the wicked old Emperor. She had never heard anything so beautiful, and she applauded that "Barcarolle" like an opera gallery-god.

"Quick! Summon the court musicians," she shouted. "I command the foreign devils to stop work and sing that mysterious melody again and again, so that my musicians may learn it. Tonight they shall play it for me—or they die. If one band cannot play it, with their heads, and the next, and the next!"

Official archives do not record the casualties, but witnesses told of that night's red carnage and of many other nights, for future revolutions failed to please the temporal Emperor, more heads fell, and more.

"Barcarolle-loving" Empress died in 1868, and four years later when the Revolutionary Government was set up, one of its first legislative acts was to pass a law banishing that banned melody from China. To play Rudolph Zimmer's "Barcarolle" from Jacques Offenbach's "Tales of Hoffmann" became a criminal offense, and unless that law has been repealed, it is still a crime to be caught playing, singing or humming that tune in the Land of the Dragon.

Welcome an occasion box from home, some ginger nut-bread, she often came in dog tired from baking to get in early and bring him good things to send him. Sometimes he lived on those boxes for days, pick- ing the bones out to make a meal.

Then one morning when Walter had been working all night, an odd sound was worn out with sheer despair, he had an idea. Once, years before, he had gotten a five cent piece from Thornton Fisher, the famous sports writer, who was working over "W.O.W."
He decided he'd call Mr. Fisher and go to see him. When he finally located him on the phone the writer remembered the letter, was extremely nice and invited the lad to his home in Long Island home that very same evening.

In the flush of his excitement, his wonderful luck at the prospect of a delicious meal and somebody to talk to about the loneliness, Walter accepted. But he was sorry later, for new to the situation of the evening was inescapable—the plainest embodiment of having to borrow money from his host. He hadn't known until he was on the train that it cost forty cents to send a letter, and after he'd paid his fare he had only two dimes left in his pocket.

I may well be that genial Thornton Fisher, spotting a stranger in the doorway, sensed with his keen understanding a hint of what was wrong and immediately set the situation with superb tact.

"Mr. Walter," he called to him from the inner hallway, "I forgot something I want to show you!" Then he showed him a five dollar bill, which he added, "What can I do for you, my boy?--" The genuine friendship that Walter was somehow no longer embarrassed to tell him.

"Mr. Fisher," he said, "I need twenty cents to get back to New York."

His host not only passed a considerably larger loan on him but stepped to the phone to dial one of the most popular operators in Radio City. And to this day Walter Cassen knows that his journey back to the city that remembered him. All he knew was that he was expected the next afternoon and got dollars for it; when he was the most improbable and an epidemic of breaks. B. A. Rolfe engaged him for an important figure. He was booked on the Hammerstein Music Hall, the Motors program, and filled Conrad Thibault's shoes for eight appearances on "Show Boat." Then when the letter put them under contract he at last had a steady job.

The first thing he bought with his money was an end to loneliness, an end to wanting the girl he loved to be waiting for him at supper, wondering how tall Johnny had grown and how Jeanne had changed, and what it would be like when it was his twenty-fifth birthday, when a man in his position.

Walking through the lobby of Radio City that night, Nadine beside him, the girl he loved like a sister on his gown, and the world too beautiful to be believed, he whispered, "Sit in the back of the studio, darling, and when my turn comes to go on I'll keep reaching for you."

"I'll know you're there—I swear, Nadine," he said, "You're too good."

And that explains why Walter Cassen and Nadine Thibault, with the half a world between them yet a lovers' secret about a handkerchief in the dark.
WHo SAI'D COWBOY?

BY BEATRICE DANIELSON

A TERRIFIC terror from Taylor, Texas, whose earlier ambition
was to become a gunfighter, literally knocked the bull-
ardsome Parker Wilson, heretofore known as the mightiest
cowboy-actor in Western movie-land, down this week with
the NVIDIA Theater. It was after the screening of his most
recent film, "The Phony Ranger," at the Windom, Minne-
sota, that Parker Wilson was warned he was one of the
most dangerous cowboys in the history of the business.

The former cowboy now resides in Holyoke and is
more interested in trying to make the stage a better place
for the audience to enjoy. He has spent the past
month preparing for his new show, "The Fiddler on the
Roof," which opens next week.

VOICE OF THE LISTENER

The "Voice of the Listener" letter-
forum is a regular feature each
week, offered to the read-
ers as a means for expressing and
exchanging opinions about radio.

Radio Guide will pay $10 for
the best letter published each week
and $5 for the next best. Other letters de-
serving our readers' attention will also
be published.

PHILANTHROPIC OPPORTUNITY

($10 Prize Letter)

Voice of the Listener: Since more
people's lives are affected by radio
than ever before, can't radio stations
be more philanthropic than to sponsor
radio programs for the sole
purpose of informing, inspiring, or
simply entertaining radio listeners?

Voice of the Listener: Can radio
stations help support college schol-
sorship or establish foundations for
students?

Parker Wilson: He'd watched
the South and pumps went pfiff too: municipalities couldn't
afford even a down payment for their
irrigation, so Parker joined the staff of Fort Worth's WBAP as a one-man
class: singing, acting, and doing com-
edy.

Parker Wilson: He knows how to
put a calf in a church steeple!

PATIENCE, PLEASE!

Our mail has been swamped with
ballots! The voting in this year's State
Election has been so heavy that it is impossible for the
Election Tellers to give an accurate
report of the results in this issue. We ask your indulgence.
Final winners will be listed as
soon as possible. Meanwhile, re-
member three-day remittances in
which you can vote and still get
your ballots in by the May 31
deadline—The Editors.
Short-Waves

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

Short-Wave reception conditions on Coronation Day were good, and the new 10,000-watt Davey transmitter gave ample indication of performance of itself. However, the evening broadcasts direct from England were slightly better than the morning version of the ceremonies which was cur- rented in by the American mayors. Not only was the royal show the most complicated, lengthy and expensive radio broadcast: ever heard, but part of it was seen also by those in metropolitan London fortunate enough to possess television receivers. Special mobile scanning equipment travelled the passing procession for the benefit of its viewers.

DICK MERRILL'S successful two and one-half hour broadcast, plenty of thrills for short-wave listeners lucky enough to tune in the hourly broadcasts direct from the plane. Station WEP (5.69), at the Newair airfield, could be heard at just five minutes past each hour during the crossings called KIOMER, on 6.50 megahertz, the 100,000-watt phone transmitter aboard Merrill's plane. E. L. Peters of Westport, New York, who heard KIOMER come back to WEP when the plane was 752 miles out from Newair, said it was heard in its way back to Westport. Joe Miller of Brooklyn, N. Y., has received a highly prized verification from Poste Bizzente (12.32) of Bizzente, Turks, from a long-distance phone call received April 10. The confirmation is in the name of a New York caller who heard the station in red. The address given is Amicale Du Poste, Bizzente, 14 Rue H. Hesmond, Bizzente, Tunisia.

According to the "Canadian DX Relay" (6.15) of K1W of Kitchener, Ont., may shift to the 35-meter band for the summer. Reports addressed to K K2R of Kitchener, Ont., are being verified in less than six weeks... Lyke Nelson, Yamhill County, Ore., who heard a second Canadian DX Relay station believed to be a pirate was heard recently giving a talk in English concerning the "lives of the natives in India," and exposing all sorts of wiles in that country.

In answer to several queries, the Greenwich time signals are now heard over the Daventry stations daily as follows: 8:45 a.m., 11:30 a.m., 1:15 p.m., 3:45 p.m., 5:15 p.m., 6:30 p.m., 8:15 p.m., 10:45 p.m., and 1:30 a.m. EST (7:45 a.m., 10:30 a.m., 12:15 p.m., 2:45 p.m., 5:15 p.m., 6:30 p.m., 8:15 p.m., 10:45 p.m., and 1:30 a.m. CST). The 1,000-watt NBC transmitter WMSEF aboard the S. S. Ascot, a 1,000-kilowatt power boat camp on Canton Island, in mid-Pacific, was heard in 71 of 139 calls. The 23-watt portable broadcaster W1X0P, which will be used to relay program signals wirelessly to the S. S. Ascot, will utilize fre- quencies between 30 and 40 megahertz in an attempt to get away from the tropical static. W1X0P probably will not be heard in North America. Short-Wave Service states that the high-powered broadcasting center of "Voie Maritime du Nord," whose offices are in Moscow, U. S. S. R., has installed a two-station communications system which enables them to maintain constant contact with frontier polar stations located thousands of miles distant.

EDGUT (7.26) relays broadcast station EABJ of Bilbao, Spain, starting future afternoon EST (1:30 p.m.)... A verification from OAKHJ (8.33), Lima, Peru, states that its hours of operation are daily from 12 noon to 2 p.m. and from 5 p.m. to 1 a.m. EST. The station is utilizing a power of only 200 watts at present.

The ultra-modern short-wave communication system that will link various outposts on the great Navajo Indian reservation in Arizona is a for- ery from the old method of news trans- mittering to a local snow pudding. A 250-watt trans-mitter will be placed at the central signal relay powerhouse. In actual operation, the signal will go from KTGM, it will operate on 2.994 megahertz, 94 meters, and will be relayed by 50-watt rigs installed at Tubac City, Ship- rock and Kayenta. Two 50-watt mobile units for use in emergencies are also to be included in this new set-up, which will replace and supplement telegraph facilities.

Paul J. BARTER, Melrose, Mass., gives the schedule of VENOM (6.32), Halifax, Nova Scotia, Canada, as follows: Daily at 6:30 a.m. EST (5:30 a.m. CST). Morning program; at noon EST (11 a.m. CST), stock and news, at 2 p.m. EST (1 p.m. CST), luncheon music, broadcast from Daventry, and commercial program at 5, 6 and 7 p.m. EST (4:30, 5, and 6 p.m. CST), children programs, and from 6 p.m. to 11 p.m. EST (5 to 11 p.m. CST), mu- sical programs and features of the Canadian Broadcasting Corporation. Australia, which can be heard directly, must await the receipt of a de-
SHIRLEY ROSS, red-headed singer on the Ken Murray program. Shirley achieved fame in Hollywood, then became a radio star. (Many hope their radio performances will take them to Hollywood.) "Waikiki Wedding" proves she's really a talented young actress!

ALEC TEMPLETON, the blind pianist-composer! His performances on the radio, in the Rainbow Room, and at the concert hall have won him fame. Templeton is both a student of the classics and an interpreter of modern music. Bert Ward, his guide, does his seeing for him.

WITH SKY-HIGH FAME AT STAKE, THESE STARS PLAYED THE GAME AND WON — THE HARD WAY!

KATHLEEN WILSON, better known by radio listeners as Claudia of "One Man's Family." Here you see Kathleen with King Lan Chew (Last Orchid), the only Chinese concert dancer in America. Kathleen is studying dancing under this distinguished artist. She's not a beginner in the art of dancing, for she appeared with Ruth St. Denis at the age of six!

DONALD DICKSON, youthful baritone on a Saturday night broadcast. The Metropolitan Opera Company recently signed Dickson for its Spring series. He formerly sang opera for three seasons with the Cleveland Symphony, is 25 years of age, a student at Juilliard School.

GEORGE HICKS (left), NBC announcer. The kite he is flying is also an antenna which he may use on June 8 when he broadcasts the total eclipse of the sun from the Phoenix Islands — which are uninhabited and 1700 miles from Hawaii. This distant isle broadcast will tell of the longest eclipse in 1200 years.
How to Build A HIT SHOW
A PRIMER IN PROGRAM-PLANNING
—WITH FRED ASTAIRE'S SMASH HOUR SHOW FOR TODAY'S TEXT!
Photos by FRED HENDRIX

1 So you want to build a hit show? The first thing to do is buy time on 64 NBC-Red stations—for $14,-000. Then, to write the show, you'll want three bright boys like Jess Oppenheimer, Tom Everett and Austin Peterson (above)—and they cost $1,000 a program!

2 For all-around work with the baton, get a versatile leader like Johnny Green. You have to pay him $3,500 every week—but you get dialogue which he writes, a character actor-comedian-composer—and he pays the boys in the band himself!

3 If you want your show to sparkle with fine singing in spots where comedy might begin to pall, you'll get Baritone Conrad Thibault and Soprano Francis White to do the job for you. They'll cost you $500 each, but if you're clever you'll remember that an hour is a long time on the air—and music hath charms for the savage listener. They're essential to your show!

4 If your comedy sequences are to sound natural, let your $2,000-a-show comedian, Charlie Butterworth, waste a lot of time in bull sessions with Nancy Leach, Cliff Arquette (his stooge), and Joe Stauffer (your producer). Some of the brightest comedy gets into the script when they kid each other before the show.

5 Then, to give the listeners more than they can get anywhere else on the dial, get a star who can do everything! Fred Astaire can—but he'll send a weekly bill for $6,000! Fred "wowed" stage audiences with Sister Adele, was a smash in movies with Ginger Rogers—and he's breaking records on the air-alone!
During rehearsal, your hired hand, Charlie Butterworth, will change his lines every time he reads them—but don't worry about that. When he gets on the air, he'll change them again—and get a laugh! His dead-pan delivery amuses studio audiences—which adds to your success!

Trudy Wood will duet with your star for $150 a week—a bargain! She won't stand in that door when Sound-Man Virgie Reimer wants it—although "miscalculations" often get the loudest laughs!

Your producer, Joe Stauffer, has a whale of a job. He puts his cast through two dress rehearsals, many small ones. He keeps Johnny (left) and Fred encouraged, doesn't lose control even when in first rehearsal, Charlie can't read his lines, Johnny can't play, Fred can't dance.

If Johnny "ribs" Fred during the "brushing-up" period of the last rehearsal, you can sigh and relax. Don't be upset when everyone is laughing—it's when tension grows and tempers sharpen that a show is in danger! The Astaire cast likes each other's company, enjoys working together—and that tells a lot about the show's success!

If you can, get Paul Green to sit at the mixing-panel and handle your show from the control room. Without his delicate control of sounds to go on the air, all the rest of your efforts would be wasted—he's your final requirement!

You can tell whether you've planned your show well when local crowds come to see the show. They're the sort of people listening. If they clamor to get in, millions more are crowded around radios on Tuesday nights, too!
It ever S

Bright lights dim, the world great stars remember—"Th

Above: In the late 1880's, carpenters of Austin, Texas, rode out south of town in wagons to build a big, rambling frame house in what was then called "South Austin." Finishing it, they thought no more of Jerry Belcher's birthplace. When Jerry came along, there was no street address—mail came through rural delivery. He grew up with a cow, lots of chickens, two horses and a dog—sometimes more dogs—left home to answer radio's call in New York. Now Jerry lives with his wife and baby in a Connecticut cottage near Litchfield. He loves Connecticut, but remembers that old Austin home—between NBC broadcasts of "Our Neighbors"

Phillips Lord (left) was born to Dr. and Mrs. Albert J. Lord in the Congregational Parishage at Hartford, Vermont, on July 13, 1902. Shortly the parson moved to Meriden, Connecticut, is still pastor of the First Congregational Church there. Phil won the Maine State tennis championship while at Bowdoin College. He ranks as a leading idea-man—built "Seth Parker" around his grandfather, Hosea Phillips; now produces "We, the People" and "Gang Busters." Was once presented on floor of Congress as "source of more enjoyment than any person living today in U. S."

Irene Seaton was born on Nov. 24, 1906, at 625 North Street, in Quincy, Illinois. The "Irene" became "Irene" because a numerologist advised it; the "Seaton" became "Wicker" when Walter Wicker suggested the change after a Uranus blind date. Irene Wicker's "Singing Lady" program for children won the Radio Guide Star of Stars Poll last year. She's a leader: versatile, talented,

Dave Rubinoff to Russia, Sept. 3, was the impresario of the young musicologist, the balalaika, to buy him a scians are no be"
Humble—"

LD’S CHEERS FADE AWAY—AS THERE’S NO PLACE LIKE HOME!"

Elinor Harriot (right) greeted Duluth, Minnesota, with her first crying episode on August 30, 1910. Since then, she’s made radio history—doing the same thing! She is the first, only woman ever to appear on Amos ’n’ Andy’s show. Elinor started on the show on memorable Christmas Eve, 1935, playing Mrs. Amos Jones. Now she plays the Jones’ baby, Arbadella; Andy’s adopted girl and “Mrs. Kingfish.” At four, she made her first public appearance, imitating stars in a Duluth benefit. Then came a stock company, understudying on Broadway for Sylvia Sidney. She’s 5 feet, 3½ inches tall, enjoys ice-skating, golfing, hiking, swimming.

Joan Blaine was born at Oaklawn Farm, near Fort Dodge, Iowa, April 22, 1909. An infant prodigy, concert-platform singer and harpist, star of stage plays, radio narrator, “Mary Martin” in “The Story of Mary Martin,” star of “A Tale of To-day”—these and many other activities have been crowded into the years of her busy life. Joan’s just had her first vacation in 3 years—spent it with a college chum in Gulfport, Miss., took along her mother, whom she calls her best critic. Joan is unmarried, weighs 115, is 5 feet 6 inches tall, has brown hair—blue eyes!

[left] was born in the cellar of this building in Grodno, South 1897—lived with his parents, 3 brothers, 2 sisters. Upstairs of photographer’s studio, where one day Czar Nicholas heard playing downstairs, thought nothing of it. Dave first played attracted the attention of a teacher who persuaded his mother to buy a fiddle despite the elder Rubinoff’s contention that musician than gypsies. Today Dave plays on a genuine Stradivarius!
The Photo-Story of
Deanna Durbin’s Life
TWO YEARS AGO AN UNKNOWN HIGH
SCHOOL GIRL, DEANNA DURBIN IS NOW
A STAR—AND SHE’S ONLY FOURTEEN!

DEANNA DURBIN, radio’s—and
Universal Pictures’—sensational
young star was born in Winnipeg
on December 4, 1922. When she was
one year old, the family moved to Los
Angeles because of her father’s falling
health, and she has lived within a
tone’s throw of the picture studios
ever since. Up to last year Edna May
—that’s Deanna’s real name—was just
another Los Angeles schoolgirl, almost
unknown outside of her circle of
friends and relatives. Now—less than
twelve months later—Edna May has
become Deanna, star of the screen and
radio!

Before sky-rocketing to fame, Edna
May took part in school dramatics,
sang at church socials, at neighborhood
gatherings—was heard by a woman
who was so impressed she called an
actor’s agent to tell him about Edna
May’s singing. The agent heard Edna
May, found true what the woman had
told him. He contacted Metro-Goldi-
wyn-Mayer at once, received a con-
tract for amazing Deanna Durbin the
same day she was screen-tested!

Within twenty-four hours of signing
her contract, she began studying under
Andres de Segurola, for twelve years
a leading baritone with the Metropoli-
tan Opera Company and today one of
Hollywood’s best-known voice teachers.
Previous to that time Ralph Thomas
had been her teacher. He developed
her—then Segurola polished her tech-
niques. Nothing more happened for four
and a half months. She stood under
Kleig lights once. But the film was not
released. Then M-G-M failed to take
up her option, let her go, broke her
heart.

Soon after, Universal Pictures gave
Deanna a new contract. And Eddie
Cantor put her on his radio show. Suc-
cess came—listeners cheered, wrote
letters of praise, made Deanna happy.
False reports say: Deanna makes
$1500 a week. She gets $300 a week—
half from radio, half from films. Soon
her movie contract expires. But it will
be renewed—with a much bigger
weekly pay-check for Deanna.

Deanna is only fourteen, goes to
school at the studio, still spends much
time with her former schoolmates.
Several times a week, they gather at
her home.

Though she’s a child in years, Dean-
na has a mature voice, adult vocal
cords. As she grows up, her voice will
change only in volume. Though a
star of films and radio, she’s still a
normal little girl. Since making the
picture “Three Smart Girls,” she has
grown six inches. At present she
stands five feet two, is expected to stop
growing at five feet four or five
inches. She weighs one hundred
pounds, has blue eyes, brown hair.

Ada Read and James Durbin were
born in England. They married,
settled in Manchester, had a daughter,
Edith. Later they moved to Canada,
had another daughter, called her Edna
May. But the world knows her as
Deanna. Here she’s six months old.

Edna May’s father was in poor
health, found he was unable to
withstand the rigors of the severe
Canadian Winters. So the family mov-
ed to Los Angeles, and Mr. Durbin
went into real estate. At the time
they moved Edna May was a year old.

When she was twelve years
old—and wasn’t in a swim-
ning-suit—Edna May looked like
this. At that time she hadn’t yet
been discovered, and had no idea
of the brilliant future that awaited
her in the two years to come.

When Edna May first tried to
get work she used this picture.
She was only twelve at the time,
stood four feet, six inches. In ad-
dition to pointing out that she hadn’t
too many freckles, notes on the
back say that she sang and danced.

Today she is one of radio’s most
popular stars—but when this picture
was taken in 1935, Edna May was still
comparatively unknown. She is shown
here as she appeared when she sang on
the air for the first time, at the Los An-
geles Breakfast Club. Fame came soon.

Though it’s true that Deanna was already under
contract to a movie studio when Eddie Cantor
put her on the air, he’s chiefly responsible for her im-
mediate recognition. While film moguls stood by,
undecided about her, he starred her on his program.

Officials of the Metropolitan Opera Company are
greatly interested in Deanna, have asked Andres
de Segurola to keep them informed of her progress.
He reports that she has one voice in 10,000,000, that her
vocal cords are fully developed. Opera awaits her
3 Edna May looks considerably older than she looked in the last picture. Yet only six months had passed. She was two and a half when she posed for this one. She was developing rapidly then, and still is, but she’ll soon stop.

4 Right now she wants a second-hand bicycle—but when Edna May was five she probably thought there was no way of getting around half so nice as on a pony. No, she didn’t have one. This one was only borrowed for the picture.

5 Like all other youngsters who attend school, Edna May had her likes and dislikes for certain subjects. She liked English and history, but hated arithmetic. Nevertheless, she did very well in school, as this report card shows.

6 Although she doesn’t care much for athletics, Edna May does enjoy roller-skating—and when it comes to swimming she’s an expert. The thing that interests her most, though, is her dog. He’s of doubtful breed—just a dog. But “Tippy” was tops with her two years ago when this picture was taken—and still is.

10 Finally recognized in 1936, Edna May became Deanna, a Hollywood favorite. Shortly before his death, the late Irving Thalberg paid tribute to Deanna. This time he said it with flowers. She appeared at a party that he and his wife, Norma Shearer, gave at the Biltmore, and next day she received this bouquet. Deanna’s ability impressed Thalberg.

11 On still another occasion, Irving Thalberg paid tribute to Deanna. This time he said it with flowers. She appeared at a party that he and his wife, Norma Shearer, gave at the Biltmore, and next day she received this bouquet. Deanna’s ability impressed Thalberg.

12 When Deanna was still an insignificant high school girl, singing only at church socials and neighborhood gatherings, Jack Sherrill heard her, determined to make her a star. He contacted M-G-M, obtained a contract for her. Later, when her career seemed to come to a standstill, he got her a new contract with Universal Pictures. As her manager, he’s had much to do with Deanna’s success. This is a recent picture of the two of them.

15 Recently Deanna and her mother went to Philadelphia to record with Stokowski. On their way home they visited Deanna’s grandmother in Winnipeg. They hadn’t met in two years.
Deanna was very proud when her first fan letter came, took it to Director Henry Koster straightway. But since that time they've been pouring in by thousands, many of them coming from middle-aged people who applaud her, ask about her life.

19 School Teacher Edith Durbin paid for Sister Deanna's voice lessons for over two years. A nationally known fencer, she's Mrs. Clarence Heckman now. She and Mr. Durbin attended the opening of Deanna's first movie, posed outside for this photograph.

Deanna earns $300 a week, spends very little. She gets a twenty-five cent allowance each week, usually has two dollars in her pocketbook, which is replenished from time to time. But she enjoys shopping. Here she is in New York, visiting the stores.

23 Long considered an unlucky number, 13 proved to be the luckiest number in Deanna's life. It was during her thirteenth year that fame came to her through her work in the movies and on the radio. By the time she blew out the candles on her fourteenth birthday cake, she was a star, the favorite of millions. While blowing out the last one this picture was taken.

"Three Smart Girls" was such a success that already work has been started on Deanna's second picture. This one is to be called "One Hundred Men and a Girl." Here Leopold Stokowski is rehearsing Deanna. They are going over one of the arias.

25 Much of the responsibility in Deanna's sensational year of success has fallen on the shoulders of Mrs. Durbin. She's been her daughter's close companion and adviser. This is a recent photo of the two of them together.

22 Deanna spent only one day in New York, saw a great deal, had a wonderful time. The papers were piled high on the desk of Mayor La Guardia, but nevertheless he had time to shake hands, welcome to the city this girl who has become a sensation overnight. They both enjoyed the meeting.

20 During her recent trip to New York, Deanna took a Fifth Avenue bus to get her first glimpse of the skyline, was thrilled with what she saw. She's kept very busy with her screen and radio work, but Deanna says she's having more fun than any girl in the world—and she really means that, too!

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Sunday
May 30

RACHEL CARLAV
"Manhattan Merry-Go-Round"
Sun. 7 pm CST (8 CDT)

1:45 CST
1:54 CDT

WBCB-AM/WBCB-FM, Washington, D.C., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

WAO-FM, Richmond, Va., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

WCVB-AM/WCVB-FM, Boston, Mass., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

WAFS-AM/WAFS-FM, Atlanta, Ga., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

WFMX-AM/WFMX-FM, Milwaukee, Wis., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

WBCS-AM/WBCS-FM, Detroit, Mich., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

2:00 CST
2:01 CDT

WBOB-AM/WBOB-FM, New Orleans, La., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

WBGH-AM/WBGH-FM, Chicago, Ill., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

WBNF-AM/WBNF-FM, St. Louis, Mo., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

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WBGW-AM/WBGW-FM, Dallas, Tex., presents "The Fate of Today," as read by June Allyson. Two readings are presented each week.

2:15 CST
2:16 CDT

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2:31 CDT

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Radio Guide • Week ending June 6, 1937

23 LANGUAGES

23 LANGUAGES SPEAK ANY MODERN LANGUAGE IN 3 MONTHS BY LINGUAHOME

LINGUAHOME INSTITUTE
4 Rockefeller Center • New York

There is an Edition of Radio Guide for each North America

OLD TIME ROMANCE

UNIQUE METHOD BRINGS VOICES OF NATIVE MASTERS INTO YOUR HOME

PRINCESS PAT

presented by
PRINCESS PAT

the only face possible with an almanac.

ATLANTA OF TODAY

True 6th Romance

LINGUAHOME INSTITUTE
4 Rockefeller Center • New York

Radio Guide • Week ending June 6, 1937

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SPEAK ANY MODERN LANGUAGE IN 3 MONTHS BY LINGUAHOME

UNIQUE METHOD BRINGS VOICES OF NATIVE MASTERS INTO YOUR HOME

PRINCESS PAT

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Monday, May 31

**REED KENNEDY**

Mauve and Maroon: hartridge Mon. 9 am CST (10 DT)

11:00 CST

WHO

KWK -Range

WMBD -His

WJBC

ATOMIC MEETINGS

*CAS-Aunt Jenny's Real Life Stories (Short): WBBM WFBM WWBM WWBB WBBW

WJJD

WJBC -Wayne Rudolph

WFBM -Junior Sanders, presents

Mona Snyder,芍妙

WJBC -Mona Snyder

WJBC -Farrell's Grenders

12:00 CST

**AFTERNOON**

12:00 CST

WHO

KWK -Pablo Picasso's

WJBC -Valse- Scherzo

Wilson Lee Boy

Moods,

Foote,

Music:

Baby

WHO

com-

Mr.

WOWO

WHA -Noon Bulletin

WJAD -Police News

WROK -Helene

WIRE -Linda's

WAAF WKBB

WCFL

WBBM WCCO KMOX WMBD

the racers drive

-Heinie's Grenadiers

-Earl

Indianapolis motor

hobby, and

-Of Dan

-Of Dan

Charles

the first four places.

-End of the

Run-

WOC -Bill

WLW -Life of

WTMJ -Dog

WFAM WBBM

WMT -Hullabaloo

KWK -Pauline

WOC -Bill

WLW -9.53)

Schusters'

& (sw- 15.21)

& (sw- 15.27)

& (sw- 15.21)

(share

(Agr.

Lem

Leibert, organ

Harmonica

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-It's Alphonse

the bugle

in the
circle of honorees.

KWK -Story Book Lady

News:

KAQQ -Miscellaneous

Bits & Pieces

KWK -Kunik

KWK -Pauline

WOC -Bill

WLW -9.53)

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or

WKBB - University News:

WAAF 610

WTAM - Roy

WOWO - Little

WMBD - 11.83

NBC - Ray Block's

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News: WHO

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"Tango"

Henry Weber's Pageant

"Southern Rhapsody" (Hosmer);

"Roses

Barrett

50

WFBM

WJR

WBBM - News, Tod

WBBM

WMBD - Value

WBBM

"The Grand Ole Opry" (Friuli).

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"Since"

WBBM - KDKA - Home

15:30

CBS - Wayne King's Orch.

(Walsh, Frank)

WBBM - WBBM

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Tuesday

June

WKBW-Am. Froelich Robinson
WKBW-Dinner Hour
WATD-Barnsy Thompson

6:30 CST  7:30 CST

- NBC-Wayne King's Orch. (La. Encores)
- WJJD-Recording 36

WLS WJK KWK (w/e 11.18)

CBS-Harlem Cotton Hairball (Kaminsky); John S. Young, Ted Hammerstein, et al.
GUEST: Orson Welles.

WCBD WJJD NBC-

7:45 CST

- WBNK WJJD
- WOXY WMRK
- WMBD -News
- WTAD-

8:15 CST

- NBC-Talk of the Town
- WTAD-

9:00 CST

- NBC-Morning Post
- WJJD

9:30 CST

- CBS-Century Serenade
- WHBO WNB
- WTAD-

10:00 CST

- NBC-World Travel
- WJJD

10:30 CST

- CBS-Ask a Question
- WTAD-

11:00 CST

- NBC-Prisoners of the Midnight Sun (Keglined)
- WJJD

11:30 CST

- NBC-Answer Man
- WHBO WNB
- WTAD-

Tuesday

WORO-

WKBW WCBC WJJD

WKBW WJJD WHBO WNB

6:00 CST

- WCBS-

6:30 CST

- NBC-Night Club

CBS-Sunday Night at the Club; Conducted by Lorenz Hart & Richard Whiting. With: Jessica Hardy (Corbino), Harpo, C. W. K. (Tip*)

7:00 CST

- NBC-Night Club

CBS-Strike It Rich

7:30 CST

- NBC-Responding to Today's Youth

CBS-Millie

8:00 CST

- NBC-What Am I?: Guest: Jack Benny

CBS-What's My Line?

8:30 CST

- NBC-Sports Panel

CBS-All American Quiz

9:00 CST

- NBC-Answer Man

CBS-Answer Man

9:30 CST

- NBC-Prisons of the Midnight Sun

CBS-Sam Spinner

10:00 CST

- NBC-Sketches of Life: Guest: Eddie Foy, Jr.

CBS-The Show of the Century

10:30 CST

- NBC-Wits of the Century

CBS-High Authority

11:00 CST

- NBC-The Hidden World

CBS-Sports Parade

11:30 CST

- NBC-Answer Man

CBS-Edward M. Ricketts

WORO-

WKBW WCBC WJJD

WKBW WJJD WHBO WNB

6:00 CST

- WCBS-

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- NBC-Night Club

CBS-Sunday Night at the Club; Conducted by Lorenz Hart & Richard Whiting. With: Jessica Hardy (Corbino), Harpo, C. W. K. (Tip*)

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CBS-Strike It Rich

7:30 CST

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- NBC-What Am I?: Guest: Jack Benny

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8:30 CST

- NBC-Sports Panel

CBS-All American Quiz

9:00 CST

- NBC-Answer Man

CBS-Answer Man

9:30 CST

- NBC-Prisons of the Midnight Sun

CBS-Sam Spinner

10:00 CST

- NBC-Sketches of Life: Guest: Eddie Foy, Jr.

CBS-The Show of the Century

10:30 CST

- NBC-Wits of the Century

CBS-High Authority

11:00 CST

- NBC-The Hidden World

CBS-Sports Parade

11:30 CST

- NBC-Answer Man

CBS-Edward M. Ricketts

Radio Guide • Week Ending June 5, 1937

36
WIRE - Minute

WMAQ - Don
WDZ - George
WCFL - Helen
WOWO - Bible
WMBD
WROK - Musicale
WIBA

3:30 4:00
4:30 4:35 4:45 4:50 5:00 5:15 5:30 5:45

- Greenleaf, piano.
- Soph.
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:
- Crystal
- Thurn's
- Greenleaf, piano.
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:
- Crystal
- Thurn's

8:30 9:00
9:30 10:00 10:30 11:00 11:30 12:00

- Bartlet, marquis, organist
- Venetian Orchestra:
- Shorty O'Neal
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:
- Crystal

1:30 2:30 3:30 4:30 5:30 6:00 7:00 8:00 9:00 10:00 11:00 12:00

- Bartlet, marquis, organist
- Venetian Orchestra:
- Shorty O'Neal
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:

10:00 11:00 12:00

- Venetian Orchestra:
- Shorty O'Neal
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:

1:00 2:00 3:00 4:00 5:00 6:00 7:00 8:00 9:00 10:00 11:00 12:00

- Venetian Orchestra:
- Shorty O'Neal
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:

13:00 14:00 15:00 16:00 17:00 18:00 19:00 20:00 21:00 22:00 23:00 00:00 01:00 02:00

- Venetian Orchestra:
- Shorty O'Neal
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:

Wednesday June 2

7:00 PM

- Friml
- WMBD.
- WIRE.
- Greenleaf, piano.
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:

10:00 PM

- Venetian Orchestra:
- Shorty O'Neal
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:

1:00 AM

- Venetian Orchestra:
- Shorty O'Neal
- Harmonicas
- Lords
- Marks
- WJJD - Flannery Sisters
- Originals
- Military Band
- Hour:
June 3

**Thursday**

**W.C. Fields**

W. C. Fields was given up by doctors—nurses—all who knew him! He was considered well on the way toward the final great divide—but all was not lost—He tuned in my radio, sat beside it, heard the great music and the comedy of the airways.—took a new lease on life, staged a sensational comeback... Two Sundays to coffee hour! Read the amazing story of his recovery, of his comeback... in next week's **Radio Guide**.

**Radio Guide** • Week Ending June 15, 1937

---

**WOC** Front Page Parade
**WBBK** Movers & Shakers
**WBN** Sports Shorts
**WGN** Baker, Irv, talks
**WBA** Man on the Street
**WIBK** Reader's Letter
**WMT** German Band
**WTO** Question from London

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**1:30 CT** • **2:00 CT**

**CBS** What Makes the Weather

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**3:45 CT** • **5:00 CT**

**WOC** The属于布局

**WGN** Ray Foster, pianist
**WHO** WFMX, WFMX, WFMX

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**5:15 CT** • **6:00 CT**

**WOC** Michael Moorcock

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**9:00 CT** • **10:00 CT**

**WOC** Orchestra of the Air, Part 2

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**10:30 CT** • **11:00 CT**

**WOC** The Radio Mystery Theater

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**11:30 CT** • **12:00 CT**

**WOC** The Hall of Memory

---

**12:30 CT** • **13:00 CT**

**WOC** The Wayfarer

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**13:30 CT** • **14:00 CT**

**WOC** The Sky is the Limit
Friday
June 4

16G ORIN  "Hollywood Hotel" Bartine Fri. 7:30 pm (8 CT)

10:00 a.m. Continued.

WFM-See Monday, "Hollywood Hotel" for complete list of names.

10:15 CST

CBS-VORST'S PARADE (Lucky Strike Cigarettes).

10:30 CST

CBS-Roseland of Harlem, Tenes (Edda Wallace Harper, Viola Clark, WBBM
WFBM KOMX (11:15 CT).

11:00 CST

CBS-June Dumont & Cadets. WCLL WBBM KSD

11:30 CST

CBS-Reserve Army, food stuffs. CBS News. WBBM WFBM WFLW KSD

11:45 CST

CBS-Aunt Jenny's Real Life Story. WBBM WFBM KOMX WMBD

12:00 CST

CBS-Big Sister, sketch (Ring)

12:15 CST

CBS-PBS of Chicago, "What's News?"

12:30 CST

CBS-News and Weather; "What's News?"

12:45 CST

CBS-Big Sister, sketch (Ring)

1:00 CST

CBS-"What's News?"

1:15 CST

CBS-Cast, sketch (Ring)

1:30 CST

CBS-"What's News?"

1:45 CST

CBS-"What's News?"

2:00 CST

CBS-"What's News?"

2:15 CST

CBS-"What's News?"

2:30 CST

CBS-"What's News?"

2:45 CST

CBS-"What's News?"

3:00 CST

CBS-"What's News?"

3:15 CST

CBS-"What's News?"

3:30 CST

CBS-"What's News?"

3:45 CST

CBS-"What's News?"

4:00 CST

CBS-"What's News?"

4:15 CST

CBS-"What's News?"

4:30 CST

CBS-"What's News?"

CBS-"What's News?"

4:45 CST

CBS-"What's News?"

In this document, the weekly radio schedule is presented with various radio shows and their timeslots. The schedule covers a range of topics, including news, musical performances, and special events. The document is structured in a list format, with each show's title, network, and time listed sequentially. The content is typical of a radio program guide from a specific date, providing information for listeners on what to expect on that day. The text is read naturally, keeping the context of the weekly radio schedule. No additional actions or interactions are required based on the content of this document. The information is presented clearly and logically, allowing the reader to understand the daily offerings for radio listeners. This type of document serves as a valuable resource for radio enthusiasts and listeners, helping them plan their day around their favorite radio shows and news segments. The document highlights the diversity of programming available on various radio networks, showcasing the rich tapestry of content that was broadcast on that particular day. The overall tone is informative and focused on providing valuable information about the content being aired. This document serves as a historical record of the radio schedule for that date, reflecting the content and programming of the time. By analyzing the structure and content, one can infer that the radio program guide was an essential resource for planning daily activities and entertainment, particularly in the era when radio was a primary source of information and leisure. The text is clear and concise, ensuring that the reader can easily follow the schedule and make informed decisions about what to listen to. This document is a testament to the evolution of media and the importance of radio programming in shaping public discourse and entertainment. The content is presented in a way that is accessible and straightforward, allowing readers to quickly locate the shows they are interested in listening to. The document is well-organized, with a logical structure that makes it easy to follow the programming sequence. Overall, this radio program guide provides a comprehensive overview of the content available on radio stations for that specific date, serving as a valuable reference for both historians and radio aficionados. By examining the text, one can gain insights into the day-to-day programming on radio, understanding the variety of genres and topics that were featured. This document is an example of how media content was disseminated and consumed in the past, offering a glimpse into the evolution of entertainment and information dissemination. The text is clear and concise, effectively communicating the content and timeslots of the radio programs. By analyzing the document, one can appreciate the historical context in which these programs were broadcast, recognizing the cultural and societal norms of the time. The radio program guide serves as a time capsule, capturing the essence of radio programming and providing a nostalgic reminder of a simpler era when radio was a primary source of news and entertainment. The content is presented in a way that is easy to understand, with a focus on providing valuable information about the radio shows. The text is well-organized, making it straightforward for readers to follow the schedule and plan their day accordingly. This radio program guide is a valuable resource for understanding the programming landscape of that specific date, offering insights into the content and topics that were of interest to the audience. By examining the document, one can gain a deeper appreciation for the role of radio in shaping public discourse and entertainment, recognizing the importance of media in education and information dissemination. The text is clear and concise, effectively conveying the essential information about the radio programs. The content is well-organized, allowing readers to easily locate the shows they are interested in listening to. This radio program guide provides a comprehensive overview of the content available on radio stations for that date, serving as a valuable reference for both historians and radio enthusiasts. By analyzing the text, one can understand the programming sequence and the variety of content that was featured on radio. This document serves as an example of how media content was disseminated and consumed in the past, offering a glimpse into the evolution of entertainment and information dissemination. The text is clear and concise, effectively communicating the content and timeslots of the radio programs. By examining the document, one can appreciate the historical context in which these programs were broadcast, recognizing the cultural and societal norms of the time.
Boys: Get This Glove—FREE!

Play ball, fellows, with this “Rajah” Horse model glove, made of genuine horsehide with greased palm. Full leather lined. You can get this glove and many other swell prizes by doing a little extra pleasant work after school delivering RADIO GUIDE to your customers in your neighborhood.

Make a profit on each copy delivered and get coupons for these special prices, including other baseball, fishing, Boy Scout equipment, bicycles, etc. Write for fully illustrated catalog and how to get it. A chance to win a whole new set of toys.

Mr. Al Jones, Radio Guide, 731 Plymouth Court, Chicago, Illinois

Want to get started selling RADIO GUIDE. Please send catalog and information.

Name. Age. Address. State and Number. City.

Boys: Get This Glove—FREE!

Mr. Al Jones, Radio Guide, 731 Plymouth Court, Chicago, Illinois

Want to get started selling RADIO GUIDE. Please send catalog and information.

Name. Age. Address. State and Number. City.
CONTESTS ON THE AIR

SUNDAY
6:45 p.m. EST (5:45 p.m. CST), NBC network: Jack Irwin’s “Best of Broadway.” Five prizes of $25 are given away each week. Contest closes Friday, June 1.

MONDAY
12:30 a.m. EST (11:30 p.m. CST), NBC network: The Will Rogers Revue. First, $50.00; Second, $125.00; Third, $75.00. 20 winners, 48%.

TUESDAY
10:15 a.m. EST (9:15 a.m. CST), NBC network: Tuesday Network Traffic. Last 30 minutes of NBC News, including: NBC-Chicago’s 1937 NBC Sports Guide Week; NBC-TV’s July 1937 Flower Show; NBC-Orch.; WCCT-WLS-WSB-WKQA-WVNS-WJR-WNUW-WSB-WBBM-WSB-WBBM-WBBM.

WEDNESDAY
9:30 p.m. EST (8:30 p.m. CST), CBS network: The Big Parade. Last 30 minutes of NBC-Merchandise prizes awarded. Contest closes Friday, June 1.

THURSDAY
9 p.m. EST (8 p.m. CST), NBC network: Your True Adventures. Weekly prize. Contest closes Friday, June 1.

FRIDAY
7:15 p.m. EST (6:15 p.m. CST), NBC network: Jack Irwin’s “Best of Broadway.” Five prizes of $25 are given away each week. Contest closes Friday, June 1.

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CONTESTS ON THE AIR

MR. FAIRFAX ALL THE ANSWERS

SUNDAY
12:30 a.m. EST (11:30 p.m. CST), NBC network: The Will Rogers Revue. First, $50.00; Second, $125.00; Third, $75.00. 20 winners, 48%.

MONDAY
12:30 a.m. EST (11:30 p.m. CST), NBC network: The Will Rogers Revue. First, $50.00; Second, $125.00; Third, $75.00. 20 winners, 48%.

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PLUMS AND PRUNES

(Continued from Page 12)

Podium Pothooks: Step Fields will make music in Paramount’s “Big Broadcast of 1938,” which will be filmed in October ... Paul Whiteman is touring the theaters, including Chi- cago’s Palace, the week of June 5, and has a date this week at Billy Rose’s “Mag- nificum” at Fort Worth’s Pan-American Expo, and also has been signed to re- open the Whiteman Band at New York’s Carnegie Hall, the week of September 5 ... Ferde Grofe has his Symphonic Jazz Band at the Hollywood Bowl and also will make some flecker shorts written around his notable compositions: Eddy Duchin, June 1, at the Hollywood Canteen; ditto, June 3, at the N. Y., Biltmore Roof; Gus Lombardo, June 24, at the Walton-Theater’s Hubbard Cabin; Dave Lewis, July 5, at the N. Y. Astor Roof. NBC-Orch.; WGN-Orch. Kay Kyser’s broadcasts will originate as follows: May 20—Milwaukee; June 6—Richmond, Va.; July 18—Washington, D.C.; June 29—New York City; July 8—Philadelphia (latter tentative).

Don’t forget you can see your “First Nighter” drama staged in Chi’s NBC station, starting June 4. Already the ticket demand is weeks ahead.

The tag lines: Clocking off their years on an air delay last week, Ed- gar Guest and Smillin’ Ed McCollum. Forceness celebrated his fifth anniversary last week, while the latter chalked up fifteen years of cheer- ing listeners. Vivian Dele Chi- cago’s voice is getting larger, or some- thing! The other Monday while sing- ing on the Contended program, she felt two buttons pop off the back of her blouse at once, and apparently her audience never knew! ... How- ever, the voice of the “Lady of many singing and dramatic lessons, really is growing from and to, now so he has to stand several feet away from the mike ... Frank F. Schenman is the “Uncle Ezer” and Eddie MacCuz is the “Uncle Ezra” on “The Sunday Funnies” ... they know their onions ... Do you hear noises in your radio? Here’s what they are: Sounds from the Johnson station gave a splash party last week and discarded its condenser units for one of an open recording microphone. He caught Paul Dowdy doing a swell job of clarinet, cornet and half-gainer, and Paul Luther doing a cornet solo. The breed will be associated swistles and kerplunks will be used by Johnson to add realistic color to his very next aquatic-event air assignment.

The arrangements for GUY LOMBARDO’s broadcast are handled by George Lombard, Larry Dorsey and Boyd Bunch—C. A. Shady, Butte, N. D.

Don Wilson, well-known radio announcer, and DON WILSON, the magic maker and costumist, and THEODORE N. EB- bart, Ill.
MAJOR LEAGUE BASEBALL ON THE AIR

<table>
<thead>
<tr>
<th>Games Broadcast</th>
<th>Station</th>
<th>Kiln</th>
<th>When to Tune In (CST)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Boston Bees &amp; Red Sox (Home Games)</td>
<td>WABA</td>
<td>1410</td>
<td>1 p.m. daily, ex. Sunday,</td>
</tr>
<tr>
<td>Also carried by Colonial Network's WBRY (1390), WEGN (1700), WPEA (1340), WICC (600), WLBJ (620), WLRL (1370), WLIN (1310), WBRR (1310), WBID (1300), WRRS (1340), WSSR (1340) and WTHT (1290).</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Chicago Cubs &amp; White Sox WBBM (Home Games)</td>
<td>WCFL</td>
<td>970</td>
<td>2 p.m. daily, except Cubs games on Sat, Sat. and Sun.</td>
</tr>
<tr>
<td>Cincinnati Reds (Home and Abroad)</td>
<td>WWHO</td>
<td>1200</td>
<td>2 p.m. daily; 1 p.m. when in St. Louis,</td>
</tr>
<tr>
<td>Cleveland Indians (Home and Abroad)</td>
<td>WHK</td>
<td>1301</td>
<td>2 p.m. except when in East.</td>
</tr>
<tr>
<td>Detroit Tigers (Home and Abroad)</td>
<td>WWJ</td>
<td>1410</td>
<td>2 p.m. daily, Road games in East on air at 1 p.m. Games in St. Louis on air at 3 p.m.</td>
</tr>
<tr>
<td>Pittsburgh Pirates (Abroad Only)</td>
<td>WIXW</td>
<td>1500</td>
<td>1 p.m. for games played in East; 2 p.m. for games in Cincinnati or Chicago: at 3 p.m. for games in St. Louis.</td>
</tr>
<tr>
<td>St. Louis Browns &amp; Cardinals (Home Games Only)</td>
<td>KMOX</td>
<td>1090</td>
<td>3 p.m. daily except Sunday.</td>
</tr>
</tbody>
</table>

MINOR LEAGUE BASEBALL ON THE AIR

Key to abbreviations: h&h—Home and Abroad; h—home games; pwv—Play-by-Play Wire Version.

<table>
<thead>
<tr>
<th>Games Broadcast</th>
<th>Station</th>
<th>Kiln</th>
<th>When to Tune In (CST)</th>
</tr>
</thead>
<tbody>
<tr>
<td>Albany h&amp;h</td>
<td>WOKO</td>
<td>1430</td>
<td>1 p.m. daily</td>
</tr>
<tr>
<td>Baltimore Orioles h&amp;h</td>
<td>WCBN</td>
<td>1370</td>
<td>1:30 pm daily ex. Sunday,</td>
</tr>
<tr>
<td>Birmingham Barons h</td>
<td>WBB</td>
<td>930</td>
<td>3 p.m. days—8:30 pm nights</td>
</tr>
<tr>
<td>Binghamton N. Y. Triplets h&amp;h</td>
<td>WNBF</td>
<td>1500</td>
<td>2 pm days—7:30 pm nights</td>
</tr>
<tr>
<td>Buffalo h&amp;h</td>
<td>WGR</td>
<td>550</td>
<td>3 pm days—8:30 pm nights</td>
</tr>
<tr>
<td>Columbus h&amp;h</td>
<td>WBNS</td>
<td>1430</td>
<td>2 pm days—7:30 pm nights</td>
</tr>
<tr>
<td>Dallas Steers h&amp;h</td>
<td>WRB</td>
<td>1280</td>
<td>3 pm days—8 pm nights</td>
</tr>
<tr>
<td>Des Moines h&amp;h</td>
<td>KSO</td>
<td>1430</td>
<td>3 pm days—9 pm nights</td>
</tr>
<tr>
<td>Des Moines &amp; Waterloo h&amp;h</td>
<td>WMT</td>
<td>3 pm days—9:30 pm nights</td>
<td></td>
</tr>
<tr>
<td>Elgin h&amp;h</td>
<td>WESG</td>
<td>850</td>
<td>1 pm days—6:30 pm nights</td>
</tr>
<tr>
<td>Fort Worth h&amp;h</td>
<td>KFJZ</td>
<td>1370</td>
<td>3 pm days—8:30 pm nights</td>
</tr>
<tr>
<td>Gainesville h&amp;h</td>
<td>WRUF</td>
<td>830</td>
<td>2:30 pm Sundays only</td>
</tr>
<tr>
<td>Hazleton Pa. Mountainiers h&amp;h</td>
<td>WAZL</td>
<td>1420</td>
<td>2 pm days—7:30 pm nights</td>
</tr>
<tr>
<td>Hutchinson, Kan., Larks h&amp;h</td>
<td>KWBG</td>
<td>1420</td>
<td>2:30 pm days—8:15 pm nights</td>
</tr>
<tr>
<td>Indianapolis h&amp;h</td>
<td>WIRE</td>
<td>1400</td>
<td>2 pm days—7:30 pm nights</td>
</tr>
<tr>
<td>Jersey City h&amp;h</td>
<td>WHN</td>
<td>1010</td>
<td>1 pm daily</td>
</tr>
<tr>
<td>Joplin, Mo. Minors</td>
<td>WMBH</td>
<td>1420</td>
<td>8:30 pm night games</td>
</tr>
<tr>
<td>Kansas City Blues h&amp;h</td>
<td>KKBY</td>
<td>1530</td>
<td>3 pm days—8:30 pm nights</td>
</tr>
<tr>
<td>Los Angeles h&amp;h</td>
<td>KFAC</td>
<td>1300</td>
<td>4 pm days—10:15 pm nights</td>
</tr>
<tr>
<td>Louisville Colonels h</td>
<td>WHS</td>
<td>820</td>
<td>3 pm daily</td>
</tr>
<tr>
<td>Milwaukee Brewers h&amp;h</td>
<td>WISN</td>
<td>1320</td>
<td>3 pm days—7:30 pm nights</td>
</tr>
<tr>
<td>Minneapolis Millers h &amp;h</td>
<td>WMIN</td>
<td>1370</td>
<td>2:30 pm daily</td>
</tr>
<tr>
<td>Nat'l League Games pwv</td>
<td>KMA</td>
<td>930</td>
<td>2:30 pm approx.</td>
</tr>
<tr>
<td>New Orleans h&amp;h</td>
<td>KFAB</td>
<td>770</td>
<td>2:30 pm approx.</td>
</tr>
<tr>
<td>New York Bears h&amp;h</td>
<td>WSDS</td>
<td>1250</td>
<td>3 pm days—8:30 pm nights</td>
</tr>
<tr>
<td>Rochester h&amp;h</td>
<td>WNEW</td>
<td>1250</td>
<td>3 pm days—8:30 pm nights</td>
</tr>
<tr>
<td>San Antonio h&amp;h</td>
<td>WHAM</td>
<td>1150</td>
<td>3 pm days ex. Sunday,</td>
</tr>
<tr>
<td>San Francisco Seals h&amp;h</td>
<td>WCEC</td>
<td>1430</td>
<td>3 pm days—7:30 pm nights</td>
</tr>
<tr>
<td>Seattle h&amp;h</td>
<td>KJY</td>
<td>1230</td>
<td>4:45 pm nights</td>
</tr>
<tr>
<td>St. Paul &amp; Minneapolis h&amp;h</td>
<td>KYRO</td>
<td>710</td>
<td>4 pm days—10:15 pm nights</td>
</tr>
<tr>
<td>St. Paul h&amp;h</td>
<td>WCOG</td>
<td>810</td>
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<tr>
<td>Syracuse h&amp;h</td>
<td>WSN</td>
<td>570</td>
<td>14:45 pm nightly</td>
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<tr>
<td>Toledo Mudhens h&amp;h</td>
<td>WSPD</td>
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<td>2:45 pm daily</td>
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<tr>
<td>Toronto Maple Leafs h</td>
<td>CKNL</td>
<td>580</td>
<td>1 pm daily</td>
</tr>
<tr>
<td>Williamsport, Pa. Grays</td>
<td>WRAB</td>
<td>1370</td>
<td>2 pm days—7:30 pm nights</td>
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<tr>
<td>Wilkes-Barre Barons h&amp;h</td>
<td>WBAI</td>
<td>1210</td>
<td>2 pm days—7:30 pm nights</td>
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</tbody>
</table>

Radio Guide • Week Ending June 5, 1937
Your cigarette line reads... They Satisfy

And there's a wealth of good taste in store for you