SEE BROADWAY'S BIGGEST NIGHT CLUB—IN PICTURES!

THE 14 GROUP WINNERS IN THE STAR OF STARS POLL!

Charles Winninger
THE spectacle of our two major networks squabbling over the writings of William Shakespeare is amusing to some commentators. To them, it smacks of childishness. To us, it smells more like a rousing effective bit of press-agentry. The National Broadcasting Company has presented the Bard's works over a period of years and the total number of listeners could probably be accommodated in a half-dozen telephone booths. But now, with CBS snarling with rage and NBC panting with defiance, we find a nation of listeners turning eagerly to Monday night. And why? Not because Shakespeare is a pitcher who ever threw a ball. Dizzy Dean, though, is unquestionably the best who ever threw a fit.

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Have you heard the splendid program conducted by Edgar Guest? It is named "It Can Be Done." It presents men and women who, by every measurement of success, were licked, but who pulled in their chins, notched up their belts, and battled their way to what they wanted.

Some stories that Mr. Guest might tell could happen anything in the business of broadcasting. For instance, WOR in Newark, N. J., once allowed a blue-eyed, blond singer to sing over the station's mike. They paid her nothing, and she asked nothing. "I'll give myself six months to get somewhere," she told her self. The six months were almost up and nothing had happened. In her own mind, she was a failure. She stopped in a hat store on upper Broadway.

"I'd like a job as a saleswoman," she said to the manager.

"Have you any experience?"

"No, but I know a lot about music."

He took her name and address and sent her along, promising to call her when there was an opening. Before he called, however, another man who was listening to her sustaining broadcast, telephoned "I want you for my program," he said

"I'll pay you anything within reason."

So the discouraged girl became the successful girl. Her name is Margaret Speaks.

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One of the great juggling acts of vaudeville's heyday was Bedini and Arthur. They had a skinny stooge to whom they gave $35 a week—before they fired him. It has been a long time since anyone heard of Bedini and Arthur. The former stooge's name is Eddie Cantor.

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Turn to the motion-picture field. A young actress with bad legs was thrilled to the quick at being cast as an extra in a picture which permitted her to rub elbows with Lillian and Dorothy Gish in "Way Down East." But one day David Wark Griffith, who was the most famous movie-maker in the world, told her, "You will never photograph well, and I advise you to give up the screen as a career."

But Norma Shearer didn't give up, and today she is making screen history.
STREAMLINED
SHAKESPEARE

BOYS AND GIRLS KNOW LITTLE OF
THE BARD, BUT HIS AUDIENCE IS
STILL THERE. NOW RADIO BRINGS
IT GREAT SHAKESPEARIAN DRAMA!

BY KEN W. PURDY

Dial in any station on the NBC-Blue Coast-to-Coast network at a certain hour on Monday evening, July 5, and you'll hear Master Will Shakespeare's "Macbeth," played by John Barrymore and a stellar supporting cast.

Dial in any one of ninety-three Columbia Broadcasting System stations at the earliest time of July 8, 1929, and you'll hear another Shakespearean play, probably "King Lear," with John Barrymore in the title role. And thereafter, every Monday night for a month or more, you can have your choice of two Shakespearean plays, both lavishly produced, both starring America's greatest actor.

For Shakespeare has come to radio, Shakespeare's the reigning fashion now, and between the two major networks the Battle of the Bard is raging!

It all started when Columbia announced that beginning July 12, the greatest array of CBS stations ever linked for a sustaining feature would present a series of eight Shakespearean dramas, comedies and tragedies alike, brought to the microphone after months of intensive research and preparation, by casts that would approximate a "Who's Who" of the modern stage, screen, and radio world. And, in making the announcement, Columbia said that it was offering the "first major radio production of William Shakespeare's plays!"

For the nabobs of NBC, that was a much too much! Spontaneous combustion fired the publicity department, dusty files were searched, and the radio world was informed that between September 8, 1929, and April 25, 1930, the National Broadcasting Company had presented seventy programs of the best-known Shakespearean dramas! Immediately thereafter, the special series featuring John Barrymore was announced, put into production and on the air. "Hamlet" was presented on June 21, four weeks before the time Columbia was scheduled to start its series with "King Lear," on July 12.

The National Broadcasting Company scored first—but an impartial view indicates that when Columbia takes to the air the battle will be just beginning. Columbia's radio presentations of the immortal Elizabethan dramas will run for one hour—NBC's have been cut to forty-five minutes. Columbia's tentative list of players sounds like a casting director's dream: William A. Brady, Tullulah Bankhead, Helen Menken, Sir Cedric Hardwicke, Leslie Howard, Bette Davis, Edward G. Robinson, Ruth Chatterton, Fredric March, Rosalind Russell, Burgess Meredith, Margaret Perry, Grace George! On the other hand, the National Broadcasting Company has John Barrymore, long recognized as one of the greatest Shakespearean interpreters of our time—or of any time! On the other hand— we almost forgot—Columbia has Lionel Barrymore!

Essential difference between the two plans of production lies in the fact that John Barrymore will himself play the leading roles in NBC's plays, with supporting parts minimized in length and importance, while Columbia will rely on full casts.

"Streamlined Shakespeare!"

That's what John Barrymore calls the specialized treatments he has prepared for "Hamlet," "Richard III," "Macbeth," and the rest of the dramas he has chosen to play.

"I call our new series 'Streamlined Shakespeare' because had that famous dramatist lived today, he would be subjected to a censorship more rigid than any confronting the leading playwrights of our time. "Shakespeare embodied a spirit that was essentially that of the century in which we live today. And if Shakespeare in his grave could see the dignity and reverence with which his comedies have been treated, his bones would rattle like dice. His works were essentially modern, and I feel that he wanted them played the way that we intend to play them."

(Continued on Page 16)
THERE were five of us in the room that night—a famous radio tenor and the girl to whom he was engaged, an executive on one of the large networks, his wife and I. We had been chatting about various radio stars, television, the new plays, movies, the comedy and tragedy in human lives.

So it seemed neither silly nor fatuous when one of the group—it was the executive—said: “If we could all live our lives as if tomorrow were going to die, how different things might be. If, in our human contacts, we could treat everyone as if tomorrow that person might die . . . You see, then we would all be warm and kindly and thoughtful, not wanting to meet death with any cruelties to remember, nor would we have on our conscience any lack of understanding toward another human soul.”

“That’s all very well,” said the singer’s sweetheart, “but what about those awful regrets everyone has—things you’ve done to someone without realizing the person was being hurt?”

“I know what you mean,” the executive said. “Everyone has those. But there would not be so many if we thought, ‘Tomorrow we die.’”

He fumbled a moment in his coat pocket and produced a worn newspaper clipping. “Here’s what I mean. This is one of a series of letters on ‘What Things in Your Life Have You Regretted Most.’ Listen to it—it comes from the heart.”

He read: “My parents were so poor that my boyhood was one long depression. We had a family of six boys, of which I was the oldest. We had plenty to eat, such as it was, but I grew up with the feeling that character could be developed only by hardship. Being the oldest brother, it fell to my lot to help educate the other brothers so that they would grow up to be good men. My job was a success, due more to fate than training I gave them, and I was proud of every one of them.

LIFE went on and we separated and went different ways. When I married and had a son of my own, I started out just where I had left off with those brothers. Very severe and very hard. A man must have a strong character which could be developed only this cruel way. Never a word of sympathy or understanding. That made a boy soft. Many times I wanted to wrap my arms around my son Bill and say, ‘Son, you are the greatest boy in the world,’ but that would never do. I loved that boy so much that I felt to tell him such things would lessen his chances to be a real man.

“At sixteen years of age he was everything I could wish for and I was so proud of him I would go off by myself and say, ‘Well done, thou good and faithful servant.’

“I never even hinted that he was above the average. Fathers must be firm. One day he said, ‘Dad, Gee! You never seem to see me.’

“The next day he was drowned and

CHARITY, LOVE AND TOLERANCE ALL JOIN HANDS—ON LIFE’S LAST DAY.

HERE IS AN INVITATION BY DEATH—TO LIVE WELL WHILE YOU CAN!

BY KATHERINE ALBERT

I was notified of his death. He never knew I loved him, never knew what he meant to me. Oh! If I had only told him. I’ll regret it to my dying day, and when we meet in that better world, I won’t lose any time to tell him what he meant to me in life.”

None of us could speak after that. And the thing that choked us was not only the realization of that father’s tortured soul but the fact that we all had, buried beneath a thousand defenses, some pitiful regret. There was not a person in that room who was not trying to forget the hurt in the eyes of a loved one, a call for need unanswered, a cruelty inflicted because of thoughtlessness or conceit or willfulness.

I remembered a story Gracie Allen had once told me—a circumstance which will forever be burned into her memory. I repeated it to the other four because all knew and loved Gracie devotedly.

Remember a couple of years ago when Gracie began the hunt for her long-lost brother? They tossed it into a script for a laugh. It caught on. Gracie broke into the Cantor hour and the Jack Benny program and any other broadcast that couldn’t get its bars up, announcing to the world that her brother, George, was lost. Detectives entered into the search. Newspapers took up the story.

“I’m not Gracie’s brother,” protested Fred Allen to an amused night court one morning at two o’clock. And the remark made headlines.

IN THE meantime, George Allen, Gracie’s real brother in San Francisco, turned his coat collar to his ears, pulled his hat down to meet the cold and flurries scurried off to his job each day.

It was no good, though. Photographers were on the lookout. They parked on his front lawn. He moved. So did they.

He got a job in another city. The photographers followed. He stopped going to parties or even spending the evening quietly with a few friends. For everyone expected him to do
tricks and tell jokes. After all, he was Gracie’s brother—and the famous missing brother at that.

In desperation he wired Gracie, “Can’t you make a living some other way?”

And not until then did Gracie realize the havoc she had wrought. She then tried to call off the search. Burns and Allen—Broadway-trained—had never realized that anybody could be hurt by a gag. Nor did they know, when they started it, the public would hound a man who saw nothing funny in the whole noisy procedure.

When I had finished, the radio tenor—who has begged me not to use his name—spoke. “I have one of those,” he said. “I’ve never told it before. But tonight, if you don’t mind, let me get this off my chest.

“When I first started to make a success, all the boys and girls who had known me when and remembered how hard I’d struggled for my break and that I knew what it was to be broke began coming around to touch me for a five, a ten, a twenty. And I doled out bills as if they’d been theater programs.

“I was honestly tickled to do it, and because I suppose I was afraid that I’d get the reputation of going high-hat and forgetting old friends. But honestly, before I knew it the week’s salary was gone and I was in debt.

“I realized that in self-defense I was going to have to stop it. So I began shaking my head when anyone even came near me. And when the touch was made I said No! and meant it.

“There was one guy who had borrowed twenty bucks and—like all the others—never made a move to pay it back. He stopped me one day as I was going into rehearsal and said, ‘I hate to do this—I know you think I’m a rat for not paying you what I owe you and I know I’ve got a nerve asking for more. But this is desperate. I’ve got to have two hundred bucks. The truth is, I’ve just been to the doctor and he says I have to go to Arizona.’

“I’ve heard so many of those sob stories. I’d loaned a kid a fifty because his landlady was going to throw him out in the street and the next night I’d seen him at a club buying champagne for a blonde. Another had got to me because his mother was desperately ill and later I learned his mother had been dead five years. Now it was Arizona. That was too much. People made jokes about going the way.

“So I answered, ‘Sorry. Wish I could help but I really can’t.’

“He didn’t answer but just turned and walked away. And I’ll never forget the hopeless droop of his shoulders. For a minute I was on the verge of calling him back and writing a check. But I said to myself, ‘They’ve made you a sap too often. Don’t start all over now. So I went into rehearsal.’

“For three months later a friend of mine and I were having lunch. ‘Did you hear about Joe?’ he asked cautiously. ‘Poor kid—he was flat broke when the doctor told him he had to go to Arizona. He couldn’t raise the money so he went to a charity hospital.

“I was the executive’s wife who next said: ‘I know what you mean. Right this minute I can see the hurt in my grandmother’s eyes. And it happened a long time ago—when I was just eleven years old.

“It probably won’t seem so important or urgent as the other things that have been told, but it remains my greatest regret.

“My grandmother was making a doll-dress for me. I told her just how I wanted it. But she put in a few additional of her own. She thought I would be pleased and she showed me the dress with pride. ‘Look, Honey, isn’t it pretty?’

‘Pretty?’ I repeated. ‘It isn’t at all the way I told you to make it. Why, I wouldn’t let my doll wear it to a dog fight.

“If I live to be a thousand I’ll never forget her face. I remember that I went out into the garage and—thank all the tears in the world couldn’t wash out that memory. That’s all—it isn’t very dramatic. Except that years later when she was gone and we were going through her things we found that little doll-dress wrapped up in paper. She had remembered, too.

“If my brother had been dead ‘Tomorrow we die,’ the executive said, ‘he would be a very different man today. He would have taken what happiness he could while it was there to be taken. Instead...’

He was in Arizona with a girl he’d gone to school with. They’d been sweethearts all those years and practically engaged—but he got out of college just at the beginning of the depression and considered himself lucky to get any kind of job. He felt, however, that he could not support a wife on what he earned.

“He was simply—honest—thought he would be doing the girl an injustice if he asked her to share what little he made or asked her to wait for him. So whenever the talk turned to love—and she turned it that way, hoping he would tell her, no—she was not kids any more, that he loved her—she would change the subject.

“He thought he was doing right. He thought he was protecting her. But it went on like that for several years until, at last she began to believe that he really wasn’t in love with her and, heartbroken, she left the city in which they both lived and went to live with her sister in another town.

“There she met another man and, being firmly convinced my brother had no intention of marrying her, became engaged to the other boy. It was second-best—she knew that. But she wanted a home and children.

“A letter from the girl to my brother and a letter from him to her crossed in the mails. His told their mutual fact that he had had a promotion and a raise, that he could now speak of his love to her, that he had always loved her and always would and he begged her to come back and marry him. He roused out his heart and described those bleak years when he loved her yet felt he could not tell her so for what it might do to her. But now he could give her a home. Now... the future was beautiful.

Her letter to him told of her marriage, which had taken place the day before after a week’s engagement.

“What those two have suffered, it is difficult to guess. She’s been married two years now and will keep on being married, of course, because her husband is an all-right sort of fellow, very much in love with her. And she could not be so cruel as even to try to divorce him when he married her in good faith, not knowing about my brother. He has been kind to her.

“My brother’s life is ruined. He will never marry. I know that because he’s a one-woman man. That girl was his real love and every day of his life he experiences the emotions he had when he read her letter and realized that if he had told her a month—even two weeks—sooner how he felt about her that the whole dreadful waste could have been avoided.

“If he had thought, ‘Tomorrow we die’—well, he would have told her and he would have taken his chances.”
We Salute... Fourteen Winners

The Star of Stars Poll Ends — And Your Votes Make These Programs and Personalities Tops!

Star of Stars and Favorite Comedian are double honors heaped again on Jack Benny (right) by voting listeners. Only winner in two groups this year, he had the same honor last year! Jack entered radio in 1932, quickly became outstanding. He began to win popularity polls as early as 1934!

Favorite Male Singer of Popular Songs is Bing Crosby (below), who edged Lanny Ross out of first place for the second consecutive year — but this time by a larger margin of votes than he mustered in 1936! He’s leaving his Music Hall program for a vacation, but will return to the series!

Favorite Commentator this year is English-accented Boake Carter (above), whose clipped criticisms made news headlines. He was second to Lowell Thomas last year. This time the two air-reporters switched places!

Best Announcer this year, according to voters in the Star of Stars Poll, is Don Wilson (right). He lost to Jimmy Wallington in 1936, came back this time to win by several thousand votes!

Female Popular Singers were topped for 1937 by Frances Langford (left), to end a long reign in that group by Kate Smith. Frances also rated highest of all women in the Star of Stars group. Her lead was hardly threatened this year!

Sport Announcers all bowed to Ted Husing, whose margin of victory was greater than that of any other winner! He rated third in 1936, when all announcers were grouped together, but led all the way this year, was never really threatened!
MOST POPULAR DRAMATIC CAST again in 1937 is "One Man's Family" (right). This serial won in 1935, doubled the votes of its nearest rival in 1936, won this year—but by a smaller margin—over the Radio Theater. Voting was high in this group!

DANCE ORCHESTRAS
In 1937, as in the last two years, bow to Wayne King (below). Perennial favorite, he holds to his unusual style, is not swayed by "swing" fads. Guy Lombardo, second, also refuses new crazes—keeps his following.

CHILDREN'S PROGRAMS in 1936 offered little competition to "Singing Lady" Irene Wickert (above). She more than doubled her nearest rival. Kallinemeyer's Kindergarten threatened—but it could not win!

MUSICAL PROGRAMS owes their popularity to their masters of ceremonies in most cases—this year Lanny Ross (left) is honored for leading "Snow Boat" to victory! He leaves the "Boat" when its anchor is dropped in Hollywood.

MOST PROMISING NEW STAR is 14-year-old Deanna Durbin (upper right). Singing with Eddie Cantor, Deanna won millions of fans—who supported her in the Star of Stars Poll! She'll be back soon!

FAVORITE ACTOR of America's listeners is Don Ameche (above). His popularity with listeners led him to Hollywood—also makes him winner in this new classification in this poll. He now is starring in the new Sunday night coffee show.

GREATEST ACTRESS in radio is Helen Hayes (left), if listeners can compete with critics. Helen brought fame from the stage and Hollywood with her to radio—has won more in her air series. She won over Jeanette MacDonald in close competition.
When Jack Benny first went on the air five years ago his name meant very little to the listening audience. He was, to be sure, a highly successful and well-established entertainer insofar as the country's vaudeville circuits and the Broadway musical comedy and revue stage were concerned. He was starring in the Earl Carroll "Vanities."

He gave up his lucrative role to give this new thing called radio the once-over. "So many of our friends were getting into it," he says, "I thought I ought to see what it was all about and if I was missing anything."

Jack's first effort at broadcasting occurred when Ed Sullivan, a famous Broadway columnist, invited him to make a guest appearance on a network show he was conducting. Jack accepted with pleasure and did a drool three-minute monologue. Today his most treasured keepsake is neither a love letter from Mary nor a snapshot of the old Benny homestead in Waukegan. It is this first radio script, now torn and faded and dog-eared. You might be interested in reading part of it. It goes:

"Ladies and Gentlemen, this is Jack Benny talking. There will be a slight pause while you say, 'Who cares?' I am here tonight as a scenario writer. There is quite a lot of money in writing scenarios for the pictures. Well - there would be, if I could sell one.

'I'm going back to pictures in about ten weeks. I'm going to be in a new film with Greta Garbo. They sent me the story last week. When the picture opens, I'm found dead in the bathroom. It's a sort of mystery picture. I'm found in the bathtub on a Wednesday night.

'I should have been in Miss Garbo's last picture but they gave the part to Robert Montgomery. You know - studio politics! The funny part of it is that I'm really much younger than Montgomery. That is, I'm younger than Montgomery and Ward.

'You'd really like Garbo. She and I were great friends in Hollywood. She used to let me drive her car all around town. Of course, she paid me for it..."

The date was February, 1932. That is five years ago. But in glancing through that old script you will notice that Jack had stumbled, partly by accident and partly because he had used a similar type of humor in vaudeville, upon the same sort of humor method he uses today. Two months later - it took a sponsor only two months to discover him - he started his own series of programs. The almost incredible way he shot to the top after that will always be regarded as a radio phenomenon. Still more phenomenal to the wise men of Radio Row is the tenacity with which he has clung to the top rung of the ladder ever since. Season after season, now, he is the foremost comedian on the air. His humor has stood the test of time.

Jack was very unhappy in radio at first. He was used to vaudeville and the instantaneous response of a flesh-and-blood audience. In the studio he had an audience of only fifty or sixty, jammed into a small observation booth which was capable of holding twenty - as he says - if everyone breathed right. The cast and the orchestra worked behind a big glass sheet that shut them out. He couldn't hear the audience laugh. The radio listeners could, but Jack himself had to watch people through the pane and wait until they shut their mouths before going ahead to the next line. He
says he got to be a great lip-reader in those early days. It was just possible for him to watch his timing. Finally, however, he had the glass removed so that he could attend to timing with his ears instead of his eyes, and from then on his progress toward success went ahead with transport-plane velocity.

It is worth while to pause here for a moment and ask ourselves why. Why is Benny such a success? Why do people like him better than any other comedian? For one thing, there is his method. He discovered long ago that we would rather hear fun than hear him make fun of others. He is always the goat. But he "takes it" with such good grace that it makes him all the more likable. It is much the same secret as that which explains the appeal of Charlie Chaplin. Jack is All of Us, getting kicked in the teeth by life and trying to get up gallantly. Second, listening to Jack's programs you honestly feel that everybody is really having a lot of fun. He refuses to rehearse a skit more than once. He keeps it light and limber, and adds unexpected gags of his own to make the cast giggle. Where Ed Wynn, for example, worries himself sick, Jack does everything in his power to avoid worry.

It is to him the worry on to someone else as much as for any other reason that he has two writers, Bill Morrow and Eddie Beloin, prepare the first drafts of his scripts. Eddie Beloin was an inexperienced writer living in Connecticut when Jack first heard of him. He mailed a sample script to Fred Allen and Fred turned it over to Jack. Jack phoned Eddie long distance and asked him:

"Would you be interested in coming to work for a radio comedian?"

"What comedian?" asked Beloin, the suspicious country boy.

"Never mind that," said Jack. "Will you come to New York and discuss it?"

"No," said Beloin. "You come up here."

"Will you come if I pay your railroad fare?" asked Jack.

Beloin thought. "Will you pay it in advance?" he enquired.

"Sure."

"No—I won't come, anyhow," said Eddie. "Not until I know who you are."

Jack gave up. "Well—if you must know, this is Jack Benny," he confessed.

"I don't think you're very funny," said Beloin. "I don't want to work for you."

He finally agreed to come down to the city, however. Almost as soon as he arrived he grew desperately homesick. "I can't write funny things with all these taxis honking and the elevated trains clanging," he said sadly. "I'm used to doing my writing sitting under a tree."

"A tree, huh?" asked Jack. "You go back to that hotel," he ordered grimly, "and take a potted palm up to your room. Sit under that."

Bill Morrow, Jack's other writer, has an interesting comment to make. "What we try to do in knocking out the first draft of the script," he says, "is make Jack laugh."

That reveals one of the chief reasons for Jack's success and at the same time an outstanding characteristic of his personality. Comedians are noted for long faces and miserable existences. Ed Wynn has already been mentioned. Jack Pearl worried himself into such a state of hysteria, on one occasion, that he had to be carried to the microphone. Tom Howard lives in fear of his life, and the only smiling exception to the rule. He lives to laugh. "We got a lot of laughs" is the highest compliment an entertainer can pay himself or his entertainment. All he asks is that he be permitted to laugh and pass the laughs on to others. Third, then, that he really seems to enjoy his broadcasts and that we enjoy them with him. Offstage, George Grizzard is his best friend. The reason is that the least remark George makes sends him into screaming fits of laughter. All George has to do is say "Bloop" and Jack is off.

So much for Jack's most engaging trait. His least engaging trait is that he never has time for anything else because he is so interested in those laughs of his. This not-at-all-delightful side of his nature is shared with Fred Allen, who makes every room a waiting-room. Interviewers, tailors, business agents, friends, everything else simply ducks, no matter how important it may be. Some of the dodging, of course, is excusable. Jack Benny works as no human being with any regard for his health ought to work, quenching his nerves with endless cigars which he is suspected of buying by the shipload. I rode on the train with him from New York City as far as Albany the last time he went out to Hollywood to make a picture. He had just finished thirteen weeks on the air and a last-minute whirl of plays, night clubs and farewell parties. At first he did not realize that the huge crowd in the Grand Central Station was waiting to see him. When he did realize it he blushed, turned up the collar of his polo coat and hid in his drawing-room.

A week's vacation may do him good. But, such is the depth of his success, he cannot afford to do without his broadcasts for even a week. He has not quite displaced Cannon and Southampton as yet as a social center, and the veneer applied by Broadway is approximately as quiet in tone as a fish-bone. Yet here again his sensitivity plays an important part. Jack never knowingly includes anything on his program which he does not feel is in good taste. To make sure there are no painful barbs—Jack makes himself the butt of the jokes, the goat of every situation! And whenever anything is proposed for the script, Jack imagines himself in the situation, weighs it from all angles, and decides whether it should remain. But even after his mind has been made up that way, he is open to suggestion. For example, a friend need only say, "Oh, you don't want Mary to say that," and he'll rewrite an entire program—a week's job.

That's the way Jack is—and he has found that it really pays!
USED to have a lot of respect for struggle. For people who get their teeth into life, who battled and grappled and fought to get ahead. "Anything in life worth having is worth fighting for." That's what they believed, and you knew all the time that if a fellow expected to get on top he'd have to shut himself off from fun and frolic and pay the price.

Then I met Tiny Ruffner. And I had to say "go way" to all these fine and stoic ideas. I had to "shoo" all my painted respect for worry and strain.

For Tiny takes life the easy way. He's climbed from iceman to radio executive and big-time radio announcer. His weekly pay-check has traveled from $15 a week to retiring-at-forty size. And when you're 36 and you already know you can retire at forty, and when you intend to travel all the rest of your days after you retire, you really have been to the bank often—and well!

I looked at Tiny's face. There were no drawn lines of violent struggle. No nights. There wasn't a show of struggle in his whole handsome person. At least not unhappy struggle. His face was the face of a little boy who's always had a good time.

No, success hasn't been hard for Tiny. Not because he was born with a scepter of mighty talents over his head. But because he knew how to take it easy. He's just another nice guy. And he had only two rules (I doubt he'd call them by anything so stern as that); better yet, let's call them habits.

Tiny was once a lad in Seattle. He was nineteen—a steel-riveter by trade, a seller of doughnuts, bread and bonds at various times. But he, like little Audrey, knew all along he was going to be a singer.

Here's the way Tiny sized up the situation. He needed a good teacher. The best teachers were in New York. So Tiny should be in New York. You say, well, I don't see any wonder or new wisdom in that. No, there wasn't. The only thing was he didn't have any money, except just about enough to square himself with New York Central. It was a long walk home if he got stranded. Me and you, we would have been frightened to death. We'd have said: "What if I don't find a job? Horrors, where will I sleep, where will I find me some meals?"

When Tiny went to New York he didn't know a soul that he could call for an extra nickel when he needed it.

But we're talking about Tiny Ruffner, a fellow who forgets about how complicated life is supposed to be. He did it, and that was all there was to it. And he's still doing such things.

When Tiny stepped out onto the platform at Grand Central Station, he

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A NICE GUY MAKES GOOD

BY KATI CUFF

NO STRUGGLE, NO WORRY: THOSE WOULD BE TINY'S CAREER RULES—IF HE HAD ANY

Lanny Ross (left) and Laughing Tiny Ruffner. They worked together on "Show Boat"—Tiny was the announcer, Lanny the program's star.
began looking for a job. Not a phony job. He didn't care about that. The first one he found was as sole hos of the rear elevator in a large department store. Salary, $15 a week! But that would hardly pay for the singing lessons he wanted to take and for food too. So he thanked the employment manager and walked out.

Across the street was another department store. He stopped to think a minute. How could he get himself a job that would pay the money he needed? Ah, he had a scheme! He talked himself into the personnel manager's office and spun a yarn that would have startled no less a person than O. Henry.

IT WENT like this: For the moment he became a retail executive from a large store in Seattle. He wanted to study the retail methods of the East. Now, he didn't want this store's employees to realize who he was, so he suggested that he become a floor-walker, at the usual pay, of course!

The man said "Swell!" It gave him a benevolent glow to aid his fellow businessman; and (we venture to guess) he felt a little flattered, too. So Tiny went to work at $40 a week.

Everything was happy ever after until Tiny weighed himself one day and found he was five pounds short. The closed, crowded rooms, the bad air, didn't go with the outdoor constitution and health habits, and besides, his singing had to be done at night, bothering all the other roomers in the low-priced rooms. So he quit! As quietly and decisively as the words sound. Again Tiny could see nothing to struggle with. All he had to do was to say he was quitting, take his week's money, his hat, and leave. Indeed, it was all very simple.

Next thing he found was an ice-man's job. And this was more to his liking. He had to get up at three every morning. Yes, three can sometimes be at the front end of the day.

He could practice to his heart's and his teacher's content every afternoon. The vocal instructor approved of the healthy habit of delivering ice. It was outdoor work, and it was good for the breath control.

A few years later, this teacher went to the West Coast. What should Tiny do? Change teachers? That leads to confusion in the vocal technique and he was just at the stage when this would have brought havoc to his voice. Well, maybe you've guessed already—Tiny just packed his clothes and hopped a train.

In San Francisco he found work with an oil company, and before the teacher was ready to go back to the money-changers' East. Tiny had been made an offer $25,000 a year—as a vice-president.

Nice money for a fellow who'd been an icer man. But Tiny said no. What could be gained by being an oil company's vice-president if you were going to be a singer? And it wasn't enough money! If anyone had stopped to ask him why he did such a foolish thing, he could have told him then that he figured he would make many times that amount before long.

A short month later in New York, the teacher helped him to get a job on the stage. He rang minor roles in "The Student Prince" and "Princess Flavina." Then came radio.

IN RADIO he followed the same simple ways of the past, the ways that had spun his life along like a blessed comet, unharmed by doubt and hesitaton. An advertising agency asked for his services at a fine fee and Tiny went to work for them. When they asked him what he thought about their shows, he didn't hem and haw and bluster because he was just an announcer and who-was-he to give his opinions. He told them what he thought.

He replaced musical numbers that were beautiful but dumb with others that gave impetus and fire to the programs. He would comment on singers whose names were haloed in the musical world. And those singers listened. Tiny's words had common sense, and common sense is a costly ingredient, not always well known in show business.

Are you beginning to see what I mean about Tiny? Do you feel the absence of conflict, of self-argument, the absence of dickering about shoulds and shouldn'ts?

The second simple "Tiny" rule-habit of the Ruffner life is still another so obvious, so easy, that it scares us a little in its naiveté.

It's health.

Tiny, as you know, is a mere six feet, six inches tall. If you can imagine a person that tall, you'll probably picture a thin, towering person with stooped shoulders—a little anemic from growing so fast. But not Tiny. He's tall, sure, and he's big, but he's straight and vital.

When Tiny was back there in Seattle, before he took to the idea of hinging on to the big city, he was thin and a little round-shouldered. His mother, as mothers do, constantly reminded him, "Keep straight, stand up, don't let your shoulders back." The reminders took, and Tiny "did" something.

The school gymnasium classes were much announcing to do—though he keeps fit just the same. He's now an executive in a large New York agency, announces when needed—in addition to performing other duties. And in spite of his responsibilities, he remains easy-going.

When nerves unsettle performers before the broadcast bell, Tiny is calm, assured. When, at times, he has known the strain of intense work (say the time he had to work three days and three nights without a single introduction to Nod), it doesn't affect him in the least. And that vitality is part of his personality, too... part of what puts him over, both on the air and in person. For Tiny has one of those personalities that dominates.

When I asked him what he had in mind as life's goal he said: "Nothing spectacular. The middle path suits me. Fame, power, money, mean nothing. Just so I can have enough to retire at forty and travel around the world." Ah, well, he already has that last goal, and he has the fame, too. So get ready, you kids in Singapore, Sargan, and points east and west. You'll have a six-foot-six visitor one of these years!

AND why? Because of a simple, not-of-police-society thing known as common sense produced by the plainest recipe in the world: Action caused by doing things at the moment, and zest, the effect of bounding good health!
UT News for the Hotter Days: The lovely Claudette Colbert will visit you for four consecutive Sundays next fall when she stars in a serial drama lasting but one month and sponsored by a silverware company. She will be followed up by screen stars of similar caliber, including perhaps Clark Gable, Greta Garbo and Robert Taylor, who will appear for but one show each... The Jan Gunthers are putting on their boxing gloves next Thursday, July 8, marks the launching of the re-painted "Show Boat" with old Captain Henry (Charles Winninger) commanding a crew comprising Jack Haley, Stroge Patricia Wilder, Actor-Announcer Warren Hull, Thomas Thomas, Madame Connor and Virginia Verrill. Meredith Willson's orchestra will make the music... The National Association of Broadcasters met last week, worried about the government putting up its own broadcasting station, passed the usual resolutions, adjourned long enough to see Mr. Louis put the K. O. on Mr. Bradock, elected John Elmer, WCBB, Baltimore, as new president, talked about the idea of appointing a czar to launder radio's underthings, and went home thoroughly satisfied that they had accomplished a great deal.

Above: Ed Wynne (who was divorced two months ago from Hilda Keenan Wynne) married Frieda Mierse (the former "Miss America") June 16. The marriage knot was tied in the Municipal Building in Manhattan.

Below: Liebert Lombardo, younger brother of Guy Lombardo, and Helen Pershing Healy, of Bradford, Penn, were married June 14. They walked to the altar at St. Patrick's Cathedral in New York City.

H O W NEWS.

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The Amos 'n Andy toothpaste is sleeting for a kid show to replace the blackface pair January 1. The comedians, after attending the fight, planned a visit to New York's Harlem to refresh their acccents before returning to Hollywood. Meantime, it is said that their new sponsor (name undisclosed) has them on the dotted line!

Dave Rubineff came to Chicago literally and figuratively last week to take in the Windy City's exhibition of first cutes, Dave, as a ferservent as a youngster with a new bicycle, was enthused over his part in the new picture, "You Can't Have Everything," which will be released in August. It seems that when Hollywood beckoned him with the quite attractive bait of $5,000 a week, the picture moguls conspired to have him play only popular melodies in the celluloid opus. Dave didn't mind that, but he thought his public wouldn't like it. So after much conniving, he managed to sell the bosses on letting him also play one of his own Bohemien compositions... P. S. The pay-off is that when Dave arrived in Chicago his agent told him that he was $50 richer; the agent had made the movie company kick in with the added sum for the privilege of using Rubineff's tune!

Incidentally, Dave, who drew a crowd of 150,000 people to Chicago's Great Park last summer to hear him play in concert, will make a return appearance this year. Added radio names to be featured at the Great Park session are Rico Marxell, Roy Shield, Carlton Kelsey and Henry Weber.

If she doesn't arrive there before you read this item, you might like to know that Amelia Earhart will broadcast from Honolulu over NBC stations. Also upon her arrival in San Francisco, she will be heard again over National Broadcasting Company outlets... "One Hundred Days" will move to Hollywood for an indefinite period, starting August 8... The cast is preparing to tour but long-sundered Paramount picture... Contrary to a previous erroneous report, Bing will be vacationing until October 7 after he has finished his July 1 broadcast... Bob Burns, of course, will carry on while Bing follows the race track... With his stable of eight horses including Fighting On, one of his best, and Rover, Irma Phillips (whose "Today's Children" celebrated its 15th radio anniversary recently with practically all of Chicago radiodom present) will be launching a new radio commercial shorty. "Tis said that Bing and Roger Weeden will see Birney and Molly have been in the film capital... Walter Winchell put another $5,000 in the bank when he took the part of "Hildy Johnson" in "The Front Page" for the Radio Theater. That will help to pay for the new home Walter expects to build shortly at Beverly Hills.

It happened on the set of "You Can't Have Everything" while Don Ames was working along with Rubineff, Tony Martin and Charles Winninger. Someone produced a deck of cards and Don found that the title of the picture was right: He lost $00!

Joan Blaine has resigned her role in "A Tale of Today"... Anne Seymour sets the new style of wearing flowers in each buttonhole down the front of her dress to conceal the button that is so decorative, she reports, are pansies... while Announcers Truman Bradley and Tommy Bartlett and Arnie Goffard are going in for wearing blue accessories, "Handsome bachelor button buckler" of the Century, the "Lullaby Lady" of the Oriented Hour, was the victim last week of a wild golf ball which struck her on the left arm... Eddy Duchin is still waiting for that call from Sir Thomas Beecham. The event is scheduled sometime before July 15... Chances are that Fred Waring will play at Club Drake Hotel late in July or August. If he does, the Mutual network will air it... Must have been the way baseball fans have been of late, as Red Sox announcer Bernie Cummings snag his puns last week on the kiddie slide at the Edgewater Beach Hotel. Little Jackie Heller, a "playmate" of Bernie's, assisted in pulling out the splinters—and when necessary!

Romance Corner: Johnny Green's Jimmy Blair is holding hands with Mary Martin, and Cinema Revue Star Johnny Downs is going places with Jane Rhodes, another Green worshiper... Married, June 19: CBS Pimmar to Mrs. Ethel Masterson and Mary Lou Hickey, ad agency executrice... It's a boy at the home of Fran Stricker, author of the "Lone Ranger" serial. The new companion (gloiter) Rigo will be a threesome early next February.

You'll be seeing them on the silver screen: Jack Benny and Martha Raye in "Artists and Models"... Livingstone in "This Way, Please"... Charles Winninger in "Ali Bongo"... in "Town"... George Burns and Gracie Allen with Fred Astaire in "A Damel In Distress"... Boobie Keaton in "Make a Wish" and Nino Martini in "Music for Madams"... Harriet Hilliard, Helen Broderick, Joe Penner, Parksykaltaks, and Victor Moore in "The Life of the Party"... This picture should be a comedy highlight of the early fall... Don ("Look for the big red letter") Wilson in a series of thirteen outdoor sports shorts... Industrial Radio News.

One of the best things ever said on the radio was that suggestion of Edwin C. Hill during the big fight's broadcast that listeners in the East where it was (11 p.m. EDT) would do well to cut down their speaker volume in order not to awaken sleeping neighbors.

Barbara (First Nighter) Liddy has one of the most looked charm bracelets ever. It tinkles so much that she has to remove it when she broadcasts. On it are a "Bachelors' Club" pin, a Phi Beta Kappa key, a bag of gold, given to her by a woman's club, a question mark from someone who's been waiting for an answer, a little thimble, a tiny gold postcard from western friends, and a microphone.

Actress-Announcer Bess Johnson has just started her charm bracelet, but already she has seeds of gadgets on it including a mike, powder puff, beer stein, grind organ, a lamp (for her part "The Guiding Light"), a number thirteen for luck, tiny spring scales, a golf club, a little burned silverware, and a miniature stop-watch. Such bracelets are becoming increasingly popular lately. The metal they have on them the better, of course—and there seems to be no load-limit!

B. A. Rolfe, who has been conducting the orchestra for the "Magazine of the Air," will handle the musical assignment for Robert Ripley's new "Believe-It-Or-Not" series. He was batoniere for Ripley's first show in '33

PLUMS and PRUNES

BY EVANS PLUMMER

Radio Guide 6 Week Ending July 10, 1937
GREAT many huskies listen-
ers will be pleased to learn that Lawrence Tibbett will return to the airl
tines in September. He will succeed Frank Parker on the weekly cigaret
t-sponsored show.

Another change is to be made on the Hit Parade Show which is sponsored by another
ing concern. Starting August 11, Richard Himber and his or-
chestra will occupy the bandstand. The
trozo was as happy as a kid with a new toy when he told me about it, but
what pleased him more than anything else, was the congratulations he
received from his auto sponsor for whom he was on the air for four years
without ever having a contract.

Bing Crosby is going to spend part
of his vacation at Saratoga to watch the
horses go by. Ben Bernie and Al
Jolson are also expected to be seen
at the famous Spa for the same reason.

Which reminds me to tell you what
happened to Ben Bernie at the race
track in New York one week ago last
Saturday. The Ol’ Maestro had a nice
cash of dough on a horse to win in
the first race. Ben’s horse passed the
finish line in second place which
casted him to drop a bit. And a few
ever, you should have seen him a few
minutes later. He was all smiles from
ear to ear. The horse that came in first
was disqualified, making his horse
the winner, which brought with it a nice
financial return on his investment.

A few minutes later, I literally
bumped into Dick Himber with some
bills in his hand ready to make a bet
on the next race. I listened closely as
Dick made his bet and found that he
wanted to make sure of cashing in, so
he bet on the two best horses in the
race to win. He breathed easier when
Inhale, one of the nags he bet on,
coming in first after

Towards the end of the afternoon I
saw Jane and Goodman, better known
to you as the “Easy Aces” and
didn’t need me to

The next afternoon on the way to
the airport to hop a plane for Chicago
to attend the National Associated
Broadcasters Convention, I stopped off
at the New Yorker Hotel for a few
minutes to welcome Kay Kiser to New
York; from which his broadcast was to
originate that night. Kay did not look
the same fellow I saw in the Win-

dy City some weeks ago. As you may
know, he and his boys have been
touring the country and doing their
broadcasts from a different city each
Sunday night. They have been on
the road for seven weeks in which

time they have been heard as many states. They started
until about two o’clock in the morning
and have to hop in their changed
bus for the next city with little or
no sleep. To make a short story long,

sang in, Kay has lost fifteen pounds.
Virginia Sims, his female vocalist, has
been living out of one suitcase and
when I looked at the boys on the band-
stand, then and there I resolved my
little one would never be a musician.

The Thursday night previous, I
dropped in to witness Rudy Vallee’s
program, which featured Tallulah
Bankhead, Fanny Brice and Joe
Laurie, Jr. I thought you would be inter-
ested to know that during Laurie’s bit,
when he was supposed to be address-
ing the remarks to Rudy, the singing
maestro was in the back of the stage
giving instructions to some of the
musicians for the next number. Rudy
would rush back every couple of min-
utes to read one line. For instance
Laurie read a line, “Rudy, whaddaya
think he said,” and Rudy would rush
to the mike and ask, “What did he
say?” after which he would again
return to his musicians.

Incidentally, you might like to
know that Eddie Krueger conducts his or-
chestra while Vallee sings. Krueger in
case you don’t know, conducts the or-
chestra on the “Pick and Pat” show
heard over CBS Monday nights. When
Vallee calls a break on the con-

ductor, Krueger steps aside and picks up
a telephone which is directly connected
with the control-room. He is told how
the music is coming over, just as you
would hear it if you were on the
mike. The operator may tell him the
brass is too loud, or the clarinet player
is too close to the mic, and he acts accordingly
and get the proper balance.

CBS has signed 14 of the 25 stage
and screen stars being lined up for the
Shakespearean series. Leslie Howard
appears in “Much Ado About Nothing,”
and Burgess Meredith in “Hamlet.”
Edward G. Robinson in “Taming of the
Shrew,” Walter Huston for the title
role in “Henry IV,” Sir Cedric Hard-
wick to play in “Twelfth Night.” I’m
told the rest of the list is just as im-
posing as the names mentioned.

The Metropolitan Opera Auditions of
the air have announced their return
for the first time in the fall. The date will
be October 3; and the preliminary try-
outs as well as the broadcast auditions
will be held in New York. Who, by the way, was
recently married to the opera star, Rose Bampton.

This is what Phil Harker and the rest of
his cast that vanished from the air
will be doing. Phil leaves for Holly-
wood July 5 to appear in the techni-
color flicker, “Goldwyn Follies.” He
will open on August 1, and just as
soon as he does he will have the dis-
fication of being the first radio star to be in
a technicolor movie. Phil re-

mains in New York until July 4 just to see
Harry von Zell’s deep broadcast get
under way . . . Harry McNaughton
(Bottle) settles down to a gentleman’s
existence on Long

Island. He says that he
hopes to go to

England to see his
mother, Agnes
Moorehead, the co-
mediene, boat trips
to Nova Scotia,
with the St. Law-
rence to Quebec and
then Montreal.
She’ll be busy in
July, but will get
away in August.
Oh, yes, Beetle. He’ll practise
in a vacant house in
Connecticut, on his
wails and moans.

It isn’t generally
known because con-
tracts haven’t been signed as yet, but
in a few months you can expect to see
a series of “Gang Busters” movie
shorts at your favorite theater.

When I heard this story it gave me
a laugh and I thought you might also
like it. Al Pearce, who is making a
nation-wide tour with his radio gang,
stopped for a sandwich at a small city
in the West. He said to the waitress,
“You have rye, I hope, I hope, I hope!”

The waitress remarked, “Gee, you
give a swell impersonation of that guy
that I’ve heard on the radio.”

News that the “Myrt and Marge”
series is not going off the air after all,
as reported several weeks ago, will
please their host of listeners. Marge
writes to inform me that she and the
new baby are super swell, which is
also good news. This is particularly
heartening news because of the fact
that Marge left the air so briefly at
the time when her baby was born.

Dick Powell, former m.c. of “Holly-
wood Hotel” and who went to that pro-
gram June 25, this time as a guest
star in the preview of his new pic-
ture, “Bumbing Marines.” Soon he
will star on his own air show.

Above: Frank Parker replaced Lily
Pons on the Wednesday night cigar-
ette show over CBS on June 30 when
she went to Hollywood to make
a picture. He’s seen here with An-
dre Kostelanetz (left), the maestro

INSIDE
STUFF

By
MARTIN
LEWIS

Below: On July 4, Phil Baker bids
goodby to Oscar Bradley (left) and
Harry von Zell (right), leaves for
Hollywood for the summer. While he
is away, von Zell will carry on, with
Bradley’s orchestra and guest stars

Morton Downey, now being featured
in England in the films, on the air,
is well-satisfied, as yet has made no
plans to return to America. Here he
and his wife have been stopped for
an autograph by a Westminster bay

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O'Keefe MC's 'Town Hall Tonight'

A new chairman will preside over the weekly meetings at the Bedlam-ville Town Hall beginning Wednesday, July 7. He is Walter O'Keefe, who takes over as Fred Allen and Portland Hoffa sneaks away for a short vacation in Maine, to be followed by film work in Hollywood for the remainder of the summer.

The Mighty Allen Art Players will be given a summer parole while Warner Allen is away. They are also being considered for parts in Hollywood productions, but "O'Keefe" will have with him Harry von Zell, many-dutied announcer-stag, and "Yan" Van Steeden and his orchestra, and the Town Hall Quartet.

"O'Keefe" was a contemporary of Charlie Butterworth at Notre Dame University, where he had surrendered another career to comedy. He started with the Fort Wayne News-Press and Zephyr, a yatteroonie infatuation. During the long months of recuperation after his first got to go the stage. To kill time he wrote comedy lyrics and sketches. Once on his feet, he soon won a part in Broadway's "Third Little Show," co-starred with Beatrice Lillie and Ernest Truex. Success there brought him to radio in the old Magic Carpet Gallery.

Wednesday, July 7—NBC
9 p.m. EDT (8 EST; 7 CST)

President Roosevelt Greets Canada July 1

President Franklin D. Roosevelt will exchange greetings with Lord Tweedsmuir, Governor General of Canada, on Thursday, July 1, on the occasion of the seventh anniversary of the founding of the Canadian Federation—Canada as it is today. The greetings will be broadcast over networks of NBC and CBS and MBS.

President Roosevelt will speak from his Hyde Park home. July 1 in Canada is Dominion Day, celebrated somewhat similarly to the American Fourth of July, marking the anniversary of the day in 1867 when Canada was organized as a federation with provincial governments similar to those of the United States. The unusually friendly bond between Canada and the United States is with their "longest undefended borders in the world," will probably be the background for the greetings.

Thursday, July 1—NBC, CBS, MBS
8:30 p.m. EDT (7:30 EST; 6:30 CST)

Begin Robin Hood Dell Concerts

The first of seven Saturday broadcasts of the Robin Hood Dell Concerts in Fairmount Park, Philadelphia, will be heard over NBC on July 3. These seven programs are part of a series of three.

One of the famous conductors of the series will be Jose Iturbi.

Saturday, July 3
8:30 p.m. EDT (7:30 EST; 6:30 CST)

THURSDAY, JULY 1

THURSDAY, JULY 1

Tennis championship at Wimbledon is won by Bill Tilden. 10:15 to 11:30 a.m. EDT (9:15 to 10:30 a.m., BST; 6:45 to 7:45 a.m., BST). NBC, CBS and MBS.

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MUSIC OF THE MASTERS

I DON'T know what plans have been made by the broadcasting companies to bring us programs from the Festival of Pan-American Chamber Music, July 22 to 26. I do know that the Festival will be the most interesting and most important musical event occurring on this continent at the time. It is to be hoped that arrangements have been made or can be made for music-lovers to hear at least some of the programs.

The Festival will be given under the patronage of Mrs. Elizabeth Coolidge and under the direction of Carlos Chavez. Mr. Chavez is well known to American radio audiences. He is director of the New Mexico Symphony. He is director of the Orquesta Filarmónica and was formerly head of the National Conservatory of Music.

Among the artists who will take part will be Mr. Chavez; Police Quartet, consisting of William Kroll, Nicolás Reyes, Ignacio Molinard, and Víctor Pollezo; the Ravel and Cuarta Mexican of the National Conservatory; John Philip Sousa, pianist, of Boston, and the Orquesta La Maya, ensembles of native Mexican instruments.

Chavez himself who will be represented are: Mr. Piston, John Alden Carpenter, Roy Harris, Roger Sessions, Aaron Copland and Edward Burdeman, of this country; Ponce Beaulletas, Sandi, Ayala and Chavez of Mexico; Goldman of Cuba, Villas-Lobos of Brazil, Castro of Argentina, and others representing Peru and Chile.

The classics will not be neglected, either. Quartets by Haydn, Mozart, Beethoven, Brahms, Dvorak and Bach (the Art of Fugue, arranged for quartet) are on the programs. And there will be a particularly fine combination of folk-music of the American hemisphere.

Mr. Chavez has long been interested in the folk music of his native country. He has made it a point to give as much opportunity as possible for works of Mexican composers and at the same time preserve a balance with the classic tradition.

Under his direction, as head of the National Conservatory of Music, a tremendous research into pre-Cortesian music has been inaugurated. The first modern musical work making use of Aztec instruments was a symphony composed by Mr. Chavez in 1937. This was the first symphonic work, in fact.

For the performance of this work he hired a new orchestra, self constructed, and had commissioned under his supervision, a number of these instruments which he used as a composer. This has been his life's work, and he has created the Orquesta Mexicana, which is performing this week under the name of the National Conservatory of Music.

I am indebted to Elgin Groseclose, the well-known and perhaps best-known Mexican music critic, with whom he is familiar. He says that even the casual visitor to radio and record cannot escape the marvellous, the vibrant, musical temperamental, which is the hallmark of his output and history. Music pervades the soul of Mexico.

On the coast of the Mexican Mayo very cool evening and presently you will find yourself tuning in to a group of accordion players, strings tightened, drums stretched, ready to beguile you with a dance and a melody. For the crowd in the market places and like as not you will find a young man with a mustache and long coat walking along the narrow, traffic-laden streets and you will find yourself keeping time to a sidewalk listener or tuning in to a wireless announcer, getting hints to hear a version of Mexican music.

The smallest pueblo has its band that plays once in a while throughout the summer months and are enthusiastically attended. To observe the curtain would be to catch a glimpse of a Beethoven symphony by men, women and children of the type described as Mexican.

Mexican music has never made much impression on the world at large and its recent vogue is due to the broadcasts that were maintained in the national capital. The broadcasts are given during the summer months and are enthusiastically attended. To observe the curtain would be to catch a glimpse of a Beethoven symphony by men, women and children of the type described as Mexican.

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Radio Guide's X-Word Puzzle

STREAKED

SHAKESPEARE

(Continued from Page 3)

What kind of man was this Shakes-
peare, this "great dramatist?" For whose
works such reverence is shown in this
day and age, more than 400 years after
his death? Commonly he's thought of
as a high-browed, bookish man who
lived apart from the world of every-
day affairs, a poet who dreamed in an
ivory tower and wrote in six-syllable
words. Nothing could be farther
from the truth! From the record that
the great Shakespeare liked a tankard of ale, and another after the
first was gone. He had a discerning
eye for the prissy wench of the gay,
free times in which he lived. His early
life was not made up of plays and
poetry, there was little to distinguish him from
any other youth of his age. He didn't
finish school; he was arrested at least once
(for killing a deer on a game
premises, so ran the tradition) and he
ran away from home to make his fortune.
He believed in living for the
present—and he wrote plays that will
live forever!

Shakespeare was born in Stratford-
upon-Avon in Warwick County in Eng-
lnd, in 1564. His father was a retired farmer,
owner of a fairly prosperous business.
His mother was the daughter of a
Sampson, and William was born in a
family of four sons and four daughters.

WHEN he was seven, he entered
the local grade school, began the study
of Latin, writing and arithmetic. Little
was taught, and that much made
small impression on the future poet.
Like all schoolboys from time immem-
orial, he hated Latin, and promptly
forgot it as he could. Later in his life,
in the Latin of the theatre, he had
"Latin and less Greek." It didn't
bother Shakespeare, even when critics
pointed out that his use of these
languages in occasional quotations in his
plays was all wrong.

Young Shakespeare stayed in school
just seven years—until he was
fourteen. He walked out then, and
played out. That was the end of "is formal
education. He didn't go to 2nd school, he
didn't go to 3rd school, nobody
knows what he did do!"

... Most young men begin to "feel their our" when they leave the teen years,
and William Shakespeare was no
exception. At twenty, he was a gawky youth
and foot-fool. Besides, he was a man of some
responsibility. He had already
married a childhood sweetheart, Anne Hatha-
way, a year or so before, and he began to look
longingly at London, the
largest city in the world, and
dream of fame and fortune. And one
day he left Stratford! The year, as far
as we know, was 1585.

JUST as much of anyone of his time or ours, Shakespeare was a self-
made man. He wandered into London, a
gawky youth fresh from the country,
smelled at the wonders of the city, and
began to look for a job. He didn't
know anyone, he had no letters of
introduction, he was born in a wilderness
of crooked streets and tall
buildings. How, he did know, the kind of job he
wanted—something connected with the
theater—and he got it: He was hired to
be an "actor." Theology, the great
theatrical houses of the time and the old
horses! In other words, he took a job as a door-
keeper, and learned the business.

F. M. Radio Laboratories, 504 W. 18th St., Chicago, Ill.

5 DAYS TRIAL

WHAT USERS SAY

"Have been radio enthusiasts for some years, and have found your aerial the best I have ever had."—L. B. P., New York City.

"Lived in the country for 10 years, and my neighbors say this is the best aerial they ever had for their home. I'm sure you will like it."—H. W., Kansas City.

"I have used this aerial for 2 years, and find it the best aerial that can be purchased."—E. W., St. Louis, Mo.

"Have been using this aerial for 5 years, and find it the best aerial that can be purchased."—J. H., Los Angeles, Calif.

"Have been using this aerial for 3 years, and find it the best aerial that can be purchased."—J. H., San Francisco, Calif.

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During the next few years—up to 1592—Shakespeare dropped out of sight. He wasn’t a big enough figure on London’s stage to attract the notice of the gossip columnists of the day. He hadn’t written anything of importance. But during these years he was steadily rising in his profession. He became an actor himself, to his own acclaim, rather than his own! And toward the end of this period his plays began to appear. One of them was "Hamlet," an actor he played himself in and lived. He did, too. He bought the best house in town, a huge one and made it his home. He did, too. And for the next ten years he dreamed of the day when he would give up and go home. Meanwhile, he built wings on his new house, and bought more land! Finally, he bought the whole estate Shakespeare went back to Stratford-on-Avon. With him was his wife, his youngest daughter, Judith (his eldest daughter had married and his only son was dead). In Stratford lived in relative calm, reflective life until his death in 1616. Just a few years after his dear good health London friends came down to see him, and according to tradition, made merry with Shakespeare’s favourite Scotch-Clahd until high dawn!

AND that’s the William Shakespeare that you’re going to hear on the air this summer—no famous scholar nor cloistered dreamer but a man who lived to the hill, loved it well and saw it clearly.

And it’s probably the radio presentation of Shakespeare that will be the best plays have ever had. No effort will be spared to make them just that.

"Shakespeare’s plays are ideal for radio presentation," says Harvey Morgan, the well-known Columbia’s programs, "due to the fact that they were originally written for little scenery—almost none, in fact. The playwright often included in the dialogue passages which he, the setting, and that’s invaluable for radio, where the audience must see everything clearly by sound alone!"

William A. Brady, veteran Shakespearean producer and director, shares Morgan’s enthusiasm, even going so far as to point out that inside of a year Shakespeare’s popularity in America will have reached an all-time high! "In my day," says Mr. Brady, "the actors and girls of the land were used to Shakespeare. Those days are over now, the boys and girls don’t talk about Shakespeare any more. But that’s only because they haven’t had the opportunity to hear Shakespeare as a real living being."

"But the potential audience is still there—and radio is going to bring Shakespeare—great Shakespeare, too!

SCHEDULES

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Radio Guide • Week Ending July 10, 1937
BY CHAS. A. MORRISON, president, INTERNATIONAL DX-ER'S ALLIANCE

The North American program from 5:30 p.m. EST (4:30 p.m. CST) to 6:00 p.m. EST (5:00 p.m. CST) is now being radiated by the regular transmitters RAN (9.6). The new summer frequency is being very well received by American DXers. Some interesting program material is to be radiated by the regular transmitters RAN (9.6). The new summer frequency is being very well received by American DXers. Some interesting program material is to be

The Chicago Short Wave Radio Club operates new stations as follows: YV6RC, at Bolivar, Venezuela, varying 3:40-5:30 p.m. EST (4:40-6:30 p.m. CST). The station also has an interesting program material, currently being retransmitted by a new station, YV1W, "Radio Diarios," Vera Cruz, Mexico, has been operating irregularly on a new frequency of 86.83 megacycles. Whether or not this is to be permanent is unknown.

One of the longest radiophonic transmitters channels in the world has just been opened between Moscow and Tokyo. A new link, called the "Atlantic seacoast circuit" connects Moscow and Takisintan.

G. P. Burdett, of Monome, Northern Rhodesia, writes that the call letters of the Washington, Beijing, Smithsonian Institute, and ZMB are ZMB and ZNB as previously stated.

The schedule of transmissions for YV5ME (9.50), Sydney, Australia, is Saturdays from 12 mid. to 2 a.m. EST (11:00 p.m. to 1 a.m. CST) and Sundays from 11:00 p.m. to 3:00 a.m. EST (10:00 p.m. to 12:00 a.m. CST).

LOUIS AMBROSIO of Louisville, Ky., writes that Nanuki, Japan, station JJK (15.16) and JJJ (11.8) have been conducting some special tests for the United States Navy (USN) while being radiated by YV4ME and YV5ME (9.50). These transmissions were especially interesting on the Atlantic seacoast listeners and reports of reception were requested. This may foretell a change in time for the overseas program for the East Coast now radiated daily from 4 to 5 p.m. EST (3 to 4 p.m. CST).

According to a verification from YV5ME (9.50), Peking, China, received by Carl Eder of W5TR, Tokyo, the station is giving out radiated power of 5,000 watts. The hours are daily except Sundays from 6 to 7 a.m. EST (5 to 6 p.m. CST).

E. H. Clark of Hollister, Calif., reports hearing KZRRM, "Radio Manila," of Manila, Philippines, on 11.83 megacycles, 20 minutes before 6:15 a.m. EST (5:15 a.m. CST) The broad-
Taking a cab, Bob Hope, "Rippling Rhythm" m.c., & wife, Delores, drove 20 blocks, arrived at the French Casino, 7th Ave. & 50th St.

Bob checks his hat at the Casino cloak-room. He wears a tuxedo; his wife, a black-lace evening gown, a silver-fox furpiece.

The Casino's captain of waiters escorts Bob (center) and his wife down the thickly carpeted aisle, takes them to their table-for-two.

Bob orders dinner for two—"Le Diner Continental." The Hopes' main course is veal. Dinner at the Casino costs two-fifty per person.

Before dinner the Hopes have dry Martinis. The Casino spends $5,000 a week to sate customers' thirst; $10,000 a week for food.

After dinner, the Hopes dance, stop to chat with Casino Musical Director Vincent Travers. Vincent has been at the Casino for two years.

After dining, drinking, dancing, Bob Hope pays the check—a big one. Out of such checks come salaries for the 516 employees.

FREQUENTLY heard on the air are the dance bands playing at New York's French Casino, the largest of Broadway's nightclubs. For that reason RADIO GUIDE takes you—in the second of its candid picture tours—behind the scenes, shows you the French Casino from the inside, where 1,750 people can be seated comfortably at tables in the dining-room. (Once 2,800 were present—the Casino's biggest crowd!) Among the big-time radio-famous guest-bands that have entertained here have been those of Rudy Vallee and Jack Benny. To serve the thousands who come here to eat, to be entertained, the Casino spends $15,000 a week on food and drink, uses 371 of its 516 employees to serve its hungry, thirsty customers—and the rest to check coats, cloaks, hats, to sell cigarettes, to supervise, do odd jobs, entertain. "World's most expensive" is the slogan for the Casino nightclub productions. First production cost of nine prolog scenes, papier-mache work, Greek Temple pediment, Under-sea Ballet, and fur number exceeded $150,000. The show is presented on a revolving platform. Musical director is Vincent Travers, one-time child violin prodigy, now famed recording artist.

(Continued on next page)
Between 49th and 50th Streets on 7th Avenue is the brightly lighted marquee of the French Casino. This building was Earl Carroll's pride-and-joy, was constructed by him in pre-depression boom days to house his "Vanities." In bright spots of the Casino are its two bars—one located in the cocktail lounge, the other in the inner lobby on the main floor. Above: Feet on bar rail.

Above: After the curtain has been lowered on one act, the girls rush offstage, go downstairs, hurriedly change costumes for the next act while the scenes are being shifted.

Goddess of Moderation, a five-foot statue in bronze, stands at one end of the cocktail lounge—overlooks the bar—is sometimes overlooked by those at the bar.

Twice nightly this jungle-elephant number is presented to awed spectators. Visiting butter-and-egg men, suave sophisticates alike are much impressed by it!

Manhattan melting-pot is the cast of Casino shows. The girls are German, French, Russian, Egyptian, Persian, Hindu, Turkish, Arabian—American too. Right: Dark-haired, languorous Adalet, Turkish, once lived in a harem!
Now, at last, there is a cream deodorant that is absolutely non-greasy. And checks perspiration immediately!

Odorono Ice is miraculous! Exactly what women have been waiting for! Just apply Odorono Ice with your finger tips, night or morning. In no time, it is completely absorbed, leaving no grease to make your underarm or your clothes messy.

A single application keeps your underarm odorless and perfectly dry for 1 to 3 days! And Odorono Ice leaves no odor of its own to betray you to other people. Its own clean, fresh odor of pure alcohol disappears at once.

Odorono Ice is made on a totally new principle. Its light, melting texture is entirely different—refreshing and invading on your skin. And unlike ordinary creams, it frees you not only from odor, but from all clamminess.

This means you need never again worry about ruining your lovely frocks. You’ll save on both clothes and cleaner’s bills.

Odorono Ice is so easy and pleasant to use, so intimately and so wonderfully effective that 90 per cent of the women who have tried it prefer it to any other deodorant they have ever used! Buy a jar tomorrow and end the unpleasantness of underarm perspiration forever. 35c at all Toilet-Goods Departments.

SEND 10c FOR INTRODUCTORY JAR

RUTH MULLER, The Odorono Co., Inc.
Dept. 1857-7, 61 Hudson St., New York City
(In Canada, address P. O. Box 826, Montreal)

1 envelope 10c (10c in Canada) in every cost of postage and packing for generous introductory jar of Odorono Ice.

Name
Address
City State
The Coronado Islands, four uninhabited points of rock, lie in the Pacific, 20 miles off San Diego. South of the California boundary, however, they belong to Mexico—and the waters surrounding them—shown above—are famous for salt-water fishing. There Al Pearce and a party recently fished.

This is the boat which the party hired for the trip. Such boats rent for $25 a person. Included in the party were Al Pearce, M.C. of “Watch the Fun Go By,” Al Nelson, manager of KOA, Denver, his wife, his son (above), Bandleader Jay Elsick.

Many kinds of fish are caught in these waters. This party caught Yellow Tails, Blue Fin Tuna, Marlin. Usually the rod used is 7 feet long, the reel about 4½ inches wide, 4½ inches across—though tackle is a matter of personal choice in most cases. Here a Yellow Tail has been gaffed.

Yellow Tails usually are caught by throwing a lot of smelt overboard. This lures them from below—and when they're near the surface they'll strike at almost any bait. Blue Fin Tuna often are caught the same way, though they can also be taken by using Marlin bait if it's not too big.

Marlin are taken by trolling. Usually flying fish are used, or strips of Bonita belly cut to look like them. Small Bonita and Japanese feather baits, consisting of a cluster of six-inch feathers, also are effective. Pictured above you see the Yellow Tails and Tuna caught.
With Al Pearce!
A DAY OFF TO GO PACIFIC — RETURNS — AND RESULTS!

Before entering radio, Al was a milkman, cook, waiter, bandleader, gas-meter reader, diamond merchant, roofing salesman, real-estate dealer. He began his career amusing the boys in a barber shop, realized in 1929 his entertainment suited radio. Now he has a waiting-list of sponsors! Here he's with Elsick (left), Junior Nelson.

Al first began in radio with his brother, Cal. Their duo went over big—so Al formed his gang—set a new record on the West Coast for fan mail!

Al doesn't look high-strung—but he is. He continually tears up paper—even tore up his pay-check once! Above: He watches Mrs. Nelson hook one.

Al dresses one of his catch. Notice the hose to the left, needed for washing away the scales. Tunas are the most uncertain and erratic of all fishes. They travel all over the world. In the Atlantic they run up to 1,000 lbs. Blue Fins off the Coronado Islands run from 5 to 150 lbs.

About to be gaffed, this Yellow Tail broke water, jerked the rod from Al's hand, pulled it into the water! Yellow Tails look much like tunas, are often sold as such. Swift, powerful fighters, they travel in small groups. They also are migratory—come in April, disappear in December.

These two Marlins, taken by Al, weighed 167 lbs. and 196 lbs., required nearly 3 hours to land. Marlins are spectacular, fighting fish, often attack boats, occasionally damage them badly. Stan Laurel caught a 252-lb. Marlin off Catalina last August, the record catch there at that time!
Showman Roxy discovered Baritone Ross Graham, brought him from Arkansas to New York and successfully placed him on the Friday night NBC Concert Hour. From day laborer to star of the same company—that's 29-year-old Ross' success story.

When lanky Maestro Kay Kyser draws a southern greeting over Mutual on the Sunday "Surprise Party," it's the signal for listeners to do a bit of fancy dancing to the rhythms of his unique band. Kay's 5-feet-9, weighs 140, always wears glasses.

Charming Irene Rich of screen and stage fame, and now a top-notch radio star. You hear her in dramatic sketches on Friday nights. She's been married 3 times, has 2 daughters, and proudly admits she's 46. Her hobby's a place in the country.

Even-tempered Prima Donna Sylvia Cyde—she has no strong likes or dislikes! She devotes her entire time to music, and her repertoire includes operatic, concert, sacred and popular numbers. You hear her lovely lyric voice several times weekly over Mutual.
Twenty-three-year-old NBC Mezzo-Soprano Carol Weymann's real name is Emily Marie Weyman. She started her singing career in a Philadelphia night club and plays the piano as well as sings. Carol has a brother who's a lawyer. Likes: Athletics.

Nora Stirling, dynamic CBS fact-finder, divulges "Funny Things" about stamps every Friday. She used to be "Mary" of "Mary and Bob," was born in Atlanta, Ga., and is the daughter of a Scottish physician. Nora's 5-feet-2, weighs 107—wrote a lot.

Walter O'Keefe, popular song-writer, singer and m.c., is replacing Fred Allen on the "Town Hall" show. Walter's been in radio since 1930, lives on Fifth Avenue and is married to Former Actress Roberta Robinson. Reads inveterately, often in taxis.

Baritone Reed Kennedy of CBS' "Magazine of the Air." Reed was a businessman who took up singing as a hobby, made a guest appearance with the Pittsburgh Symphony and became instantly established as a radio star. He's married, has four sons.
SINGING MERMAID
FOR DURELLE ALEXANDER THERE'S NO LOVE
VS. CAREER QUESTION—SHE'LL HAVE BOTH!
Photos by GENE LESTER

Durelle Alexander, who achieved fame as Paul Whiteman's vocalist, was born in Texas, is five feet tall, weighs 98 lbs., has blue eyes, brown hair. Here she is, about to dive into the pool at New York's Park Central Hotel...

Durelle danced on the stage for nearly ten years, was basketball captain in high school. Her athletic aptitude is apparent in the pool.

Durelle floats easily—but only in the water! She has charted her course, is determined to become a leading stage star in musical comedy or in dramatics—then retire in time to enjoy a home, husband, children!

Final instructions in kicking—to a girl who was on the stage at 5! She entered an amateur contest then, un instructed in singing or dancing—won! Now she is singing at the Exposition in Dallas, is under CBS contract.

Phil explains there are four kicks to each stroke—but first she must master the use of the arms. Here he's showing her how to get maximum pull from the downward stroke.
## THIS WEEK'S PROGRAMS

### Sunday, July 4

#### MORNING

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**PLEASE NOTE:**

Symbol in parentheses, as (sw-953), appearing after a program listing indicates that this program may be heard by tuning in 953 megacycles directly on the short-wave dial. For foreign short-wave programs, please see page 27.
CBS

8:00 PM
Community Senator Fishface
Paul Lazy QChurch

WDZ

WIBA

4:00 PM

Talk
So

WJJD

4:15 PM

Rutledge Piano

WFAM

5:15 PM

Talking Piano

WFWR

5:30 PM

Fellowship Hour

WJSU

5:45 PM

The Gentleman Hour

WBEN

6:15 PM

The Great Musicale

WFNR

7:00 PM

Johns Boys

WCBS

7:15 PM

The Lampight Hour

WJIM

7:30 PM

Don't Tell Uncle John

WOR

7:45 PM

The Yankee Hour

WGNU

8:00 PM

The Thanksgiving Day<br>
November 23rd, 1937

News and Features

KDKA

9:00 PM

The Golden Age Hour

WJOH

9:15 PM

Victory Hour

WHN

9:30 PM

Singing Songs of America,
for the Men, Women, and Children of the<br>
United States of America

WJFL

10:00 PM

The Mid-Western Hour

WJZ

10:15 PM

Dark Songs of America

WNYC

10:30 PM

The Shadow Jays the<br>
Empire of the Shadow Ice

WOR

11:00 PM

The Shadow Hour<br>
(Continued from 10:30 PM)

WJZ

11:30 PM

The Big Voice Hour

WJZ
**Monday**

**MORNING**

**7:00 CST**

- **NBC-Breakfast Club**; *Vocalists, Don McNellie, m.; Orch.; News: *KDKA, Pittsburgh.

**7:30 CST**

- **CBS-Metropolitan Parade** (FM 21.52);
- **CBS-Streamers**;
- **WBBM-Weather**;
- **WHO-Weather**;
- **WGN-Weather**;
- **WMAQ-Weather**;
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- **KPRC-Weather**;
- **WHO-Weather**;
ASK MR. FAIRFAX

To obtain information regarding the win-
ners of the Smith vs. Jesus SPELLING BEE which
was airded recently, I suggest you direct your
query to the National Broadcasting Company's
News-Washington studio in New York City.—M. E. A.,
Indiana, Ind.

GUY LOMBARDI is now making outstanding
pick-ups on the CBS network every Wednesday
at 12 midnight EDT (11 p.m. EST; 9 p.m. CST)
and Saturday at 2:30 p.m. CST (3:30 p.m. EDT)
(4:30 p.m. PDT). The program comes emanating from the Starlight Roof of the Wal-
dorf Astoria Hotel in New York City. Write
direct to ANNE JAMISON, CBS Studios, Holly-
wood, Calif., for the cold that you have
asked about.—B. J. Keeling, W. Va.

You must give the young MUTUAL NET-
WORK a bit of time to compete with the older
and larger networks. As it is, the MBS offerings
are of such quality that they now go Coast to
Coast.—L. C., St. Louis, Mo.

RICHARD MAXWELL was born September 12,
1893, in Trenton, New Jersey, and graduated
from Manhattan.—Mr. A., E. A., Brooklyn, N. Y.

Write to the publicity offices of the larger
networks and stations over whose programs
your orchestra functions and they might be able
to give you detailed information on how to obtain
the band agreements and what prices are
charged for the photos. Very few leaders
give up their own.-A. L. Allen, Ont.

Fibber McGee and Molly
by Jimmy Griener’s Orchestra

Radio Guide • Week Ending July 10, 1937

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Tuesday

Radio Guide Week Ending July 10, 1937

July 6

MORNING

7:00 CST  8:00 CST
● NBC Breakfast Club: News: WIBA KWK WLW WQA WKB WOC WOK WMA (also on 15.21)
  (four similar programs)

CBS-Dear Cincinnati: News: WMMR WOR W2XV W2XU W218A WVLA (Sw-15.21)

8:00 CST  9:00 CST
● NBC News: WIBA WISN WTMJ WTMJ-6KMB WKEW W2XU W218A W2XV (also Sw-15.21)
  (four similar programs)

9:00 CST  10:00 CST
● NBC Today's Children: Sketch (Pittsburgh): WESA WPXW KDKA WJBN WOC WMA (Sw-15.21)

10:00 CST  11:00 CST
● NBC Today's Children: Sketch: WKBW WOCW KDKA WJBN WOC WMA (Sw-15.21)

11:00 CST  12:00 CST
● CBS Big Sister, sketch (Erie): WIBA KWK WLW WQA WKB WOC WOK WMA (Sw-15.21)

12:00 CST  1:00 CST
● CBS Rhythm for Two: WIBA KWK WLW WQA WKB WOC WOK WMA (Sw-15.21)

1:00 CST  2:00 CST
● CBS Our News Parade: News: WIBA KWK WLW WQA WKB WOC WOK WMA (Sw-15.21)

2:00 CST  3:00 CST
● NBC Your Health: WIBA KWK WLW WQA WKB WOC WOK WMA (Sw-15.21)

3:00 CST  4:00 CST
● NBC Your Health: WIBA KWK WLW WQA WKB WOC WOK WMA (Sw-15.21)

4:00 CST  5:00 CST
● NBC Big Brother, sketch: WIBA KWK WLW WQA WKB WOC WOK WMA (Sw-15.21)

5:00 CST  6:00 CST
● NBC News: WIBA KWK WLW WQA WKB WOC WOK WMA (Sw-15.21)
A few short years ago, Lucille Mandar was a hard-working stenographer with singing ambitions. She saved all her money for three months to buy a $20 radio each day going to work—and today she is soloist on her own sponsored program! In response to numerous requests, RADIO GUIDE presents a gallery portrait of this lovely star in the next issue. Watch for it!

**NIGHT**

- **5:00**
  - CBS-NBC-AMOS’ "ANDY" (Pep- sented): WHO (sw- 9.53) (see also June Baker’s "Mr. chewing Gum")
- **6:06**
  - CBS-Easy Aces, sketch (An- ticipated): WHO (sw- 11.87)
- **6:08**
  - CBS-Concert Ensemble: WHO WTMW WBBM WIRE WBBM
- **6:15**
  - NBC-AMOS, sketch (Times Eng- aged): WHO WBO WBBM WIRE WBBM
- **7:00**
  - CBS-News, sketch: WHO WBO WBBM WIRE WBBM
- **7:15**
  - NBC-Easy Aces, sketch (An- ticipated): WHO (sw- 11.87)
- **7:25**
  - CBS-News, sketch: WHO WBO WBBM WIRE WBBM
- **7:30**
  - NBC-AMOS, sketch: WHO WBO WBBM WIRE WBBM
- **8:00**
  - NBC-Easy Aces, sketch (Antici- pated): WHO WBO WBBM WIRE WBBM
- **8:15**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **8:30**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **9:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **9:30**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **10:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **10:30**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **11:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **11:30**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **12:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **1:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **2:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **3:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **4:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **5:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **6:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
- **7:00**
  - NBC-AMOS, sketch (Times En- gaged): WHO WBO WBBM WIRE WBBM
Wednesday

July

Wednesday

July

MORNING

7:00 CBS-Johnny Grant

8:00 CBS Radio News

8:30 CBS-National News

8:45 CBS-Radio News

9:00 CBS-National News

9:15 CBS-Evening News

9:45 CBS-Evening News

10:00 CBS-Evening News

10:15 CBS-Evening News

10:30 CBS-Evening News

10:45 CBS-Evening News

11:00 CBS-Evening News

11:15 CBS-Evening News

11:30 CBS-Evening News
Thursday
July 8

John B. Kennedy

NBC commentator
Thursday, 7 p.m. (50 CDT)

(11:45 a.m. Continued)

WBOC Round the Town
WBT-Man on the Street
WTAD-Organic Music
WTAG-Farm Hands
WTMJ-Heinel's Grandpas

AFTERNOON

12:00 CDT  1:00 CDT
* CBS-Big Sister, sketch (Ring Miss "2"
** WCFL Music Club: WCFL (12:53)

Chaldee in Romance: WCCO

WKBK

MBS: Organist: WGN
WBC: NBC

WBBM: C.B. O’Hara

WJZ: Man on the Street

WMB: News

WBN: Mike Kane

WBBM: Capital Prgm.

WCT: Mike Kane

WJJD: Federal Housing Prgm.

WIRE: Federal

1:00 CDT  2:00 CDT

MBS: Whirl of the World: WSB

WTO: WOC WINS (15:27)

WTAD: WOC WINS (15:27)

WBBM: WSB WOC WINS (15:27)

WTAM: First Birthday Party

WBT: Hits & Misses

WBAA: Personal Column of the Air

1:30 CDT  2:30 CDT

NBS-Orchestrated Sketch (Brook's

WCT: Edward MacHugh, organ

WGM: Musical Joke

WNJ: Saturday Night Club

1:30 CDT  2:30 CDT

NBS-Comedy of the Week: WJZZ

WBC: WJB WJZ (11:33)

WBBM: WSB WJT (11:36)

WLT: Music Club

WCC: Individual): WCFL

WBB: Saturday Night Club

WBN: The Fife Head, talk show

WJS: Man on the Street

1:30 CDT  2:30 CDT

NBS-Commentator Before the

WJB: A Merry Christmas to You

WBC: All Hands On Deck: WMJ

WBS: Whirl of the World

WBB: Elizabeth, pianist

1:45 CDT  2:45 CDT

NBS-Church of the TV: WJDD

WJZ: Harry Barry

WBB: Man on the Street

WBN: WNJ: Saturday Night Club

WBOC Round the Town

WBT: Home on the Range

WTAD: Total Musical Prgm.

WTAG: Farm Hands

WSDK: Pedigree Dog

WWT: Farm Choir
Friday, July 9

Radio Guide • Week Ending July 10, 1937

Pat Barrett

Frt. 5:15 pm CST (6:15 CT)

(9:45 a.m. Continued)

WIFE Interview, News; WJZ-Top of a Roof; WABX-Tow Times; WFTM-Frank Voelter; WODO-Bethany Chat; Home Folk Folks

WTMJ Blue Room Ensemble

10:00 CST

11:00 CST

12:00 CST

1:00 CST

2:00 CST

3:00 CST

4:00 CST

5:00 CST

WIRE-Channel 7

WIRE-Channel 6

WIRE-Channel 5

WIRE-Channel 4

WIRE-Channel 3

WIRE-Channel 2

WIRE-Channel 1

WIRE-Channel 0

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Boake Carter says: "My throat decided on Luckies"

"Smoking is one of the greatest pleasures in the world, but it can be utterly spoiled by throat irritation. My job's tough on the throat and I have to be careful to keep my voice clear. Long ago I found that Luckies are easy and smooth and don't catch your throat."

Notice how many professional men and women—lawyers, doctors, statesmen, etc.—smoke Luckies. See how many leading artists of radio, stage, screen and opera prefer them. Their voices are their fortunes. Doesn't it follow that, if Luckies are gentle on their sensitive throats, they will be gentle on your throat, too? So enjoy the throat protection of a light smoke that is free of certain irritants expelled by the exclusive "Toasting" Process.

A Light Smoke

"It's Toasted"—Your Throat Protection
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