"I'M A HOLLYWOOD AGENT"—
WHY FILM STARS RECEIVE
FABULOUS RADIO SALARIES!
SEE "RICH MAN'S TOY"—IN
PICTURES—WHY AN AIR STAR
BECAME A FARM BOY FOR FUN!

MISS TRUDY WOOD
LAST week, we mentioned the program, "It Can Be Done." Today, we received this letter:

"Dear Sirs, you have named some great people who had to fight for their place in the sun. Here is one you overlooked. This boy I know graduated from college and decided that he wanted to be an author. His stories which were sent to magazine after magazine came back. He couldn't sell a word he had written. What hurt was that the editors didn't even bother to send a letter indicating that they thought he had promise. Finally, he took a job in a candy factory.

"One day, sitting in a barber chair, he heard a radio sketch giving a description of New England farm life. He knew about New England, and he knew the words he heard were untrue. He decided to write a radio sketch that would really be New England. He sold his first series to a national network. Today, the boy who couldn't sell anything is famous for his writing and acting and producing of radio plays. He is Phillips Lord, creator of 'Seth Parker' and 'Gang Busters.'"

Yes, dear reader, we did overlook Phil Lord but the slight is only of the moment. An early issue of Radio Guide will pay tribute to his life in an unusual way. We have rummaged through his private photograph album. We have borrowed his choicest prints, and soon, under the title of "From Preacher's Son to Gang Buster," you will see an arresting picture history of Phil Lord's life.

Candidate for the most impressive speech ever made on the air is this: Oliver Wendell Holmes, on his 90th birthday, in 1931, was persuaded to speak. He was a Justice of the United States Supreme Court. As a young man, he had received Confederate bullets through his chest at Ball's Bluff. Recovered, he was shot through the neck at Antietam and left for dead. Recovered, his foot was shattered by a shrapnel at Chancellorsville. Recovered, once more, he made himself New England's leading citizen. Always, he lived fully and deeply.

At ninety, he said over the air:

"To express one's feelings as the end draws near is to intimate a task. But I may mention one thought. The riders in a race do not stop when they reach the goal. There is a little finishing canter. The race is over but the work is never done while the power to work remains. It cannot be, while you still live. For to live is to function. That is all there is to living. And so I end with a line from a Latin poet: 'Death plucks my ear and says: Live, I am coming'."

Those were those grand old man's last words on the air. His last gesture before he died was equally impressive. He knew the end was near. His friends stood about the bedside, sorrowing. Doctors were at the bed's head, nurses at the foot. The great man lifted his fists and placed the thumb against the end of his nose. Deliberately, he spread his fingers and solemnly wagged them. Then he died.

Let more men like Justice Holmes come to the microphone and let our people hear more messages like his last radio address and radio will fulfill its high destiny!
On Wednesday, July 15, on the historic campus of the University of Virginia, a college founded by that great disciple of democracy, Thomas Jefferson, Senator Hugo Black of Alabama will face a battery of NBC microphones to take his part in the most democratic radio institution in the world—the "Town Meeting of the Air."

In this, the second of the special summer series of three "Town Meeting" broadcasts, Senator Black will debate with James R. Enory, counsel for the American Association of Manufacturers, the question: "Should There Be Federal Control of Hours and Wages?" And when that debate goes on the air, one of the two or three biggest regular audiences in America will be listening. Roger, indeed, they'll strain toward their loudspeakers in order not to miss a single word—"Town Meeting" listeners are like that! They'll hear every syllable of both men's talk—and they'll hear every pointed question asked by the hecklers from the floor. There'll be plenty of hecklers—"Town Meeting" audiences are like that.

What is this "Town Meeting of the Air" and how did it come to stand so high in the radio scheme of things? It hasn't a sponsor; and, believe it or not, doesn't want one! There isn't any script-writer on the "Town Meeting" staff, and you can listen a long time before you hear a comedy line. There isn't even one big star, and the cast (the speakers) is changed with every program. There's no continuity. No tense, dramatic situation is left hanging over at the end of a "Town Meeting" to entice the listener to come again. In short, the program hasn't a single one of the ordinary commercial devices used to spur interest in every-day radio. You won't find big advertisements in your newspapers arguing the virtues of the "Town Meeting." You won't even find much mention of it in the columns of radio news. Yet, when William Shelly, "The Town Crier," rings his old-fashioned bell to signal the beginning of the program, he's summoning millions of persons to their radios! "Town Meeting" fans would rather miss a meal than a broadcast.

The town-meeting idea is as old as America. It originated in the sober, sensible minds of the old New Englanders, and became one of the firmest supports of their democracy. The town meeting was based on the right of free speech, on the right of any man to have a fair answer to a fair question relating to his government and his well-being—and under this system, New England prospered and grew great.

In 1935, George V. Denny, director of the League for Political Education, went to the National Broadcasting Company with the germ of the idea for the program, begged that it be given a trial as a sustaining feature. "We'll set up highly controversial questions," he told NBC officials, "invite the best speakers we can get to present all sides of all questions—and then turn the floor—and the air—over to the audience."

The National Broadcasting Company rolled its collective oyes. The idea was radical in the extreme; it ran counter to one of radio's strongest precepts: the notion that controversial matter must be submitted to the powers that be for censorship before being put on the air. George V. Denny proposed to turn a microphone over to people he'd never seen before—to anyone who asked for it, and allow them to say just what they pleased—East to Coast.

The bigwigs were full of misgivings, but Denny was persuasive. After all, he assured the League for Political Education had sponsored town meetings on a local scale for a long time, and the reaction of their audiences—comprising unusually intelligent and earnest people—was well known. And so, in May, 1935, the first "Town Meeting of the Air" was broadcast. It was a smashing success.

The mail response was overwhelming—and it still is, hitting a recent top of 30,000 letters as the result of one broadcast. The "Town Meeting" was made a regular sustaining feature. Its audience soon hit, and passed, the million mark, and that without benefit of build-up and in competition with three big Thursday night shows: Bing Crosby, "Show Boat," and Horace Heidt! Independently, all over the country, "Town Meeting" fans organized into listening groups, meeting every week to hear the program, then continuing the discussion for hours afterward. They sent for the printed pamphlets containing all the broadcast material, and read them, traded them, treasured them. The impossible had happened: a clear-cut, forthright presentation of the vital issues of the day, offered without fanfare or trimming, had taken America by storm!

The "Town Meeting" regularly goes off the air during summer months. The last regular broadcast this year was on April 29, and it was not planned to resume until fall. But the listeners wouldn't stand for that—summer slump or no summer slump, they wanted their "Town Meeting"! Result was that a special series of three broadcasts was planned. The first, at the University of Virginia on July 8 with Senator Gerald P. Nye of North Dakota and Mr. Clark M. Eccles, president of the League of Nations staff discussing, "Can America Remain Neutral?" The second, at the same place, on July 15, with Senator Black and Mr. Emory; the third, at the famous Open Air Auditorium at Chautauqua, New York, on July 22, a symposium under the direction of Mr. James G. McDonald of the New York Times on the subject, "Will Collective Security Give Us the..." (Continued on Page 15)
GREATER COURAGE HATH

HEARTBREAK STILLED

ELISABETH RETHBERG'S SMILE—NOT HER SONG!

BY

JACK JAMISON

For happiness today that would make any other woman gay, Elisabeth Rethberg has paid too great a price. Her smiles are saved for Pets "Pussi" (left) and "Lux!"

TO THE World's Most Perfect Singer," reads the inscription on the medal presented to Elisabeth Rethberg by the Guild of American Vocal Teachers.

Yet all the honors which are today heaped on her cannot bring complete happiness to this woman who rarely smiles. To the cheers that greet her in opera, to the eager autograph seekers who crowd around her after a broadcast, her response—while grateful—is quiet, even a little sad. She has paid too great a price. The road has been too harsh. She has suffered as few women alive have suffered.

Heard in opera, in concert, and on the air, Rethberg is one of those born singers whose singing begins practically in the cradle. She was caroling the melodies of little German folk-tunes before she could speak the words. The villagers in the little town in which she was born in the Erz Mountains used to gather around her cradle and listen to her. At ten she not only sang but played the piano well enough to be in demand for local concerts. And today she is renowned throughout the world.

Then—why? ... Elisabeth's father was a poor schoolteacher. Poverty in her childhood meant nothing to her. For one thing she was too young to realize that she and her four brothers and sisters were less well fed and clothed than other boys and girls. For another, she was too enraptured by music to pay much attention to the outside world. There was always music in the Saetller household. (Rethberg is a stage name.)

The mother sang. The father played the piano and the organ. All of Elisabeth's brothers and sisters were taking piano lessons. Young as she was, with typical German thoroughness she used to set goals for herself. "By the fifth of November," she would decide, "I must learn to play the Beethoven Appassionata."

But when she grew a little older it was agreed that she ought to go on with her music, she began to feel the pinch. There was no money. The only thing to do was to send her away to the city without a penny, young as she was, and let her survive if she could. To the city she was sent—to Dresden, where she passed the examinations for the Royal Dresden Conservatory.

She found a room in a slum garret with another girl who was studying. There was no thought of new dresses or silk stockings; she thought herself lucky if she had a pair of cotton stockings to her name. Nor was that the worst. They had no food. The War was on. Elisabeth gave concerts while she was still a student at the conservatory, for food. One night her pay was a loaf of black bread. Again she sang for six lumps of sugar. Once she sang for a pair of worn shoes—really treasure?

"I sang my heart out one night," she remembers, "for an apple. My roommate was just as poor and hungry as I was. I took the apple home to our cold room and ate it together, cutting it into thin slices and chewing every slice until there was nothing left. One whole winter we lived on stew made of potatoes and pea-pods."

But, hungry as she was, Elisabeth Rethberg went without a morsel of food two days each week to save the pennies which would buy the cheapest standing-room in the highest gallery of the Dresden Opera House. Music still meant more to her, much more, than a gnawing, tortured stomach. As thin as a skeleton, so weak from undernourishment that the stage swam before her eyes and she had to hold to a pillar to keep from fainting, she listened to the roles in which, today, audiences cheer her.

She graduated from the Conservatory with honors. But before she could send a letter home with the great news, her mother, to whom her triumph would have meant so much, died. Death robbed Elisabeth's first moment of joy of all its savor.

When she graduated from the Conservatory things were worse in Germany than better. The War was over but the post-war depression was on. With three of her student friends Elisabeth formed a quartet and traveled from town to town, giving what were called, with good reason, Hunger Concerts. They could not afford to ride on trains, so they chugged along in a broken-down old car one of them owned. It had no tires. There was no rubber in the whole of Germany, even if they had been able to pay for tires. They boiled wooden barrel-staves in water and bent them around the rusty rims. They sang for cheese, bread, old clothes; anything to eat or to wear.

More often they sang for nothing.

AT LAST a manager who had heard of her splendid record at the Conservatory located her and invited her to Holland to sing in a concert. He paid her way and bought her a dress to wear. For the first time in her life—and by now she was in her twenties—she saw shops with food stacked high in the windows, saw restaurants full of well-fed people. Holland had not gone into the War. Smart little Holland! But the sight was too much for her. At her first meal in a restaurant she ate so much that she became deathly ill. The concert tour lengthened, and she ate, ate, ate—like a famished animal.

In Dresden she had met two broth-
NO WOMAN

ers, Swedes, who were on their way to Italy to study. One was a painter; the other was an architect. Now, with a little money in her purse for the first time in her life, Elisabeth went to a secluded corner of Bavaria for the summer to build up her repertoire. Much to her surprise, both of the brothers turned up there and declared—the two of them!—that they were desperately in love with her. Simultaneously the pianist hired to accompany her in her practice work announced that he, too, was not good enough to kiss the hem of her garment but would live in hope, etc., etc. While she tried to practise, the three of them sat savagely in the room and glared at each other.

"No love for me," Elisabeth said firmly to herself. "My job is singing!"

Then and there she resolved that came from him one day she left it lying open on the piano. Finally the two brothers disappeared with a violent slamming of doors. And the accompanist, with a shrug of defeat, settled down after that to attend to his musical knitting.

"No love for me," she resolved.

"Never!"

The result, as might have been expected, was that she overthrew her resolution, a short while later and entered into a bitterly tragic marriage. She got a divorce only recently.

As her artistic successes began to multiply, she commenced to realize some financial reward for the sacrifices and miseries of her studies and early career. By her very nature not a business woman, she was at the mercy of almost anybody who approached her with ideas and suggestions for "sound" love and art did not mix and swore that she would never marry. The accompanist she couldn't send away, because she needed him, but the brothers she resolved to get rid of at any cost. Luckily she had a "fan" who always wrote to her as though they were engaged, despite the fact that she had never laid eyes on him. When a letter investments. Acquaintances began to pop up from nowhere with fine-sounding schemes for her attention. Convinced that they were all as honest as herself, she was grateful for their desire to help her increase her wealth and listened to them in complete faith. Someone suggested stocks, someone else, bonds. Papers were placed before her. She signed—and signed. It took years of hardening experience with a grasping world to make her realize that she had obligated herself for thousands upon thousands of dollars.

But there was one bright spot. At about the time Elisabeth herself made her first trip to the United States her sister Kathe married an American music professor and moved to Rockford, Illinois. Kathe was her favorite sister. From the days of their childhood they had felt a peculiar sympathy for each other, like that which is said to exist between identical twins. And the greatest personal joy in her life was the knowledge that Kathe was going to be near her in America.

BUT even this happiness was to be lost, and lost tragically! One day Kathe's husband, a fine, admirable man loved and respected by all who knew him, was killed at a railroad crossing.

It is strange to reflect, nowadays, that when Rethberg first came to America to sing at the Metropolitan Opera she felt as if it were only another engagement. No one had prepared her by telling her that a Metropolitan debut could make or break a singer, that it was the standard by which all other opera companies measured themselves. She arrived and went dutifully to see Gatti, at that time the manager. He spoke Italian, which she could sing but which she understood only with difficulty. She misinterpreted his request that she come in for rehearsals, gathering the idea somehow that he only wanted her to return for the performance. She spoke almost no English and so she sat in her room day after day. When at last the performance date came and she appeared at the opera house Gatti roared at her for daring to miss a Metropolitan rehearsal. The people in the cast wouldn't speak to her, because they thought she was conceited and over-confident. As she stood in the wings, ready to step out on the stage, to make the irony more complete a humble member of the chorus said to her:

"Oh, Madame Rethberg, how I wish I had your poise and self-possession!"

No one could tell that actually she was so hurt by the altitude of the company and so scared and lonely that she was afraid she wouldn't be able to sing a note.

Then her cue came, and she strode out on the stage to one of the most dazzling triumphs in the annals of the Met. And she has gone on from that success to further triumphs on the concert stage and on the air.

But now that you have her story
A star-studded cast is a hit-show's first need—and this "impossible" program has it! At left, Don, who isn't a comedian, kids Werner Janssen, who's nobody's stooge. Don introduces guests, sings, enacts scenes of great plays. Janssen is world-famed leader of the 36-piece orchestra.

Right: Guest stars add to the show's appeal—and its expense! Connie Bennett (left) was one of them. Air time costs from $15,000 to $18,000—talent is that much again. With Connie are Dwight Cooke, producer, and Shirley Ward, who co-authors scripts.

Left: Janssen memorizes the lyrics of songs he conducts, helps singers who appear with him. In this picture the photographer yelled, "Hey, Mr. Janssen!"—and snapped! The great conductor is nervous, flery-tempered—doesn't like by-play. Hooded Dorothy Lamour is the show's contralto.

Right: W. C. Fields is new to radio—but he's a sensation! He hated radio until his illness made him listen; now he loves it! No two members of the cast were acquainted before the first rehearsal—but now they are, and they're all pals.

Left: Ventriloquists on the air—that's another innovation of this show! Although Edgar Bergen (right) has appeared on Rudy Vallee's program, this is his first regular series on the radio.

Right: Joan Blondell guested, too. Most guests are female—to play opposite Don in dramatic roles. Joan found Charlie McCarthy better company than Mr. Fields—to his disgust.
Janssen helped build the summer's greatest show on NBC—but left it on June 27, began a concert series of his own on CBS on July 4. Robert Armbruster replaced him. One of the greatest American conductors, Janssen was recognized in Europe before he was known in America.

"YOU CAN'T BUILD A HIT-SHOW IN THE SUMMER," SAID THE EXPERTS. BUT THIS CAST FOOLèD THEM.
I'm a Hollywood Agent

"GUEST" APPEARANCES WERE FUN FOR THE STARS—BUT THEY BECAME BIG-MONEY HEADACHES TO AGENTS!

EVERY time a screen star appears on the air it's a triumph! When there are two of them it's a major miracle! And when there are three—even to the men who have arranged the program it's something that passes all understanding.

I know, because it's my business to put the stars on the air. I'm a talent contact man—when a sponsor wants a certain star for a radio appearance I'm the fellow who makes all arrangements, fixes the price, and delivers the star to the broadcasting station on the day appointed, wrapped, sealed, and happy—I hope!

A soft job, you think? It may sound like that, and as a matter of fact, that's what it used to be: a pleasant, easy job, conducted always on a basis of cheerful camaraderie. Everybody, everything, was swell!

But that's all over now. The combination of bad temper, worse taste, and downright dishonesty that we who know it well sourly dub "temperament" put an end to it. Right now, I'd trade my job for yours, cheerfully, sight unseen!

You remember when the vogue for radio appearances by screen stars began. It wasn't so long ago. And in those days, it was all so simple! Picture people were crowding the radio studios. It was no trick to sign them. In fact, at that time it seemed that the real fear was to avoid having big attractions tripping over one another at the microphone, so prodigally were the motion-picture studios dropping world-famous stars into radio's lap—free, gratis, for nothing.

So the stars went on the air—and the listening public went wild. They liked it so much that sponsors were soon spending fortunes to have screen luminaries broadcast exclusively for them. The radio contact men in Hollywood were told to spare nothing in order to give the public what it wanted. Great plans were made. The big broadcasting companies began to send top-notch representatives to Hollywood. Theaters of the air were built or leased so there would be plenty of room for the celebrities to broadcast without crowding. People began to say that the center of the radio industry would soon be Hollywood, that New York was no longer important. In short, the sky was the limit!

And then it happened!

One bright, sunny morning Ben Bernie walked into the office of a talent-contact man connected with one of the major studios. Bernie wanted Carole Lombard to guest-star for him. Could it be arranged?

"Nothing to it, Ben," was the answer. "We'll get her for you. Or better yet, you know Carole—ask her yourself."

"Yowsh, young fella," quoth Bernie, "I am on my way."

Bernie was on his way, all right—on his way, all unwittingly, to start something! He wanted Carole Lombard badly, and, because he didn't know that the studio would have asked her to take the guest spot for little more than the publicity value attached, he offered her what was then considered an amazingly generous fee.

Before the young man at the studio knew what he had happened Bernie had arranged for two or three of his favorite radio guest artists to appear for substantial checks. Suddenly, Rudy Vallee started doing the same thing. And then the lid came off!

Victor McLaglen's was a typical case. When he found out that he had gone on the air for the fun of it—and could have had a big check for the same amount of time, he saw red! And no one, least of all the unhappy contact man, could blame him!

The most natural thing for anyone to think—that harried individual told me, "was that I had simply pocketed the money and let my friends go on the air for nothing. At any rate, I dodged Vic McLaglen for a week. Vic packs a punch! And I was in mortal fear of what Carole Lombard would say next time I met her. Oh, I had a dozen friends who could suspect that the least I had done for them was to make very bad deals."

"Yet, up to the time Ben Bernie made his offer and Vallee started hiring movie people for real cash, I never suspected for a second that our free stars would be worth so much serious money to radio."

"It was then that I learned just how swell Vic and Carole and several other players really are. They never uttered one word of complaint, either to me or anyone else."

But that was just the beginning, a mere starter! The real fireworks came later, when the stars discovered how much fun it was to raise the price—and then raise it again—and again!

Here's how that one started: One day a popular studio-contact man, without a care in the world (poor lad, he has gray hair now, and plenty of cares), stopped on the lot to exchange a word with one of his favorite people—a friendly, happy-go-lucky little blonde who usually threw an arm around his shoulder, called him "pal," and asked him to bring his friends over to her Brentwood estate for cocktails and swimming.

But this time it was different. There was a chill in the air that would have paralyzed a penguin! The lovely little star barely recognized him. Naturally he wanted to know why.

He found out. As if he hadn't known all the time, she said. The idea! What did he expect, after he had given a rival star—and one she loudly claimed ranked three classes below her—twice as much money to appear on the air as he had given her the week before?

As soon as the astounded young man could catch his breath, he denied he

Ben Bernie's generosity began a cat-and-dog fight in Hollywood—for more dollars!

Carole Lombard's big check for a guest appearance with Ol' Maestro Ben Bernie started Hollywood talk—then started a new air era!
had done any such thing, offered to produce figures to prove it. It was no use.

Hollywood's grapevine system said he had done it—and figures could be fixed. He'd lost a friend!

THAT was the first. There were more and bigger surprises coming up.

From every side came accusations of double-dealing of sorts, of knife-in-the-back stuff. The young man grew dizzy, then frantic. He couldn't understand. Another star, one he had always considered a good friend, answered his request that she go on the air for him by accusing him of every breach of faith known to the history of iniquity, and then hijacked him into pictures, saying he hadn't the sponsor was necessary. When he tried to explain that this would do him no good with his company, she had replied: "You certainly have a lot of nerve, trying to win my sympathy, after offering me a measly $2500 to go on your program—knowing all the while you were paying Sonya Sonyonavitch $3000 to play a supporting part. You want to use my name and my prestige for chicken feed!"

"But," objected the young man, "we didn't pay Sonya Sonyonavitch anything like that. We...

"Now, don't insult my intelligence by saying I didn't hear correctly when Sonya herself told me what you paid her. And never mind one of those stories about that being the long-deferred pay-off on some big favor she once did for you!"

If you know Hollywood, you know that this bright young man was on a know what to do about it now.

That's not half the story. After all, these little problems can be settled with money. It may hurt, but it can be done. But temperament's most telling blows strike where the empty-check offers no protection. Once a star signs to go on at a certain price, the financial end is settled. But that's only the beginning!

Consider this headline, for instance, and be thankful you didn't have any part of it. Not long ago, one of the biggest sponsors on the air decided to broadcast a show with a cast of no less than five big film stars. There were to be male and female leads and three supporting players. Their fees were fixed, contracts were signed, every thing wasucky—until the question of rehearsal time came up!

The male star set a time which would be convenient for him—Wednesday afternoon. The glittering lady star was informed that Wednesday was the day (she wasn't told who'd decided on Wednesday—the boys are brighter than that!) and she agreed to be there. Two days later, however, came the rift in the lure. The girl put an ear to the ground, discovered that her co-star had set the date. Immediately she announced a change of mind—the rehearsal could be on Tuesday or Thursday—but not Wednesday, not by any means. It just couldn't be.

So—the "fixer" from the radio station and a bright young man from the agency in charge of the show went to see the male star.

"Let's make it Thursday," they said.

"That's all right," the Great Man replied, "just make up your minds." Thursday it was then—until the next day, when the male star's agent called up. What was going on, he wanted to know. How did they get that way, pushing around a famous star like Honor Heavens? He knew what had happened—that addle-headed blonde was going tempestual!

Well, he, the agent, would tell the world there'd be no rehearsal on Thursday—or any other day set by a dizzy blonde who'd been washed up for two years! Business of slamming down the receiver.

Finally a plot was concocted to bring the two together. The contact man, a publicity agent, and an agency man decided on a code: in conversation, one dog, one horse, one cat, one anything, was to mean Tuesday morning; similarly, "two" meant Tuesday afternoon, "three," Thursday morning, "four," Thursday afternoon.

Then, the agency representative went to the male star's house, the contact man to the lady's residence, and the publicity agent stayed in his office to act as middleman.

The determined damsel who was "holding out" was asked to set not one but two possible dates for the rehearsal. To ask so great a star to delay on one definite date would be too daring. She finally decided, with great magnanimity, but feel she was being outwitted (and she was!) on Tuesday afternoon or Thursday morning. The contact man asked to use her phone, informed the publicity agent, in code, as to her wishes. Meanwhile, the male star had specified Thursday morning or Thursday afternoon. The two great stars were thus trapped together on Thursday morning. All that remained was for the publicity man to call them both and make separate appointments for publicity stunts on Thursday afternoon. That cinched the deal, and the rehearsal went on.

BUT the end was not yet! Two of the supporting players in the cast heard about the foul, decided to get in on it, and did a little holding out themselves. Result: It cost $1000 to get them to come certain "important" engagements for Thursday morning.

In addition to all this, there's always the question of billing. Who goes first, and why? No one so familiar with pictures can imagine how touchy stars are in regard to billing.

When one radio show announced that Clark Gable and Marlene Dietrich were both going on the air—that was a scoop. But when it was printed in the papers—"Clark Gable and Marlene Dietrich—that was a fez paz and dynamite!"

"Dietrich is billed second to no one," she said, emphatically. "Dietrich never learned to play second fiddle. Dietrich does not go on the air!"

Well, the great German star finally...

Victor McLaglen's discovery that he's acted too little came early in the battle spot. He couldn't tell the truth—that Sonya had gone on for $1500, because it just isn't done. Many a star will go on the air for $1000 if she can tell her friends she got $6000, whereas if she must tell the truth, you'd have to battle to get her for $2500.

The net result of course, was that the contact man had to pay $4000 for a $3500 star—all because Sonya Sonyonavitch had told her friends she got twice as much as she actually had. And that's not all! When star No. 1 discussed her radio appearance with her friends, do you think she said she'd been paid $4000? Certainly not! She told one and all that the figure was $5000! That's the way it goes.

It's a mad, mad world. The price of putting a film star on the air soars to terrifying heights. The stars' present-earning radio prices is costing sponsors literally millions of dollars a year, because it applies to other artists, as well as to film actors. And nobody in the business...

Radio Guide 8 Week Ending July 17, 1937

Rudy Vallee: He offered his guests a better opportunity—but they soon began asking for more!

Marlene Dietrich was one whose temperament made a Hollywood agent unhappy. She demanded top billing with Co-star Clark Gable.

End of part 8

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End of part 8
Shep Fields (left), 27-year-old band leader, came upon his "rippling rhythm" by accident—and made it pay! For months he looked for something distinctive that he could apply to his music. He found it when he blew on the straw in a chocolate soda!

"Ripple, Shep!"

WATER RIPPLED, A
VIOLA WAILED, A NEW
RHYTHM WAS BORN!

Drummer Sid Greene (below) plays the temple-blocks shown in the picture above. These hollow wooden blocks are fastened to the back of his bass drum, are hit with drumsticks, can be adjusted for tone by applying olive oil.

Accordionist Murray Golden (below) is featured in all arrangements—but does not follow the melody! Instead, he plays harmony—does much to make the band stand out. Murray is ranked as one of the best in the United States.

Shep's band is small, gets the effects of a large orchestra because the musicians can "double." Above, saxophonists George Prince, George Kraner, Mel Lewin (left to right) play on flutes, the clarinet.

Umberto "Rex" Rodo (right) slaps the bass. Because he must carry the weight of the bass section, he's close to the microphone. How fast he makes his hands move is apparent in this picture—taken in 1/25 of a second!

Radio Guide • Week Ending July 17, 1937
BY JULIAN FUNT

Mr. SPARKS M.D.

PLEAS FOR AID ECHO IN THE AIR—
AND RADIO'S OWN MEDICO ANSWERS!

Radio wars against death.

The story of Radio, M. D.—from the time when a tone of $5,000 station carried the word, until today, when it is a world-wide Good Samaritan filled with examples of heroism and self-sacrifice in times of danger and death.

A TRAPPER in the Canadian Rockies is wounded by one of his traps. Sick, frightened to death of blood poisoning, he harnesses his dog and sets out in bitter cold for the nearest radio station, fifty miles distant. The operators contact the Department of Marine in Ottawa, which advises and directs, by radio, an ambulance of a leg. The operation—performed by people without medical training, with crude surgical tools, but guided in each step by a calm, authoritative voice coming from hundreds of miles away—is successful. In time, the trapper recovers.

O LONELY San Nicolas Island, 70 miles west of Los Angeles Harbor, Light, four-months-old Edna Agee is dying of fever. There is no doctor on the island and although the nearest mainland is the single amateur radio sending-set available—QST a QST—Albert All Stotler, L. P. Ellott, owner of the amateur radio station WULF, flashes the signal again and again. Finally, his call is answered by William Defraine, a "nun" at Redondo Beach, Calif. A call to the Redondo Beach Police, a telegraphic message to the U. S. Coast Guard, a fast boat to Los Angeles, a police call to Dr. William Brown and eight hours later the doctor is at the child's bedside. Soon the baby begins to breathe easier. She is saved. Constantly vigilant, on land and at sea, by day and by night, without regard to color, creed or nationality, radio plays doctor to people in distress.

The dots and dashes which spell out M-E-D-I-C-O, the Morse code, whisper to tankers, freighters and yachts within a thousand miles of the call; the rule of radio is simple, so the scope of its practice demanded years of experimentation, hard work and during the same period, 165 vessels of all nationalities called for diagnosis of sickness and injuries suffered by persons on board. A total of 15,659 words have flashed between ships and shore stations, directing amateur physicians in the fight against death.

Most of the MEDICO cases are routine, but there have been spectacular cases which made the front pages of newspapers and fired the imagination of the world. In one case, the S. S. Ilsenstein, two days out of Antwerp, was piling through heavy seas that shook her from stem to stern. Aboard was a seaman with a ruptured appendix which needed immediate attention. Though the ship carried a surgeon, he could hardly perform delicate operation. And even if he were successful, there was little hope that the patient could survive the ten-day trip to New York.

Through MEDICO, the Ilsenstein learned that the liner Europa, out-bound from New York, was somewhere in the vicinity. A meeting was arranged. A lifeboat came out of the Europa, picked up the seaman on a stretcher and brought him aboard at 7 p.m. By 8 o'clock the appendectomy had been completed on the muck-strewn operating-table of the great liner. Dr. Brauns, the ship's surgeon, said that the man probably would not have lived another four hours without the operation. When last reported, the patient was doing well in a Bremerhaven hospital, thanks to MEDICO's quick action.

The case of William Robinson is another one from MEDICO records. An engineer's wife had to be enlarged. Her yacht, the Sangre, was anchored off Pelican Lagoon, when he suffered a sudden attack of appendicitis. In desperation, his wife navigated the yacht to Navy radio station, dispatched a signal to a nearby hospital, got the patient to hospital. She had a radio sending-set aboard! From the tiny cabin of the Santa Cruz, Ward King, an ex-Navy radio operator, kept flashing M-E-D-I-C-O-C through the long night.

At last, the U. S. Naval Hospital in California replied: "Allowed patient no food or drink. Keep affected parts raised in ice. More patient at once to hospital for surgical attention."

There was ice on the Santa Cruz. But how to move Robinson to a hospital? There was none for a hundred miles around! Another message was flashed, this time to U. S. Navy Admiral Crosby in Balboa. He finally reached him by the roundabout method of having the RCA Chatham, Mass., station relay the plea to the Canal Zone.

Two planes set out for the Santa Cruz from the Army base at Coco Solo. A destroyer, the Hale, was dispatched from Balboa. Through the thousand miles of Pacific—through various rashes, line-squalls and head-winds—they came. They got to Robinson just in time. He was operated upon on the dining-room table in the officers' wardroom of the Hale.

MEDICO had called upon the Army and the Navy to save a human life—and had succeeded!

Of all the varied uses of radio, none is closer to human needs than the medical service it performs. Man can be no longer the slave of not knowing what to do to help, you can appreciate how the welcome the advice of Radio, M. D. can be.

And the fact that somewhere, every day, someone who has been saved by MEDICO or QST, whispers a fervent prayer for radio, makes us look with new admiration and new respect at the dials, the coils and tubes which have not only conquered space but have even won over disease and death itself!
W

ITH so much confusion about

who will take over Amos 'n'

Andy January 1, it might in-

terest you to know that the pair have

been very chummy in California with

an executive of a sunburn lotion firm.

As reported here last week, however,

they have signed with someone and

they will be in Chicago for the month

of October to complete arrangements.

Meantime, attention turns to Charles

(Andy) Correll and Madame Queen.

Chicago was all agape last week when

they saw him squiring Alice McLaugh-

lin, former dancer with the Ted Lewis

troupe, to one of the hot spots and

observed the large square-cut diamond

ring he wore. Miss McLaughlin is

brunette, petite and twenty-something.

The reason Josephine Hutchinson

substituted at the last minute for Joan

Bennett on Radio Theater's "The Front

Page" was that Joan nearly lost an

eye while being made up for a picture.

Maybe Winchell was

excited about the

accident, but what-

ever the reason

might have been,

he didn't do justice
to the role of Hildy

Johnson. His voice

was pitched very

high and his ex-

pression was too

monotonous to be

easily understood.

Some listeners even

thought that he
talked too fast.

orchids, Walter.

That Sheila Bar-

rett audition her-

alded here several

weeks ago clicked.

The result is that you will be hearing

her in "The Time of Your Life,"

sponsored by a watch company, over

an NBC network beginning October 3.

Music will be by Joe Rines, and

Graham McManus is cast as m.c. Quartet

guest vocalist complete the line-up...

Another new program built on an

entirely new principle is promised for

the fall by a leading radio corporation.

Time has been reserved over the NBC-

Blue network for an evening spot

and the show will originate in Chicago

Haven Maquerie likewise reports

that he will return in the fall for a

new sponsor with his unchanged "Do

You Want To Be An Actor?" show....

You will be able to see Jack Benny

and Mary Livingston sail for Europe

July 11 on the Normandie ... Tenor

Buddy Clark is father of a tenor ...

Dick Powell and Frank Fay are among

the possible fall returners. Both have

programs in prospect ... It is definite

that Louise Mapsey and the Westerners,

now vacationing, will star in a revue

for a cigar maker's benefit in September ...

They say you won't know the Jack Oakie show

when it returns, because it will be in the

hands of new producers, with new ideas,

and, I hope, new jokes.

It is rumored that there is a clause

in a certain Shakespeare delineator's

contract which will drop him auto-
matically should he imbibe before go-

ing on the air ... but then Hollywood,

they say, is full of rumors ... and

good Shakespeare delineators.

Gladys George (above), glamorous

actress, noted for her performance in the recent

Broadway production, "Personal Appearance," will make

a personal appearance July 11 on NBC's Sunday night

coffee show. Her latest picture has just

been released, is titled, "They Gave Him a Gun".

Robert Armbruster (above) replaced Werner Janssen as

musical director of the Sunday coffee show on July 4.

Janssen left to head his own Sunday night series of

broadcasts. At the age of eight and a half Armbruster

made his debut as a pianist, in 1930. He once tried

to sell machinery but decided that he preferred music

Below: Jean Sahlon, recently dis-

covered French singer, will appear

on four consecutive broadcasts of the

"Magic Key" program, starting

July 11. He is the first artist

to be given more than one engage-

ment at a time on this program!

Suggestion to Rudy Vallee: Watch

the work of Bill Baer, unappreciated

American radio artist who has set a

new record for ap-

pearances over the

British Broadcasting

Corporation stations in

England. He has an

amazing gift for

suggestion to

your will like ... Pinky Tomsin, the

sensational vocalist on the Cantor sun-

day night show, has sold over and has been

signed to stay when

Eddie comes back ...

The cie

Scouts are back again with the group who sang

those choruses on the re-

cently folded "Twin Stars" show ...

Carlton KaDell will continue to sell

you coffee on the Don Ameche Sunday

show because his sponsors like his

voice ... Fred Allen due in Holly-

wood in about two weeks ... Frances

Langford, recovered from her recent

illness, has gained five pounds ... So

realistic were Liam and Abner, they were riding the Hollywood bridle

paths last week wearing ten-gallon
dads that curiosity seekers 

inquiring what movie company was on

PLUMS

and PRUNES

BY EVANS PLUMMER

Radio Guide @ Week Ending July 17, 1937
Deans Taylor has had a swell musical career on the air this season which seems to have interested another cisyggy manufacturer, who contemplates replacing one of his regular twice-weekly airings with the Taylor idea, including on the shows Taylor's clever and interesting comments on music. Weeks before it happened I told you that Dick Powell would be back on "Hotel," a guest artist. Now, months before, I'm telling you not to be surprised if Dick Powell becomes head man of a one-hour show from the Coast, some time next fall.

Ben Bernie is going to have his radio cast cut short because of the new movie which he will make with Walter Winchell. Originally the picture was scheduled to start in October, but Maestro Bernie just received instructions to report on the Coast, in August, to begin work on his film.

Carson Robison and his Buckeroos will come back to the mikes on October 4, with a quarter-hour, three-weekly series over NBC.

After considerable juggling around of talent and even the changing of the day of the program, the "Sunday Night Party" will be continuing its popularity. Miss Jane Pickens and Donald Dickson after the broadcast of July 11. This program, like many others, will use guest stars. Some female singers are expected to appear on the shows in order to balance the singing of James Melton, but the program will feature surprises quite regularly. As for Jane Pickens, she has little to worry about. Already any one of three or more of the women who appear in Broadway productions is hers to choose. Which production she will choose has not yet been decided.

There's a new radio choral group that just made its air debut with the "Show Boat" in Hollywood. Under the direction of Max Terr, this chorus, composed of colored singers as well as whites, introduces a new idea for use by radio vocal groups. You'll be seeing them in Bing Crosby's new picture, "Double or Nothing."

About eight years ago, radio listeners were hearing a program—sponsored by a certain soap—which featured a male quartet called the Cannisters, who were accompanied by an instrumental quartet, everybody. For this same quartet and the pianist of the instrumental quartet was a fellow by the name of Andre Kostelanetz, and the tenor of the male quartet was a young chap by the name of Frank Parker.

Wednesday night, June 30, marked the premiere broadcast of Frank Parker on the new summer series of the cisyggy program, on which Andre Kostelanetz has built up an enviable reputation for himself as an orchestra leader. Both Parker and Kostelanetz have come a long way since their early radio days.

Mentioning Kostelanetz immediately makes me think of Lily Pons, and that reminds me to tell you what took place on the stage after her last broadcast of the series. If you are listening in, you undoubtedly recall the tremendous ovation she received after finishing her last number. This kept up many minutes after the program was off the air with Pons the only audience and a few directed at the Maestro. Kostelanetz apparently prefurred getting his kisses the good, old-fashioned way, because he walked across the stage to Miss Pons, put his arms around her and planted a nice big kiss on her lips. They both turned crimson, much to the delight of the visible audience.

Your correspondent saw a special preview of the new RKO picture, "New Faces," which stars Milton Berle, Parkyaka-kus and Joe Penner. Radio listeners who enjoy these comics over the air will get many laughs watching them do their stuff on the screen. Berle offers the most opportunity for chuckles and I predict you will see him in many more pictures. "Parky" and Penner are amusing and Harriet Hilli-and does a nice bit of singing.

Ork Pilot Ruby Newman changed his own vacation plans. At first he was sold on the idea of taking a trip to Europe, but recently he decided to spend the summer months on a ranch out west, and do some horseback riding. They say it's a woman's privilege to change her mind—and, from what I hear, it's a woman who changed Ruby's mind about going to Europe!
What the Columbia Broadcasting System is pleased to call "Radio's first major Shakespearean series" opens with the Bard's best-known work, "Hamlet," on Monday, July 12. The National Broadcasting Company has previously entered counter claims for listeners' attention with its "Streamlined Shakespeare" series, starring John Barrymore. The new CBS series will be heard at the hour formerly filled by the Radio Theater, which is off the air for the summer.

"Hamlet" on CBS will star Burgess Meredith, a 54-year-old Broadway sensation, in the title role. Meredith has played the leading roles in "Macbeth" and "Hamlet," two of Maxwell Anderson's successes, which have highlighted playwriting with a dramatic verse in the modern theater. His leading roles on the stage, in Italy, are certainly natural, in contrast with the bombastic efforts of actors of an earlier generation. The Bard's starring role is based on the conviction of Brewster Morgan, director of the series, that a young man must have the part — despite the theater's traditional favor for more elderly Hamlets. In the play, the Prince of Denmark is called from college to his tragedy, and Morgan intends to emphasize Hamlet's youth.

Monday, July 12—CBS
9 p.m. EDT (8 EST; 7 CST)

'The World of Robert Frost'

Francis Lederer and Madeleine Carroll will be featured on the "Hollywood Hotel" broadcast on CBS for Friday, July 8. They will present preview scenes from their forthcoming picture, "It's All Yours," in which they play a young couple. Miss Carroll, in a masquer role, whose capers cause him to be disentranced by his rich uncle. The uncle's annuities grow as the play progresses, and finally out of spite he turns to his secretary, played by Miss Carroll. As the understanding and sympathetic bystander, she finally inherits the uncle's fortune.

Jerry Cooper, singing star, will head the musical portion of the program, which features Frances Langford, Anne Jamison, Igor Gorin and Raymond Paigue's orchestra.

Friday, July 8—CBS
9 p.m. EDT (8 EST; 7 CST)

De Havilland Is Burns' Guest

Olivia de Havilland will be the guest star on "The Radio City Music Hall," Thursday, July 15. The popular film actress, who portrayed Melanie in "Gone with the Wind," will join the famous Astaire in handling the show's master-of-ceremonies position during the second week of Bing Crosby's vacation. Appearing with the movie star will be Dorothy McNeil, John J. Hulm, Fortunio Bonanova, Johnny Trotter will lead the orchestra that has replaced Jimmy Dorsey's band during the summer season.

Thursday, July 15—NBC
10 p.m. EDT (9 EST; 8 CST)

Radio Guide • Week Ending July 17, 1937

John and Elaine Play Ariel, Caliban

Going on the air in the characteristics that were held up by newspaper recently as a parallel to their other lives, John Barrymore and his wife, Elissa Barry, will take the parts of Ariel and Caliban in Shakespeare's "The Tempest" on Monday, July 12. This is one of a series of presentations by Barrymore in NBC's "Streamlined Shakespeare" series, which is in listener competition with the Columbia Shakespeare series, which has its debut on the night of the "Tempest" dramatization.

This series offers a choice of CBS that in the former edits Caliban's works, and presents them in more modern and abbreviated form. The NBC broadcasts last 45 minutes. Each character will be a well-publicized activity of the "Star of Shakespeare's characters on their own images. But this character-ization will be the work of the well-publicized activity. In combination with Shakespeare's characters at the public's attention, John Barrymore appears in each of the NBC Shakespeare dramas.

Monday, July 12—NBC
9:30 p.m. EDT (8:30 EST; 7:30 CST)

Gladys George Guest of Don Ameche on NBC

Gladys George, popular screen star, will be guest star of the new "Don Ameche Special Hour" that will be heard on NBC on Sunday, July 11. She will play in a scene from a popular play opposite Don Ameche, radio's first "matinee idol," who is master of cere- brity, that will meet the "Don Ameche Special Hour" at 7:30 p.m. EDT (6:30 EST; 5:30 CST), NBC. Guests for the broadcast will be Fortunio Bonanova, Harry Barnard and Gus Edwards.

Sunday, July 11—NBC
8 p.m. EDT (7 EST; 6 CST)

Hospital' Previews It's All Yours on July 9

Francis Lederer and Madeleine Carroll will be featured on the "Hollywood Hotel" broadcast on CBS for Friday, July 8. They will present preview scenes from their forthcoming picture, "It's All Yours," in which they play a young couple. Miss Carroll, in a masquer role, whose capers cause him to be disentranced by his rich uncle. The uncle's annuities grow as the play progresses, and finally out of spite he turns to his secretary, played by Miss Carroll. As the understanding and sympathetic bystander, she finally inherits the uncle's fortune.

Jerry Cooper, singing star, will head the musical portion of the program, which features Frances Langford, Anne Jamison, Igor Gorin and Raymond Paigue's orchestra.

Friday, July 8—CBS
9 p.m. EDT (8 EST; 7 CST)
Final Star of Stars

STAR OF STARS
1. Jack Benny
2. Nelson Eddy
3. Lanny Ross
4. Billie Burke
5. Lili Belle
6. Bing Crosby

MUSICAL PROGRAMS
1. Snow Show
2. Nelson Eddy's Open House
3. Crosby's Music Hall
4. Rudy Vallee's Variety Hour
5. Sunday Evening Hour
6. WLS Barn Dance

MALE POPULAR SINGERS
1. Bing Crosby
2. Lanny Ross
3. Kenny Baker
4. Nelson Eddy
5. Frank Parker
6. Ray Healy

FEMALE POPULAR SINGERS
1. Frances Langford
2. Kate Smith
3. Willard Robb
4. Grace Moore
5. Deanna Durbin
6. Lily Pons

OPERATIC & CLASSICAL SINGERS
1. Nelson Eddy
2. Wayland Moore
3. Milton Berle
4. Harry Von Zell
5. Annette Damastte
6. Bob Burns

COMEDIANS OR COMEDY ACTS
1. Jack Benny
2. Eddie Cantor
3. Milton Berle
4. Deanna Durbin
5. Lily Pons
6. Bob Burns

ANNOUNCERS
1. Don Wilson
2. Tiny Ruffner
3. Jimmy Wallington
4. Ken Carpenter
5. Milton Cross
6. Harry Von Zell

SPORTS ANNOUNCERS
1. Ted Husing
2. Graham McNamee
3. Bob Egan
4. Ed Theriaut
5. Clem McCarthy
6. Pat Flanagan

COMMENTS
1. Boice Carter
2. Lowell Thomas
3. Walter Winchell
4. Jimmie Fidler
5. Edwin C. Hill
6. Paul Sullivan

PROMISING COMEDY TALENTS
1. Deanna Durbin
2. Bobby Breen
3. Edgar Bergen
4. Benny Baker
5. Martha Raye
6. Nudie Conner

ACTRESS
1. Don Ameche
2. Nelson Eddy
3. Lanny Ross
4. Jack Benny
5. Martha Raye
6. Nudie Conner

ACTRESS
1. Helen Hayes
2. Jeanette MacDonald
3. Joan Blond
4. Rosaline Greene
5. Ann Seymour
6. Elise Fric

CHILDSREN'S PROGRAMS
1. Singing Lily
2. Kalmanenef's Kinder garten
3. Orphan Annie
4. Coast to Coast on a

DANCE ORCHESTRAS
1. Wayne King
2. Guy Lombardo
3. Jack Short
4. Harry Heidt
5. Al Goodman

MUSIC OF THE MASTERS

BY CARLETON SMITH

Fritz Reiner, who conducts for the Chicago Symphony in the next season, is one of the world's greatest Wagnerian conductors.

More than that, he is among the most knowledgeable of all practicing musicians, an authority equally versed in classic and modern literature. Sensitive and sure, he has every orchestra instinctually in the grip of his hand, and, as you listen, you feel that it is the hand of a master. Since that fact is becoming everywhere recognized, he is in universal demand.

His repertoire consists of that of a round-the-world flyer. In the past year he has crossed the Atlantic six times.

He was in London for the 1895 Covent Garden season, returned to conduct in San Francisco, and sailed back to England.

"Rome—cold in spite of sunshine—mimosa—roses—excited audiences...

"Budapest—the Danube frozen—concert sold out since announcement—much too much food—parties all over town—now I need a train."

"Florence—damp gray weather—him now only on the wing. The Sta dium, Vittorio Veneto, saw him last, and he is here again for the Sunday Evening Hour," which has wisely engaged him for a goodly number of his concerts.

In Frank Black's New York office the other day, we heard the first playing of the first pressing of some of his records. The artist is Black and the NBC Symphony. The balance, the pirating, the dynamics were excellent in a score extraordinarily difficult to perform and even more trying to record. It is reasurring and helpful to have all music in permanent form. When more radios have phonograph attachment, and the demand for "music that you want when you want it" increases, all the great music will be on wax, as it should be.

The news, heretofore only rumored, that Kirsten Flaggstad will retire in a few years is true. Madame Flaggstad has made two seasons under her present contract at the Metropolitan. She has promised her family that after one additional year, before the public, she will definitely end her career.

Gian-Carlo Menotti is hard work writing his opera for us. He has secluded himself in a chalet near Lake Aina, Austria, the scene of his recent performance of "The Thief." His score, entitled "The Old Maid and the Thief," concerns itself with the complications of a situation in which the roving thief steals everything from the lady in question except what she most wishes he would steal. The scene is laid in France. A small village in the present day. The action and thoughts will be sung by the various characters. As, and, as Menotti has an unusual gift for melody, they should have much to say. The most unusual thing is the roving thief, used because the radio audience will never see him, will have full place, the scenario, and the background.

Bad news for those participating in the Sulzberg and Bayreuth broadcasts will come from the worst of weather. Sun spots and other obscure phenomena make it highly probable that the '31-Atlantic reception this summer will be disappointing. But keep your worries to yourself, specialists can't go wrong. Maybe they will be there soon.

Radio Guide • Week Ending July 17, 1937

Radio Guide's Summer Bargain

The regular subscription price of RADIO GUIDE is $4.00 per year.

A special Summer bargain offer to regular readers, we will mail out fifteen issues for $1. All you have to do is fill in the coupon below, and send it with your remittance, and we will send you the next fifteen issues for $1. Please remember that it takes some time for your order to reach us and an extra week to start your subscription.

This Summer bargain offer of fifteen issues for $1 will be withdrawn soon. It is intended as a special inducement for such readers as want to continue to get RADIO GUIDE all Summer long at an unusual saving.

RADIO GUIDE'S program section is bigger and better than ever. It gives you the names of guest stars, premiers, musical selections of symphonies, all of the local and distant stations you can tune in, American and foreign short-wave stations, and all of the interest- ing articles and programs about the personalities of the air.

Never before have we been able to make you see our bargain offer. Take advantage of it now. Remember, fifteen issues for only $1. Send the coupon now, before you forget it.
Road to Peace? And there is every indication that the theme "Town Meetings" are drawing just as strong a response from American radio listeners as the previous fall-winter series ever did.

Let's sit in on a typical "Town Meeting of the Air." Let's see what goes on.

The time is 8:30 p.m. The place is the Town Hall, at 123 West 43rd street, New York. Thirty-five thousand out of 1,000 people, carefully selected to form a cross-section of personal opinion and political philosophy, have come. A student of middle-of-the-road. George V. Denny, original "Town Meeting" announcer, is on the platform as moderator of the program. He'll act as chairman, seeing to it that the speakers of the evening don't exceed their time limits, recognizing questioners from the floor, generally maintaining order and seeing to it that the program moves along at the proper pace. Finally, the speakers. There may be one, or two, or three. They may be men, or women, they may be old or young—but one thing you can be sure of: they'll know what they're talking about! Not for "Town Meeting" audiences the roar of political stump speakers—they can't get away with it. What the audience listens for are demand facts, facts, and more facts. They listen in with eager curiosity, and appeals to their emotions leave them cold and derisive. The speakers will be of the caliber of Hillarie Bello, Glenn Frank, Secretary Harold L. Ickes, General Hugh S. Johnson, Princess Alexandra Kropotkin, Mayor James H. Stillman, Dorothy Thompson—nationally known figures whose right to their reputations is unassailable.

At 8:45 every Thursday evening, George Denny opens the preliminary discussion in the studio in New York. Not yet on the air, the "Town Meeting" takes a "warm-up" period. The subject for the evening is tossed into the middle of the floor, as it were, to be bounced on and hurried from every direction by an eager, well-informed and imaginative audience.

When the air-time comes, everyone in the Town Hall is on tiptoe with excitement. They're ready for anything—and the speakers handle the be, too! For "Town Meeting" hecklers are more than that: they're well-informed, intelligent people with a passion for truth, and they won't take "maybe" for an answer when they want a straight "yes" or "no."

A speaker may be allotted the ten minutes for his main address, four minutes for rebuttal. He can be sure he won't get exactly two seconds overdue, in addition! And when the speakers have finished, George V. Denny strides to the edge of the platform, with a sweep of his right hand singles out a would-be "great man" to say, "If you don't know what you're talking about, I suggest you go back and study the facts before addressing the audience once more!"

Listen to George E. Sokolsky, lecturer, trader, writer, editor, as he tells his "Town Meeting" experience: "The "stuffed shirt" gets nowhere with us anymore because we know that the subject period. He might have a secretary prepare the speech, but when the question time comes he does not know what to say. I suggest that some 'great men' do not want to appear on this platform. Whoever lacks conviction will find himself unexpectedly tripped up by some little fellow in the audience.

FOR instance, one Thursday night a fellow up in the balcony asked me, "Which do you believe is worse—seizing telegrams by the Black community, or the employers putting spies in all the labor unions and factories?"

"You have to answer that straight from the shoulder. You cannot attempt to demur or equivocate. The audience will howl you down. You see how hard it is to do any bluffing before a critical audience that is experienced on public speaking. I told my questioner on this occasion that I was snowed under with orders to advertise our station, spies in their hats in their hands. And they went away with nothing more. A friend of losing its precious non-partisan standing, the "Town Meeting" has steadily refused sponsorship, despite myriad attractive offers. Eighty-two per cent of the listening audience prefers it so, even while expressing surprise that such a thing should be possible. Writes a Texas farmer, "I'm only a hayseed, but I do my own thinking, and I hope to God it (the program) don't turn into some kind of propaganda."

"The letters are almost uniformly favorable. Here are a few typical quotations, chosen at random:

"Your program is immeasurably interesting and intelligent."

"I want to express my appreciation for the wonderful opportunity you have given the radio audience in broadcasting these debates on subjects of importance to the people."

"The value of your 'Town Meetings of the Air' would be very difficult to gauge—would be apt to fall far too low."

"A preacher, stationed at a lonely post in Saskatchewan, Canada, praises the program as a means of contact with the busy world outside. A Philadelphian offers to help listening groups in his city, and from Nevada comes a request for more frequent presentations."

Secret of success, says George Denny, was amply proved when, immediately after the national elections in the fall of 1934, "Town Meeting" started its second season. "The 'Town Meetings' have demonstrated that it is not the issues of which the public was tired but the manner of presentation. Our method of giving all sides a fair hearing on a common platform instead of the old-fashioned one of a faction speaking to its own adherents has won the popular approval of the public."

"The program is open to all races, grades, and creeds, and is listened to in every corner of the globe. The program comes often from political writers who commend it, for the old-fashioned one of a faction speaking to its own adherents has won the popular approval of the public."

And so perhaps on next Thursday, when the "Town Meeting of the Air" swings into action at the University of Virginia, the ghost of Thomas Jefferson, champion of democracy, will hover over the college he founded, the echoes that he so proudly designed and laid out, and nod approval of an institution impossible in his time but surely modeled after his own heart.
RADIO GUIDE'S OWN MID-SUMMER LOG OF ALL STATIONS IN NORTH AMERICA

Part III

Location & Call & Network & Watts

1190 252.0
KMBL - WATU
Tulsa, Okla. WATU M 55,000
Wb., Wlas. WJSU 1,000

1200 249.9
KOMA - WQW 28,000
Wl., Wlas. WQW 1,000

1220 245.8
KLO - WWRQ 1,000

1300 230.6
KVOO - WAO 100

Part IV (Conclusion) of the Log Will Appear in Next Issue!
**Log of Short-Wave Stations Whose Programs Are Listed**

MIGUEL A. RIVERA, recently returned to his native city of Lima, in the northern province of Callao, a year ago, for the purpose of revising the city's public radio station, has been working hard to promote the development of radio broadcasting in the area. He has been involved in the planning and implementation of several new radio stations in the region, and is now working on the construction of a new broadcasting facility in Callao.

**Monday, July 11**

**News Broadcasts**

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
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</thead>
<tbody>
<tr>
<td>2:40 a.m.</td>
<td>TPA3</td>
<td>Morning news</td>
</tr>
<tr>
<td>7:30 a.m.</td>
<td>GSI, GSO</td>
<td>Morning news</td>
</tr>
<tr>
<td>10:30 a.m.</td>
<td>GSO, ORA</td>
<td>Morning news</td>
</tr>
<tr>
<td>11:30 a.m.</td>
<td>DJB, DJD, TPA4</td>
<td>Morning news</td>
</tr>
<tr>
<td>10:45 p.m.</td>
<td>DJB, DJD, TPA4</td>
<td>Evening news</td>
</tr>
<tr>
<td>11:30 p.m.</td>
<td>DJB, DJD, TPA4</td>
<td>Evening news</td>
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**Sunday, July 11**

**Programs on Short-Wave**

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<tr>
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<th>Program</th>
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<tbody>
<tr>
<td>5:00 a.m.</td>
<td>WIXAL</td>
<td>Morning news</td>
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<tr>
<td>6:00 a.m.</td>
<td>WIXAL</td>
<td>Morning news</td>
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<tr>
<td>7:00 a.m.</td>
<td>WIXAL</td>
<td>Morning news</td>
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<tr>
<td>8:00 a.m.</td>
<td>WIXAL</td>
<td>Morning news</td>
</tr>
<tr>
<td>9:00 a.m.</td>
<td>WIXAL</td>
<td>Morning news</td>
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**Programs on Radio**

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<th>Time</th>
<th>Station</th>
<th>Program</th>
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<tbody>
<tr>
<td>11:00 a.m.</td>
<td>DJB, DJD</td>
<td>Morning news</td>
</tr>
<tr>
<td>12:00 p.m.</td>
<td>DJB, DJD</td>
<td>Midday news</td>
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<tr>
<td>1:00 p.m.</td>
<td>DJB, DJD</td>
<td>Afternoon news</td>
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<tr>
<td>2:00 p.m.</td>
<td>DJB, DJD</td>
<td>Evening news</td>
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</tbody>
</table>

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

By tradition, the DX-ER's Alliances has always been a kind of 'family' for DXers. The DX-ER's Alliance is a community of DXers that shares a passion for exploring and discovering new radio stations from all over the world. The Alliance is dedicated to the pursuit of DXing, and provides a platform for DXers to connect, share knowledge, and celebrate the unique experiences of DXing.

According to the latest issue of the Radio Amateurs' Annual, the Trans-European Network's station has finally settled on a frequency of 9.53 m (13.1) for daytime broadcasts from 9.45 to 10.45 a.m. EST (8.45 to 9.45 a.m. CEST). A new station on 9.53 m, belonging to the Atlantic Broadcasting Company, London, has also been heard closing down at 12:30 p.m. (11:30 a.m. CEST).

Tuesday, July 13

**Wednesday, July 14**

**Thursday, July 15**

**Friday, July 16**

**Saturday, July 17**
FOR BRINGING DELIGHTFUL ENTERTAINMENT TO THE AIRWAVES—THESE STARS WIN RADIO GUIDE CHEERS

... MORTON BOWE (above), for his delightful solos on NBC's Friday night cigarette-sponsored show. Bowe came from the stage to radio in 1926, and is now one of the airwaves' popular tenors. His hobby is inventing. His latest invention—a labor-saving device for memorizing operatic roles.

... JOY HODGES (above), because of her sprightly songs heard on "Fibber McGee and Molly" and "Joe Penner" shows. Joy, a native of Des Moines, first came to public notice as the winner of a "beauty singer" contest. She's since appeared with many bands.

... LEONARD TREMAYNE (above), whose superb dramatic performances are adding to the brilliance of NBC's "First Nighter" and CBS' "Betty & Bob." Les comes from a theatrical family—is the son of British Movie Star Dolly Tremayne.
One-time pad-and-pencil stenographer, Lucille Manners saved pennies, dimes for voice lessons. Practiced every day. Heard on a local station, she soon won network stardom, is now soloist on a big Friday night program.
"Howdy, Folks! It's great to be back on Show Boat again!"

Charles Winninger
SHOW BOAT'S ORIGINAL CAPTAIN HENRY

"Jiminy, folks! It's swell to be back at the wheel o' my old Show Boat again!

"An' believe me I've brought the best crew o' rollickin' entertainers you ever saw in your life. Yes, siren! We got new stars, bright and shiny—some o' the very best in the whole world. We got new music . . . new songs . . . an', by jiminy we're havin' plenty o' new adventures.

"But no matter what else, there's one Show Boat custom we're sure goin' to keep goin'! Every night we're servin' to all the folks aboard a cup of the finest, smoothest, most taste-temptin' coffee I ever run across anywhere at anytime . . . a rich, mellow cup o' Maxwell House Coffee!

"So come aboard folks and join me and my merry crew for a whole hour on the Show Boat."

EVERY THURSDAY NIGHT—NBC NETWORK

NADINE CONNOR, one of the brightest stars that radio has uncovered in many years. Her glorious voice is one of the many reasons why folks all over the country are asking their friends, "Have you heard Capt. Henry's Show Boat?" More reasons are Meredith Willson's Orchestra, Tommy Thomas, Virginia Verrill. Hear them and a host of others every Thursday night.

For Friendly Stimulation...Enjoy
MAXWELL HOUSE COFFEE

Above: Hugh Studebaker (who in a straight pose looks like anything but the role he plays) has been building a steadily increasing following for the character, "Sylvius Levitcus Deuteronomy (Silly) Watson"--a lazy, philosophical, slow-talking colored fellow on the "Fibber McGee and Molly" program. Studebaker was once a train news "butcher" before turning to vaudeville and radio.

Left: Lyric Soprano Lois Bennett is heard with Tenor Frank Munn on NBC's "Sweetest Love Songs Ever Sung." Besides her radio work, Miss Bennett has sung in concerts and in Gilbert & Sullivan light opera. (She's Mrs. L. J. Chatten "off mike")

—Ray Lee Jackson Photo

Below: Jane Pickens, so Night Party," was prima of the Ziegfeld Follies. She and Helen, compose the trio known as the Pickens Sisters. (Ray Lee)

Right: Barry McKinley, baritone star of NBC's new "Melody Revue," made his vocal debut in Cincinnati as the falsetto member of a girls' trio. Before entering radio, Barry was known as a tap-dancer and not as a singer.
You or Them and They Are

On NBC's "Sundayonna" until recently of the her two sisters, Patti and shown on stage, screen and "The Husbands and Wives" studio audiences, brings out the woman's side of every argument that arises. She's co-conductor of the show.

A native of Macon, Ga., they're from Macon, Ga.

Above: Allie Lowe Miles, with her skillful questioning of wives in the "Husbands and Wives" studio audiences, brings out the woman's side of every argument that arises. She's co-conductor of the show.

Above: Rex Chandler—maestro of "Universal Rhythm." His 43-piece orchestra presents popular music glorified by novel arrangements. A native of Melrose, Mass., Rex has a background that is international in flavor. Himself half French and married to a French woman, he has a home in France as well as in America. He has conducted orchestras in Europe, Australia, Africa & the Orient.

Right: Dramatic Star Alice Reinheart has 10 years of theatrical and 6 years of big-time radio work to her credit. A native of San Francisco, Alice was a favorite of West Coast theater-goers when but 15. You've heard her on Joe Cook's show, and many other programs.

Above: Col. Jack Major is a real Kentucky Colonel who hails from Paducah, Ky. You hear him on the Monday afternoon CBS variety show. He tells "tall stories" about Blue Grass folk, whistles, sings and acts as the show's master of ceremonies.
RICH MAN’S TOY—Frank Black’s FARM

MUSICIAN FRANK RELAXES BY DAY—LABORING ON A COUNTRY ESTATE, BUT TO HIM IT’S PLAY—NOT WORK!

Though he’s director of Sunday “Magic Key,” Monday “Contented Hour,” Wednesday “String Symphony,” and NBC music director, Frank Black owns a farm, visits it often, keeps Frank Ulmer (right) as caretaker.
Frank Black's chauffeur, Walter Krisbell, waits for Black & Mrs. Black, is ready to drive them to farm.

The house was built in 1732, renovated in 1787 and 1834, bought, modernized by Frank in 1935.

Doffing city attire is Frank's first duty upon arrival at the farm. He dons country clothes, puts on slacks, wears these brown suede boots.

This is the litter of little pigs that Frank's Chester White sow mothered. There are 10 of them altogether.

Frank's country manse is up to date in every way—is even oil-heated. There are 5 bedrooms, exclusive of servants' quarters, 3 bathrooms with modern fixtures, electric lights, telephones, and radios—of course.

A luxurious touch in each bathroom is a white bear-skin rug. Mrs. Black, an authority on interior decoration, planned, shopped for all the furnishings.

Black is a practical farmer. He uses modern machinery, pays attention to small details—even to having a rubber tire on the farm's wheelbarrow.
Black's favorite chair. It is made of metal and has the notes of his "Magic Key" theme song on the back of it. This chair is part of a set of chairs with which the terrace in back of house is furnished.

Luncheon the day Radio Guide's cameraman was a guest consisted mostly of farm produce. Chicken was served, topped off by rice-balls, dressing, gravy and new peas. Dessert was strawberry short-cake.

Black often tramps several miles a day on the farm, is trailed by his constant companion—a goat named "Whiskey." Whiskey has the run of the living-room, won't drink anything but milk, likes to sit on Frank's lap.

Black's favorite chair. It is made of metal and has the notes of his "Magic Key" theme song on the back of it. This chair is part of a set of chairs with which the terrace in back of house is furnished.

Watercress for the meal was picked that morning from a near-by sparkling spring, which comes directly out of the roots of a 300-year-old oak tree. In olden days, the spot was a gathering place for Indians.

Frank spends many leisure hours in his "playroom." Among the furnishings are an old Franklyn cast-iron stove, a stool carved entirely from one block of wood, and antique odds and ends picked up by Mrs. Black at neighborhood auctions.

Frank poses with "Whiskey," the goat, and "Reddy," the full-blooded Irish Setter. Whiskey is about a month old, was bought at a near-by auction by Mrs. Black for three dollars.

Black and Mrs. Black wave a cordial good-by to Radio Guide's cameraman. Black commutes weekly between Chicago and New York, maintains a New York apartment, but spends as much time as he possibly can at his 118-acre country estate in Pennsylvania.
Cuba will be the island visited by the "Coast-to-Coast Hand- ers," program which will be started tonight. The orchestra is under the direction of Edward Darrow. "Wien Wien" and "What Makes Russia Tick." On Cuba give special attention to the Cuban National Orchestra and the Cuban national song and dance program. The program will be broadcast on WMAQ.

NBC-Paul Martin's Mart. : KSD
WMAQ WMJW WKNR WBNR
NBC-There Was a Woman, drag: KMOV (15.21)
KSD-Baseball Series.

WAAF-Classic Titanic. Added: WABC. 7:45
WJJD-Des Deux. Added: WSB.
WJZC-WAU"s Baseball Game. Added: WOR.

WTAM-Gentleman Jones. Added: WMRT.
WBNR-Salon Music.

5:15 CST 4:15 CDI
KGLW Stockton, “Yonder Open.” KIWO In-Old.

5:15 CST 3:15 CDI
* CBS-Guy Lombardo's Orch.

5:15 CST 3:15 CDI
NCR-Byrd's Novelty Music. WOWO WENR WBIA WBWA WMJ.

WAAF-Elza Elgar, conductor.

4:15 CST 3:15 CDI
* WELS-For Your Information. WEDG News.

4:15 CST 3:15 CDI
* WCBJ-Chicagoan. KXCO WMJW WMT.

NCR-Our American Day. Added: WMJ.

4:15 CST 3:15 CDI
WAF-Bluegrass. WILL WCIW WFN.

4:15 CST 3:15 CDI
WAF-Dee Haas; Orchestra.

4:15 CST 3:15 CDI
WMT-Baseball Series. Added: WMJ.

4:15 CST 3:15 CDI
W'utilisateur Paradise.

4:15 CST 3:15 CDI
WABO-Paris Review.

5:00 CST 4:00 CDI
* NBCA Tale of Today. KXCO WMJW WMT.

5:00 CST 4:00 CDI
* NBC-June 10 Summer Movie. Wow.

5:00 CST 4:00 CDI
* WAMU Baseball Series.

5:00 CST 4:00 CDI
* WFBM Baseball Series.

5:00 CST 4:00 CDI
* WFBM Baseball Series.

5:00 CST 4:00 CDI
* WFBM Baseball Series.

5:00 CST 4:00 CDI
* CBS-Kenneth Piper's Orchestra.

5:00 CST 4:00 CDI
* KOIP -Koin International. WWOI.

5:00 CST 4:00 CDI
* KOIP -Koin International. WWOI.

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**Monday**

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<th>Time</th>
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<th>Frequency</th>
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<tbody>
<tr>
<td>7:00</td>
<td>WBGM</td>
<td>1270 AM</td>
<td>NBC Breakfast Club, Variety Shows, Features, News, Newscasts.</td>
</tr>
<tr>
<td>8:00</td>
<td>WIRE</td>
<td>1260 AM</td>
<td>NBC News, Weather, Current Events, News, Newscasts.</td>
</tr>
<tr>
<td>9:00</td>
<td>WOC</td>
<td>1320 AM</td>
<td>NBC News, Weather, Current Events, News, Newscasts.</td>
</tr>
<tr>
<td>10:00</td>
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<td>1320 AM</td>
<td>NBC News, Weather, Current Events, News, Newscasts.</td>
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<td>1320 AM</td>
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**RADIO GUIDE • Week Ending July 17, 1937**

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Tuesday, July 13

WROK Jerry Evans, Inc.
WBU Indian Lake

7:30 CST 8:00 P.M.
• NBC PACK-A-HOUR
• Johnny Greco’s Orch., Truly Turk, Jane Rhodes & Jimmy Blake—Revival, rhythm and blues
WIBA WTAQ WYMA KSD WIBA KOA WTMJ

WLS-Disneyland Family Orch.
WIBA Ken Harris’ Orch.

WIBA KDKB Top of the Evening

7:45 CST 8:45 P.M.
WFCI Dance Orch.
WFAA—Breakfast Boys & News
WFBM—Superior Orch.
WIND Market
WKLW—Muskies Music
WSU—International Store

8:00 CST 9:00 P.M.
• NBC The Other Americans—Edward Gribbon’s Orch.
• WENR WBOB WWIN (sw-11.83)
• CBS—S. Navy Band
• WCCO WFBM WINS KMOX WCOB WHDH WGCN WBOB (sw-11.13)

WIBA—Wenner’s Orch.; WIBA Telly Savalas Show; WBAM—Maurice Shaw’s Orch.; WHAM—Wally Bergman’s Orch.; WRR—Wally Roon’s Orch.; WITQ—Wally Tipton’s Orch.; WJAX—Wally’s Orch.

8:30 CST 9:30 P.M.
• WLS—Larry Willoughby, organist
• MBS—Sinfonietta
• WKBW—Kraft, Orchestra
• WYMA—Wrenn’s Orch.

WIBA—Paul Road’s Orch.; WIBA Milwaukee Symphony

9:15 CST 10:15 P.M.
• WLS—Duran’s Orchestra
• CBS—Skoob’s Orchestra
• WYMA—Karr’s Grand Hotels’ Orch.; WGRS—Ralph Romance, Orch.

9:45 CST 10:45 P.M.
• NBC—Cutty Sark (Dublin)

WIBA—Paul Road’s Orch.; KMOX—Helene’s Orch.; WIBA—Milwaukee Symphony

—END—

Wednesday, July 14

MORNING

7:00 CST 8:00 A.M.
• NBC-Breakfast Club, News (10:21)
• CBS—The Morning News

WFAI KMUX WIBA WFRF WHKL WBCF WHLO WMBF WHIB Wissance WJAR WWCN

WIBA—WIBA WTAQ WYMA KSD KOA WIBA WHDH WGCN

WIBA—C. Navy Band

8:00 CST 9:00 A.M.
• NBC Story of Mary Martin, (Broadway Show) WLS (sw-15.21)
• NBC—Tales of the Gabby Patch, sketch (Old English Woman) WLS (sw-15.21)
• WIBA—Musical Clock

WIBA—WIBTB WTAQ WFKB WBOB WHDH WGCN WIBA—KDKB

9:00 CST 10:00 A.M.
• NBC—O’Dwyer’s Own My Pet Kitty, sketch (WLS) (sw-15.21)
• NBC—Vera, Blue Woman, sketch (WLS) (sw-15.21)
• WIBA—Musical Review

WIBA—WIBA WTAQ WYMA KSD KOA WIBA WHDH WGCN

WIBA—WIBA—WIBA WTAQ WYMA WHDH WGCN WIBA

10:30 CST 11:30 A.M.
• NBC—The Heart’s Desire, sketch (WLS) (sw-15.21)
• NBC—The Board’s Report, sketch (WLS) (sw-15.21)

WIBA—WIBA WTAQ WYMA KSD KOA WIBA WHDH WGCN

11:30 CST 12:30 P.M.
• NBC—The Keynote, sketch (WLS) (sw-15.21)
• WIBA—WIBA WTAQ WYMA KSD KOA WIBA WHDH WGCN

WIBA—WIBA WTAQ WYMA KSD KOA WIBA WHDH WGCN

WIBA—WIBA—WIBA WTAQ WYMA WHDH WGCN WIBA WIBA—WIBA

—END—
Irene Wicker, "The Singing Lady" on Thurs. 3:30 pm CST

11:00 p.m. (Continued)

KBOW - The News, WFMF

WABC: Joe Laurie, Mon-Ka, piano

WCBS: Hal Biltz, tenor

WINS: Richard "Red" McCall

12:00 a.m. (Continued)

WABC: Aubrey Ward, bar.

WINS: Wray Stockton, tenor

1:00 a.m. (Continued)

WABC: The McCloskeys

WINS: Lou Cameron, host

1:30 a.m. (Continued)

WABC: The Bob Jones Barn Dance

WINS: The Piano Bar

2:00 a.m. (Continued)

WABC: The Saturday Night Feature

WINS: The Saturday Night Music Show

2:30 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

3:00 a.m. (Continued)

WABC: The British Broadcast

WINS: The British Broadcast

3:30 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

4:00 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

7:00 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

7:30 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

8:00 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

8:30 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

9:00 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

9:30 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

10:00 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

10:30 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

11:00 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

11:30 a.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

12:00 noon (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

1:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

1:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

2:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

2:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

3:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

3:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

4:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

4:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

5:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

5:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

6:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

6:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

7:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

7:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

8:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

8:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

9:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

9:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

10:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

10:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

11:00 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

11:30 p.m. (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

12:00 midnight (Continued)

WABC: The Big Band Network

WINS: The Big Band Network

Radio Guide • Week Ending July 17, 1937

Frequencies

620 kHz WBT

620 kHz WBBM

750 kHz WJR

950 kHz WBBM

1080 kHz WJR

1080 kHz WBBM

1120 kHz WLN

1120 kHz WJR

1130 kHz WBBM

1180 kHz WBBM

1240 kHz WBBM

1370 kHz WBBM

1510 kHz WBBM

1530 kHz WBBM

1540 kHz WBBM

1610 kHz WBBM

1640 kHz WBBM

1680 kHz WBBM

1700 kHz WBBM

1710 kHz WBBM

1750 kHz WBBM

1770 kHz WBBM

1790 kHz WBBM

1810 kHz WBBM

1960 kHz WBBM

2000 kHz WBBM

2040 kHz WBBM

2070 kHz WBBM

2080 kHz WBBM

2110 kHz WBBM

2170 kHz WBBM

2190 kHz WBBM

2200 kHz WBBM

2250 kHz WBBM

2340 kHz WBBM

2360 kHz WBBM

2520 kHz WBBM

2530 kHz WBBM

2550 kHz WBBM

2630 kHz WBBM

2650 kHz WBBM

2740 kHz WBBM

2760 kHz WBBM

2800 kHz WBBM

2850 kHz WBBM

2900 kHz WBBM

2920 kHz WBBM

2930 kHz WBBM

2960 kHz WBBM

3000 kHz WBBM

3070 kHz WBBM

3110 kHz WBBM

3140 kHz WBBM

3160 kHz WBBM

3200 kHz WBBM

3210 kHz WBBM

3240 kHz WBBM

3260 kHz WBBM

3280 kHz WBBM

3400 kHz WBBM

3470 kHz WBBM

3600 kHz WBBM

3660 kHz WBBM

3700 kHz WBBM

3750 kHz WBBM

3800 kHz WBBM

4000 kHz WBBM

4050 kHz WBBM

4100 kHz WBBM

4150 kHz WBBM

4200 kHz WBBM

4250 kHz WBBM

4300 kHz WBBM

4350 kHz WBBM

4400 kHz WBBM

4460 kHz WBBM

4500 kHz WBBM

4550 kHz WBBM

4600 kHz WBBM

4650 kHz WBBM

4700 kHz WBBM

4750 kHz WBBM

4800 kHz WBBM

4850 kHz WBBM

4900 kHz WBBM

4950 kHz WBBM

5000 kHz WBBM

5050 kHz WBBM

5100 kHz WBBM

5150 kHz WBBM

5200 kHz WBBM

5250 kHz WBBM

5300 kHz WBBM

5350 kHz WBBM

5400 kHz WBBM

5450 kHz WBBM

5500 kHz WBBM
SALLY FOSTER
"Bear" Drive-In Express
Sat. 7 pm (CDT)

2:00 MORN.

7:00 MORN.

7:05 MORN.

8:00 MORN.

8:30 MORN.

9:00 MORN.

9:30 MORN.

10:30 MORN.

11:00 MORN.

11:30 MORN.

12:00 MORN.

12:30 MORN.

1:00 MORN.

1:30 MORN.

2:00 MORN.

2:30 MORN.

3:00 MORN.

3:30 MORN.

4:00 MORN.

5:00 MORN.

6:00 MORN.

7:00 MORN.

7:30 MORN.

8:00 MORN.

8:30 MORN.

9:00 MORN.

9:30 MORN.

10:30 MORN.

11:00 MORN.

11:30 MORN.

12:00 MORN.

12:30 MORN.

1:00 MORN.

1:30 MORN.

2:00 MORN.

2:30 MORN.

3:00 MORN.

3:30 MORN.

4:00 MORN.

5:00 MORN.

6:00 MORN.

7:00 MORN.

7:30 MORN.

8:00 MORN.

8:30 MORN.

9:00 MORN.

9:30 MORN.

10:30 MORN.

11:00 MORN.

11:30 MORN.

12:00 MORN.

12:30 MORN.

1:00 MORN.

1:30 MORN.

2:00 MORN.

2:30 MORN.

3:00 MORN.

3:30 MORN.

4:00 MORN.

5:00 MORN.

6:00 MORN.
Push a Button—there's your Station!

THAT'S RCA VICTOR ELECTRIC TUNING!

New radio thrills yours with 16-tube radio that is crowning achievement of RCA skill in making fine instruments.

For a real thrill choose this new 1938 RCA Victor radio. It's packed with excitement! The biggest thrill is Electric Tuning of this new Sonic-Arc Magic Voice Radio. You have only to look at this instrument—only to hear a few bars of music from it—and you will want to trade in your present radio.

Electric Tuning is all that the name implies. It's truly automatic—simple as pushing the light button in your living-room. You just push a button—there's your station...another button for another station.

The convenience goes still farther. For a little additional you can have this remarkable, automatic station selector with Armchair Control. Then you can tune your radio from across the room, or from an adjoining room.

A final touch of luxury is the big, open-faced Overseas Dial. This dial puts short wave stations on six bands, each over 9'/7 inches wide. Think of that! Short waves spread over 57 inches of dial! It makes foreign tuning as easy as getting domestic stations. Only RCA Victor gives you these four new radio thrills.

Why RCA ALL THE WAY means extra value for you.

As a radio instrument, each RCA Victor is planned, and built, by Radio Corporation of America engineers, the only radio organization that also builds broadcasting stations.

As a musical instrument, each RCA Victor shares in the knowledge of Victor, as recognized world authority on sound reproduction. You hear proof of this skill, no matter what RCA Victor you select. Added to all of this skill is that of the National Broadcasting Company, another member of the RCA family. NBC experience inspires the amazing fidelity of the 1938 RCA Victor Models. This unmatched experience creates a radio that is RCA ALL THE WAY, an extra value that only RCA Victor offers.

Visit your RCA Victor dealer. You'll be delighted with every cabinet, with every feature—and with the small investment needed to put a 1938 RCA Victor in your home.

You can buy RCA Victor Radios on C. I. T. Easy Payment Plan! Any radio is better with an RCA Avenue System.* All prices f. o. b. Camden, N. J., subject to change without notice.

RCA presents the "Magic Key" every Sunday, 2 to 3 p. m., E. D. T., on NBC Blue Network.

Model 87T... A 3-band, 7-tube superheterodyne housed in an extremely attractive cabinet. Offers powerful sound the world performance. Has Magic Eye, Metal Tubes, New Sunburst Dial, Automatic Tone Compensation. $49.95.*


*RCA Victor cabinets, made by skilled craftsmen in world's largest cabinet shop, combine beauty in appearance and tone. Only RCA Victor offers these Beauty-Tone Cabinets.

RCA Victor A SERVICE OF THE RADIO CORPORATION OF AMERICA.