MOST COMPLETE PROGRAM LISTINGS PUBLISHED!

RADIO GUIDE

TEN CENTS

WEEK ENDING AUGUST 21, 1937

ALICE FAYE
With Hal Kemp
on Friday night

READ THE STORY BEHIND RIPLEY'S WEIRD "BELIEVE-IT-OR-NOT" SHOW

PHOTO-TOUR OF MAJOR BOWES' COUNTRY ESTATE — IN THIS ISSUE
Happy Listening

WHILE there is yet time, we should like to draw to every listener's attention the rich radio entertainment being offered on Sunday and Monday nights by both the Columbia Broadcasting System and the National Broadcasting Company.

We refer to the cycles of modern plays which are being presented. Some weeks ago we wrote in Radio Guide of the Shakespearean series which was then in prospect. By now you have listened yourself and have come to your own conclusions regarding those programs. These ears have heard many reactions, but none has been enthusiastic except those from scholars and Shakespearean hobbyists. To us and to most of our friends, Shakespeare was a bore.

But not Eugene O'Neill and not the "Last of Mrs. Cheneys," with Ina Claire and Osgood Perkins. Not the clutched words that tore at our emotions and left us limp—and eager for the next broadcast.

Finally, fine drama has come to radio. We don't doubt that many listeners have missed it or avoided it. So accustomed have we become to taking our listening in catch-as-catch-can doses that the prospect of sitting down for a full hour drives away a certain percentage of listeners. So it may take some time for the word to get around. But you will hear it. And when you do hear it, you will tune to an hour of so solid enjoyment as theatrical genius can provide.

People unaccustomed to play-going may like a hint or two on how to listen. Then these words may help. Don't snap on the radio and prepare to rolllick with Jack Benny or swing with Benny Goodman—that can come later. But now you have in store a great mental treat. Find a comfortable chair, or stretch out on the sofa, or lie full length on the floor with a pillow under your head. Arrange that no interruptions will occur for a full hour.

The first few moments may not measure up to the expectation caused by these paragraphs. Hearing drama is not easy at first, but it becomes so just as soon as you know and recognize the forms. Radio must substitute sound for ancient theatrical devices such as scenery and curtains. As yet, radio does it a trifle clumsily. But listen with care in order that your mind may be shaped to the contours of the stage upon which your radio characters will walk.

Then give yourself to the flow of the dialog, to the ebb and rise of the rich emotions that men like O'Neill know so well how to handle. Within ten—we promise—minutes you will be deep in as luxurious an experience in listening as radio will ever bring.

Eugene O'Neill: Radio reaches its heights in broadcasting his plays!
JUNIOR’S DAY AT THE RACES

IT WAS in 1933 that Myron Scott watched a half-dozen kids coasting down hill in Dayton, Ohio—and saw something nobody else had ever seen. Thousands of others before him had watched just such dirty-faced youngsters laughing, taunting, jeering one another as they veered crazily around corners in their rickety home-made cars. They had seen only that. Scott saw more. In their disorganized, hap-hazard play he saw the germ of a real racing thrill. Insignificant as his idea may have seemed at the time—it gave birth to the first Soap Box Derby.

Four years have passed. The Derby goes on. But in that short time it has grown to proportions which far exceed the wildest stretch of his imagination, has become greater than he ever dared hope it might be. Scott still directs the races. But no longer does he start a mere handful of neighborhood kids. Now he starts 120 eager lads, the survivors of the 200,000 boys who have battled for the right to race for the championship at Akron, Ohio. Along the sidelines stand 100,000 excited spectators, shouting themselves hoarse as they cheer home the winners. And both NBC and CBS will air the thrilling event Coast to Coast this Sunday!

ALTHOUGH the materials can cost no more than ten dollars, and each boy, unaided, must build his own car within certain specifications, amazing speeds are attained on the steep, 1120-foot course. Last year, Herbert Eric Muench, Jr., of St. Louis, Missouri, dashed across the finish line 20.4 seconds after the starting-gun had sounded, to win first place—and clip 1.6 seconds from the record of the previous year! To average such a speed means traveling about 35 miles an hour most of the way—and 35 miles an hour within 6 inches of the ground in a hand-made car less than 6 feet long, 42 inches wide and 30 inches high is a thrilling, breath-taking speed. All cars must be made within these set limitations to give every boy an equal chance in the race. Contestants must be between the ages of 9 and 15, too—but in this, all boys seem to be pretty much on a par.

Last year, for example, 15-year-old Joe Chaskevich barely managed to nose out his 10-year-old brother, TEDDY, to win the Chicago city championship and the right to compete in Akron. This year Joe wasn’t eligible for two reasons. He’s over 15 and former champions can’t compete—but little Teddy carried on for the family. He defeated the hundreds of others who had entered to win the city competition, and will be among those at Akron on Sunday afternoon!

There, traveling at breakneck speed, boys from all over the United States and many foreign countries as well, will compete for top racing honors—and the high stakes that go to the winners. This year there is even an entrant from South Africa—and incidentally, he is believed to be the dark-horse of the race.

To the winner this year goes a silver trophy, a diamond-set gold medal, and a $2,000, four-year scholarship to any state college or university he chooses. The runner-up will receive a silver trophy, a ruby-set silver medal, and a de luxe Chevrolet coach. The driver in third place will receive the same awards except that his medal will be of bronze and set with a sapphire. For his efforts, Joe Chaskevich barely managed anything. In addition to these awards, silver trophies will be given to the racers having the best-designed car, the best-designed brakes, the best-upholstered car, and to the winner of the fastest heat in Akron competition.

To decide the boys who will represent each section of the country in the final heats, newspapers in 120 different cities have been holding eliminations during the past month. To each city champion selected in this way, Chevrolet, the national sponsor of the Derby, awards a handsome wrist-watch and expense money for the trip to Akron. The expense of shipping the cars of these contest winners is assumed by the various newspapers.

A new angle to this year’s Derby is the sponsorship of individual racers by big-name radio stars. In each case, the air star has sought out a boy anxious to enter the Derby but unable to finance the cost of a car and has given him the amount needed. Among those sponsoring 1937 entrants in this way are Les Tremayne, Barbara Luddy, Elaine and John Barrymore, Bob Burns, Lon and Abner, Dorothy Lamour, Olsen and Johnson, W. C. Fields, Edgar Bergen—and Charlie McCarthy, of course. Some of them are sponsoring more than one boy, too. Kay Brinker, for example, is backing four! All of which will give the 1937 race an added thrill.

CBS has never carried the event before—but this year, when the tiny cars rush down the roadway, it will have its ace sports announcer, Ted Husing, there to give listeners a vivid description of all that is happening. NBC, on the other hand, has aired the race every year since 1934, and this year, as in each of the other years, the perennially popular Graham McNamee will be at the mike.

Two years ago, McNamee met near-disaster when he and Tom Manning were broadcasting the race. As one of the cars crossed the finish-line, its driver lost control. Careening from the course, the car struck McNamee with such force that he was unconscious for a full five minutes and spent a day in the hospital, where it was feared he had a fractured skull. Manning was painfully injured, too, but not seriously. After receiving treatment, he returned to the mike and carried on the broadcast. After that experience, McNamee can assure listeners that in spite of the fact that the weight of the cars and their drivers combined cannot exceed 250 pounds, they have developed a terrific momentum by the time they reach the finish-line.

No such accident will mar this year’s race, however. A bridge has been built over the track, and the officials and announcers will do their work above the burning speedway when the races are run this Sunday.

Without doubt, the driver who skims (Continued on Page 18)
THE INCREDIBLE STORY OF AN INCREDIBLE PROGRAM

BY ROBERT L. RIPLEY

SINCE the first time I appeared in a radio studio I have thrilled to the fantastic procession of incredible human beings and events I was able to bring to the microphone. Yet not even the strangest of these living believe-it-or-nots is more truth-defying than the behind-the-scenes events that have resulted from the programs.

The first example I can think of grew out of the broadcast, Christmas Day, 1933. The dramatization presented concerned an incident connected with the sinking of the Titanic. One of the listening audience, who had actually been in this incident, called to confirm the story exactly as it had been presented. I included this confirmation in the broadcast—and in came an avalanche of letters from Doubting Thomases and Doubting Tessies saying that I was trying to “put something over.”

I sent out 50,000 letters of corroboration to prove the truth of the incident. I think I’ve been called a liar more than any man alive—and I enjoy it, because it happens that I can always authenticate my oddities.

Most of the unbelievable occurrences that develop from the believe-it-or-not show itself involve listeners in. There are happenings in which the radio audience becomes central characters of the drama of their own lives.

You may recall the air appearance of Will Purvis—the man who was hanged but did not die—and was later proved innocent. Few know that we were able to present him because we originally set out to snare someone else.

We were looking for a man named Jim Williams, who sat in the electric chair for fifteen minutes but wasn’t electrocuted. No one, it seems, would pull the switch, even though he’d been convicted and sentenced to death.

Unfortunately there were no reliable clues as to his whereabouts. Finally, I offered a reward of one thousand dollars to anyone who could get him to New York.

At the actual deadline of the search, a telegram arrived from Will Purvis, who had a much better story to relate than the man we were seeking. Until then, we hadn’t even known of his existence. So we sent for him, he went on the air, and later we learned that Williams was in a Florida insane asylum. He wouldn’t have been eligible, anyhow.

The aftermath of Purvis’ presence in the studio brought a wire from I. O. Magee in Washington, D. C., immediately after the broadcast. He stated, “As sheriff in the Purvis case, I am happy to acknowledge the vindication of Will Purvis as the only real miracle of my 78 years.” If we’d known about Magee in advance he could have been on the program, also!

Often amusing incidents occur right in the studios. One, a slender, unobtrusive man stood outside one of the NBC studios and fumbled vainly with the door-knob. He seemed to be having difficulty opening the door. A page boy, sauntering past, noticed his distress, and with a simple twist of the wrist solved the knotty lock problem.

The visitor who couldn’t open the door was Charles M. Courtney, the world’s most famous master locksmith and legal safe-opener, who was to appear that night on the broadcast and tell how locks are circumvented.

Once in the studio, coincidence piled on coincidence to the point where even I, who thought I was getting nonchalant about these things, was amazed.

We were dramatizing a “Believe It or Not” which had occurred several years previously. The Happiness Boys had been singing “Waitin’ for the Robert E. Lee,” when suddenly, without warning, they were taken off the air.

After the broadcast, I discovered for the first time that Sandy Barnett, a representative of the program’s advertising agency, had relatives closely connected with the story. Sandy’s father had been employed for 45 years by the company owning the Robert E. Lee. And his brother manages the Happiness Boys.

I was still ruminating over these coincidences when a man walked over immediately after the program, and said, “I was in the control-room during the broadcast, but I didn’t want to interrupt you. My name’s Maurice Holland, of the NBC engineering staff. I’m the radio engineer who sent that S.O.S. signal from the Robert E. Lee.”

Sometimes Lady Luck is an unseen guest star in our broadcasts—and we don’t know it till months later. Here’s an amusing incident of one of it. We dramatized the story of Ignatz Blikke, who went to the “dream room” of the Prussian State Lottery, where customers slumber and then have their dreams interpreted by professional seers.

When Blikke awoke, however, he refused to tell whatever dream he may have had. He placed his bets on the numbers 3, 6, and 21—and he won on all three to the tune of $240,000. His reasons for playing this fortunate trio of numbers puzzled his friends. After much persuasion, he explained, “I dreamed,” he said, “that I was walking through a cabbage field. I saw six heads of cabbage in each row and there were three rows.” That accounted obviously for the 3 and the 6. But his friends were still curious.

Why the 21?

“Why,” he blandly replied, “6 times 3 is 21.”

Now listen to the aftermath of that weird good-luck tale. After we dramatized the luck of Blikke, lotteries in Louisiana lost $50,000 to players who bet on those same three digits. And, a few days later, another lottery in Florida was won by a listener who had (Continued on Page 16)
MANHATTAN’S TOUGHEST PLAY BECOMES A RADIO SHOW

BY KEN W. PURDY

IF YOUR NERVES ARE STRONG, SIT THROUGH THIS HOLLYWOOD HOTEL DRAMA FRIDAY NIGHT

ON OCTOBER 28, 1935, shocked and startled New Yorkers who saw the première of a astonishing drama of life in the city’s slums, called “Dead End,” walked out of the theater wondering, asking themselves, can such things be?

From the pen of young Sidney Kingsley, who had taken the country by storm and won the Pulitzer Prize with “Men in White” the season before, “Dead End” made an impact on America that is still felt today. Echoes and reverberations of the ringing blows it struck are rumbling through America now! Even as you read this, the Samuel Goldwyn screening of “Dead End” is being featured and on Friday night of this week, Hollywood Hotel will bring this most talked-of drama to the air, with Joel McCrea, Andrea Leeds, and Humphrey Bogart in the starring roles.

“Dead End” is just what the title implies, the tragic, bitter story of the utterly hopeless lives of big-city slum-dwellers, forced by an unthinking world to spend their lives in the darkness and the futile, crushing despair of grinding poverty. And it illustrated more forcefully than has ever been done before on stage, screen, or radio, the horrifying contrast between great wealth and abject poverty as they exist in America today, side by side, fiercely jostling each other in the endless struggle for existence.

No idle figment of a playwright’s imagination, the locale that inspired “Dead End”—the slums that are “Dead End”—actually exists, open to a you who in a great leap of faith envisions the neighborhood of 32nd and 33rd streets in New York, which lead into the tolled wall of the fiftieth East River. Here is a slum district where squarer and poverty, vice and disease have run hand-in-hand for more years than anyone cares to remember; and here, in recent times, a colony of the very rich, moved by the plugging desire for something new, something different, has come to erect lavish apartment buildings, with terraced gardens and penthouse roofs; to flaunt, as it were, their boundless possession of the good things of the world of people who live from birth to death with barely enough to eat.

Here, with squarer on the one side and luxury on the other, Sidney Kingsley set “Dead End.” Clutching the fifth of years, a tenement stands so close to a great stone apartment house that the curtains of the windows, blowing in the wind, actually touch. In the street, ragged, dirty urchins, tough beyond their years, roam in gangs, each under its chosen leader. There is an unpleasant-looking restaurant on one corner. The doors of the tenements sag open, revealing dank, littered hallways. Garbage cans, mattresses, clothing crowd one another on the rusty five-escapes. The river laps “Dead End” next Friday night. Think of the wharf, the tenements, the street, the river—and of David, Drina and Tommy. The sensational drama, “Dead End,” is their story, too.

Dave Cornell is a young architect, jobless but not yet quite hopeless. Dave fought his way out of the hopeless squarer he was born in, went away to high school, to college—only to find no place in a worldless world. He has come back to the dead end he had hoped never to see again. His mother is there, and there, too, in Drina, his childhood sweetheart. He had hoped to take them away, but it was not to be. Long ago orphaned, Drina has struggled through the years with one thought in mind: her brother, Tommy, must have his chance in the world. She hopes that some day she will be able to take him away from the horrors of the city, take him perhaps, to the country. Tommy is the leader of his gang—an incredibly tough, quick-witted, unscrupulous product of the streets. He is not actually bad, any more than the boys he lords it over and feeds into neighborhood battles are bad: it is only that in order to live, they must be tough. Hardly in their teens, they fight, they steal, curse, smoke, treat strangers with pitiless cruelty in emulation of the “big time” criminals who are their only heroes.

The six boys who played in the stage production of “Dead End” came to Hollywood to take part in the million-dollar filming of the play. These boys, Bill H alop, Huntz Hall, Bobby Jordan, David Gorey, Gabriel Dell and Arthur Gould, outshone all others in the stage production, and when Samuel Goldwyn bought “Dead End” for $165,000, a record price—some came to Hollywood to play their original parts. Incidentally, these juvenile stars were the cause of endless “retakes” during the filming of the picture. The vulgar, profane language they had learned so well during the 500 stage performances kept cropping out before the cameras, with the result that scene after scene had to be shot over.

Humphrey Bogart, whose amazing performance of the role of the outlaw Duke Mantee in “Petri le Forest” made him a front-rank film star overnight, has a similar role in “Dead End”—that of “Baby Face” Martin, still sought from one end of the country to the other, who comes back to the neighborhood that spawned him and his sweetheart—and to be scorned by both of them, and to die, finally, crumpled in the street where as a boy he fought, and stole, and cheated.

But even dead—and gloriously dead—“Baby Face” Martin is still a hero to the tough little urchins who have never had a chance to know a better one, who are following in his very footsteps. To the pitiful, feeble-minded “Dippy,” to poor, sick “T. B.,” to Hollywood to Tommy, he is a man among men—rich, feared, worthy of all praise.

In the story there is an escape from “Dead End.” But even so, it takes great courage to escape. And it took courage to make “Dead End” a drama as stirring and as vital as any to appear in America. Sidney Kingsley had that courage. Samuel Goldwyn has had that courage. And the producers of Hollywood Hotel have that courage. You’ll hear the proof on Friday night!

“Dead End” may be heard Friday on Hollywood Hotel over a CBS network at EDT 9:00 p.m. - EST 8:00 p.m. CDT 8:00 p.m. - CST 7:00 p.m. MST 6:00 p.m. - PST 5:00 p.m.

Radio Guide • Week Ending August 21, 1937
Popular Concert, Operatic, Movie and Radio Star Nelson Eddy joined the cast of the Sunday night (EDT) "Chase and Sanborn" program last week. The baritone works prodigiously—but his philosophy is: *Take worry, not life, seriously!*

WHAT CHANCE HAS FUN IN RADIOLAND? THE GAY FACES OF THESE STARS TELL

Walter Winchell, conductor of the Sunday night Jergen's Journal from Hollywood, has a visitor — and it's Film Luminary Rochelle Hudson. The NBC gossip sleuth is now in his 5th year, with the same sponsors.

Over 800 Stoney Indians welcomed Kate Smith when she visited them at their reservation, near Banff. She's shown here with Chief Jacob Two-Young-Men. Kate will be back on the air Sept. 30, in a new series.

When the Friday night CBS "Chesterfield" program moved to Hollywood, Bandmaster Hal Kemp was greeted by Cinema Warbler Alice Faye. Alice is the show's newest recruit, will star as soloist for the summer.

Mr. & Mrs. Norris Goff, Mr. & Mrs. Don Ameche & Mr. & Mrs. Chester Lauck (left to right) in a gay holiday mood. Lauck & Goff are better known as "Lum & Abner." Ameche is the Sunday "Chase & Sanborn" m.c.
PERSONALITY: IRENE RICH—SUN.

IRENE RICH moves to Hollywood. Irene Rich starts broadcasting on Sunday instead of Friday.

Ordinarily, the transfer of a program from one Coast to the other, and the switch from one day of the week to another, is not of sufficient importance to warrant more than a few lines of explanation. But in this case, it seems necessary to say considerably more than usual. It is necessary because of the woman whose program is the subject of these paragraphs, the woman who herself is considerably more interesting than usual.

Sunday night of this week, just after Walter Winchell leaves the air, Irene Rich will step before the mike for the first program of her fifth contract with her present sponsor. The play in which she will appear will be that original radio drama written by Arch Oboler of Chicago and titled "Birds of a Feather." It is a clever play about an architect's secretary named Dale Maxton, played by Miss Rich. The secretary, by an ingenious ruse, foils an international spy, saves her own life as well as that of a friend, and saves the business of her boss.

So, this Sunday evening, this career which has swung through the liveliest phases of the last forty years, starts a new chapter. A great many of her friends will want to see what Irene Rich is going to do on the occasion.

Miss Rich's broadcasting experience is a story in itself. She started on this program back in 1933, when she was 41 years old. For eighteen weeks, she did but one show each week, then began broadcasting twice weekly. Between her start and her program next Sunday she will have done 200 consecutive shows without a vacation of any sort.

BACK in 1933 Miss Rich came to radio for her third career. Already a star on Broadway and in the movies, she saw here a field of real opportunity for actors, a field as yet untouched by her colleagues of the stage and screen.

Her "Behind the Screen" programs brought something new to the loudspeakers. Each Wednesday and Friday before going on the air she received the latest news of Hollywood by telegraph. Opening the telegram while on the air, she discussed with Norman Ross, NBC announcer, the news bulletins, drawing upon her vast store of Hollywood reminiscences to reveal the story behind the Hollywood news.

On May 23, 1934, this type of program was dropped to start a series called "Jewels of Enchantment," a serial in which Miss Rich played the role of a beautiful and titled English woman who had gone to the South Seas in search of her long-lost fiance.

Another change was made January 4, 1935, this time dropping the serial for a series of original dramas, each complete in one broadcast. The first such drama was "Retribution," the story of a beautiful war-time spy who met a handsome Italian officer and fell in love with him. Miss Rich, as the spy, aided the Italian officer in escaping from Germany, only to be pursued by an Italian airplane which mistook the occupants of the flying plane for Germans.

Another year passed and another change was made. "Lady Counsellor" was the title of the serial which made its debut April 24, 1936. In this, Miss Rich appeared as Irene Davis, successful woman lawyer. Carleton Young was her leading man, playing the part of a young criminal attorney who was both a rival and suitor of Irene.

Later the program switched back to dramas complete in one instalment and brought Ned Wever to the microphone as Miss Rich's leading man.

In the meanwhile, Miss Rich was busy appearing on many other programs. There was the time she helped dedicate the new NBC studios in Hollywood; her appearance as a pianist and singer with her daughter, Jane, on "Music Is My Hobby"; her serious discussions on "Let's Talk It Over"; the time she appeared on Fred Allen's show as an amateur just as a gag. And busy on the stage in "The Late Christopher Bean," "When Ladies Meet," "Any Woman" and "Mrs. Quincy Hollis."

Incidentally, her last Friday program was on August 13, a day some consider to be unlucky. But Irene was born on Friday the 13th. And luck has been with Irene all along—except in the matter of husbands. She has had and lost three, but Irene lives without regret.

SUCCESS: A COUNTRY CORRESPONDENT—MON.

FIN you drop into the general store in the village of Opal on the high range lands of western Wyoming, over near the Utah line, you'll be greeted by a cheerful storekeeper, a jolly old man with a slight Scotch burr to his talk, who's been passing groceries over the counter there for the past quarter-century. His name is Fin Petrie, and besides clerking in the Opal general store, he is the newshound of the village, which boasts 50 inhabitants.

Whether it's a rancher in to place a big order for his winter's provisions, or a kid sent over by her mother for a yeast cake, Fin Petrie gets into casual conversation. He asks a few questions, but mostly he just listens. And from what he hears, he writes his weekly column for the Gazette in the near-by city of Kemmerer.

FIN has been doing that since he wandered into Opal, an itinerant house-painter moving westward around the world from his native Scotland, and took his job behind the counter. Everybody in the surrounding country has read his column for years, but that's as far as his fame spread—at least, until this summer.

Now Fin is in a fair way to become a national character. He has just won the annual prize presented by Country Home magazine for the best country-newspaper correspondent in the United States. More than 3,000 droppings of the works of cross-roads writers were submitted for the award. But Fin was unanimously chosen by the board of distinguished editorial judges, which included Wheeler McMillen, editor of Country Home; Charles Kenyon, editor of Collier's, Gertrude B. Lane, editor of Women's Home Companion, and Sumner Blossom, editor of the American Magazine.

On Sunday of this week, Fin Petrie will arrive in New York for a visit, which is part of his prize. And on Monday night (EDT), he'll be heard over the cross-country network, Coast to Coast, in his first radio appearance. Fin will be interviewed by James W. Barrett, editor of the Press-Radio Bureau. Later in the week, after seeing the sights of the metropola, he'll spend a few days in Washington, where he's well acquainted with his senator and congressman.

PETRIE, who is married and has a son entering college soon, is the third winner of the annual country corres-pondents' award, but the first man to get the prize. Previous winners were Mrs. Mary Elizabeth Mahnkey, a grandmother, of Oasis, Mo., who covered her section for the Forsythe, Mo., Republicans to win two years ago, and the second—last year's winner—was Mrs. Susan Frawley Eisele, a farmwife of Blue Earth, Minn., who wrote for the Fairmont, Minn., Sentinel.

Both these women made big impressions on the metropolitan reporters in New York, and Washington. Mrs. Eisele, particularly, who arrived in New York with a baby son, born the day she signed the award of the award. Fin is 53 years old, but maintains his youthful interest in what's going on around him. He isn't worried about his broadcast, because he figures he'll just ask Jim Barrett a few questions, and then the man back and listen. Any time Jim slows up, Fin will have another question ready. In fact, he figures to do the interviewing himself.
THREAT: CHICAGOLAND MUSIC FESTIVAL—SAT.

On Saturday night, a nautical, colorful legend of nearly 100,000 will gather on the shore of beautiful Lake Michigan in Chicago's Soldier Field for three glorious hours of music.

It will be a motley-appearing crowd, a strange mixture of humanity. Some of the people will drive up in shiny, streamlined limousines as others arrive in dilapidated, truly shabby cars of doubtful vintage. Many will come by bus, many will come by street-car, more will come afoot. But all will come because they have one thing in common. They are music-lovers, gathering there to enjoy one of the greatest musical extravaganzas ever held, of the eighth annual Chicagoland Music Festival. And as these thousands listen, million upon million more will tune in to the same music—for the networks of both the Mutual Broadcasting System and the National Broadcasting Company will air the event. WGN will offer it to Mutual for three full hours. NBC will broadcast it for an hour.

Rubinoff will play his violin. Marion Claire will sing. Henry Weber will direct the symphony. Charles Weiskield Cadman will appear as guest conductor. Homer Rodeheaver will lead the combined choirs. Altogether, 8,000 musicians will perform!

Organizing and conducting the 4,500 voices of the combined choirs is Noble Cain, leader of the Chicago A Capella Choir—and one of the best-known choir directors in the country.

Opening with the music of the combined bands of Chicago's 32 high schools, the program will not move swiftly. A musical tribute to the genius of the late George Gershwin will be played by the 100-piece Festival Symphony directed by the Festival's musical director, Henry Weber. At its conclusion, a cotton-picking song will be sung with 400 Negroes on the platform, 600 more in the "fields" below. After that, the winning entry of the solo competition will sing "At Dawn ing" with the Festival Symphony—and Charles Weiskield Cadman, composer of that famous number, will direct! Then comes the community sing. Homer Rodeheaver—with his trombone, of course—will lead from atop a 15-foot pedestal. Marion Claire, star of stage, concert, screen and radio, will sing the feature number from her latest picture, "Make a Wish." She, incidentally, is Mrs Henry Weber. Taking up his famous violin, Rubinoff will follow her by playing the "Dance of the Russian Peasants"—and at the conclusion he will conduct and play with the symphony. Closing the hour's entertainment, the Festival chorus of 500 voices will sing the Hallelujah chorus from Handel's oratorio, "The Messiah." Before leaving, the entire audience will sing "The Star Spangled Banner," and as fireworks illuminate the sky, the Festival will end—literally in a blaze of glory.

The organizer back of the Festival is Henry Weber, pupil of the great Richard Strauss. With an enviable record, the 37-year-old conductor is particularly suited for the position. He holds as musical director of WGN.

Gigantic in every respect, the Festival will occupy a quarter of a square mile. But microphones, placed at strategic points, will pick up the entire orchestra, bringing it to the radios of the land—and to listeners who love music.

Drama: Eugene O'Neill—Mon.

ANTASY blends with real life on Monday night of this week to bring radio listeners a weird, blood-curdling tale of the sea.

Buried treasure, ghosts, a phantom ship, insanity—masterfully woven in a skill pattern by Eugene O'Neill—will provide the drama of the week when "Where the Cross Is Made" is aired over NBC.

The scene is a wind, fall, moonlight night on the California coast, the year is 1900—and the action centers about a mad sea-captain, Isaiah Bartlett, his crippled son, Nat, and his daughter, Sue.

As the scene opens, Nat steals quietly into a rooftop room which his father has outfitted like the captain's cabin. He is followed by Doctor Higgins of a near-by insane asylum, a doctor he has brought to the house in order to have his father taken away. In the eerie moonlight he tells of his father's madness—laying the scene for stark drama.

Years before, he explains, his father was aboard a ship that founded off the Celebes in the Indian Ocean. He and six others took to an open boat and landed on a forsaken Malay island—where on the second day, they found a treasure—trave. They buried it, and then made a map—with a cross to show where the treasure was. Eventually, the stranded men were picked up, but only four were alive—and they were raving mad. Nevertheless, all four managed to get back to San Francisco, where they dropped out of the picture—all but one. Captain Bartlett lived, brought back a bracelet from the treasure (which later proved to be a worthless trinket), and shared the secret of the map with his son. Finally, he mortgaged his home, bought the schooner "Mary Ellen" with the money, and sent a crew after the treasure. Because his wife, Mary Ellen, was dying, Captain Bartlett did not sail. Neither did Nat.

Soon after the boat set sail, the whaler "John Sioucum" had reported seeing its wreckage—three years passed. Still the Captain kept watch.

But now Nat no longer believed. Convinced that his father was crazy, afraid that he would become the same way, Nat had called in the Doctor, made him agree to return for the insane man later that night.

When the Doctor leaves, Sue enters the room. In the conversation that follows Nat explains that Smith, holder of the mortgage, has decided to foreclose unless the Captain is removed, for the harmless madman frightens the neighbors so that none will venture near the property. More than that, Smith has offered to buy the place from Nat for $2,000 and let him live there, rent-free, for the rest of his life as caretaker. This Nat has decided to accept. To Sue, soon to be married, he offers half.

Horrified, she refuses, but Nat insists it is the only way he can free himself, the only way he can return to normal life—and to prove his determination, he burns the treasure map.

At that moment the Captain comes below from the roof, accuses Nat of having lost faith in the voyage of the "Mary Ellen," says he knows Nat is planning to have him taken away—but that his traitorous son will be sorry. He has just sighted the treasure ship! Nat in self-shame loses his mind, becomes insane like his father.

Captain Bartlett leads Nat to the window, points out a ship he imagines is entering the harbor. In frenzied excitement they watch the pennant-flying, ragged, unreal members of the phantom ship's crew carry the treasure into the house. Sue, perfectly sane, sees nothing, of course, but to the two men the long-lost sailors are real indeed. The Captain welcomes them, bids them take the chests above to divide the riches—but Nat is forbidden, for he has broken faith, is no longer entitled to a share. One ghost hands the Captain a copy of the map and they go above. Nat tries to follow, but an unreal slide seems to shut him out.

Then the doctor from the asylum returns. Unaware of what has transpired, he passes through the open slide which has been barring the now insane Nat, goes above—and finds the Captain dead. But Nat still lives in his fantastic dream. Seizing the crumpled map from the hand of his dead father, he shouts at his bewildered sister: "The map of the island! It isn't lost for me after all! Look! It's written here in his handwriting: 'The treasure is buried where the cross is made.'"

Because radio is not naturally suited to silent ghosts, it will be interesting to hear how NBC will stage this play. With its star-studded cast, including such names as Henry Hull and Helen Choat, "Where the Cross Is Made" should easily please the most stubborn critic.
THOUGHTS MARCH ON

BY KATHERINE ALBERT

SOMETIME around 1630, Gaston, Duke D'Orleans, startled Louis XIII—his older brother—and the rest of the effete, pleasure-loving courtiers by announcing that he had seen a strange and exciting daily occurrence at the Ursuline convent at Loudun. "The nun's obey orders," he told the skeptical nobles, "sent by their Superior but no word of communication passes between them—either written or verbal. It is incredible to watch them going calmly about their duties and to know that they have received their orders by mental transmission. I know that this is true, for I have watched it occur."

Gaston did not know that he was reporting a manifestation of what we now call mental telepathy.

And the court of Louis XIII probably did not realize that Pliny had already written in his histories the story of a Greek who was able to go into a trance and visualize distant contemporary events. This, too, is an example of mental telepathy.

And, also documented by those who search in occult fields, is the story of a maniac in Gascony who described to his fellow townsmen the murder of Gaspard de Coligny—the first victim to perish in the Massacre of St. Bartholomew's Day. People laughed at him. Certainly, he was crazy and always had been. But later an eye-witness of the Massacre came to the town and described the incidents of Coligny's death exactly as they had been reported by the maniac. In fear, the villagers drew away from the man and said that he was possessed of devils. Today it would be merely another instance of mental telepathy.

Perhaps you think all of these are rather far-from examples. Incidents can be brought even closer. We need only go to the broadcasting studios to find many mental-telepathy stories.

Last week the telephone in Richard Himer's office rang for the hundredth time. "That's So and So," said Himer, naming a song-plugger who had been out of town for ten days. He said this before he had picked up the telephone. But that's nothing new for Himer. He can tell who is calling him before he answers the phone nine times out of ten. Himer can also spread a pack of cards in front of you and report in advance which card you will draw. This is no sleight-of-hand, for Himer is out of the room when your selection is made. He usually gives himself a little leeway by naming two or three cards out of the fifty-two. His percentage of "hits" is amazingly high.

RECENTLY Virginia Verrill's mother was on the Coast. She was expected back on a Friday, Virginia, who was planning to go to the Lido for the week-end, said to her maid, "Mother won't be back until Sunday night," and went out of town. The maid was a little upset next day to receive a wire from Mrs. Verrill stating that she would be back Saturday evening. But true to Virginia's premonition, Mrs. Verrill was delayed in Detroit and did not arrive until Sunday night.

On the Coast lives a childhood friend of Virginia. She had not seen him for years, nor mentioned his name for months. One morning she said to her mother, "Tom is on his way here." That afternoon they got a wire, "Am terribly thrilled. On my way to see you." It was sent from a boat en route to New York from California. Again Virginia's prediction came true.

Mark Warnow, the leader of the Blue Velvet orchestra, owned a beautiful collie of which he was very fond. One night, driving home late after a broadcast, he distinctly heard the bark of a dog in distress. The noise was as loud as if the dog were right in the car. Since there was no sign of life on the road, Mark thought it must be the radio, but the instrument was not turned on.

The next morning they told him that that night at exactly the time he had heard the bark, his lovely collie had been killed.

One afternoon several summers ago, Phyllis Lord was sitting at home reading the paper. Suddenly a tremendous excitement possessed him. He could not keep his eyes on the column of printing. He paced the floor unable to shake off a curious sense of doom which pervaded the atmosphere. Then, at last he was quiet. His mood of peace came as quickly as had his misery. He returned to the reading of his paper.

The next evening he received a letter from his wife, who, with their eldest daughter, Pat, was visiting relatives in New England. The afternoon before, Pat had narrowly escaped drowning at just the time Lord had been so deeply moved.

It seems only fitting, somehow, that the curious manifestations of psychic phenomena and mental telepathy (if there be such a thing) should be interesting to radio folk. The radio itself is a miracle. Actually, its ability to communicate—although explainable by science—seems as weird and fantastic as the anecdotes I've just related.

Can two minds communicate? Can any person look into the future? Are premonitions accurate?

WELL, let's examine the fascinating subject, and also I'll give you a couple of tests so that you can work it out for yourself. What's to be said for mental telepathy?

First of all, there is the mass of evidence I've just cited. And I found in collecting material for this story that there were hundreds more anecdotes available. I've repeated as many as space permits, but I haven't scratched the surface. Half the people of radio believe in thought-transference (among them Jessica Dragonette, by the way). I've only picked a few of the many examples.

Score one for mental telepathy—mass evidence.

The second pro is the fact that there are some scientists who give it credence, among them Dr. Alexis Carroll, who, in "Man the Unknown," touched upon the subject.

Recently the scientific world was startled when Dr. Alexander Cannon, M.D., Ph.D., M.A., K.C.A., D.P.M., Ch.B., etc., etc., announced from England that he was a man acquainted with miracles. Having turned definitely mystic, he had even invented a thought-reading machine which he plans to demonstrate in the United States.

So now we have mass evidence plus the word of several famous men.
HERE IS THE CASE FOR MENTAL
TELEPATHY—PRESENTED BY THE
STARS YOU KNOW ON THE AIR!

Those who believe in theosophy
claim that this is proof of re-incarna-
tion and that it has happened before
in another life. Others claim it is some
memory held over from ancestors.

So much for the belief side.

Refuting telepathy, Dr. E. Lowell
Kelly in the psychology department of
Connecticut State College as well as
hundreds of other eminent psycholo-
gists claim that they have never seen
an actual demonstration of mental
telepathy often as it has been tried,
but that their negative experiences
are never given the publicity accorded
the so-called positive manifestations.

Counting hunches, premonitions,
etc., it is claimed that a person may
have a hundred such experiences a
year. The ones that do not material-
ize are forgotten. If one through
sheer coincidence, turns out right,
then it is implanted upon the mind and
told and retold.

Psychologists claim that all mental
telepathy can be traced to purely
natural causes.

At any rate, here are some experi-
ments at which you're apt to have
success.

Take four cards—say, the ace of
diamonds, the queen of spades, the
four of hearts, the ten of clubs—all
widely different cards. Hold them in
front of your face with the backs to
the person upon whom you are mak-
ing the experiment. Have the person
stand in front of you. Now say, "Pull
out the four of hearts," or name any
one of the cards. Those mentally at-
tuned to telepathy claim that they have
a much better than average chance
of pulling the right card—chance be-
ing one right out of four tries.

It is interesting to try this experi-
ment at different times, with different
cards. Do it a hundred times. Keep a
record of it. If there are fifty rights
and fifty wrongs, you are, of course,
ahead of chance, which may convince
you that there is something to the
mental-telepathy business.

Another interesting experiment is
for seven or eight people in a room
to send one of their number out of
the room. Let all decide on a certain
object in the room. Then call the
person back. All those who know
what the object is (and it should be
a fairly large one at first) concentrate
on it. Let the person upon whom the
experiment is tried shut his eyes for
a moment and obey the first instinct
of movement that comes to him.

IT HAS been said that at first the per-
son will step in the direction of the
object and then, as his psychic pow-
ers increase, he will be able to point
it out. Anyhow, it's fun.

Besides the two experiments I've
given, try a third. Every time you
have a hunch or premonition jot it
down. Write what the premonition
was, when (hour, day, etc.) it took
place and where it occurred. Then
see how nearly right (or wrong) these
manifestations are.

The pros will answer—if you're
mostly wrong—by saying that you are
not a good thought-wave receiver.

Maybe you'd prefer to leave all the
receiving to your radio set. But test-
ing out mental telepathy is fun at a
party and—when you start an argu-
ment about it the pros and cons
will keep any evening lively—and,
maybe, start a couple of good fights!
HOLLYWOOD SHOWDOWN

BY EVANS PLUMMER

Radio Guide has reported the migration of great radio programs from New York and Chicago to Hollywood since the time when broadcasting from the West Coast was a gamble and a miracle until now—when Hollywood is recognized as America's radio capital.

When the star-spangled shows return to the air for radio's greatest season this fall and winter, Radio Guide, as America's radio reporter, will be on the new front of broadcasting. Evans Plummer, veteran Radio Guide staff writer, has just arrived in Hollywood, where each week he will write of the latest activities in that city. His first column from Hollywood follows—The Extremes.

HELLO, customer! It feels mighty good to get back to work—especially from our new Hollywood glamorous location where everyone is talked about but no one is half as bad or crazy as he or she is published. Take W. C. Fields, for one. Had an idea that W. C. was going to be a grumpy old man because of his long siege of ill health. But cross out that impression. Fields is a pal, a sweetheart—and as for his well-being, he's sounder than ever. In fact, his inseparable cane is more of a habit than a necessity. Met him in rehearsal for his Sunday night coffee show (they say I'm the first newspaper man ever let watch him rehearsal) and learned how old-time carnival men used sleight-of-hand to short-change the suckers.

Dorothy Lamour, also of the coffee-hour cast, by the way, during the past two weeks has figured in a back-mike drama for which she earns plums; her opponent, prunes. Here's the story I have heard: Miss Lamour came to rehearsal one Saturday with a bad summer cold, caught while working in artificial wind and rain in making her forthcoming picture "Hurricane." She didn't feel well, but she did her best. Coffee-hour Producer Dwight Cooke, dissatisfied with that, was rather ungentle and harsh, with his direction of the ailing star—and that blew up. She called her NBC booker and wanted a release from the show. Instead, the Artists Service sent a strong-arm giant by the name of Charlie Smith over to the control-room with the explicit order to "look after Miss Lamour's interest." Mr. Cooke was annoyed. On the Sunday of the actual broadcast, Cooke tried to "suffix" Smith out of the control-room, without success; mainly because everyone of whom he could think, and finally was told by his immediate superior that his attitude toward Miss Lamour had been "anything but gentlemanly" and that he would have to get out of the jam by himself.Heavyweight Smith stayed. And next Saturday and Sunday another big brusier, Jack Votion, of the NBC Artists Service, appeared in Miss Lamour's interest.

While tossing the prunes, I think maybe Amos 'n Andy deserve a couple. It seems that Elinor Harriet, their Ruby Taylor and girl-of-all-parts, was offered a spot in an Olsen and Johnson West-Coast-only program (oil sponsored) with no conflict to A & A's time of broadcast or product. But when she told A & A, who have no exclusive contract with her, about the offer, they thought it down with "We'd rather not have you play in another comedy show!" Elinor, after her marriage August 18 to Frank Nathan, will take a leave of absence—which may turn permanent.

Cinema Actress Alice Brady—she will guest on the Chase & Sanborn Show this Sunday night (EDT)

Tommy Dorsey's "swing" & Rosemary Lane's "sing" make a good combination. Dorsey is dance exchanging with the British Broadcasting Corp. Tuesday night The World's Championship Log Rolling Contest will be aired from Escanaba, Mich., Sunday afternoon (EDT). Below: Bitter Wm. F. Girard, 1926 titleholder, and son

Did you hear the Valley show of July 29 from Dallas? Yes, "Hollywood Showdown" has spies even in Texas. On that night at dress rehearsal, Producer O'Keefe told Rudy that the show probably would run overtime and that he would have to drop one chorus of "El Gauchos," the wind-up tune which was to be sung by the Gauchos, male chorus. But when Colonel Fox the other, quickly aired, the control room, much more quickly than anticipated and allowed ample time for the to-be-fatal chorus. At that point the Gauchos switched key, and the orchestra, expecting they would have to cut, played in another—and everything was horrible. Rudy was fuming mad and fired the band, but the musicians didn't care. They're used to it. He always hires them right back.

It was on this show that Rudy introduced the latest Paul Whiteman discovery, ten-year-old Jean Ellis, of Williamsburg, Kentucky, who has a clear, sweet voice, true as an angel's, and an angel's face, framed by a halo of almost-white blond hair. Yes, little Jean also has possibilities as good as Deanna Durbin's.

Speaking of Whiteman, he is conducting a series of Texas Song Sweetheart auditions in an endeavor to find a gal to take Ramona's place. After looking over Paul's still looking. The other day a 61-year-old grandmother showed up with her granddaughter—and in the end insisted on trying out herself! Paul has a tough set of standards to meet. Don't enter unless you have voice, personality, style, looks and figure.

The rumor won't die down that a thirteen-week radio serial version of "The Thin Man," with William Powell and Myrna Loy cast in the leading roles, is being offered to the better broadcast sponsors. The asking price is $17,500 per week. Top price for talent among existing radio shows is that now laid out for the Sunday coffee hour for CBS. Berger, McCarthy, Ameebe, Lamour, Eddy and guests. The total cost is reported to exceed $20,000 weekly!

Out to see Eddie Cantor on his "Ali Baba Goes to Town" set at 20th Century Monday, he said, and he was babbling over enthusiastically about (Continued on Page 15)
"Airialto Lowdown" (formerly "Inside Stuff") is the latest radio news gathered in New York by Radio Guide staff reporters. The column is being written by Wilson Brown while Martin Lewis is on his vacation.—The Editors.

Marjorie Oelrichs, who sacrificed her place in society to marry Eddy Duchin, last week sacrificed her life to give him a child. Weakened by the Cæsarian birth of her 9-pound baby son, Peter, on July 28, peritonitis soon set in and blood transfusions failed. The 29-year-old mother died in Harbor Sanitarium, New York, just one week later, on August 4. At her bedside was her orchestra-leader husband, who flew in from Chicago, where he was playing when Marjorie's condition became serious. Stunned by the shock, Eddy was treated at the Joe Louis-Tommy Farr boxing stadium.

CBS has temporarily halted its plans for the building of new studios in New York. Originally announcing the building for 1939, word comes now that CBS officials want to study more closely the trend of radio and television, and to get the right slant on Hollywood's position in the radio world before proceeding.

It's happened again! A son, their second, was born August 3 to the Walter O'Keeffe. The little fellow, who has been named Anthony, weighed six pounds, fourteen ounces.

Radio listeners will have a ringside seat at the Joe Louis-Tommy Farr heavyweight championship fight at Yankee Stadium August 26. The auto firm that broadcast previous fights has purchased the combined Red and Blue networks of NBC for the tilt.

The Good Will Court may be a closed matter as far as NBC is concerned, but it thrives in all its glory over the Mutual and Inter-City networks out of New York. It isn't called a court, and it doesn't give legal advice, but the same general idea prevails. Unlike NBC, however, Mutual and Inter-City are more lenient about the types of stories. The other night, for instance, there came to the mike a 16-year-old girl who was to have an illegitimate baby in two weeks. She had been refused marriage by the guilty boy; she had been kicked out of her home by her father; she had no money. She wanted to know where to go for the birth of her baby. The kindly presiding officer told her to see his secretary; that he'd arrange things.

Bob Ripley is getting along in better than par on his new program. Sponsored by the manufacturer of the breakfast food "Haskies," the show highlights Bob's "Believe-It-or-Not." And one that will be quite hard for the future generation to believe is this: The announcer on the program, interviewing Lou Gehrig, asked, "What do you eat for breakfast, Lou?" To which the ballplayer replied, "I dig into a nice big bowl of 'Wheaties,' naming the biggest competitor of the product he was to have plugged. And $1,800 of the sponsor's money was gone with the wind.

You haven't heard the last of the Barrymores. Although their Shakespearean series is finished, they have been re-signed to do two more dramas which point the way to becoming literary classics. Philip Barry's "The Animal Kingdom" will be heard on the NBC-Blue web September 6, and Samuel Raphaelson's "Accent on Youth" (so appropriate for John and Elaine) on the 15th.

Mildred Fenton, a behind-the-scenes gal in radio (she works in a New York advertising agency), has been selecting the artists to appear on the Hammerstein Music Hall these many months. It's quite a job digging up good talent each week, and, somehow, Ted Han-

Shaw & Lee, old-time vaudeville team, go to the famous double-talk act on Al Pearce's "Watch the Fun Go By," this Tuesday night, over CBS.

Bandmaster: Eddy Duchin and his wife, who was Miss Marjorie Oelrichs, society belle. Mrs. Duchin died recently following the birth of a nine-pound boy.

Kay Thompson and her trombone-playing husband, Jack Jenny, are looking around in Hollywood for nothing in particular—just continuing their long-delayed honeymoon. They've already been to Bermuda. And work won't begin again for Jack until September 1. Kay's future is still undecided.

THISA AND THATA: Eddie Cantor is due back on his program September 19... Ed Wynne soon starts rehearsals for his Broadway show, "Hooray for What!" Mario Cozzi, NBC baritone, opens the New York Hippodrome opera season August 27 with "Aida"... Margaret Speaks, off the air for a vacation, will return August 30.
Benny Goodman's SWING SCHOOL

—IS THE TUESDAY NIGHT CBS SHOW FEATURING THE EMPEROR OF SWING AND HIS SWINGMANIA BAND

The fans are happy, the ghost of swing is happy, and certainly Prince of Percussion Gene Krupa is happy, as he beats out rhythm for the swing school. Gene has played with many of the country's big bands.

Emperor Benny Goodman bids his loyal subjects "Swing It!" Still in his 20's, he's the king of swing from Coast to Coast and is considered by swing enthusiasts the world's greatest clarinetist.

Swing runs in the family. Here's Eugene Goodman (left), brother of Emperor Benny, slapping out a stomp on the string bass. There are sixteen men in Goodman's band, each one a virtuoso.

"Swing—Mr. Goodman." His band (right) burst into glory 2 years ago & his record sales are still the biggest thing in the music industry—not only here, but in Europe, South America, the Orient!

The famed Goodman trio. Benny leads with his clarinet, Lionel Hampton swings the vibraphone, and Gene Krupa, jazz drummer extraordinary, handles the snares. It's competition, but it's all Goodman!
He broke this rule only once. During the casting of "The Trial of Vivian Ward," a character was needed to play the part of the taxi driver. Senior Way gave up his car to play the part. On the same program, Mr. Way had the part of a lawyer.

When the first program had been aired, the production chief called Mr. Way into his office and said, "We don't need to cut expenses to the point of you taking a dual role." Due to this similarity of voices, the two Ways have never since appeared on the same program.

Doug's father has been heard on national network programs recently from Chicago. Two of them which have Indianapolis outlets are "Orphan Annie" and "Myrt and Margy." From 1930 to 1932, Doug was an announcer on the staff of WJJD, Chicago, and was also heard in the skit "The Swinging Mabel." A baby was needed to be strapped to the back of an Indian woman and was given the job since it would afford his anxious parents an opportunity to keep an eye on him while they were on stage. But his part was short lived.

After two weeks in the stage, his career was nipped in the bud when the manager of the troupe told the elder Way that he was afraid a red-haired baby was a little out of place appearing on the upper lip.

He attended school wherever the agents could find booking for his parents. He's called children classmates in LaGrange, Illinois, Columbus, Ohio and New Jersey. But that's the typical life of a child born of showmen parents, and he has nothing different throughout these adolescent years, it seemed perfectly natural to Doug Way.

Of course, such a method of receiving an education to be desired, for a child hardly gets used to one school before he is torn from it, finds himself a newcomer somewhere else. And yet on the other hand, there is something too. All knowledge doesn't come from books. The old adage that traveling is broadening education is true, and fact, the education he received probably proved more valuable to him than the technical training he might have proved had he received all his education in one particular place. All in all, to Doug Way, his father was probably as good a person as a man can get.

In 1926, he started his active career in the theatrical companies in Indiana, Illinois and Sioux Falls, South Dakota. Since coming to Indiana as a radio announcer on WFMB, he has not heard from any Hoosier who ever saw him in his stage appearances. It is glad he hasn't, for he remembers a couple of times when he barely made the train ahead of the sheriff pursuing with an attachment. It was then he made his appearance on the road under the name "Sailor Beware." and "Samson and Delilah."

In 1930, he made his debut in radio. One of his first parts was as a member of the dramatic cast of "The Lone Ranger."

Radio Guide • Week Ending August 21, 1937

HOLLYWOOD SHOWDOWN

(Continued from Page 12)

Mikelman Carlton Kaudell has done all right with his Chesterfield Primers—so right that he will continue to voice them as long as they stay on the West Coast. Which reminds me that Carlton and Radioactress Pauline Withrow, of Show Boat, like one another but definitely. Paula did the bit of the captain's wife in Haines' recent take-off on "Captains Courageous."

Paula also did the Jean Harlow voice-dubbing for Mary Stone when the latter substituted visually for Harlow in the last two reels of "Scarface." So much was the Winslow voice-like that of the deceased actress that Clark Gable, when he saw the rushes, could hardly believe he wasn't hearing a ghost!

Singers Thomas Thomas and Nadine Conner are also going places together—and it's a real radio romance. They first met on the Show Boat stage!
played all three of the numbers.

Sometimes we let Fate play a joke on us by forgetting that the straight line is a really good way to get quickly from one point to another. For instance, consider the search we made for Dan Edwards, a World War hero with a unique background. His last available address dated last year. Seemingly, he had dropped out of sight. We even looked him up in the Congressional Record.

Then, we had a brilliant inspiration! We got a Manhattan telephone directory. There was a "Mrs. Dan Edwards" listed. She was called, and promptly told us where he lived.

One of the programs was used in a Kansas City, Mo., courthouse. This concerned the citation of an election official for contempt of court. The official had challenged court orders issued to Mr. and Mrs. James Phelps, allowing them to vote. He claimed that they had moved back to Blue Springs, Mo., where they formerly lived, only three weeks before and had therefore not established their legal voting residence.

The program and a cartoon, published August 11, were brought into the case by the official to prove that Mr. and Mrs. Phelps actually were living in Nevada, Mo., at the stated time. They "Believe It Or Not" used as evidence was the story of how Mrs. Phelps former husband, after divorcing her, had taken her and Phelps to a minister, had seen them marry, and given them $500 as a wedding present.

At a recent show, our guest was Lieutenant Cyril Grams, Captain of the U.S. Navy, who fell from a balloon into the shark-infested waters of the Atlantic, ten miles out from Guantanamo, Cuba, only to be run over by the battleship Pennsylvania.

He was rescued, very much battered and bruised, by a life-boat from his own ship, the Nevada, with the Navy's Arizona close at hand.

After the program, a gray-haired man introduced himself to Lieutenant Cope and me as James E. Cope. I was quartered on the Arizona that day in '21 when you were rescued.

In fact, I gave the signal that sent the life-boat of your own ship to the spot where you were pulled out of the water. It required the help of the little cars in Sunday's race will represent the best part of a year's work in most cases.

Of the 120 cars entered, no two of them will be alike, for each one is a realization of one boy's idea of the most effective design—and they all have different ideas on the subject. It takes a race such as the one to be run on Sunday to prove which one had the best idea.

Even then, not all of those present in the track will be able to see the winner cross the finish-line. With thousands jammed along the course, it is obvious that only a limited number of them will be able to see the winning car during that split second when it streaks past the judges' stand, ahead of the pack. Actually, the best seats are reserved for the judges—and the millions who can't be there in person.

With two of the finest announcers in radio vividly describing the race over scores of stations throughout the land, millions will see nothing as they thrill to what past performances have indicated will be the most exciting, most dramatic race in the history of the Soap Box Derby!

The Soap Box Derby may be heard Sunday over an NBC network at 1:30 & 6 & 9 a.m. EST; 10:00 & 1:30 & 6:30 p.m. EST; 12:30 & 5 & 8 p.m. CDT; 11:00 a.m. & 4 & 7 p.m. MST; 12:30 & 5 & 8 p.m. PST. Also over CBS at 6:30 p.m. EDT; 5:30 p.m. EST; 5:30 p.m. CDT; 6:30 p.m. MDT; 7:30 p.m. PST.
MUSIC of the MASTERS

BY CARLETON SMITH

The other day I typed down the names of four of the best living baritones in the order of their artistic greatness. Curiously enough, my choice for top honors is not on the air regularly. In fact, during the past twelve months, he has broadcast only once from a studio and not more than two or three times from the opera house.

My No. 2 man also is not often before the microphone. He has been heard only three times in a year. He is without a regular sponsor.

"That guy must be crazy. Who does he think is the greatest baritone, anyway?" I hear some of you saying. "Isn't Nelson Eddy on the radio every Sunday night? He gets the most money, please the most people. He was second in Harry Gunse's Star of Stars contest. He is tops.

"What's wrong with these music critics? They are all cranks..."

Admittedly they are, and often they are wrong. Nevertheless, Nelson Eddy is not their choice for the ranking baritone. Certainly, he is tops at the box office. He is the answer to a maiden's—and a sponsor's—prayer. He draws the largest public today.

And why?

For a number of reasons.

First, he had a lucky break in the movies. He was "starred" in sure-fire operettas, in fool-proof parts. His exploitation and build-up were expertly planned. His "dead-end" face is excellent in character parts. "Naughty Mariette," "Rose Marie" and "Maytime" made him a national hero.

Second, he is a blond, in an age when not only the men, but ladies also prefer blonds. It is a sex appeal rather than his artistry that draws the bulk of his audiences. Thousands go to his recitals who never frequent any other musical events. When he sings, girls jam the stage, jostle with excitement. They almost fall on the floor before him to catch a glance of his eyes. He is for the moment a great blond Apollo whom the gods have dropped from the heavens. One gesture and his admirers swoon.

Lastly, he does have a supremely beautiful voice.

"Well," you ask, "if he has a good voice, why do critics contend that he is not a great artist?"

Essentially, it is because they feel that he does not live the songs he sings. He does not penetrate to the core of the baritone's experience or touch the depths of the soul. He seems content rather to scrape the surface of a song, to make beautiful sounds and pleasant phrases. He does not feel deeply when he sings.

Let me say, first, that I have not heard Nelson Eddy sing in person and therefore withhold final judgment. Excellent as the microphone is—it magnifies both the good and the bad in a singer's art. I believe that one can often hear a concert better over the radio than in the hall itself, but there are present certain mechanical elements that make an ideal judgment impossible unless one knows well the music and the performance being offered.

Allowing for these limitations and, if my ears tell me rightly, it would seem that many sounds pass out of Nelson Eddy's larynx and over his tongue without causing a ripple in his heart. He does not convince me.

In his interpretations he seems at times to be imitating the baritones who are his elders. That is not an unwise course. It is better, surely, to imitate a good model than a poor one. But an imitation is never genuine, nor is it convincing.

What is more serious, Mr. Eddy, despite his fine voice and fine use of it, sounds bored with what he sings. It would not be surprising if he were. Success has come quickly. Overnight he became a national figure. The fawning and adulation to which he is constantly subjected becomes tiresome. The novelty of women hiding in hotel corridors, milkmen begging for autographs, chambermaids carrying off towels he has used as souvenirs, soon wears off.

It is no fun to be a toy God, always petted and adored, whose work is never taken seriously. It is just this, perhaps, that keeps Mr. Eddy from realizing the ultimate objective of every artist. His fans will not allow him to take his art as seriously as he must take it if he is to reveal its ultimate secrets.

Whether he will win his laurels as an interpreter of great music remains to be heard. There is everything to keep him from it. He has fame, money, the externals of success. He is younger than his colleagues. And it may happen that when the present shouting has died down...and it will, Nelson Eddy will mature. He will then be an enormously wealthy man with no competition. He can then expect the inner, intangible urge to master not only the art of singing, but the art of interpreting through his song the eternal verities of life.

"The other baritones...how do I rank them?" you inquire.

In this order:
1. Lawrence Tibbett
2. John Charles Thomas
3. Richard Bonelli

All of them share Mr. Eddy's professional competence. Their vocal excellence is, by and large, impeccable. They sing notes in time and on pitch. They are all endowed with rich and beautiful and natural organs. Their range of interpretive gifts is not equal.

Mr. Tibbett does one type of song better than another.

But for their ability to infuse into the sounds they utter nobility and profundity of meaning, a touching and tender pathos, and a sincere and convincing message—which is the true yardstick of every artist's worth, they rank, in the order I have listed them.

It is surprising that unrivalled as they are—only one of them is a splendid broadcaster. They should all be.

Yet Mr. Bonelli is the sole singer of

DENTYNE HELPS KEEP TEETH STRONGER, WHITER! We moderns find Dentyne a wonderful, natural aid to mouth health. Its specially firm consistency invites more vigorous chewing, gives teeth and gums healthful exercise. It works in Nature's own way to help you keep your mouth healthy, gums pink and firm, teeth sound and white! LADEN WITH DELICIOUS FLAVOR! Just taste Dentyne for yourself—that fragrant pink rectangle is loaded with mellow, spicy flavor! And notice the flat package worth ten cents for the exclusive Dentyne feature—a most novel package made to park so neatly and handily in your pocket or purse.

DENTYNE CHEWING GUM
MOUTH HEALTHY
DELICIOUS CHEWING GUM

HELPs KEEP TEETH WHITE

DENTYNE CHEWING GUM
MOUTH HEALTHY
The monthly programs over the NBC networks concerning the proposed and actual activities of the last Gregor Arctic Expedition, which is now moving slowly northward aboard the ship "Sister," and the Fort Congor, Ellesmere Island, where a telegraphic base will be established, will originate from W1XOAB, a special 400-watt mobile transmitter. It has been lined up by the Federal Communications Commission to operate on any one of the following frequencies: 2,938, 3,492.5, 4,175.5, 6,425, 8,665, 12,862.5, 17,311, 31,11, 34,76, 37, 40.6, or 66 to 400 megacycles. Who will be the first Radio Guide reader to report reception of W1XOAB? August 17 at 9:15 p.m. EST (8:15 p.m. CST), Zeesen, Germany, short-wave stations DJB (15.2) and DJJ (17.7) will feature a special broadcast to the State of Minnesota. Just prior to this broadcast, on this very day, the Sioux Indians made their last assault on New Ulm, Minn., founded by German emigrants from Swabia, from the old town of Ulm, famous for its contributions in science and medicine, and more so, the quick reconstruction of this town, is from part which German settlers had in making Minnesota a prosperous and growing state. The activities of New Ulm will be particularly interested in tuning in this broadcast.

Exciting incidents in the history of the Koh-Noor diamond, which is said to bring misfortune to all who own it, have been shaped by Deven Sharer, an Indian author, into a dramatic story, "Mountain of Light," which will be heard on Tuesday, August 17, at 5 p.m. EST (4 p.m. CST) over the NBC networks. The Koh-Noor diamond was presented to Queen Victoria by the Maharajah of the Punjab, who was appointed crown of the Queen of England. It is thought that this stone and the Orloff diamond may have been actually one. The Great Mogul diamond, a large rough stone, weighing 858 carats, has been recently found in the Welsh. Taking the caver, piping, dancing and drinking traditions of the Scottish Highlanders will be described by R. F. Dimnent in a running commentary from Daventry on Saturday, August 21, at 6:30 p.m. EST (5:30 p.m. CST). Among the best known of Scotland's summer sports events, the gathering takes place in one of the most beautiful districts of the north of Great Britain.

According to Warren Stark of Waukegan, Ill., the new Cuban, COCCW, Havana, has an identification signal consisting of four chime notes strung just preceding station identification.
—ANDRE KOSTELANETZ FOR GREAT MUSIC, FRANK PARKER FOR FINE SONGS—TWO WEDNESDAY NIGHT TREATS!

A musician to his fingertips, Maestro Andre Kostelanetz (above) directs his 45 piece orchestra with his whole heart—gets from it effects a nation hears transfixed!

First singing opportunity for Frank Parker (right) came because of his voice’s carrying quality on the air—and here’s why Frank’s voice carries so well!
LITTLE BIG SHOT
THE STORY OF TALENTED WALTER TETLEY—WHO IS THE LITTLEST BIG-WAGE EARNER ON THE AIR!
Photos by GENE LESTER

1 Walter Tetley's career began so early that it became necessary for him to drop out of school in order to fill his engagements. He's seen here with his 7th grade class (above). He's tutor-taught now.

2 You probably know Walter best as the imp who heckled Fred Allen—though he's on most NBC shows calling for a boy actor. His first professional work was doing Scotch roles. His Scotch ancestry goes back to William the Conqueror.

3 This is Walter's family. Left to right: His father, Fred Tetley, a post-office employee; his aunt, Anna S. Campbell; Mrs. Albert Tetley; Albert Tetley, Walter's brother; Mrs. Fred Tetley; and Walter himself.

4 Walter has several hobbies. For one thing, he keeps tropical fish. For another, he likes to make things of wood. Then, too, he's a collector. Above: You see him with part of his collection of over 500 match-covers.

5 The Tetleys live in this house (center) in Edgewater, New Jersey. It is rented, has seven rooms, all small, and an attic. It is near Mr. Tetley's post office, and there is a ferry to New York not far away.

6 Walter has two tie-racks, one for his every-day ties—which are left tied to save whatever bother there may be in tying a tie—the other for his Sunday ties. One has a mule base; the other is a miniature of Captain Henry of "Show Boat," a program Walter was on often. He has 15 ties.
5 Walter has two dogs. One is a wire-haired terrier, Scrappy, the other, a Scotch terrier, Sandy. Scrappy came from a New Jersey kennel, cost $35. Sandy came from a Brooklyn kennel, cost $25. Both are thoroughbreds.

6 Mrs. Tetley keeps track of all the programs on which Walter has appeared. This page from his notebook shows that Walter's first broadcast was Feb. 9, 1930, that he was on five times that week. Since then he's been on the air over 2821 times!

7 When Walter bought this cabin cruiser last year, he invited "Uncle Jim" Harkins of "Town Hall Tonight" and Irene Rich over to christen it. She did the honor—but not with champagne. She used grape juice! The affair was aired over NBC.

8 Walter's only piece of jewelry is a plain gold ring left him by a relative who was killed in the World War. The ring is still dented where the bullets found their mark.

9 Although he is only 17 years old, Walter earns $300 a week. In this he's unusual—but in every other respect he's a normal youth—like others, he wears no garters.

10 To get to the radio studios in New York, Mrs. Tetley and Walter always take the ferry. Its dock is near by—and the fare is only a nickel. The crossing is at 125th Street. The tower of Riverside Church is seen in the background.

11 In spite of the feud that Fred Allen & Walter carried on, they are very fond of one another. Walter is a very versatile actor. In addition to his stooge role, he can take any part given him, handle it perfectly—with little study!
Ray Noble (extreme left), English bandleader, has blossomed out as comedian of the George Burns and Gracie Allen NBC Monday night (EDT) program. Left: Pinky Tomlin, prolific songwriter and singer, who has joined forces with Jimmy Wallington on "Texaco Town," over CBS, Sunday nights (EDT).

Lovely young comedienne on Maxwell House Show Boat is Patricia Wilder (right). Teamed with Jack Haley, stage and screen actor, she is heard every Thursday night (EDT) over NBC. Patricia first teamed with Bob Hope on his Rippling Rhythm Show over CBS, Sunday Nights (EDT).

Carleton Young and Dorothy Lowell believe two heads are better than one. Carleton plays the home-town boy who is currently playing Anita is much in demand. Anita is currently playing numerous miscellaneous roles over NBC's networks, on "Coast to Coast on a Bus," "Our Barn," "Singing Lady," "Raising Your Parents," and a short-wave program for the South Americana...

YOU ASKED FOR THEM—AND HERE THEY ARE! RADIIO HAS BROUGHT YOU THEIR VOICES—NOW RADIO GUIDE BRINGS YOU THEIR FACES!
Golden-haired and golden-voiced Billie Bailey (above), contralto, formerly of "As You Like It" and "Metropolitan Parade," featured by CBS, is a frequent guest on other important shows. Billie earned her degree of Bachelor of Music, turned to radio while teaching in a private school in Milwaukee. She hails from Tablegrove, Illinois.

"The Whirlwind Pianist" (left), Pauline Alpert, whose hands race over the keys on the "Ed Fitzgerald and Company" show Wednesday nights (EDT) over MBS. Pauline is acknowledged the speediest pianist appearing on the ether waves; thinks earlier training as a stenographer strengthened her fingers and gave her a stream-lined pace. After each of her broadcasts she enjoys munching a chocolate bar.

Above: Frances Adair is the exotic soprano featured on "Johnny Presents," heard over NBC Tuesday & CBS Saturday nights (EDT). She was a child prodigy, sang in concerts at seven. Sang with Vallee in "Scandals." Did picture shorts. Takes her work seriously, but at present spends most of her time swimming. Makes dresses and hats; likes tall, dark, handsome men!
Behind iron gates (above, top) Major Edward Bowes meditates, rests, at his Laurel Hill country manse—near Os- sining, N. Y. Workmen spent two years constructing the mile-long, 8- to 10-foot-high stone wall. On all gates and doors is the above monogram; initials are those of Edward and the late Margaret Bowes.

In the kiss of the sun there is pardon
In the song of a bird there is mirth
We are nearer God's heart in a garden
Than anywhere else on earth

1,000 guests can be entertained at one time at Major Bowes' Laurel Hill recreation lodge (left). Ironwork surrounding the recreation house and the main house is from an old stucco residence in New Orleans, was reproduced at the Major's country home by P. A. Fleibiger.

18,000 bushes of century-old laurel cover the Major's country estate. It is illegal to transport laurel in New York State, so each plant has been cultivated by the Major and his gardeners at Laurel Hill. The Major plants everything—but specializes in irises, peonies and gladoli.

2 Bronze plaques with poetic inscriptions—such as one at left—mark entrances to all buildings. As a feature of his CBS Sunday "Capitol Family" show, the Major reads verse—has since 1925. Over 2 years ago he started a new trend in radio entertainment, swept the country off its feet with his "Amateur Hour"—a Thursday night CBS show.
After a morning of gardening and golfing, the Major finds relaxation in his swimming-pool—fed by ever-overflowing springs. Although the Major spends many hours at Laurel Hill, he also has a New York City apartment with 14 rooms, many of them containing paintings and antiques he's fond of collecting.

High above the tree-tops, Major Bowes spends many leisure hours looking down upon the winding Hudson in the valley below. After five other country homes, the Major has at last found the ideal one in Laurel Hill—bought it 7 years ago.

Nestling beside the Major's swimming-pool is a radio and telephone (right). The telephone system connects all pathways, all buildings at Laurel Hill. More than 50 floodlighted pathways, strewed with benches in cozy corners, lead through spacious terraced gardens.

Scholar, showman, Major Bowes (left) began as an office boy. Today he's nationally famous as a theater executive & radio producer. Away from the madding crowd & between broadcasts, he seeks solitude, peace—finds it, as (below) he strolls through his Laurel Hill gardens.
What's Become of RAY HEATHERTON?

MAZDA SECTOR OF BROADWAY LURED A RADIO FAVORITE TO DESERT AIRLANES FOR STAGE

Dark-haired Ray Heatherton, 27-year-old leading man of the Broadway hit, "Babes in Arms" (left), is better known for his radio career. Too busy with his stage engagement to devote much time to radio, he is now on a Columbia sustaining program only.

Ray's fancy get-up is part of his costume in the fantastic "Johnny One Note" number, in which he depicts an opera singer who grabs the spotlight by holding one note, drowning out the rest of the company. Rollo Rickert (with Ray) was especially chosen as his "roomy" for his happy nature.

Ray is singing "Where or When" with Mitzi Green, who plays opposite him. "Babes in Arms" is a musical comedy with an all-teen-age cast (except Ray). A success, it upset the prophets' flop predictions.

Ray is an autograph obliger. Below: The young gals are most of the happy recipients. Perhaps some of the reasons are that he is still a bachelor, is 5' 7" tall, has blue eyes, likes to ride, swim, box, play tennis —doesn't like "efficient" women!

Below: Young cast of "Babes in Arms." At Ray's right is Duke McHale, Mitzi Green at left; Rollo Rickert in polka-dot shirt; Wynn Murray next to Rollo. Scene is a work farm where Ray is the cook.

Above: Ray dresses after the show. After the final curtain, old friends, song-pluggers, fans, come backstage and he is forced to entertain. Recently he moved to NYC with his mother and sister, but he drives out to his Long Island home to be able to sleep undisturbed.

Not first make-up show for Ray (right) as he played the comedy lead in "Garrick Gayeties." First auditioned by Paul Whiteman, he toured with him, quit to join Paulist choir. Left vaudeville for telephone company, returned to airlines via big commercials.

Photos by GENE LESTER
TH'S WEEK'S PROGRAMS

Sunday

August 15

MORNING

7:00 CST  8:00 CD

CBS Sunday Morning Mass; WBKB 
Noman, New York

7:45 CST  8:45 CD

WBED Organ Gems; WHIB Bible School

8:00 CST  9:00 CD

NFC Romance Melodies, dir. Alex. 
Jr., Chicago, Ill.

9:45 CST  10:45 CD

WBEM Broadening; WOWO

10:45 CST  11:45 CD

WBWB Walking Brige String Sect.
WBOY, WVU, WLM

11:45 CST  12:45 CD

WBPM Western Reading; WOWO

12:00 CST  1:00 CD

WBEB-News, Harry Trail; EM

12:30 CST  1:30 CD

WBHM-Weather, WBOY

12:45 CST  1:45 CD

WBEB-Morning Dag, WOWO

1:45 CST  2:45 CD

WBEB-Late Club; WOWO

NFC Broadcast of the Bravem. 
Saturday, August 15, 7:45 et.; WOC

LOG OF STATIONS

LISTED IN EDITION E-MIDWESTERN

Call Letters Power Location

WOC 10,000  500  MCMX-1090  Minneapolis, Minn.
WOKY 15,000  500  WOKY, Accessories, Minn.
WSB 10,000  500  WSB, Minneapolis, Minn.
WCCO 10,000  500  WCCO, Minneapolis, Minn.
WDZ 10,000  500  WDZ, St. Paul, Minn.
WJJD 10,000  500  WJJD, Des Moines, Iowa
WFLC 10,000  500  WFLC, Light Classics

PLEASE NOTE:

Symbol in parentheses, as well as hours, appearing after a programming note indicates that program may be heard by 
tuning in 9.55 mcanges frequency on your short-wave dial. For other short-wave programs, please see page 18

Radio Guide  •  Week Ending August 21, 1937  

27
Guests and Special Events

MORNING
10:30 CST VIOLA PHILDE, CAROLINE COPPOLA, and HERMANN SCHUMANN, guests of Radio City Music Hall, N.B.C.
11:30 CST SOAP BOX DERBY, N.B.C.
11:30 CST H. V. KELLENDARN FROM P.R.O., “What I Saw in Rebel Spain,” CBS.

150 CST GEORGES MIGUELLE, guest of Chau- taqua Symphony, N.C.
150 CST PAUL LEMAY COMDING ON CO- LORGAN SYMPHONY ORCHESTRA, Every- body’s Music, CBS.

3 CST CHAMPIONSHIP SOFTBALL GAME, N.B.C.
300 CST WORLD’S CHAMPIONSHIP LOG- ROLLING Contest at Escanaba, Michigan.

4:00 CST SOAP BOX DERBY, N.B.C.
4:30 CST SOAP BOX DERBY, C.B.S.
5:00 CST JOHN GALSWORTHY’S “ESCAPE,” C.B.S.
5:30 CST ALAN JONES, guest of Werner Jans- son, Concert, N.C.

6:00 CST LEE HARRY, MCGONNAUGHT, & PHANTOM STRINGS AND THE KNODDLEL, guests on Good Gulf Summer Stars, C.B.S.

NIGHT
6:00 CST ALICE BRADY, guest on the Coffee, N.B.C.
6:00 CST “HOW DARK A HARVEST MOON,” CBS.
7:45 CST FIRST SUNDAY BROADCAST OF NEW IRENE RICH DRAMA SERIES, N.B.C.

Sunday
August 15

DOROTHY DRESLIN
N.B.C., soprano
Sun. 11 am CST
(12 noon N.D.T.)

1:30 CST 2:30 CST
SCOTT NEIGHBOUR, host, WTQ, WGN

WLB, MBC, MGO. of Chicago, N.B.C.
WKB, Miss Chicago, Guest, N.B.C.
WBI, Miss Chaunauta, Host, WBOB

2:15 CST

2:25 CST

2:45 CST

4:00 CST

5:15 CST

5:45 CST

Bob’s Prestigial Sing- ers Club with Lawrence, and his Nine Old Men

2:30 pm CST

2:45 pm CST

4:00 pm CST

Livingston, and his Nine Old Men

1-along side with host, WRE

WLB, MBC, MGO. of Chicago, N.B.C.
WKB, Miss Chicago, Guest, N.B.C.
WBI, Miss Chaunauta, Host, WBOB

2:30 pm CST

2:45 pm CST

4:00 pm CST

Livingston, and his Nine Old Men

The Band is on the radio.

Mike’s Old Men

2:00 pm CST

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The Band is on the radio.

Dr. Mike Livingston and his Nine Old Men

A strange mountain, named un- der the moon, shall be described today

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when Bob’s Prestigial Sing-
Monday

August 16

Radio Guide • Week Ending August 21, 2013
Monday
August 16

Fiber McGee and Molly
with Ted Weems' Orchestra

9 P.M. EDT 8 P.M. CST 7 P.M. MST 6 P.M. PST

Monday Night in Chicago

BOAKE CARTER
Memorial Day, 5:04 P.M. (CST)
Beginning of the document: 

**WOO-WOO**

*Paid Hour* songsters
Tues. 7:00 pm CST (6:30 CT)

**MORNING**

7:00 CST  8:00 CST

CB-Dear Columbia, fing Nail Duratracings; News: WFAI

NBC-Straightline: BOWB

NBC-Bradshaw: WC/BN

NBC-Morning Moments

WB-Board Game

WAB-Musical Interlude

7:30 CST  8:00 CST

CBS-Richard Maxwell, songs (sw-21.72)

NBC-Breakfast Club: WOBO

Nea: WBA-WIBOW TTAQ

8:00 CST  9:00 CST

WES-pretty female sketch (Wonder Breads) *

* NBC-Dorothy Duke, Mary Martin, sketch (Snow over English) WMAQ-MAK

* NBC-Mrs. Wigs of the Cabbage Patch, sketch (Snow over English) WMAQ-MAK

NBC-Jack Higgins of Fineline:

WFO-Nursing Sketch: WGN

WAB-Musical Clock: WIBOB WKN

WCL-Indian Pup: WBCB

WCT-German Cover: WAB

WGOB-Bandwagon: WAP

WGOB-Concert Girls: WAB

WOOD-Newspaper, pianist & organist

WOOD-Broadcast

WLW-Comedy of the Air: WLC

8:15 CST  9:15 CST

* NBC-Sunday’s Own Ma Perkins: sketch: WLS (15.25)

CBS-Merry & Merry sketch (Super Suit) WFM-MAK

WBN-WBCBC: WBCB

8:30 CST  9:30 CST

* NBC-Profile: Young’s Family sketch (Cavatay): WLS WTM

CBS-Russell Dyer, bar: Wag

NBC-Just Plain Bill sketch (Cavatay): WLS WTM

NBC-Father for Luck, sketch: WCLB WFOM

KMOX-Quark, sketch: WAB

WABC-Happenings: Time

WBNU-Queen of Romance

TRUDY WOOD "Paid Hour" songsters
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WAB-Musical Clock: WIBOB WKN

WCL-Indian Pup: WBCB

WCT-German Cover: WAB

WGOB-Bandwagon: WAP

WGOB-Concert Girls: WAB

WOOD-Newspaper, pianist & organist

WOOD-Broadcast

WLW-Comedy of the Air: WLC

8:15 CST  9:15 CST

* NBC-Sunday’s Own Ma Perkins: sketch: WLS (15.25)

CBS-Merry & Merry sketch (Super Suit) WFM-MAK

WBN-WBCBC: WBCB

8:30 CST  9:30 CST

* NBC-Profile: Young’s Family sketch (Cavatay): WLS WTM

CBS-Russell Dyer, bar: Wag

NBC-Just Plain Bill sketch (Cavatay): WLS WTM

NBC-Father for Luck, sketch: WCLB WFOM

KMOX-Quark, sketch: WAB

WABC-Happenings: Time

WBNU-Queen of Romance

Radio Guide • Week Ending August 21, 1937
8:00 CST
- NBC-JOHNNY PRESENTS (Philip Morris, Tuesday Night)
- NBC-JOHNNY PRESENTS (Phil Lipsky, Thursday Night)
- NBC-JOHNNY PRESENTS (Bill Allen, Saturday Night)
- NBC-JOHNNY PRESENTS (Bob Hope, Sunday Night)

7:00 CST
- NBC-HOLLY'S LUM & ABNER (Ray Teal, Monday Night)
- NBC-HOLLY'S LUM & ABNER (Ray Teal, Tuesday Night)
- NBC-HOLLY'S LUM & ABNER (Ray Teal, Wednesday Night)
- NBC-HOLLY'S LUM & ABNER (Ray Teal, Thursday Night)
- NBC-HOLLY'S LUM & ABNER (Ray Teal, Friday Night)

6:00 CST
- WCFL-970 WMAQ-1500 WHB-600 WCLX-1200 WLW-1500 WXXO-1100
- WCFL-970 WMAQ-1500 WHB-600 WCLX-1200 WLW-1500 WXXO-1100
- WCFL-970 WMAQ-1500 WHB-600 WCLX-1200 WLW-1500 WXXO-1100
- WCFL-970 WMAQ-1500 WHB-600 WCLX-1200 WLW-1500 WXXO-1100
- WCFL-970 WMAQ-1500 WHB-600 WCLX-1200 WLW-1500 WXXO-1100
SUNDAY  
6:45 p.m. EST (6:15 p.m. CST), NBC network. Jingle program. Broadcast for West at 10 p.m. EST (9 p.m. CST). Jingle contest, watch carefully.

MONDAY  
9 a.m. EST (8:30 a.m. CST), NBC network. 15 minutes. Story of the day, presented by Dr. F. D. F. Warner, president of the American Education Association. (Continued on Next Page)

5:45 a.m. EST (4:45 a.m. CST), WBBM network. Morning program. First prize, $1,000; second, $500; and 10 other $50 prizes. Must have the three letters of a name for "Incase Café" with name and address printed on same sheet of paper. Attache a 30-cent postcard with your name and address to the back. Must be postmarked by 11:59 p.m. CST, to be entered in the contest. Deadline is September 15 at 10:00 p.m. EST (9:00 p.m. CST), which is the date the entries will be judged.

9 a.m. EST (8:30 a.m. CST), WBBM network. 15 minutes. Story of the day, presented by Dr. F. D. F. Warner, president of the American Education Association. (Continued on Next Page)

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Guests and Special Events

**MORNING**

10:00 CST President Franklin D. Roosevelt, speech at Virginia Dare Anniversary

**AFTERNOON**

1:45 CST Nicko G. Kowalsky and Manuel Bay, Columbia Concert Hall guests, CBS.

2:15 CST "Hear and now Proposed Legislation Affects Your Pocketbook," CBS.

**NIGHT**

6:30 CST Connie Boswell, guest on Ken Murray's Show, CBS.

8:45 CST Judge Charles M. Hay, "Railroad Retirement Act," CBS.

**NIGHT**

- **ONE-ON-ONE FAMILY TCA (Television) and WMJ WSB WBAI WLS WGN.
- **Sunset at Sea," WMAQ WGN.
- **Murphy's Orch.,** WMAQ.
- **NBC Town Hall Tonight (Sailbreg," WMAQ.
- **Wentworth's Orch.**
- **WBBM - Roy & Philip Horner.
- **WKIB WSB WMAQ WWJR WBAI WLS WGN.
- **Barbara Indianer's Orch.**
- **KMOX - News. Toddle," WSBW WBBM.
- **KMOX - News.""
Thursday
August 19

BERNARDINE FLYNN
Sota, 1:30 p.m. CST (2:30 p.m. EDT)

Radio Guide • Week ending August 21, 1937

38

KXNO-Lind-Man's First Love
KXWA-Love, focus, readings
WCHD-Salute Group
WDZ-Dance Hour
WZOR-Big Band, organ
WIBA-Rhythm and Romance
WIBD-Shout Off
WMT-Music Man
WTOI-Dance Club
WTOJ-Today in Baseball
WHTA-Col. Lee Frances

1:40 CST • 2:40 EDT

NATIONAL DOLLIE'S NIGHT (Ivy Make): WLB WMAA WBTB WBTB XW

RAW TEXT_END
null
**Friday August 20**

**ANNE JANIMUS**
"Hollywood Hotel" soprano
Fri. 7 pm CST (6 CT) WIBA

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**Friday's Special Events and Guests**

**MORNING**

9:00 **CST** "HOW TO TRAIN YOUR DOG" ALBERT PASSEN TURMEYE, guest of Magazine of the Air, CBS, 11:15 CST **SHOWBOAT** FRED SLEET, speaker at Young Democratic Clubs Convention, NBC.

**AFTERNOON**

12:10 **CST** MRS. FRANKLIN D. ROOSEVELT, "LADY IN WAITING," guest of Magazine of the Air, CBS, 1:40 **CST** LAST ACT OF WAGNER'S "DIE MEISTERSINGER" from Salzburg Music Festival, NBC.

**NIGHT**

7:00 **CST** "DEAD END," with JOEL MCMURRY, ANDREA LEEDS and HUMPHREY BOGART, from Hollywood Hotel, CBS.

7:00 **CST** WOMAN'S SYMPHONY ORCHESTRA, Grant Park, CBS.

8:30 **CST** "IN CONVERSATION WITH PAPA HAYDN.

8:30 **CST** HAROLD L. ICKEES, Secretary of Interior, U.S. Cabinet Series speaker, CBS.

8:45 **CST** MARJORIE RAMBEAU interviewed by Harriet Wood, CBS.

9:30 **CST** POSTMASTER-GENERAL JAMES A. FAIRLEY, speaker at Young Democratic Clubs Convention, NBC.

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**AFTERNOON**

12:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 1:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 1:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 2:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 2:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 3:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 3:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 4:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 4:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 5:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 5:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 6:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 6:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 7:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 7:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 8:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 8:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 9:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 9:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 10:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 10:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 11:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT) 11:30 **CST** NBC Young Democrats Convention Conference: WCBL, (6 CT) 12:00 **CST** NBC Young Democrats Convention Conference: WCBK, (6 CT)

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**Radio Guide • Week Ending August 21, 1937**
**Frequencies**

<table>
<thead>
<tr>
<th>Station</th>
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<tr>
<td>WBCN</td>
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<td>WBGW</td>
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<td>WSNY-WCUI</td>
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</tbody>
</table>

**Saturday, August 21, 1937**

**Saturday**

11:00 AM - **Betty's Breakfast Club**

12:00 PM - **The Music Makers with Carl Smith and His Orchestra**

1:00 PM - **Radio Mom**

2:00 PM - **The Baby Show**

3:00 PM - **The Junior Show**

4:00 PM - **The Junior Show**

5:00 PM - **The Junior Show**

6:00 PM - **The Junior Show**

7:00 PM - **The Junior Show**

8:00 PM - **The Junior Show**

9:00 PM - **The Junior Show**

10:00 PM - **The Junior Show**

11:00 PM - **The Junior Show**

End of Radio Programs

**Radio Guide**

**Friday, August 20**

**Friday**

4:00 PM - **The Junior Show**

5:00 PM - **The Junior Show**

6:00 PM - **The Junior Show**

7:00 PM - **The Junior Show**

8:00 PM - **The Junior Show**

9:00 PM - **The Junior Show**

10:00 PM - **The Junior Show**

11:00 PM - **The Junior Show**

End of Radio Programs

**Saturday**

**Saturday**

7:00 AM - **The Junior Show**

8:00 AM - **The Junior Show**

9:00 AM - **The Junior Show**

10:00 AM - **The Junior Show**

11:00 AM - **The Junior Show**

12:00 PM - **The Junior Show**

1:00 PM - **The Junior Show**

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3:00 PM - **The Junior Show**

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7:00 PM - **The Junior Show**

8:00 PM - **The Junior Show**

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10:00 PM - **The Junior Show**

11:00 PM - **The Junior Show**

End of Radio Programs

**Radio Guide**

**Saturday, August 21, 1937**

**Saturday**

7:00 AM - **The Junior Show**

8:00 AM - **The Junior Show**

9:00 AM - **The Junior Show**

10:00 AM - **The Junior Show**

11:00 AM - **The Junior Show**

12:00 PM - **The Junior Show**

1:00 PM - **The Junior Show**

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7:00 PM - **The Junior Show**

8:00 PM - **The Junior Show**

9:00 PM - **The Junior Show**

10:00 PM - **The Junior Show**

11:00 PM - **The Junior Show**

End of Radio Programs
Saturday
August 21

8:30 CST

\* CBS-Philadelphia Symphony Orchestra

8:50 CST

\* NBC-Casablanca Little Symphony:

9:05 CST

\* WMAQ-FM Chicago Symphony Orchestra:

9:15 CST

\* CBS-Fred Fribal, organist: WCCO

9:25 CST

\* NBC-Minnie Maze, quartet: WLW

9:30 CST

\* CBS-Concert Hall:Connolly Trio: WBBM WFAB WFWM WFBM WFAN

\* CBS-Army Band: KWK WMF

\* NBC-Harold Napel's Orch.: WGN

\* CBS-Let's Pretend: Children's Program: WBBM-WFAM WTAQ

\* WMAQ Variety Prgm.: WKBW

\* WCCO-Morning Melodies: WGN WHIO

\* WBBM-II: State Medical Ad: WBBM-WFAB WFBM-Gerard Greek.

\* WBBM-Town Topics

\* WBBM-Today's Almanac

\* WGR-WZL, zhezk, sketch

\* WBBM: Musical Breakfast

\* WMAQ: Morning Greetings

\* WMAQ: Bandwagon

\* WPGO: People's Mail Bag

\* WBBM: Morning Invitations

\* WATD: Chatter-Revival

\* WBBM: News

8:45 CST

\* NBC-Charles Sears, int.: WMAQ

\* WCAQ-Indiana Symphony:

\* NBC-Canal Street: WLW

\* WLCW: Modern Home Forum

\* WBOK: Organ Revue

\* WTMJ-Singing a New Song

9:00 CST

\* NBC-Three Ranchers: WMAQ-TWB WBOK:

\* NBC-Caldwell: WLW

\* WBBM: Fred Fellfel, organist: WCCO

\* WISN WFWM WTAQ-WBOK:

\* NBC-Bowling: News

\* WKBW: Don Miller

\* WBBM-Complete: WPRM

\* WBBM-Round Up: WHA

9:15 CST

\* CBS-Fred Fribal, organist: WCOX

\* NBC-Nancy Swanson, songs: WHIO

\* News: WBBM WHIO

\* WBBM-Okotoma Outlaws

\* WBBM-S. Troopers Dept. Prec.

\* WBBM: International Scene

\* WBBM-Dept. of Commerce, task

\* WJJD-Chicagoans on the Air:

\* WTMD: Your Home

\* WBBM: Woman on the Mail:

\* WTMD: Woman's Committee

\* WTMJ: Carta Postala

9:30 CST

\* CBS-Concert Hall: Connolly Trio: WBBM WFAB WFWM WFBM WFBM WFBM WFBM WFBM

**Guests and Special Events**

**NIGHT**

**8:00 CST CHICAGOLAND MUSIC FESTIVAL NIB AND MRSS**

**6:30 CST FARMER JOHN KACHNETY, the man who was legally declared dead, will be guest on Johnny on CBS.**

**8:45 CST**

\* NBC-Charles Sears, int.: WMAQ

\* WCAQ-Indiana Symphony:

\* NBC-Canal Street: WLW

\* WLCW: Modern Home Forum

\* WBOK: Organ Revue

\* WTMJ-Singing a New Song

**9:00 CST**

\* NBC-Three Ranchers: WMAQ-TWB WBOK:

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\* WBBM-Round Up: WHA

9:15 CST

\* CBS-Fred Fribal, organist: WCOX

\* NBC-Nancy Swanson, songs: WHIO

**Radio Guide** • Weekend Edition August 21, 1927

42

LUD GLUSKIN

"Holodi de Siboulet" orchestra leader

Sat. 8th pm. CST. (8:30 CST)

9:20 CST

\* WRAK-WBAM-WBAM

\* WBBM: Wind or WAAB

\* WOC: Changes

\* WBBM: Wind or WAAB

\* WOC: Changes

\* WBBM: Wind or WAAB

\* WOC: Changes

\* WBBM: Wind or WAAB

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\* WBBM: Wind or WAAB

\* WOC: Changes
Once in a blue moon winds and waves combine to upheave tropic isles... Once in a blue moon editorial daring and ingenuity combine to upheave American reading habits!

Buy the October issue of Screen Guide and see for yourself. See Jon Hall, son of a South Sea Hurricane, love Dorothy Lamour. See winds batter bodies, strip off actors' clothes!

Other Smash Features:
- Why did Bing Crosby risk a million dollars on his race track hobby?
- What part did Robert Taylor play in Hollywood's Most Embarrassing Moment?
- What did Ginger Rogers act like five years ago? Ten years ago? Twenty?

It's in the Hurricane Magazine of Movieland

SCREEN GUIDE
Hollywood's Only News-Picture Magazine

OCTOBER ISSUE 10¢ ON SALE AUG. 20