

25
New Crock Antenna Reduces Static

Radio Digest

TWICE
A MONTH

ILLUSTRATED

FIFTEEN
CENTS

SECOND JUNE NUMBER, 1926

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Exposure of WIL Little, Ol' Professor; Wiring Directions for S-O-S Portable Super-Het; Hugh Fullerton's "Big Rabbit"; KFH, Wichita, Calls Charleston; Stories of WSMB, WRR

No. 9 OFFICIAL BALLOT

Announcers' Contest

RADIO DIGEST THIRD ANNUAL GOLD CUP AWARD

GOLD CUP AWARD Editor, Radio Digest,
510 North Dearborn Street, Chicago, Ill.

Please credit this ballot to:

.....of Station.....
(Announcer's Name) (Call Letters)

Signed.....

Address.....

City..... State.....

6-15-26

SHORT WAVES

By Marcella

Well, here I am, back in the studio, and ready to broadcast my next number which will be about Harry Geise, whose travels and tribulations my best inquirers seem to follow with much interest. I signed off last issue by saying that Harry was unofficially connected with any Chicago station as yet, but that he was in the city of his origin. Thereupon he staged a "prodigal son act" while last edition was still on the press, and returned to WQJ, Chi-CAW-go, in his old-time position of studio accompanist and assistant announcer.

It's verra, verra difficult to get out with the news before something else happens and changes it all. Take that dear Phillips Carlin, for an example. This popular WEAF announcer was described in a late March issue as being married but having no children. The following week the stork visited his wife and left a darling baby girl who has been named Virginia Claire. But such things will happen, even in the best regulated families!

No, Ruth, William T. Pierson, your favorite announcer who is heard at WCAP, is not married, although he admits having a slightly bald spot right on top of his head. He is about 5 feet 10 inches tall, weighs medium to heavy, and has brown hair and eyes. He is well known in Washington and elsewhere as a musician and composer, having written a number of popular songs, including "Washington," "Calling for You," "Be Still and Know," "When You Are Near Me" and "A Toast to the Flag." The Washington Rotary club boasts proudly of his membership. Violet Warren Pierson, whom you have heard reciting poems from WCAP, is Mr. Pierson's sister.

"Blue Eyes" from the "Blue Grass State" stored up a lot of questions before she wrote, but here are all the answers. Last reports indicate that while "Willie the Weeper" (Ernest Rogers) of the WSB staff is not yet married, he is hunting around lonesomely for the "lucky" girl. Send in your applications. He's just as cute as he looks, auburn hair and everything, and about 30 years old. Who is WBAP's announcer? Regularly up to several weeks ago, C. B. Locke, but that gentleman is now in a commercial Radio sales position. Roland Perry is his successor. However, the best "regular" announcer of the Fort Worth Star-Telegram station is the famous "substitute" announcer, the Hired Hand. At WSM the announcer may be either George D. Hay, who is the boss and station director, or Jack Keefe, who wears the title of announcer.

Now Sue, tune in WLS every Friday night and you will hear Grace Wilson. Yes, she was away from WLS for a long time and sang occasionally during her absence at KYW. As a pleasant Radio contralto, her voice is hard to beat, I agree. Ford and Glenn are still at WLS. Their frequent disappearance is accounted for by the number of personal appearances they have been making all over the country.

Helen Hughes, of the Reese-Hughes orchestra, familiar to WHO and WOC listeners, is in New York, combining business with pleasure, she tells in a letter to me. The orchestra is resting, but listen in soon for Helen, her popular partner, Bob Reese, and their orchestra broadcasting from a big eastern station. More information later.

Hilda would know of Stephen Cisler, late of WDGy, Minneapolis, and now an-

nouncing for WAMD in the same city. He is a southerner, with all the accent, and has played around with Radio since it became the idol of the public. Fortunately for my fair readers, he is not married, so there are hopes. He is studying engineering at the University of

Minnesota, and incidentally, he has been heard before the mikes of WHO and WOC.

Elizabeth Ann, always bubbling over with admiration of some invisible Radio personality, asks the important question regarding Neal Helvey, entertainer at

(Continued on page 13)

GIRL ON COVER HAS INHERITED TALENTS

THE charming confection of chiffon, silken straw, raven hair, blue eyes and pearls on Radio Digest cover this week is a lady with an inherited voice—Miss Margaret Libbe, 22-year-old daughter of Mrs. Frances Carey Libbe, well-known professional singer of Chicago.

Miss Libbe is gifted with a soprano voice that melts into the microphone with purity and clearness. She has presented five specially announced Radio concerts through Stations WJAZ and WGN. On some of the occasions she has been accompanied by her mother. Miss Libbe is a pupil of the famous Francesco Dadi and was recently awarded first prize for her accomplishments by the musical division of the Chicago Woman's club.

BROKENSHERE CLOSE TO MAY IN CUP RACE

EASTERNER THREATENS TO CAPTURE FIRST POSITION

A. S. Kyne, Henry Field and G. C. Arnoux Stage Big Climbs—Lillian Shaw Leads Canada

June weddings, 500-mile auto races and opening of swimming season notwithstanding, the 1926 Gold Cup Award has been running along merrily since the appearance of the last Radio Digest. Not a few changes have come about since the last published standing, and at this time we find Norman Brokenshire of WJZ nosing within 13 votes of taking the long-held lead of Earl E. May of KMA. The popular easterner is showing speed and may top the field at any moment.

Probably the most unexpected change took place when A. S. Kyne of KMMJ climbed into third position from out of the cellar where he has been hiding his light during the earlier days of the competition. How much power Mr. Kyne has is unknown, but this surprise gain makes his name one to be considered.

Field Rises; Would Withdraw

Next of importance is the rise of Henry Field of KFNF from twelfth to fifth position. Seemingly indifferent to this striking gain, Mr. Field has sent out press notices and broadcast the word that he is withdrawing from the 1926 Gold Cup Award in favor of Mr. May of KMA. Mr. Field in withdrawing asks to put the full strength of his supporters behind Mr. May of KMA which station is in the same city as KFNF, Mr. Field's broadcaster. While Mr. Field may work for Mr. May's victory, a spirit which the Gold Cup Editor is sure everyone will admire, his name cannot be withdrawn on account of a previous ruling that only former cup winners may withdraw. Mr. Field finished second in 1925.

Fourth of consequence in the news of the contest for selection of the best announcer, is the gain of G. C. Arnoux, of KTHS, Hot Springs National Park, Ark., who gained seven notches since last issue, arriving at eleventh from eighteenth place. The Gold Cup Editor wishes to apologize to Mr. Arnoux for the two different times his station has been listed erroneously as WGY instead of KTHS, and promises that it shall remain K-T-H-S hereafter.

Standing of Leading Contestants

While better gains were made by the candidates whose names have been mentioned, three other cup aspirants deserve credit for climbing from the cellar to places in the first twenty-five. These men are Edw. B. Husing of WRC, Eugene Konecky of WOAW and E. L. Tyson of WWJ, who are now eighteenth, twenty-second and twenty-fourth respectively.

The present standing of the first twenty-five candidates is given below. The figure in parentheses following the name and station of certain announcers, indicates their order in the standing last issue if they were in the first twenty-five:

1. Earl E. May, KMA (1).....15,122
2. N. Brokenshire, WJZ (2).....15,109
3. A. S. Kyne, KMMJ.....12,736
4. Pat Henry Barnes, WHT (3).....11,331
5. Henry Field, KFNF (12).....10,804
6. The Hired Hand, WBAP (4)..... 5,143
7. Phillips Carlin, WEAF (6)..... 3,299
8. Peter MacArthur, WOC (5)..... 3,205
9. Louis J. Johnen, WLW, (7)..... 3,010
10. Clyde R. Randall, WSMB (8)..... 2,917
11. G. C. Arnoux, KTHS (18)..... 2,706
12. Lester Palmer, WOAW (9)..... 1,958
13. Gayle V. Grubb, KFAB (10)..... 1,853
14. Robt. W. Griffin, WHO (11)..... 1,821
15. Lambdin Kay, WSB (13)..... 1,776
16. Chester Gaylord, WTAG (14) 1,624
17. Wm. (Bill) Hay, WGN (15)..... 1,492
18. Edw. B. Husing, WRC..... 1,417
19. Jerry Sullivan, WQJ (16)..... 1,274
20. Harold Isbell, KNX (17)..... 1,252
21. Paul Johnson, WCCO (19)..... 1,175
22. Eugene Konecky, WOAW..... 1,026
23. The Janitor, WFAA (20)..... 1,022
24. E. L. Tyson, WWJ..... 1,015
25. Sen Kaney, KYW (24)..... 1,002

Canadian Silver Cup Standing

The standing for the 1926 Canadian silver cup, to be awarded to the most popular Canadian announcer, has changed but little since last publication. Bert Hooper of CKCK, who was then fourth, has jumped to second place. Lillian Shaw of CKY still leads. The standing is:

1. Lillian Shaw, CKY (1).....1,571
2. Bert Hooper, CKCK (4)..... 638
3. H. C. Fricker, CKCL (2)..... 522
4. Geo. A. Wright, CNRY (3)..... 396
5. C. W. Darling, CFCE (5)..... 104

Five new candidates were nominated recently, bringing the total now very close to 200. The names will not be published at this late stage of the competition, but nominations made or votes sent in for unlisted announcers, will be credited in the book of the Gold Cup Editor.

(Continued on page 13)

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Looking Ahead

Plantation Humor and Southern Romance are features that make WSM of Nashville stand out as one of the most popular stations in the Middle West. George D. Hay, the Solemn Old Judge, who selects and directs, knows his people and what they like. He tells about it in the Radio Digest out June 30.

What Makes Detroit Famous? Hark! Wait! Just a Minute, Mr. Ford, and all you other automobile manufacturers! There are other claims. For instance, it is a great broadcasting center. In Radio Digest of July 1 you will read and see something of the famous WGHP.

Speed in Delivery Is One of the Big Essentials in Efficient News Service, whether it be the press, motion pictures or Radio broadcasting. The latest thing to accomplish this end in Radio is the floating broadcast auxiliary, MU-1 of the Grebe organization, for relaying nautical sports direct from the field of action. Complete story and pictures of this remarkable boat in our next issue.

Sheila of the Vaudeville Scored a Perfect Hit—with the Male Headliner, but what could she do about Bobby? Then Jadwin, the booker, tried rough stuff when he thought he had her alone . . . It's a snappy little story of love behind the footlights and Harry Van Demark is the author. In next Radio Digest.

Hugh Fullerton's Big Rabbit serial comes to an end in the July 1 issue of Radio Digest and he keeps you guessing right up to the last word. Don't miss it.

There's Magic in the Word "Raytheon." In next issue, out June 30, the Raytheon-Aerovox-Thordarson B eliminator, and how to build it, will arrest your attention. It works wonderfully well.

To Squelch Demon Static, Milo Gurney Digs up an Old Timer—a "Ham" who was building underground antennas when two dots and one dash constituted real reception. How he builds his best subantenna will be told in detail in next issue.

Newsstands Don't Always Have One Left

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WGY MAY BUILD GIGANTIC STATION

EUCCHARISTIC CONFAB FROM SIX MIKE LINK

CHICAGO STATIONS JOIN TO GIVE GREAT SPECTACLE

Angels Mass with 50,000-Voice Choir and Chicago Symphony Among Many Big Features

CHICAGO.—When the Eucharistic congress convenes here Friday, June 18, four local stations will cooperate to broadcast all the principal events including the opening reception June 18 at the Coliseum, the entire inaugural mass at Holy Name cathedral and the address of the papal delegate on Sunday, June 20, the Sunday evening vesper services, and the various masses at Soldiers' field June 21 including the mass of the angels with a choir of 50,000 voices.

Splendid cooperation of Stations WEBB, WLS, WMAQ and KYW makes it possible to present all the important parts of the congress on from one to four of their wave lengths simultaneously.

Famous Musical Organizations on Air
The many musical attractions of unusual quality and magnitude will make the broadcasting an event of interest to persons of denominations other than the Catholic faith. The Chicago Symphony orchestra of fifty pieces will play in many of the programs and other equally famous musical organizations will be heard.

Speeches in all languages will be broadcast during the congress, and the speakers heard will represent the highest ranks of Catholic nobility. Cardinal Bonzano will make the opening address and the final benediction.

One announcer, acting for the Chicago Broadcasters' association, will announce each service, aided by Father Pernin, of KYW's "Twenty Minutes of Good Reading" series fame, who will check the technical correctness of announcements. Local stations linked for the occasion will make their own station announcements.

WLWL SUBLETS TOLL BROADCASTING HOURS

John Shepard III Takes Charge; WNAC Link to Come

NEW YORK.—John Shepard III, well-known broadcasting station manager, has taken over the booking of commercial programs for Station WLWL of the Paulist Fathers in New York city.

Several hours each week will be reserved for the especial programs of the Paulist league and the famous choir of that organization will continue to be heard regularly. Other features of the Paulist organization will continue to be available to Radio listeners, Mr. Shepard explains in outlining the plans for future programs.

A hook-up with Station WNAC of Boston, where Mr. Shepard is in charge, as well as WEAN, the Shepard Stores station in Providence is to be perfected.

A number of features that have appeared on the Shepard stations in Boston and Providence will be introduced on WLWL in New York and the application of the high class program selection that has made the Boston station one of the most popular in the East will doubtless result in increasing listeners for WLWL which is one of two 5,000-watt stations in the metropolitan area. Special efforts will be made to build up programs for the summer months.

Joe Laurie, Jr., Helps Open New Air Theater

Dedicates New Studios and Organ of Station WBBM, Chicago

CHICAGO.—Joe Laurie, Jr., noted star comedian of many musical comedy successes, was guest of honor at the recent formal opening of the remodeled and enlarged \$50,000 studio of WBBM, the Stewart-Warner Air Theater.

The event included the formal dedication of the new \$25,000 Barfon pipe organ. On the special dedicatory program one of the stars heard was Al Melgard, organist at the Parthenon theater in Berwyn, whose reputation is national. Mr. Melgard is connected with the Bartola Musical Instrument company, manufacturers of the organ.

A number of public officials and members of other studio staffs were in attendance.

JOKER WITH MOBILE MIKE ANGERS SPAIN

MADRID.—Spain's Radio programs lately have been rudely and mysteriously dislocated by donkey brayings, seditious speeches, and ridicule of General de Rivera, the dictator, and his government. The authorities confess they are baffled in their attempts to find the interrupter, who is believed to have a powerful broadcasting set aboard an automobile. He is aware he is being hunted and has broadcast a message offering to wager anyone \$7,500 he will never be caught.

PROSPECTOR SKIS 24 MILES TO THANK KGO

SAN FRANCISCO.—Snowbound in the mountains of Idaho, two prospectors have listened to KGO programs for two years until conscience finally drove one of them to ski twenty-four miles to the nearest post office to mail a letter of appreciation, "to express our gratitude", their letter states, "to you and all who broadcast. We have listened for two years, and we can wait no longer. Even if it does mean a trip of twenty-four miles on skis, we are going to write."

SHE STARS FOR KANSAS CITY STAR



The beauty of Miss Fredda Josephine Brown, an entertainer heard over the microphone of WDAF, the Kansas City Star, is equalled only by her versatility. Among her accomplishments one will find that she plays the violin, often in string ensembles, gives readings, and plays the piano masterfully. Photo by Hixson Studios, (K.C.Mo.)

WPG GETS 5 KW. SET; PLANS BIG PROGRAMS

WPG, WIP and WGBS Chain Is Now in Operation

ATLANTIC CITY, N. J.—A new 5,000-watt transmitter will be dedicated early in July by WPG, "The World's Play Ground" station here, according to the announcement of Director Edwin M. Spence.

Coming on the heels of the recent wire linking of WPG, WIP at Philadelphia and WGBS at New York, the news assures listeners that the very best music and other Atlantic City features will be available all summer long.

Small tube and crystal set owners over a large area will be able to enjoy the programs from the chain which include symphonic orchestras, concert ensembles, bands, dance syncopators, choral societies, minstrel shows, leading soloists and novelty studio presentations.

WPG in link with WIP, Gimbel's Phila-

delphia station, will also be a vital part of the official chain of stations selected by the Sesquicentennial committee to broadcast the outstanding features of this great exposition.

Pleasure Resort Hotel Puts In Elaborate Receiving Set

PLEASURE BAY, N. J.—Although the idea of utilizing a Radio receiving set to supply or supplement dance music is by no means a new one, probably the most elaborate application of this idea is planned for the new Casino Biarritz, on the banks of the Shrewsbury at Pleasure Bay, New Jersey, which is to open June 24.

Although the place will feature Emil Coleman's orchestra, now heard through WHN, there will be installed a powerful six tube receiver with Western Electric amplifier. Besides the large cluster of loud speakers in the main dance room, the private dining rooms will each contain a loud speaker. The porch and lawn will also be wired, and it is planned to equip several small boats with portable sets.

HALF MILLION WATT OUTFIT IS DISCUSSED

Term Superpower Is Hit

Engineer for General Electric Company Calls It Misnomer—Really No Superstations Exist

SCHENECTADY, N. Y.—Superpower, applied to Radio broadcast transmitters operating on fifty kilowatts of power, is a misnomer, according to Harry Sadenwater, engineer in charge of the broadcasting stations of the General Electric company, at Schenectady, N. Y., Denver, Colo. and Oakland, Calif. He intimates that WGY may soon have a 500,000-watt or 500-kilowatt transmitter.

Mr. Sadenwater, in an address recently, said that the use of the term "superpower" is misleading and inaccurate, for actually fifty kilowatts of power is often used in lighting an electric sign, and when one considers the large amount of service that a broadcast station is called upon to deliver to a large number of listeners, it seems ridiculous to call this amount of energy superpower.

Explodes Fallacies of Listeners

Discussion of superpower led many listeners to expect impossible results from fifty-kilowatt transmission. Many feared to turn up their tubes for fear the expected influx of power would destroy the tubes. Others expected that the increased volume would shatter their sets and cause a bedlam through the loud speakers.

In reality, a tenfold increase of power from five to fifty kilowatts developed approximately three times the signal strength, according to Mr. Sadenwater.

The department of commerce has estimated that the range of a five-kilowatt station is approximately thirty miles for ninety per cent service to the listeners. This means twenty-four hours service every day of the year. Mr. Sadenwater believes this is a fair estimate in view of his knowledge that there are places within 100 miles of the fifty-kilowatt transmitter of WGY where satisfactory service cannot be received because of interference and strangely low signal levels.

Predicts Tenfold Greater Power

He also believes that the next practical step forward is to increase again the power of the broadcast transmitters by a factor of ten. First the stations went from 500 watts to 5,000 watts, and now two 50,000-watt stations are providing more reliable service to their listeners. The next step to give any gain in volume to the broadcast listeners should be 500,000 watts of 500 kilowatts.

"Such an increase in power would markedly increase the cost of operating the station," said Mr. Sadenwater, "and we do not know if such a step is practical. The five-kilowatt station may be operated successfully using three UV-207 tubes, but in the fifty-kilowatt transmitter twenty-two UV-207 tubes are needed. The rate at which the maintenance cost increases is high. We are now working on the problem of replacing the eight radio frequency amplifier tubes that are operated in parallel in the WGY fifty-kilowatt transmitter with a larger type of tube and possibly, with this, it will be economically practical to increase the power to 500 kilowatts.

"But even then there is no justification for terming such power as superpower. The station will only be more nearly equal to its task of supplying signals well above the noise level over a reasonable range of 250 miles."

Mother Hears Voice of Son She Hadn't Seen in 9 Years

SEATTLE, Wash.—When Mrs. S. D. Armour twirled the dials of her receiver in New Orleans, she accidentally picked up KTCL, Seattle. As she listened the announcer said, "The next number, a solo by Cyril Brown." The song proceeded and Mrs. Armour recognized the voice of her son, whom she hadn't seen for nine years. She did not know he had become proficient in music. A letter to KTCL told of the aerial bridge established between the long-parted mother and son. So a complimentary program was arranged and again she heard her boy sing.

Pictures Are "Eyes of Radio"



THIS Page Is to Help Those Who Say, "Yes, I Know Them By Ear Only," When Speaking Of WSMB, New Orleans, Artists

of New Orleans during the World War, how she organized the Red Cross Canteen, and worked out staggering problems as financial chairman of the Council of National Defense, and is now director of an educational movement through a chain of sixty motion picture theaters scattered through five southern states, but space is limited.

Out of her multifarious duties Mrs. Werlein finds time for a chat with her Radio audience every Wednesday evening and she says, "the Radio and motion picture are revolutionizing education, amusement and family life throughout civilization."

Now let your Radio eyes consider the little barefooted miss, just below Mrs. Werlein. This is Miss Marcella Roth, aged 10, and her assistant, Miss Ophelia. Marcella is the Twilight Story Girl and at this particular moment you are permitted to see her—"them," I should say—broadcasting to some 10,000 or more of little friends that stirring narrative, "The Three Bears." Marcella has just exclaimed, "Somebody's been sitting in my chair and broke it all to pieces!" You see, Ophelia had her tonsils out a few days ago so she can't talk and that's why

she's got her arms spread to show how the little bear's chair went down in a heap. Wouldn't you just love to have a broom straw and tickle that little foot where the toes are peeping out beneath Marcella? She has been one of the WSMB broadcasters every Friday evening for the past year. Marcella has 47 dolls and 47 hundred freckles that you can't see in the picture.

Did you ever wonder what kind of a looking chap stood up in front of that Strand Theater Concert orchestra and waved the baton when those wonderful cadenzas came sweeping into your room from the loud speaker? Well, here he is in the circle in front of Marcella—

Sgr. Castro Carazo. Young, vigorous, intelligent, he blends the spirit of the younger generation with the skill and grandeur of the generations of music masters that have gone.

In the mysterious depths of velvet curtains and shaded lights that enshroud every broadcasting station there sits or moves a genius who brings all the elements together for the day on the air. He is the program director whose duties often are combined with those of the announcer. Sometimes he must fill in as a singer, monologist or instrumentalist—a very versatile person. In the picture beneath Marcella is Mr. Clyde R. Randall, program director-announcer at WSMB and at the moment you are looking at him in this picture he is filling in with

(Continued on page 29)

By H. P. BROWN

WHEN Radio broadcasting first stepped out on the air with infantile, untried powers the publisher of this magazine perceived an important need for the listeners of that day and the future and proceeded immediately to supply it. And, forthwith, Radio Digest came into being with the announced purpose of being the "eyes of Radio."

That idea has been kept to the front from the beginning. On this page you find a creditable example of what that phrase, the "eyes of Radio," means. You see here, through the eyes of Radio Digest, some of the artists whom you perhaps have heard or will hear over Station WSMB of New Orleans. It is a typical example but not an extraordinary one.

Perhaps you have heard the soft, resonant voice of the fair young matron at the top of this page and wondered if she could be as pleasing to the eye as she was to the ear. This is Mrs. Philip Werlein, III, a charming daughter of the South whose home is in New Orleans. She is modern, progressive and does the things that many women wish they could do but don't know how.

When she first saw an airplane skimming through the sky she was thrilled. "I think I would like to fly," she said. So she did. And when she had flown as a passenger she thought she would like to fly as a pilot. So she flew and continues to fly as a pilot, where and when she wills. That's Mrs. Werlein for you—the same Mrs. Werlein whom you may hear speaking of civic welfare and educational extension over WSMB.

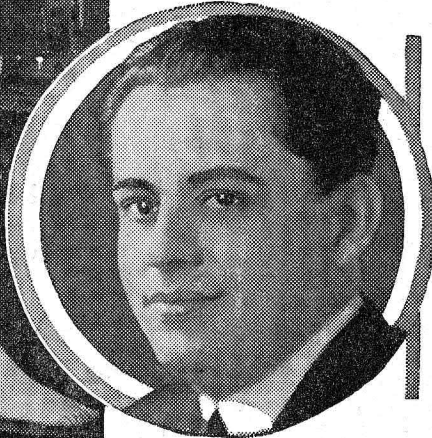
It was wonderful to go whirring off over the tree tops, the houses and hills at tornado speed—but—but—how would it be to just soar quietly, gently without noise and without the terrific rush of wind—a balloon? She tried a balloon and qualified as an aeronaut! Yes, the same lady whose picture you see at the top of this page!

There are many more interesting things about this wonderful woman whose soft, southern voice comes to you through your Radio receiving set. We would like to tell you of her adventures as a lion and tiger hunter, some of her experiences in foreign lands, her success as chairman for the Liberty Loan drive for the city

Mrs. Philip Werlein (above), who flies airplanes, balloons, hunts tigers and talks civic welfare on WSMB Radio. Marcella Roth (right), "Twilight Story Girl."



Below is the celebrated Castro Carazo, conductor of the Strand Theater Concert orchestra, famed for its classical concerts.



Clyde R. Randall (left), WSMB program director and announcer and "assistant" to little Miss Marcella as "Twilight Story Man." Famous Owls orchestra (below) of Roosevelt hotel and lower right are the "Six Musical Misses."



Unmasks Little Ol' Professor

GRIDLEY DOLMES, the Great Detector, Deducts for Friend Watty that WIL Announcer Is Handsome Young Vaudevillain—Not Weazened Old Man with Watery Eyes and Overslung Brow.

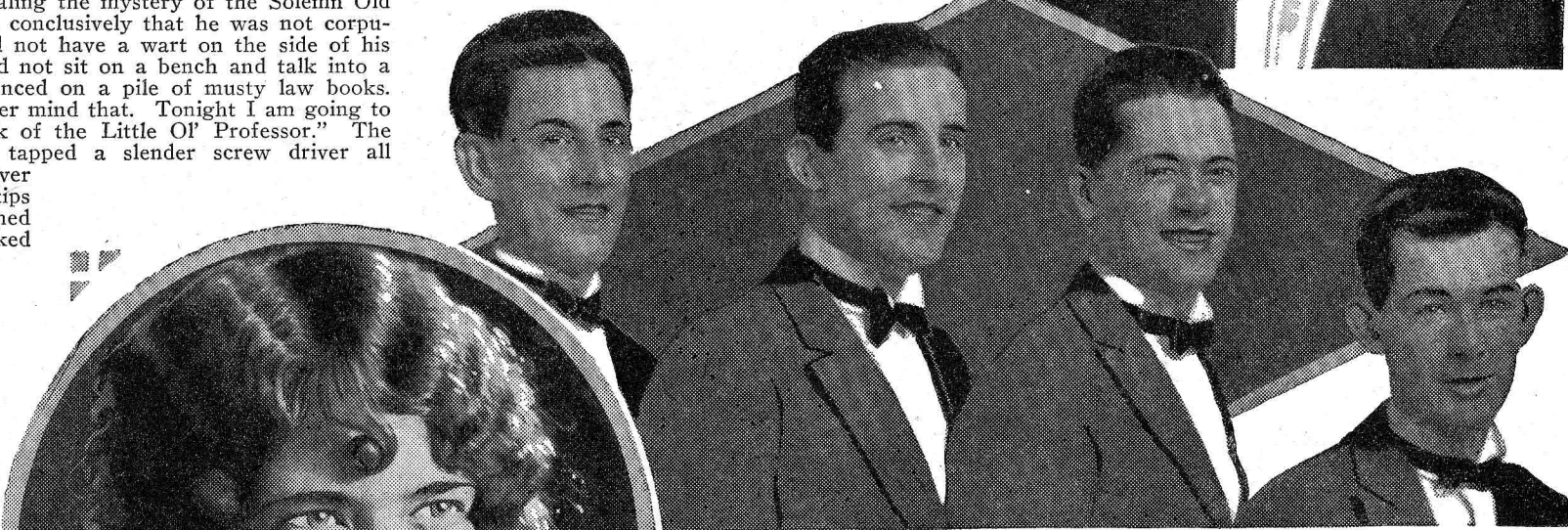
“AND now what?” I asked with shameless curiosity shortly after I had entered the Oriental apartment of Gridley Dolmes, the Great Detector, and Hari Singh had relieved me of my hat and cane.

“You are just in time,” said Dolmes. He nodded significantly toward a queer looking cabinet of teak, or it may have been mahogany or black walnut. It occupied all of a small table about five feet long beneath which I could see electrical battery apparatus with wire attachments reaching up to the back of the cabinet. A cable extended from one end of the cabinet to the floor and beneath a heavy velvet portier that screened the adjoining room.

“I think you will agree that my deductions were faultless in revealing the mystery of the Solemn Old Judge; I proved conclusively that he was not corpulent, that he did not have a wart on the side of his nose, that he did not sit on a bench and talk into a microphone balanced on a pile of musty law books. In fact—but never mind that. Tonight I am going to rip off the mask of the Little Ol' Professor.” The Great Detector tapped a slender screw driver all mounted in silver and gold on the tips of yellow stained fingers and looked

Without another word he tossed his Scotch plaid smoking gown to Hari Singh and turned abruptly to the cabinet which I now observed had a panel with three or possibly five or six protruding knobs and various calibrated arcs inscribed with figures and indicators. With both hands operating simultaneously he rapidly began twisting and turning these peculiar thumb pieces. Often I had seen him work at a safe combination with that same dexterity.

Suddenly there was a shriek as of ten thousand ghosts suddenly evicted from their tombs.



Not hard to detect that Leora Thormure (right) is this nice looking after hearing her pianologues and accompaniments at W.I.L. Frank Fritz (below) is the owner of that fine baritone where Leora plays.

Billy Knight (top) the “Little Ol' Professor,” himself—proving herewith that Gridley Dolmes was right. Just above are the Four Aces of Harmony, whose voices have that satisfying blend. Eugene Meyer (below) concert pianist.



at me gravely through the narrow slits of his heavy eyelids.

“And I think, Watty, old horse,” he added after a thoughtful silence, “we are going to find out what’s going on in the WIL broadcasting studio. Are you ready?”

I felt the corrugated butt of the small automatic in my coat pocket and said with some reassurance: “I’m ready, Dolmes; let’s go.”

Yes, indeed, Professor; we recognize these musicians as the original St. Louis University Hawaiian Serenaders from Hawaii and none other than.

“What’s that?” I whispered huskily at the same moment jerking my automatic and pointing it toward the room behind the portiers from whence the sounds emanated.

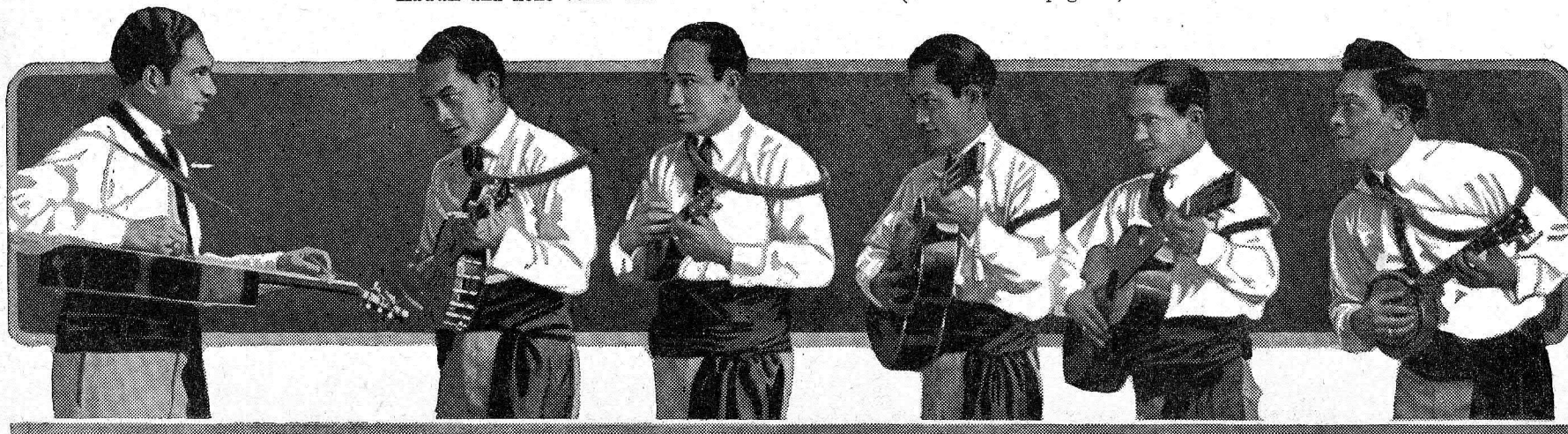
“Hetrodam! Bloopersstatic!” gritted Dolmes. He took one of the knobs between his two palms and rotated it with lightning rapidity. The sounds increased and I was about to fire when he stopped suddenly and I caught the unmistakable murmur of a human voice from the darkened room.

“I got him, I’ve got him now,” Dolmes stepped back with a look of relief, although beads of perspiration stood on his forehead.

“This is the Little Ol' Professor.” Dolmes pressed a button that lighted the room as he entered. I heard the words myself as I followed at his heels. They seemed to come from a drum-like device, supported by a pedestal, on the mantel. The voice continued to articulate from this metallic object.

“Station WIL of the St. Louis Star. I wish to present to you tonight at this time our headliner act—the St. Louis University Hawaiian Serenaders—”

(Continued on page 14)



WRR Second Licensed Station

DALLAS Radio Fans Pass the Hat After City Contributes \$10,000 and Collect Funds to Resume Municipally Owned and Controlled Station, First on Air After KDKA



sioner McGee to do the same work for Dallas. His offer was accepted. Ben Emerson, another Western Union man, had become keenly interested in wireless. As soon as the wireless telephone was discovered he built a Radiophone at his home. This was late in the year 1920. He had both sending and receiving equipment. Mr. Emerson volunteered to broadcast messages for the police

J. Elliot Frank (upper right), poet laureate of WRR. Dr. James Wood (right center) staff singer, formerly with San Carlos Opera.



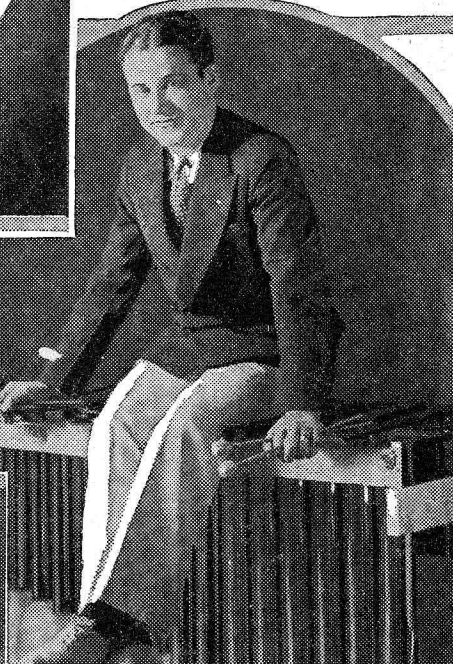
By W. J. REID
Secretary Radio Commission, Dallas, Texas

HAVE you heard the call letters WRR, the City of Dallas, the city of achievement, sent out in continental code, also announced by voice a few seconds later? If not, tune in between the hours of 8:00 to 9:00 p. m. Central standard time, on 246 meters any evening except Wednesday, which is silent night, and you will hear the first municipal broadcasting station in the world and the second licensed station in the United States, KDKA, Pittsburgh, Pa., being first.

Radio development began in Dallas with amateur wireless telegraphy. Several amateur wireless stations were in operation before the World war, during which period they were closed down. The war department assumed control of all such equipment. After the war the amateurs began once more. The young amateurs led by several older heads, who were experts, patiently plodded away, little dreaming of the reward in store for them.

Frank M. Corlett, Western Union telegraph expert, was the local leader of the amateurs. At his home he rigged up a powerful wireless sending and receiving set. He found that the police department of New York was making good use of wireless in broadcasting descriptions of criminals and he proposed to police Commis-

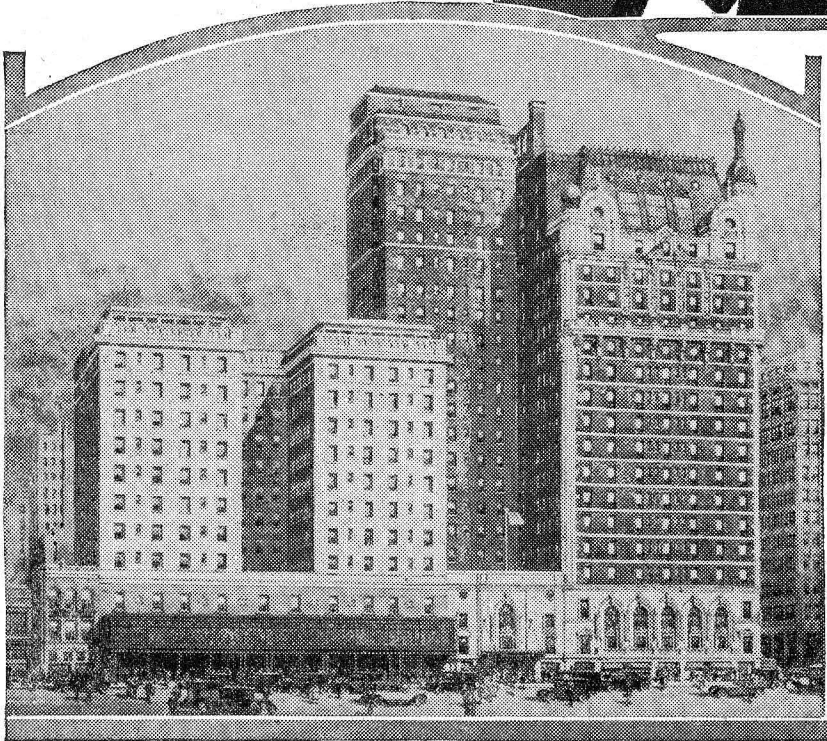
You are right, Miss Helen Culpepper (upper left) is one of those sweet blues singers and ukulele ladies. Vic Wilson (above) supervisor.



Virgil Whitworth (above), "Wizard of the Piano." At lower right, John Thorwald, chief WRR announcer.



Adolphus Hotel (below), home of WRR, Dallas. Paul E. Ashley (right), director of Magnolia Dallas band, consisting of fifty pieces.



department at the same time they were being broadcast by Mr. Corlett in code. The spare room in his home where he set up his apparatus became a station. With a phonograph he began to put music on the air.

In July 1921, Mr. Emerson sold his broadcasting set to the city and WRR, the municipal Radio station, was established on the second floor of the central fire station.

The first music broadcast over WRR, was from Victrola records. This music was appreciated by the public at that time and was used up to the closing down of old WRR by orders of the United States government April 1, 1925, on account of obsolete equipment.

The first speech over Radio in Dallas, was delivered by former Mayor Sawnie R. Aldridge. In the evening of election day, he was taken to Mr. Emerson's home as soon as the returns showed that he was victorious. From there he thanked the voters of Texas for their support. Several thousand persons were listening in, for by that time receiving stations had become numerous and loud speakers were in use.

One of the first programs broadcast was a Sunday morning sermon by Dr. George W. Truett from the First Baptist church. Arrangements were made to continue broadcasting



his sermons. Later, music programs were out on the air.

One of the best advertisements WRR had in the early days was a big roadster used by Superintendent Henry Garrett in his duties with the signal system. He equipped the machine with a receiving set so that he could listen in while driving around and receive fire alarm signals which were broadcast automatically from Corlett's station. Music issuing from the car as it passed down the street aroused much curiosity.

While Radio was developing in Dallas, it was likewise making rapid advancement in other cities. Broadcasting stations were established faster than inventors were able to meet the needs of the new conditions. The government was forced to step in and regulate the music and (Continued on page 29)

Wichita Calls to Charleston

ATENTION, South Carolina DXperts! KFH of Wichita, Kansas, 268 meters, is calling. It is a comparatively new station, but it has heard from every state in the Union except South Carolina. Will some sharp-eared dial twister in the Charleston state nick into this wave and send for a confirmation card from Mr. Richard M. Gray, manager of the Hotel Lassen, and papa of Radio Station KFH?

It was Dick Gray who really put this section of the country on the Radio map and he is deserving of a reasonable amount of credit. You see Wichita is a trade center for a wide section of that vast area generally called the "Southwest." The people who live in the small towns and the country for a hundred miles round about can buy almost anything in Wichita that they could in Kansas City, which is the nearest metropolis and is located about 160 miles away.

For people who live in the large cities Radio broadcasting is regarded chiefly as a source of entertainment. For the farmer it has become a genuine utility—almost an absolute necessity. He needs it to keep abreast of the market quotations for his produce. It tells him when to sell and when to "hang on" to the best advantage. He gets the news of the world as it happens, without waiting for vicarious deliveries of the rural mail.

Out of the pressing need for a broadcasting station in Wichita, a 50-watt transmitter was installed by the Wichita Board of Trade and the Wichita Chamber of Commerce. It was used almost exclusively to inform farmers about the wheat market for, be it known, the state of Kansas is the greatest winter wheat state in the nation. The next nearest broadcasting stations of any size were at Kansas City, on the east; Dallas and Fort Worth, on the south; Denver, on the west and Hastings and Omaha, on the north.

"Thousands of people live around Wichita with small sets and they are unable to use them except to get the local market reports," said Mr. Gray as he talked the matter over with Merle K. Bennett and J. L. Fox of the Adams Music company and other Wichita business men. "There is plenty of good talent in Wichita and it is a public duty to our city and our community that we install a broadcasting station that will give our people the same advantages other communities enjoy."

The upshot of it all was, that Mr. Gray took the 50-watt out of the hands of the trade boards along with the efficient operator,

Amos Dadisman. Then he bought a new 500-watt outfit and went down to Washington for his call letters. The bureau recognized the actual need of a station in Wichita and he had no trouble getting the call letters KFH and the 268-meter wave.

Then Mr. Bennett and Mr. Fox hustled around working up the entertainment features. By the time the 110-foot towers were in place on top of the hotel and the station house and its contents were established on the roof, all the needed talent was in line and ready to take the air.

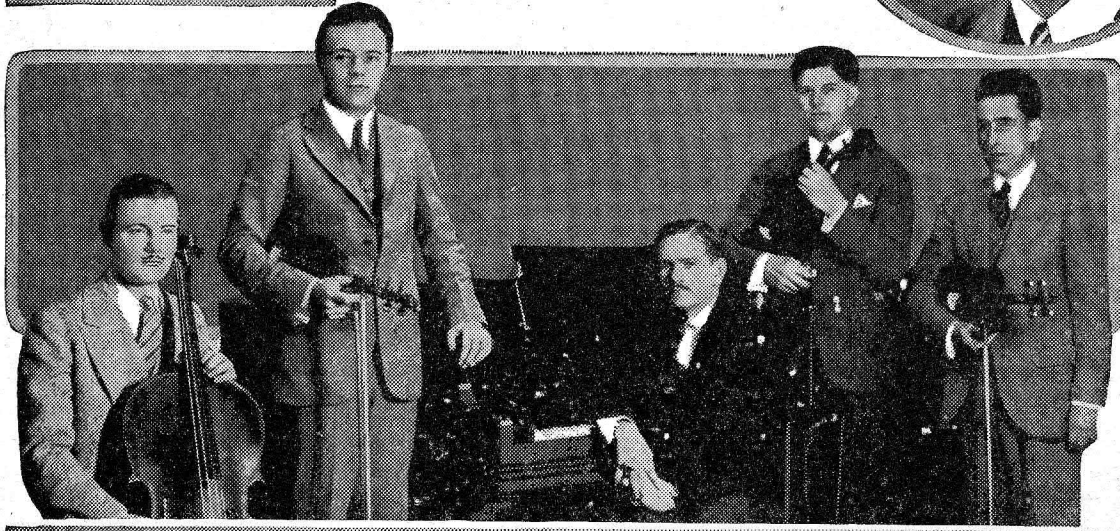
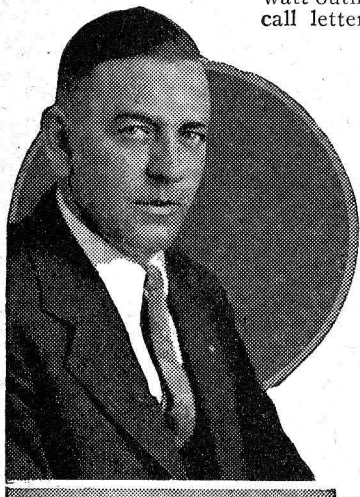
The grand inauguration was held last January 29, Kansas Day. On the

At left is J. L. Fox, assistant program director and announcer. Below is the Coleman String quartet. Left to right they are: Ivan Streed, Terry Ferrel, Edward Turner and Frank Hollowell.



STATION KFH, New on Air, Has Heard from Mexico, Alaska, Canary Islands and Every State in Union Except South Carolina. Serves Large Area Between Kansas City, Omaha and Ft. Worth. Presents Artistic Programs.

It was the dulcet voice of Miss Dorothy Crewe (top) which won many of the first friends to the new Kansas station, KFH, Wichita. At left is Richard M. Gray, manager of Lassen hotel, who launched Station KFH. Below, Hawaiian Entertainers, left to right: C. M. Smith, G. K. Brewer and Solomon M. Kaiawe. In circle, Merle K. Bennett, director.



program was the very charming Miss Dorothy Crewe, who, despite all that has been said about sopranos on the air, simply took her Radio audience by storm. Her voice has that soft, seductive quality that seems to coo like a dove through the receivers. There were scores of letters and cards complimenting the McVicar-Howard ladies' quartet. Some said they were the "best on the air anywhere." Of course Harry Hunt's Imperial orchestra, which plays regularly at the Hotel Lassen, furnished its share of the entertainment. Solomon M. Kaiawe, Clifford M. Smith and Gage K. Brewer put on a Hawaiian feature that brought a flood of requests for "repeats." And the Coleman string quartet was another feature that delighted the listeners throughout the Southwest.

These entertainers still are features of KFH and since that day many new ones have been added.

And you will please make note of that, Mr. DXpert of South Carolina. If you should chance to be dialing on a Sabbath morning when many of the other stations are silent it is probable you will hear a sermon by the Rev. W. H. Rogers of the First Baptist church. Alaska and Mexico have reported long ago and now Mr. Gray will be glad to hear from you.

Imagine what KFH could have done in the old days when the notorious James boys were roaming through these parts making large bank collections with the aid of blue steel and cold lead! "The James boys are now heading west from Winfield," the announcer would say. Farmers, posses, sheriffs, deputies would be quickly mobilized to form an iron ring that would bring their bandit careers to a speedy end.

BIG RABBIT & by HUGH FULLERTON

SOMEWHERE behind that procession of arching trees and swaying Spanish moss, beyond the maddening babble of these wrangling, half-barbaric blacks was Roberta, beautiful and imperious. Was she? A sickening thought that she may have been overwhelmed by Trimble, Big Rabbit, the self-elected chief of this horde of zootheistic fanatics caused me to gasp and yearn for some decisive action.

But I knew that Borton, the efficient, my very capable buddy, was also back there and I felt reassured. It was my place to stand and wait.

We had followed her from Atlanta to Florida, after she had been virtually kidnaped by Trimble and her guardian, Major Gaskill. They had vanished into the jungle wilderness of the upper St. Johns. Borton had discovered their hiding place by desperate stalking, wading and swimming the treacherous swamps. He found that Trimble was a haughty and greatly feared mystic of the superstitious negroes, known as "Big Rabbit."

Once he had reached the jungle depths he assumed control and Gaskill, who had formerly used him and his followers in a big lumber steal, was in his power along with the pretty white girl, Roberta Tonneson, his ward.

Danforth, a New York detective, sent to investigate the timber thefts, had joined us. He and I had disguised ourselves as negroes to mingle in the throng at this great assembly called by Big Rabbit. Borton was working, literally, behind the scenes. The negroes were waiting for their chief to appear on a great stage, erected in a cleared amphitheater.

While Danforth had gone around listening to the group conversations I had prowled a little behind the stage and found Tillie, Roberta's maid, now sick of Trimble and ready to assist in his downfall. She was scheduled to have a part on the stage in the forthcoming demonstration.

The fireworks were about to start and I joined the throng, ready to shoot in defense of the girl, whose part in the performance I could not foretell.

CHAPTER X

The Rabbit Appears

HOARSE murmurs of half repressed excitement throbbed through the strange assemblage, as the excitement increased and the weird, mystic inherited memories of tribal rites in African jungles stirred within the black breasts. Pressed toward the front of the swarm of negroes I felt my own pulses quicken with some strange fever which seemed suddenly to seize upon all. What it was I could not tell. It seemed as if some strong, mysterious emotion passed from man to man; a fever that set the blood racing, and tensed the muscles.

The bedlam which had endured for an hour commenced to subside; the sound of the mob took on a deeper tone. The shrill cries and laughter, and the screams of overwrought women became less and less frequent. No announcement had been made, no message flashed, yet everyone, by common impulse was pressing forward, closer and closer to the barrier line marked upon the ground to hold them back from the stage which soon was to be the scene of a strange drama of superstition and barbarism. In spite of my efforts to keep calm and to control my thoughts I felt the mysterious force which seemed to direct the mob.

Suddenly I remembered Danforth and strove to pick out from the nearest of the vicious, bestial looking blacks the form of the little detective. Once I thought I saw him in a group near the front rank of the crowd, but as I looked the man drew back and was lost in the press.

The scene was becoming more impressive, fantastic and barbaric as the noise subsided. Still there was no action. Then, without notice, a single blow was struck upon a drum. A roar swept, wave-like, over the crowd. Two small doors opened at the back of the stage and two huge negroes, attired in long, white cotton tunics, ran out at either side of the stage and threw arm loads of turpentine-soaked pine into the big kettles.

In a moment the flames leaped thirty feet high into the air, flaring almost to the limbs overhead and setting the moss high above swaying with grotesque effect. The firelight danced a devil's

dance with the shadows along the edge of the swarm. The crowd, murmuring now with a lower note, muttering with suppressed excitement and expectation, pressed a step closer toward the stage. There were few audible cries. It was a heavy, muttering undertone, a rumbling of pent passions, a thousand voices, guttural and deep, speaking as one.

SOME mystic rite was about to be performed. The thought flashed through my mind that this ceremony was the offshoot of some great religious rite celebrated perhaps hundreds of years ago among the savage tribes of Africa and handed down, generation after generation, to the sons and grandsons of slaves captured when rum and negroes were the chief imports of the Massachusetts traders.

The door at the rear, exactly in the center of the stage, was thrown open. A gigantic black, bearing aloft a great, flaming torch, entered and, after remaining motionless, facing the crowd for an instant, as if in silent salutation, slowly elevated the torch until its flames leaping upward, struck upon the writhing, twisting cluster of rattlesnakes suspended above the throne. As the heat beat upon them the serpents twisting, striking at each other, rattling in agony, hissed and fought until the mass became a living pinwheel of venom and death. The deep, sibilant breathing of the massed negroes changed. Half hypnotized they expelled the air from their lungs in sympathy, and a hiss like that of the snakes, multiplied a thousand fold, arose. A woman, overwrought, screamed wildly somewhere in the crowd.

The two torch bearers at the side of the stage who had stood, motionless during this scene, stepped forward, plunged fresh torches into the seething cauldrons of turpentine flames, drew them flaring from the fire, and, advancing with measured steps toward the heads of the shackled alligators, thrust their fiery weapon against the snouts of the saurians. The cavernous mouths opened wide and the howlings of rage and pain of the tortured things smote upon the air until it shook. As the mouths opened the torch bearers plunged the flaming firebrands into them. The huge tails flailed the air and beat hollowly upon the logs to which they were shackled. Like the echo of their howlings the throng voiced its approval; the voice of the mob deeper and more terrifying than was the rumbling of the bull alligators.

AGAIN, as if unconsciously, the crowd surged forward a space as though drawn closer by some strange force. I felt myself pushed close to the dead line, nearer the stage and quietly resisted, looking around quickly. All eyes seemed fixed upon the stage, seemingly incapable of seeing anything else. They were gazing at the scene quite hypnotized, held in thrall by their own emotions which were being played upon in this fantastic fashion.

Mummery and hocus-pocus although it appeared to me to be, I understood now the vast power over the negroes acquired by Trimble by his play upon their primitive passions and their ancient superstitions. The turning back to idolatry of these atavistic beings of the swamps was easy of accomplishment. I felt suddenly helpless realizing the desperate nature of our undertaking to capture Trimble and

rescue the prisoners. As long as the spell cast over them by the weird ceremony and the barbarous surroundings endured we were safe. But if we were detected every negro in the crowd would be ready to tear us to pieces at the slightest indication of Trimble's wishes. The insanity of superstition, the remnants of the zootheism of their African forefathers was upon them.

The crowd was waiting now for the bigger scenes of the spectacle and I grew uneasy, wondering why the master of mummery had not made his appearance. Suddenly the entire crowd, as if by some instinctive impulse, vibrated with a new emotion and surged forward again.

"Ai-i-i-YI!" This wild yell of greeting and expectation burst from a thousand throats at once. The final, sharp, staccato note crashed upon the ear drums like a blow. Men bellowed hoarsely; women screeched and shrieked in a frenzy of half hysterical excitement.

"Ai-i-i-YI!"

THE indescribable howl arose again. The swamp seemed flooded with noise. The heavy trees which walled the open space sent the sound crashing and reverberating around and around the devil's cathedral of the woods, and the wide stage, acting as a sounding board, hurled it back. The snakes writhed, rattled and hissed unheard.

"Ai-i-i-YI!" The half wail, half cheer, exploded from the lungs of the negroes for the third time, louder and wilder than before. Suddenly a silence which seemed thunderous after the indescribable din, fell upon the assemblage.

Again a single, reverberating blow upon a drum. The door again opened. Before I could see what it was that was slowly entering upon the stage the crowd went into a paroxysm of screams,

screeches, shouts, cries and frenzied yells.

"Ai-i-i-YI! De Big Rabbit! De Big Rabbit! Ai-i-i-YI!"

At the door there appeared a figure entirely clad in the skins of rabbits, two huge ears sticking straight up, the fore paws drooping from the wrists. The creature hopped several times then straightened, and walked erect with pompous strides. Almost at the first movement I recognized the form of the arrogant, egomaniac negro, Trimble.

"King Solomon," as he called himself, had come into his kingdom. Wilder and wilder grew the excitement; louder and louder the din. The howling of the men, the screams of the women, the affrighted roars of the tortured alligators, the flailing of their tails upon the logs, mingling, stunned the ears.

THE scene was beyond description. Men tore themselves free from the packed ranks and hurled their bodies prostrate in the open space before the stage. Women, tearing their scanty garments from ebony bodies, flung themselves down onto the ground, or knelt, beating their breasts with their fists and chanting some weird refrain. A hundred were on the ground in the open space, some with heads close to the flaming kettles. A fat wench, standing near me, with face upraised, shouted as if at camp meeting. A madness seized upon the multitude the madness of fanatical hysteria. Few words were distinguishable. In their emotional frenzy they were speaking in the language of their barbaric ancestors.

Somewhere to the left of where I stood a big negro, bare to the waist, commenced booming out in a deep bass voice, a chantey frequently sung by the river negroes. Evidently that chant was the modern version of some savage African hymn. The words were meaningless, but the swing and rhythm of it as sung by the frenzied crowd sent chills through the blood.

"Ho Riley, Ho Riley, Ho Riley
Ho, Riley, Ho!
Come Riley, Come Riley, Come Riley—
Ho, Rabbit, Ho!"

In an instant the throng had taken up the strange, unmeaning refrain and the words rolled through the forest with something akin to solemnity in them. The hysteria commenced to pass as the overwrought feelings of the mob quieted under the influence of savage harmony.

For perhaps five minutes the weird monotony of the chant continued. Then silence fell, as the rabbit, standing and stretching to full height, upraised a huge rabbit's foot and performed some mysterious incantation with it making slow movements under the cluster of writhing snakes. A murmur greeted the act, deep throated and guttural.

THE torch bearers plunged fresh torches into the fire pots, raised them and tortured the alligators and snakes, goading them into new outbursts of frenzy.

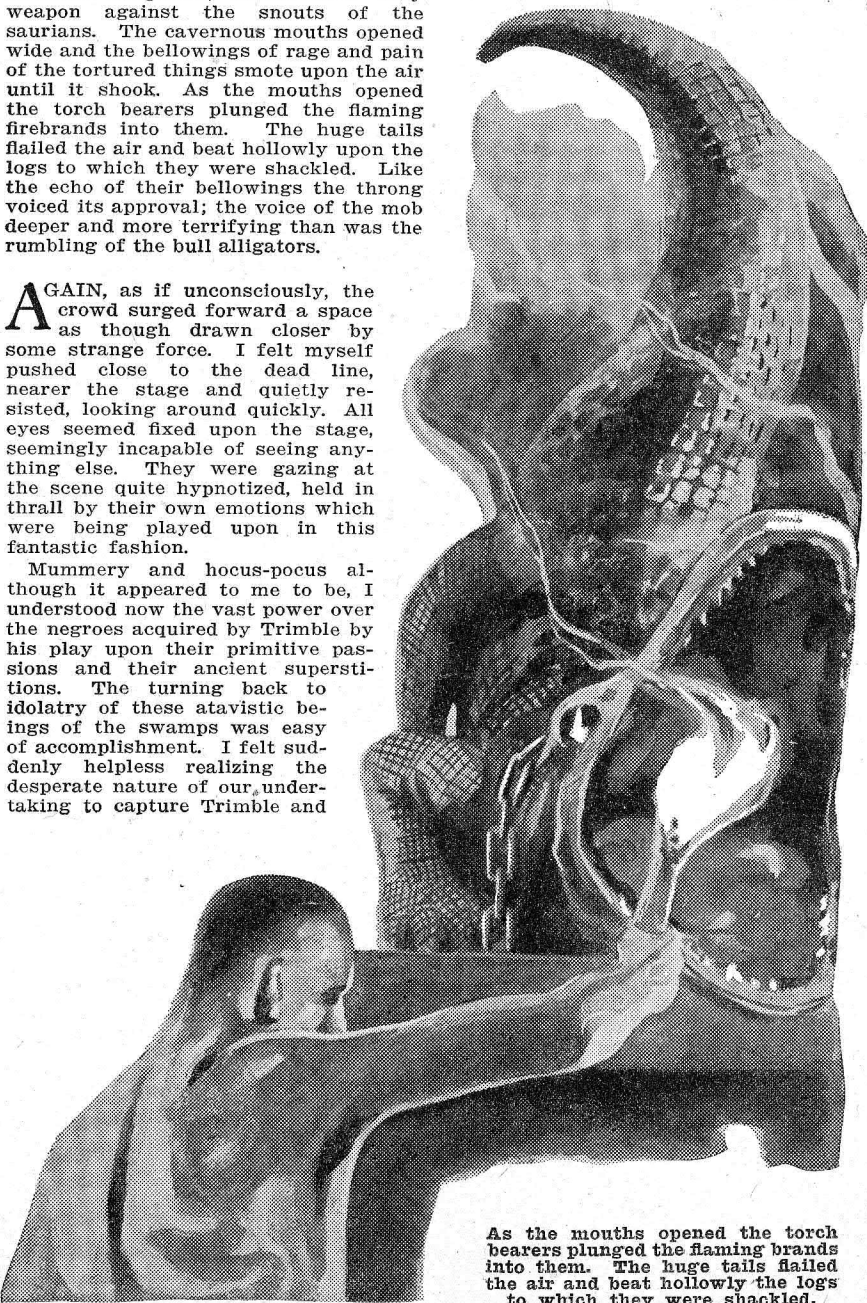
The drum sounded once more. The mood of the crowd changed. A roar as of applause, laughter and railery succeeded the tense undertone. Comedy was to succeed tragedy. As the door at the rear opened again a smaller figure, clad in rabbit skins, hopped out onto the stage. The figure was graceful and lithe, the movements quick and saucy. The rabbit face mask in contradiction to the lissomeness of limb and body, was weakened and old and the pert position of the ears, together with the wrinkles of the comical face, gave this rabbit the appearance of preternatural wisdom.

"Ai-i-i-i! Mammy Bammy!"

The crowd yelled in almost childish delight. "Ai-Yi—Hyah de Big Money! Hyah! Mammy Bammy! Mammy Bammy look wise!" Evidently Mammy Bammy was popular and well liked while Big Rabbit was some symbol of power to be dreaded. Even I, ignorant of superstition and of negro tradition, understood that.

The Mammy Bammy hopped pertly across the stage, preened her fur and squatting, facing the crowd, wiggled the nose while the crowd yelled in delight.

I understood at last. The person inside that coat of rabbit skins was Tillie. She hopped in front of the throne chair, cocked her head first one side, then the other toward Trimble. Hopped to the smaller chair, onto the dias and into the chair, seating herself and mov-



As the mouths opened the torch bearers plunged the flaming brands into them. The huge tails flailed the air and beat hollowly the logs to which they were shackled.

ing the head from side to side, each droll effect bringing a roar of glee from the crowd.

Big Rabbit waited, restless, impatient. Twice he made motions with his paw, jealous that Tillie should hold the center of the stage and appear to defy him.

The drum sounded hollowly—one deep stroke.

THE crowd fell into silence again. Trimble, stretched to his full height, took one step forward, holding aloft in one hand the huge rabbit foot which seemed his sceptre or symbol of power. For an instant he stood motionless, allowing the silence to add to the effect. Then he took one more step forward—and stood statue like—

upon his own emotions, were meaningless jargon. He delivered a tirade against the white race, and as his excitement increased he lapsed into the dialect of the negroes. The man was beyond doubt insane, crazed by morbid pride and hatred of the man who had been his master, drunk with his power over the negroes.

IT WAS evident Trimble was working the crowd up to some climax and I shuddered as he played upon the superstitions of his followers, invoked their slumbering hatred of the whites, goaded them with a desire for wealth and freedom from the labor that had brutalized them and made them lower than the beasts of the field or forest.

His tirade became wilder and wilder until his voice rose almost to a shriek. His audience, swayed by his savage eloquence, moaned, groaned, shrieked in rage and snarled in fury. The woods seemed to shake as they voiced barbaric resentment to the wrongs of the blacks of a dozen generations.

CHAPTER XI

Jedge Terrapin

MAJOR GASKILL, drawn to full height, his white hair uncovered, stood unflinching, a look of sneering contempt on his face. A growl of rage and savage desire arose from the crowd; the cry of the oppressed suddenly armed with power. Big Rabbit had stopped as if paralyzed, the writhing thongs of the whip still swaying as he held it aloft. Miss Tonneson stepped forward a pace, her little foot stamped the platform and she spoke sharply. The imperious gesture of her hand interpreted her words which none save the actors in the strange tableau could hear.

The door at the rear had opened again, but none on the stage, save Trimble, saw the figure which appeared in it. The crowd saw and a murmur arose. As the girl spoke to him Big Rabbit drew back, wincing. Her words had stung him out of the paralysis of surprise that seized him as the door opened. Her words appeared to lash him into fury. Raging, he stepped toward the girl, with whip uplifted. My automatic leaped from my pocket. I was determined to fire before that lash could fall, regard-

ing his ground a moment, backed slowly away as the turtle advanced upon him. Mammy Bammy, crouching, was scared. The beautiful white girl and the tall, stately man with the white hair and mustaches, seemed out of the cast. The turtle, waddled slowly toward Big Rabbit who retreated, step by step, as if afraid.

The rabbit had backed almost to the side of the stage when the turtle upreared itself upon its hind flappers, its head wagging and faced the rabbit. Trimble suddenly emitted a cry of rage, lifted the whip and leaping forward lashed at the head of the tortoise.

A howl as of maddened animals greeted the act. The crowd surged forward angrily. For an instant it seemed as if they would rush the stage, seize the rabbit and tear him to pieces. It was plain the rabbit had committed an act of sacrilege in striking the tortoise.

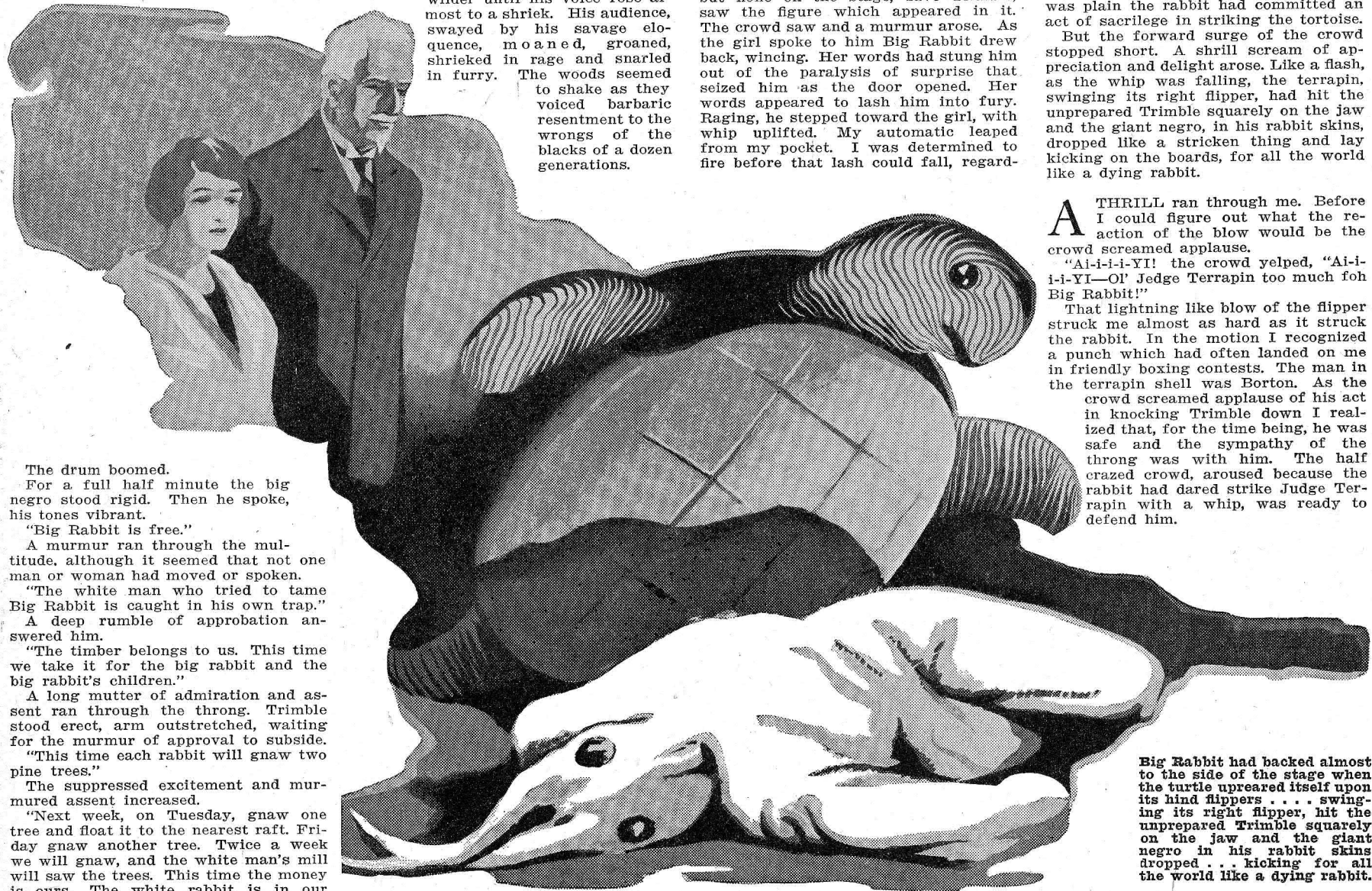
But the forward surge of the crowd stopped short. A shrill scream of appreciation and delight arose. Like a flash, as the whip was falling, the terrapin, swinging its right flipper, had hit the unprepared Trimble squarely on the jaw and the giant negro, in his rabbit skins, dropped like a stricken thing and lay kicking on the boards, for all the world like a dying rabbit.

A THRILL ran through me. Before I could figure out what the reaction of the blow would be the crowd screamed applause.

"Ai-i-i-YI!" the crowd yelled, "Ai-i-i-YI—O!" Jedge Terrapin too much foh Big Rabbit!"

That lightning like blow of the flipper struck me almost as hard as it struck the rabbit. In the motion I recognized a punch which had often landed on me in friendly boxing contests. The man in the terrapin shell was Borton. As the crowd screamed applause of his act in knocking Trimble down I realized that, for the time being, he was safe and the sympathy of the throng was with him. The half crazed crowd, aroused because the rabbit had dared strike Jedge Terrapin with a whip, was ready to defend him.

Big Rabbit had backed almost to the side of the stage when the turtle upreared itself upon its hind flappers . . . swinging its right flipper, hit the unprepared Trimble squarely on the jaw and the giant negro in his rabbit skins dropped . . . kicking for all the world like a dying rabbit.



The drum boomed. For a full half minute the big negro stood rigid. Then he spoke, his tones vibrant.

"Big Rabbit is free."

A murmur ran through the multitude, although it seemed that not one man or woman had moved or spoken.

"The white man who tried to tame Big Rabbit is caught in his own trap." A deep rumble of approbation answered him.

"The timber belongs to us. This time we take it for the big rabbit and the big rabbit's children."

A long mutter of admiration and assent ran through the throng. Trimble stood erect, arm outstretched, waiting for the murmur of approval to subside.

"This time each rabbit will gnaw two pine trees."

The suppressed excitement and murmured assent increased.

"Next week, on Tuesday, gnaw one tree and float it to the nearest raft. Friday gnaw another tree. Twice a week we will gnaw, and the white man's mill will saw the trees. This time the money is ours. The white rabbit is in our trap."

A WILD outburst of excited voices followed the announcement. Again Trimble raised high the Rabbit's foot, commanding attention. A man had been pressing close against me and twice I had moved slightly to avoid contact. As Trimble issued his order to his follower the man gripped my arm tightly, and as I started to jerk free from his grip I whirled and saw it was Danforth.

"That rabbit is my meat," he said in a low tone. "He's the one I've been chasing."

Before I recovered from the start he had given me he was wriggling away through the crowd. I would have followed, but my plan already was made. I determined to remain at that place, watch every movement of Trimble, and to shoot if the necessity demanded it.

I understood the situation clearly. Major Gaskill, authority on negro customs, had used his knowledge to gain power over them and get them to aid him in vast thefts of timber. Trimble, his tool, had turned upon him.

The negro was talking now, rapidly, passionately, his voice raising and falling as he preached the wrongs and the rights of the colored man. The man was a consummate actor. Scarcely a sound came from the savage crowd save the heavy breathing of men under strong emotion. Trimble explained how this great theft of timber was to be accomplished.

The torches were burning lower and the pitch-pine fires in the big kettles were dying down. A strangling pall of resinous smoke was commencing to settle heavier and heavier over the scene. The chances of escape by a sudden dash improved with the declining light.

It is impossible to reproduce the words of the big rabbit. Half of them, after he became frenzied by playing

Gradually the fear was growing within me that Trimble's intention was to wreak his vengeance upon the white man and the girl he held captive. I shivered with horror and gripped the automatic tighter. The nature of the vengeance became more clear when he drew a many lashed whip from the folds of his rabbit skin costume and made its throngs hiss through the air to emphasize his words. He intended to break Major Gaskill's spirit, to flog the aristocratic, overbearing white man who had scorned him while using him. He would whip him for the gratification of this throng of frenzied negroes, now mad with hatred. He would show them he was master.

The drum thundered. The whip hissed through the air. The door opened. Major Gaskill entered, followed by Roberta Lee Tonneson, and a sick dread of what was to come seized upon me.

Major Gaskill walked erect, scornful, disdainful. Even the knowledge of his dishonesty and his crooked methods did not keep me from thrilling with admiration at his bearing. He faced Trimble, his lip curling with scorn, and spoke sharply. In spite of his brave words the negro flinched and gave way. Ignoring the presence of the multitude the major stepped protectingly between the negro and his ward. What he said to Trimble no one save those on the stage could hear—but it cut deep.

The negro, maddened by the fact that he had flinched and by this movement acknowledged the superiority of the white, stepped forward angrily, raising the whip as if to strike. My hand tightened around the butt of the automatic. Before the blow could fall an uproar which made the din preceding it seem small, arose and announced the strangest scene of that night of weird happenings.

less of consequences. But the shot never was fired.

"Ai-i-i-YI!"

The savage yell of the multitude, higher pitched and shriller than ever, announced the new development. The lash dropped from Trimble's hand and he drew back bewildered and terrorized by the unexpected turn. Major Gaskill and Miss Tonneson, turning quickly to see the cause of this new outbreak, stepped backward, as in amazement. The Mammy Rabbit slipped down from her chair and crouched, half hiding, and trembling beside her dias.

Emerging from the doorway was the strangest figure of that nightmare phantasmagoria.

"Ai-i-i-YI!" "Jedge Terrapin—" "Jedge TERRAPIN!"

The negroes, excited to a higher pitch than ever, screamed wildly.

A HUGE turtle, its shell almost five feet across, its head protruding ludicrously, light flashing from its eyes, waddled slowly out to the center of the platform, its big flappers slapping the floor.

"Jedge Terrapin done come! Jedge Terrapin done come to hol' court!"

The negroes were in a frenzy of excitement. Some laughed, some shouted, others wailed, expressing a new emotion I could not understand. A few flung themselves again and shouted:

"Jedge Terrapin—" "Jedge Terrapin —! De Jedge! De Jedge!"

I stood amazed, incapable of action, bewildered, wondering what next was to happen, understanding only that something had happened to Trimble's drama.

It was like some scene from a fantastic pantomime, which was incomprehensible to me but which the negroes appeared to understand. Big Rabbit, hold-

The terrapin stood erect, wagging the head with comical effect, as if boasting of the feat. With a raucous laugh he spurned the rabbit with a backward kick of one flipper and waddled across the stage. The crowd broke into appreciative guffaws. The terrapin stopped directly in front of Major Gaskill, extended the neck and pushed its sharp nose close to Major Gaskill's face, wagging the head drolly.

"Ai-i-i-YI!" yipped the delighted crowd.

The ungainly monster waddled a few paces, approached Miss Tonneson and, stretching his neck, turning the head sideways, appeared to be examining her face closely. The negroes, delighted, yelled again. The girl started, shrank back then stiffened suddenly and stood still. I knew from her actions that Borton, under cover of his coarse comedy, was explaining the situation to her and telling her how to escape. She moved a trifle closer to the major, instinctively for protection, but made no move to depart.

THE turtle waddled to the prostrate colored girl, dropped to all fours and appeared to be looking at her. Tillie, who had shrunk from him suddenly, became active, rose to all fours and hopped around the stage, stopping close to Miss Tonneson.

Trimble was commencing to recover from the effect of the blow and was starting to sit up when the terrapin waddled to him and half lifted him from the floor. I did not know until later that an automatic, pressed against his ribs and a rapidly hissed warning was the chief propelling force. The strange pair moved across stage to the rear door where the rabbit disappeared; the ter-

(Continued on page 28)

S-O-S: New Portable Super

DESCRIBING Wiring in Most Simple Manner Poss- ible. How to Add the Finishing Touches Told in Detail.

By MILO GURNEY

IF THE Rev. Abner Hitchcock—hailing from Massachusetts—doesn't put down a long "good mark" for me, one that I can show the doorkeeper when I leave this vale of tears, then I'll be "offa" preachers for life. The reverend wrote to me that circuit diagrams meant just about as much to him as a treatise upon hygiene would to a hog. Which merely prefaces my remark that in place of furnishing a wiring diagram for the connections of the S-O-S Portable, a numbered and lettered wiring plan is given herewith, while the wiring instructions will follow this "point to point" system.

Assuming that you have mounted all of the apparatus including the audio transformers, which are of the sub panel mounting type, we are then ready to begin the wiring. Celatsite flexible wire has been specified, because it is so convenient and for its special fireproof spaghetti covering. Other insulated flexible wire may be used but the size used should not be over 16 gauge.

Referring to figure 4 of the last issue, drill holes were shown beside of the Victoreen transformer mountings as well as beneath the variable condensers and at other points wherein the wiring passes through the sub panel. This allows all of the wiring to be concealed.

The Thordarson transformers mount just back of Benjamin sockets 7 and 8. Holes are drilled to permit the posts of the transformers to pass through the panel where connections may be made. The locking studs on the transformer posts fasten the transformers to the sub panel. Each grid leak and its associated condenser is shown as mounted either upon the face of the sub

panel or underneath it if desired, while the C battery is intended to lie flat upon the base of the portable cabinet underneath the sub panel.

The Wiring Operations

We are now ready for the wiring which will be given in alphabetically lettered operations and from point to point. Refer to the large drawing below.

A.—Connect G terminal of Victoreen 1 to terminal 2 of socket 2; G terminal of Victoreen 2 to 3 of socket 3; G terminal of Victoreen 3 to 5 of socket 5, and G of Victoreen 4 to one terminal of the Aerovox grid condenser. Remaining terminal of this condenser is attached to 6 of socket 6.

B.—Connect P of Victoreen 1 to 9 of socket 1; P of Victoreen 2 to 10 of socket 2; P of Victoreen 3 to 11 of socket 3, and P of Victoreen 4 to 13 of socket 5.

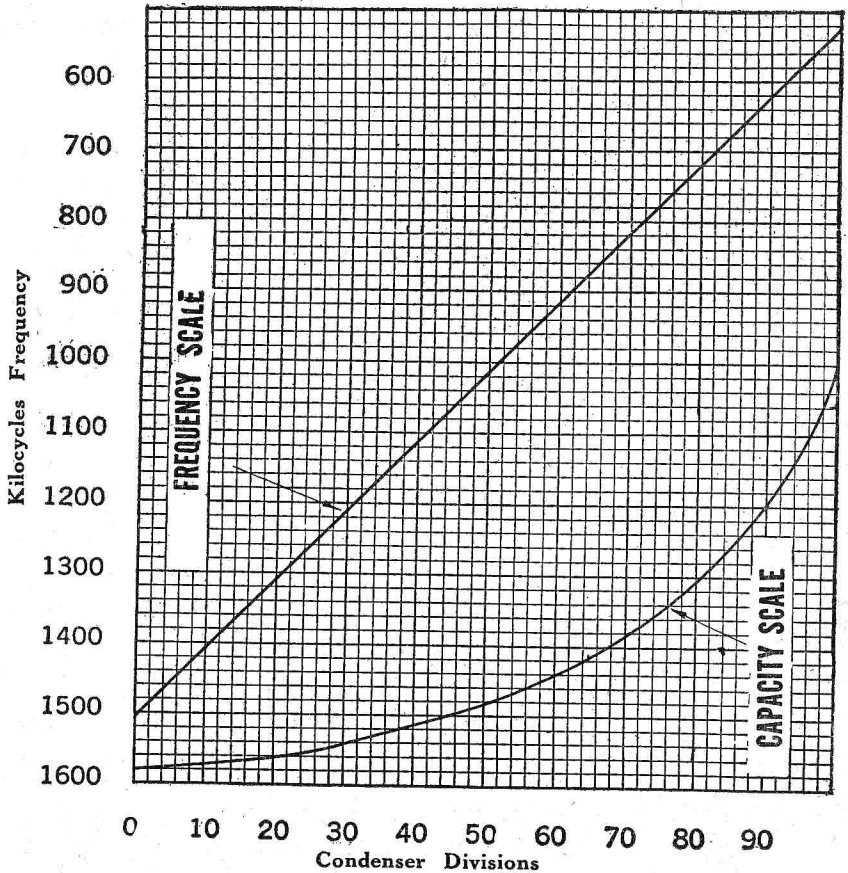
C.—Connect + terminal of Victoreen 1 to the + terminals of Victoreens 2, 3 and 4, and from + on the latter connect plus B terminal of Thordarson transformer T-1.

D.—Connect F terminals of Victoreens 1, 2 and 3 together, and from F terminal of 3 connect to 47 of potentiometer C. Connect together the terminals 17, 18, 19, 20, 21, 22, 23 and 24 of sockets 1, 2, 3, 4, 5, 6, 7, and 8.

E.—Connect terminals 26, 27 and 29 of sockets 2, 3 and 5 together. Connect 26 of socket 2 to 39 of rheostat B. Connect terminals 30, 31 and 32 of sockets 6, 7 and 8 together, and from 31 of socket 7 connect a wire to 37 on rheostat E.

F.—Connect, in order, by means of a long wire, 33 of rheostat A, 34 of rheostat B, 35 of potentiometer C, 40 of rheostat D, and 41 of rheostat E.

G.—Connect 25 of socket 1 to 38 of rheo-



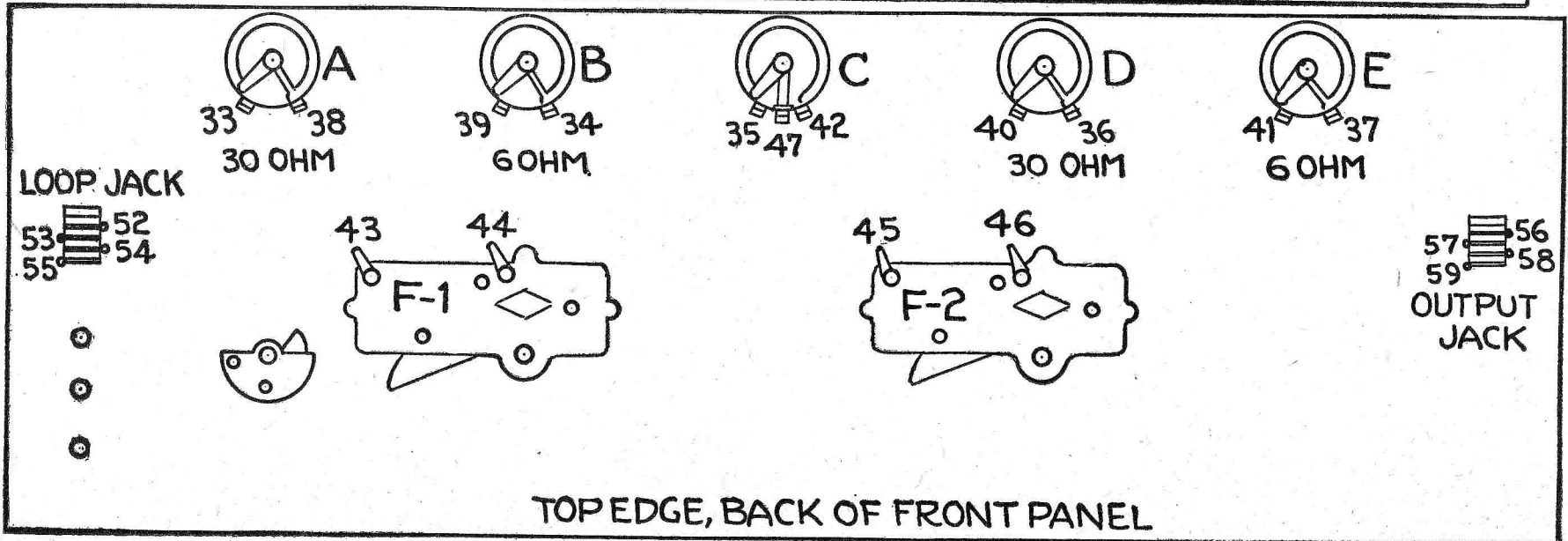
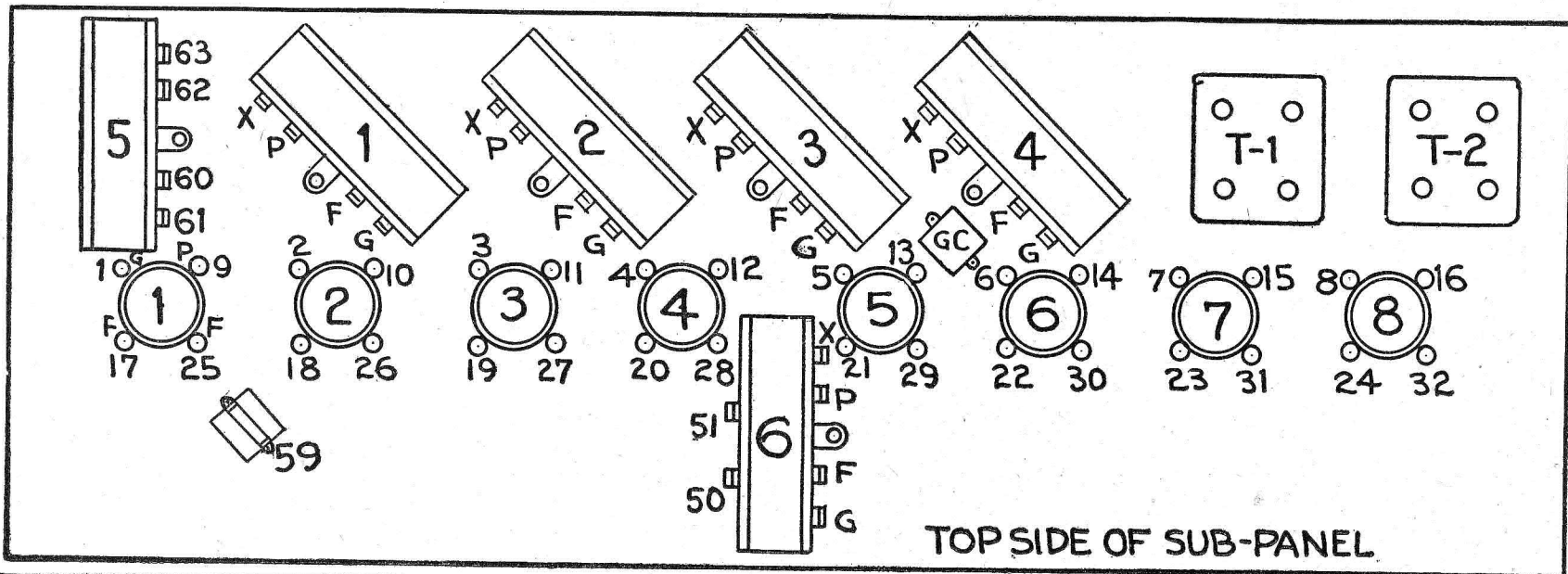
stat A; also 34 of rheostat B to F of Victoreen 6 and from here to one terminal of the 1 mfd. Aerovox condenser. Connect the + terminal of Victoreen 6 to remaining terminal of the 1 mfd. condenser and also to + of Victoreen 2.

H.—Connect the P of Victoreen 6 to 12 of socket 4 and on to 45 of Amsco variable condenser F-2. Connect G of Victoreen 6 to 4 of socket 4 and on to 46 of condenser F-2.

I.—Connect 50 of Victoreen 6 to 20 of socket 4, and terminal 51 of this Victoreen to 44 of the condenser F-1 and on to 55 of Carter loop jack. Connect 43 of the condenser F-1 to 52 of Carter loop jack, and then to one terminal of the Aerovox condenser 59. The other terminal of this condenser connects to 1 of socket 1.

J.—Terminals 60 and 61 of Victo-

(Continued on page 30)



Old Man Static's Funeral

“ONCE upon a time,” as all bedtime and other stories should start, a fellow named David Harum typed the remark that “Fleas were essential to a dog as an ever reminder that he was a dog.” The author is going to borrow this soothing by remarking that experiments with underground antennas which do not work in your location are an essential proof that you are an experimenter. If each experiment was successful, one would soon tire. The novelty would diminish and Radio would have but little interest to you.

Because any of the types of buried antennas previously described have failed to function, does not in any manner prove that they are not efficient in all localities, but may indicate that they won't function where you live. The whole thought back of the experiments is that of presenting for your information some of the work that has been done, and to create an added interest which would spur many listeners into entering this most fascinating work.

To illustrate, were you B. L. Lowe, R.R. 2, Dickerson Road, Nashville, Tenn., who has “fished” in 37 distant stations upon the underground antenna which

PART IV: Here Is the Famous “Crock” Antenna of B. L. Lowe. Claim Method Reduces Static. Experiment in Horizontal Antennas.

By MILO GURNEY

form the upright section which maintains the wooden cross pieces, and are securely fastened to the respective ends of such pieces. Figure 2 is a detail plan which makes the correct construction of the winding form clear.

Winding Lowe Antenna Form

You will require from 80 to 90 feet of No. 14 solid copper, rubber covered wire for winding the form. The starting end, which is at the bottom, is sealed off by placing it in a small bottle which is afterward filled with paraffin or sealing wax or, if one prefers, this starting end may be covered well with electricians' tape. Each turn of the wire should pass through the spacing holes (or rest in its proper notch, if the strips were notched), in order that the turn-to-turn spacing will be uniform. Reaching the finish or top of winding, a half turn should be taken around the wire in order to fasten it securely. After making this locking turn leave twelve inches to be passed up and through the center of the cover for connection to the lead-in wire to the receiver.

The completed underground antenna is now ready for insertion into the earthen crock. Next, some form of cover must be designed which will fit closely over the jar opening. Mr. Lowe made his cover of concrete, leaving a hole through its center just large enough to allow passage of the end of the wire, after which the hole about the wire and the edges where the cover rests on the crock were then sealed with sealing wax. Those of you who cannot go to this trouble may use a well-paraffined hardwood cover. It is only important that the lid fit securely and water tight so that when covered with dirt it will remain in place.

Connections and Lead-In Laying

Next, dig a hole five feet deep and large enough in diameter to take the crock. Also dig a trench about 18 inches deep from the location of the hole to a point as near as possible to that where the lead-in will be brought up to the receiver. Secure a sufficient length of No. 14 lead-covered, insulated, copper cable and solder one end of the copper wire within this cable to the exposed wire in the center of the jar cover. Be certain that this connection is well soldered, then tape it well. Sealing it with wax is wise. You may now lower the covered jar carefully into the hole and fill about it and on top with moist earth until within a

ments in antennas. Bear in mind that the following experiment offered is purely an experiment. Suffice to say that reports show that a horizontal antenna performs very well upon wave lengths from 100 meters down. What it can do over the broadcast band, while less explored, is of equal interest now that there seems to be some merit in the split wave theory recently reported by a prominent company.

The general idea of the horizontal aerial about to be described is that it should be on an approximate level with the receiver. In other words, if your receiver is located upon the second floor of your home, then the aerial should be at a height close to that of the receiver, as shown in figure 3. No ground connection to the receiver is used. One-half of the aerial passes in and connects to the antenna post while the ground post is attached to the remaining half. This arrangement in effect couples the receiver to the antenna at its center.

Figure 4 shows the connection arrangement as it would appear within the receiver when using an untuned primary input, while figure 5 shows the same arrangement when the antenna is connected directly to a tuned secondary input.

For experimental purposes it is suggested that each half of this aerial be 75 feet long, or a total length of

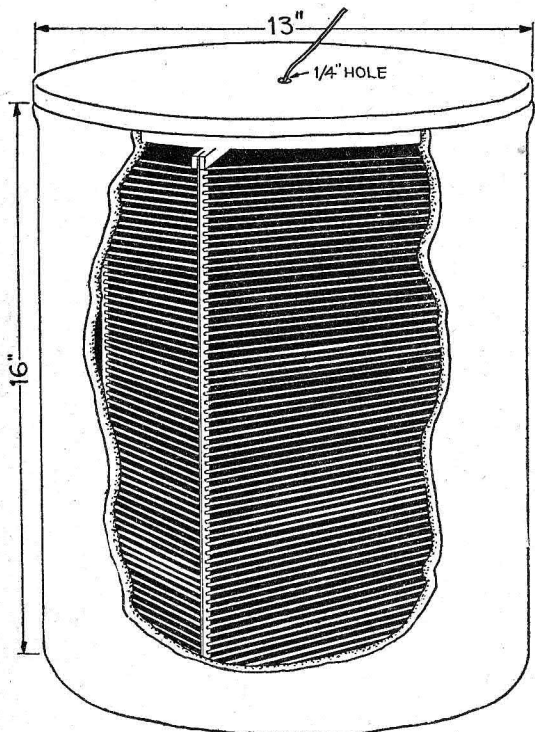


Figure 1. The scheme of B. L. Lowe for a buried antenna, which requires a ten-gallon crock, is illustrated here. Broken view shows interior.

will be now described, it appears you would have called it a perfect day and the experiment a success.

B. L. Lowe's Earthen Crock

Mr. Lowe uses the scheme shown in figure 1 which comprises an ordinary ten-gallon earthen crock obtainable at the grocery or variety store. The novelty of the device arises from the method employed and the manner of construction, while its operation, according to Mr. Lowe's report, is such as to indicate that the device is hard to beat.

Picking out a few of the 37 stations which this gentleman in Nashville has brought in on loud speaker, we find KFOA, WBAP, KFKX, WJZ, KMA, and a host of other stations well distributed over the country. Visualize KFOA as located at Seattle, Wash., WBAP at Fort Worth, Texas, and WJZ on the Atlantic seaboard, and then you will agree that his experiment was a huge success.

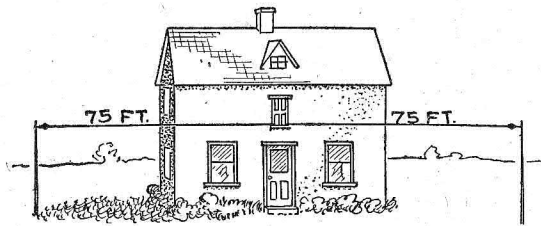


Figure 3. A typical horizontal antenna.

short distance of the top when the earth used should be semidry and well tamped into the opening. Lay the lead-covered cable in the 18-inch trench and cover thoroughly. After leaving the ground as close as possible to the point where it enters the building, fasten this cable with cleats to the side of the building, pass through the building wall, and connect the free end of the copper wire inside to the antenna post of your receiver. The ground wire which you have been using previously will remain connected to the ground post. That is all. Now tune in coast to coast when a “bad night” won't permit you to do so on an ordinary aerial.

Horizontal Aerials

A further experiment which carries much of interest and which will particularly appeal to those who dislike digging holes in Mother Earth is found in the horizontal type aerial. This idea has been the subject of considerable discussion and favorable comment of late. To date most of the reception using this system has been on short waves, and the writer is indebted to QST, the official organ of the American Radio Relay league, for the data published.

This subject no doubt will interest a major portion of the fans who are interested in possible improve-

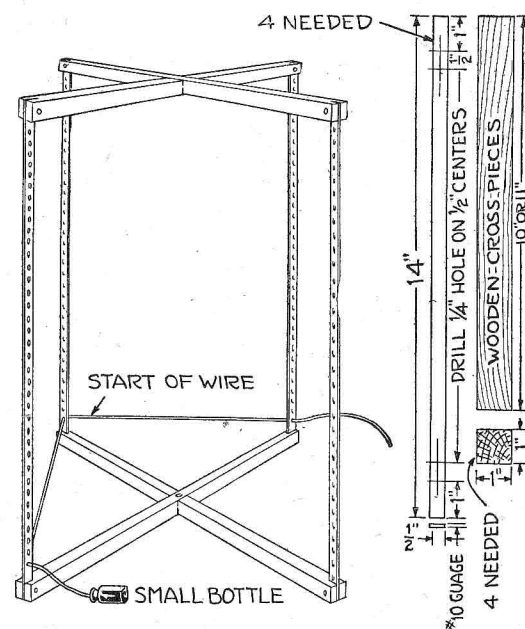


Figure 2. Details of the construction of the interior framework and winding form.

150 feet not counting the lead-in loop which length is negligible and should be as short as possible. As a receiver tunes either broad or sharp according to the length of aerial used, and signal strength is also determined in the same manner, the author has specified the extreme lengths which will be required. This is done because it is much easier to shorten each half if required, than to add to the lengths given.

Points marked x in each of the figures indicate the locations of fixed condensers which may be inserted in case it is necessary to reduce the effective wave length of each half of the aerial. Such condensers may be .0001 or .00025 mfd., it not being likely that larger capacities will be required. Points A and G upon each drawing indicate the attachment of aerial leads to the ground and antenna posts of the receiver. Standard single or stranded aerial wire may be used. The lead-in should be well insulated where it passes through the window to the receiver. As previously stated, this form of antenna has no ground connection and it is therefore quite evident that some relief from excessive static should be experienced. However, results alone will tell.

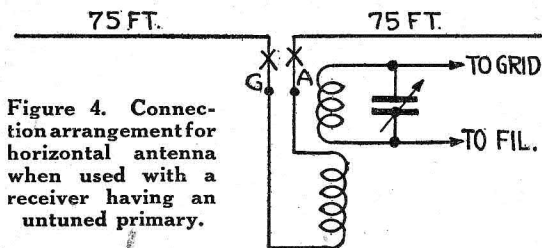


Figure 4. Connection arrangement for horizontal antenna when used with a receiver having an untuned primary.

The earthen container which Mr. Lowe used measures 13 inches inside diameter, with a total height of approximately 16 inches. These measurements one will find about equivalent to a ten-gallon crock. The winding skeleton consists of an oblong framework composed of two cross pieces of hardwood whose length may be 10 to 11 inches, or just small enough to fit loosely into the crock, and four 1/2-inch strips of No. 10 gauge copper or brass 14 inches long. See figure 2. Each of the strips are drilled for their total length with 1/4-inch holes upon 1/2-inch centers according to Mr. Lowe, but notches similarly spaced instead of holes are recommended by the writer. These strips

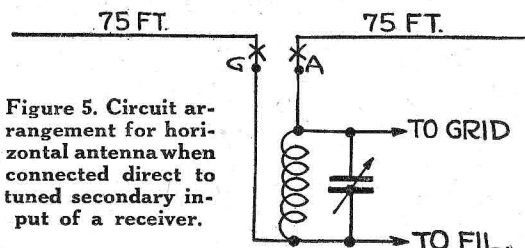


Figure 5. Circuit arrangement for horizontal antenna when connected direct to tuned secondary input of a receiver.

The response to my appeal for experimenters has been very pleasing, and among those responding are many listeners mentally equipped to do their own thinking so far as Radio is concerned. It is from the reports of these willing workers that I anticipate everyone of us will profit materially. As the possibility of reducing static through so-called static eliminators appears considerably distant, one's only recourse toward relief must of necessity concern the collector medium.

We need not be surprised to hear that the silent

(Continued on page 30)

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Two Cents for a Program

TWO cents is all that a good program, costing the station perhaps several thousands of dollars, may cost the appreciative broadcast listener, yet it seems that the great majority of fans are unwilling to spend even this meager amount. We mean to say that listeners are lax about writing stations and telling them what pleased them, what displeased, and why certain things reacted on them in either fashion. The investment of two cents in a postage stamp is all that is necessary, yet perhaps ninety-nine out of a hundred people won't make that investment.

H. A. Bellows, director of WCCO, writing for the Gold Medal station's news bulletin, states the situation clearly. We take the liberty of reproducing here-with what he has to say:

"Don't put off writing until tomorrow, or next week, or next year; don't think that because you sent a post-card to Station WXYZ six months ago, you have done your full duty by Stations WPDQ, WIOU and all the other letters of the alphabet. Make it a rule to send a word of commendation everytime you hear a good program.

"The stamps, the paper, the ink and the labor represent a sound investment, for they mean more good and better programs in the future. And if you can't get programs of the kind you like, don't blame the broadcaster unless you are perfectly sure that you have done your share by helping him with your suggestions. A two cent stamp today may mean a thousand dollar concert later."

In our opinion the reasoning of Mr. Bellows is very sound. The correspondence received by a broadcasting station is the barometer and yardstick by which the programs are measured and planned for the future. If your letter, your vote, isn't there to help in the planning, by what right can you criticize the programs of the station which displease you?

And don't forget that a cowardly, anonymous letter is usually given just the consideration which the lack of signature and address deserves—it is thrown away, forgotten, because it carries no weight of conviction.

So We Bought a Portable Set

IN SOME ways we prefer the broadcast programs of the summer over those of the winter. Many of our friends attempt to convince us that the summer programs are not worth while; that they do not compare with the broadcasts of the cooler months; that the stations "let up" considerably in the months of sunshine.

Looking over the programs or tuning in, we cannot say that this discouragement by our crepe-hanging friends is justified. The summer programs have all to offer that the winter had and more. Actually more and, we believe, better liked features are announced by the stations.

For instance there are the hundreds upon hundreds of important sport events which are carried by microphones all over the country. We have but few of these in the winter. Then again the weather, road conditions and touring services are more necessary and deeply appreciated by ourselves during the summer.

We also have always liked bands. Summer is band season. Of course, some people may not like to hear a good band, but we can sit by the hour on the veranda and listen to the careful broadcasting of a well-conducted band. And only in the summer months are band concerts featured extensively by the majority of stations.

We have made it a point to inquire of all stations what parts of their schedules would be discontinued for the summer. After listening to some of the "crepe-hangers," we had become convinced that perhaps there was some truth in their statements. But when an overwhelming majority of the broadcasters replied to our inquiry that instead of discontinuing features, all the winter and added summer programs would be given, and nearly all remaining stations answered that nothing would be discontinued, we turned about face and decided that the myth of inferior summer programs was, to revert to American vernacular, "all wet."

RADIO INDI-GEST

Railroad Radio

If your set is in the country
Near a railroad track,
You will hear some telegraphing
With a click, clack, clack.

And if a railroad motor car
Should come very near,
Its spark discharge will sound like guns
Shooting in your ear.

Then when a train goes roaring by
You will hear some squeals,
Caused by the great vibration of
The iron rails and wheels

But when 'tis still and silent like
You note with a smile,
Your reception beats the city sets
By many a mile.

GEORGE

Intermission Idiosyncrasies

A.C.S. Announcing

"Some fellow in Sheldonville, Ohio, who signs his name Vinegar, writes in stating that in his opinion, our last week's Tuesday concert was decidedly on the Fritz. In our opinion this gink is in about the same predicament as the elephant that tried to hide behind a raspberry bush. As they say at a bargain sale, jump over or walk around but don't block the aisles. Tomorrow we are going to hit the trail for Sheldonville and if we can locate this guy, we'll find out what he means by using a hammer on our carefully arranged programs." ARTHUR C. STOWELL

Old Rep. Cole Chases the "Blues"

Representative Cyrenus Cole (Ia.) before the house committee considering the ban placed by England on the importation of American Jazz artists, not only favored England's attitude but added, "Jazz music is a very sore affliction upon America."—News item.

Old Rep. Cole was a dreary old soul,
A dreary old soul was he,
He called for his resin and he called for
his bow,
And he called for his fiddlers three.

"We gotta razz this darned old jazz,
This darned old jazz," quoth he,
"Has started to grow and is liable to go
To the countries over the sea.

"It's gotta stop or the world will flop,
The whole world will flop," says he,
"So fiddle it down and fiddle it low—
Save the world for posterity."

THE NIGHT HERD

Then Prospero Was Its Daddy?

Dear Indi: When I was sailing back from your side last week a Tempest broke out, and when it was at its height the Radio operator on the ship received a message that his wife had given birth to a baby. They are going to call it Ariel. LONDON BOBBY

Back to the Tomb

Dear Indi: In one of the recent issues you want to know where I bin, and lowed has how you hadent heerd from mee for 3 thousand years. Wall I admits that it has been quite a spell, cause I bin dead for 3 thousand years, and

I bin dead three thousand years
And just came back to life
To take a part in this old world
Of work and fight and strife,
But there's been a lot of changes,
Since they locked me in my tomb,
For instance, there's the crystal set,
It's surely met its doom.
And also the triple circuit
That's made to regenerate,
It's like the reflex circuits,
'Twill soon be out of date.
In place of these what do we have?
We have the super-het
And super this and super that,
That raises He—ll you bet
With all the sets of nearby fans
And makes them buck and rear,
Which makes us ask in accents wild
Where do we go from here?

OLD KING TUTT
(Not of WSB)

This Makes You "Red"

Dear Indi: For many months I have enjoyed your column and now I would like to nominate, as a member of the Famous Fan's Club, "Red" Grange, for it was through the grid that he made both fame and fortune.

I also might mention "Babe" Ruth for he makes trouble for a lot of "batteries" nowadays. If you can find room for these you will find me tickled pink. RAY D. O'PHANN

Which also reminds us—no this isn't a joke you've heard long ago—that the Famous Fans' Club membership list is growing quite large. Y'see all the star Florida realtors, coming northward to sell wide-awake, live-wire property such as cemetery lots, have joined in a group, claiming membership because they have a large quantity of grounds, well-watered.

FRANQUE'S FILOSOFEE

He who tunes, so shall he receive.

INDI

Let's Hold a Conference



Condensed

BY DIELECTRIC

Glee clubs composed of women are heard far less frequently than men clubs, although the latter are not flooding Radio programs by any means; in fact, it would not be disappointing to many listeners in should this feature be listed by more stations. However, we are reviewing now a very pleasing concert given by the Russell Sage College Women's Glee club, presented through broadcasting Station WHAZ, Troy, N. Y. Possibly these ladies' voices would not be classified as exceptional, but their singing of the various numbers making up a select program was certainly spirited. One selection, "Swing Along," was admirably rendered.

During the period devoted by Station WTAM, Cleveland, to what they term as "studio recitals," you may be assured of features bearing some marks of merit. The orchestra selections are nearly always well played and offer a variety, catering to differing tastes in music. Appearing as soloist recently was a tenor of robust voice, whose singing of popular numbers called one's attention to a manner in which these may be rendered without the eternal habit of sliding—more or less insecurely—from one note to the next. His vocalizing was a marked feature.

It isn't necessary to dwell on the beauty of Irish timbre displayed every time Allen McQuhae chooses to sing, for most Radio audiences are quite familiar with that quality; nor do his auditors have to be reminded of the expression put into his work. That Mr. Kent selected this popular tenor to "carry on" shows the discretion of a Radio public benefactor. Even when Mr. McQuhae sings airs lacking that typical lilt of the music of Erin, there is no charm lost for he is as much at home with compositions originating in other lands as with those of his native heath.

There can be no mistake that this summer static will have to be very powerful to drown out a Florida station that intends to keep the state before the minds of next winter's sojourners. Station WGBU, at Fullford, has the far-floating ethereal message in the guise of their slogan, "tropical America," and of softly rhythmic dance melodies. Frankly, the soloists this time of year are not so engaging as have been heard during the rush season.

Our old friend in Atlanta, Ga., Station WSB, finds listeners in distant states just as pleased to hear his programs and drawing announcements as when the thermometer registered much lower than at present. We listened to a singer whose nerves were master at the time, or diaphragmatic lassitude caused the weak tones to barely register. Her singing of Irving Berlin's hit, "Remember," otherwise had much to commend it, but it is to be hoped later appearances will show improvement.

A concert given under the auspices of the Minneapolis university was well conceived and executed to the enjoyment of all fortunate enough to tune in Station WCCO. Evidently it was the purpose of the sponsors to leave a good impression with all Radio listeners on the eve of baccalaureate celebrations, at any rate, that was the effect.

There is nothing to say particularly of dance programs, unless they are abominable or remarkable, so the comment on WSAI, Cincinnati, will be confined to merely mentioning the fact that that station was heard by your reviewer broadcasting a dance feature of usual interest.

RADIO POPULAR AND FATTENS ON STRIKE

BRITISH LABOR TROUBLES AID SALE OF RECEIVERS

Broadcast Bulletins Appreciated by Strike Supporters and Public—Station Staffs Deserve Credit

By Jack Broadcaster

LONDON, England.—Radio broadcasting proved itself of immense value in the recent British general strike crisis, being largely instrumental in preventing the outbreak of serious disorders and panic.

Even strike supporters found the broadcasting service valuable in giving the official announcements of the trade unions and general news of strike progress.

Broadcasting kept the country cool and well in touch with the situation when the newspapers were perforce silent, and the country owes much to the devotion of the staffs at the various stations. Emergency staffs stood by day and night, and in many cases slept upon the premises.

In the London Station

On one of the momentous days I was able to spend a short time at the London station from whence all the news was broadcast.

News was being received from all over the country—by telephone, telegram and tape machine, while special messengers brought in the official announcements from the trade unions and the government. Communications were being made by the railway companies, various governmental departments, and in some cases by the individual trade unions.

All this information was compiled into one gigantic bulletin and then sifted to its final form which millions heard every day.

Of course, the various stations were guarded lest the irresponsible element should attempt any attack, and most of the officials got what little sleep they could there or at nearby hotels. I saw a group of officials enjoying their first meal of the day in the Savoy Grill at nine o'clock one evening.

How Artists Fared

A word must be said for the broadcasting artists all over the country for the way in which they managed to keep their appointments with their thousands of listeners, and also for the way in which they held themselves ready in case a breach should occur if someone should be unable to arrive.

Though the strike affected most industries adversely, there was a tremendous boom in Radio during the first two or three days. There was a very quick sale for head sets and also for crystal receivers.

New batteries were in great demand, and many people who had apparently been contemplating the installation of a loud speaker set decided that this particular occasion warranted its immediate purchase, so that the whole family could listen to the latest bulletins.

The Radio industry was fortunate in being the one bright spot in a very dark firmament.

CUP RACE GROWS WARM

(Continued from page 2)

As a reward for saving consecutively numbered ballots and casting them at one time for the same candidate, a bonus vote, with size depending on the number in consecutive order, is credited to that candidate.

Each of these ballots will count for one vote when sent in separately. You can hold these ballots until you have four that are consecutively numbered and when they are sent in, a bonus of eight votes or total of twelve will be granted.

The larger number of consecutive ballots submitted, the greater is the bonus allowed. Eight consecutive ballots receive a bonus of twenty votes. Twelve consecutive ballots receive a bonus of thirty votes, or a total of forty-two votes. For a complete series of ballots, including one from each issue from March 27 to September 1, a bonus of fifty votes will be allowed.

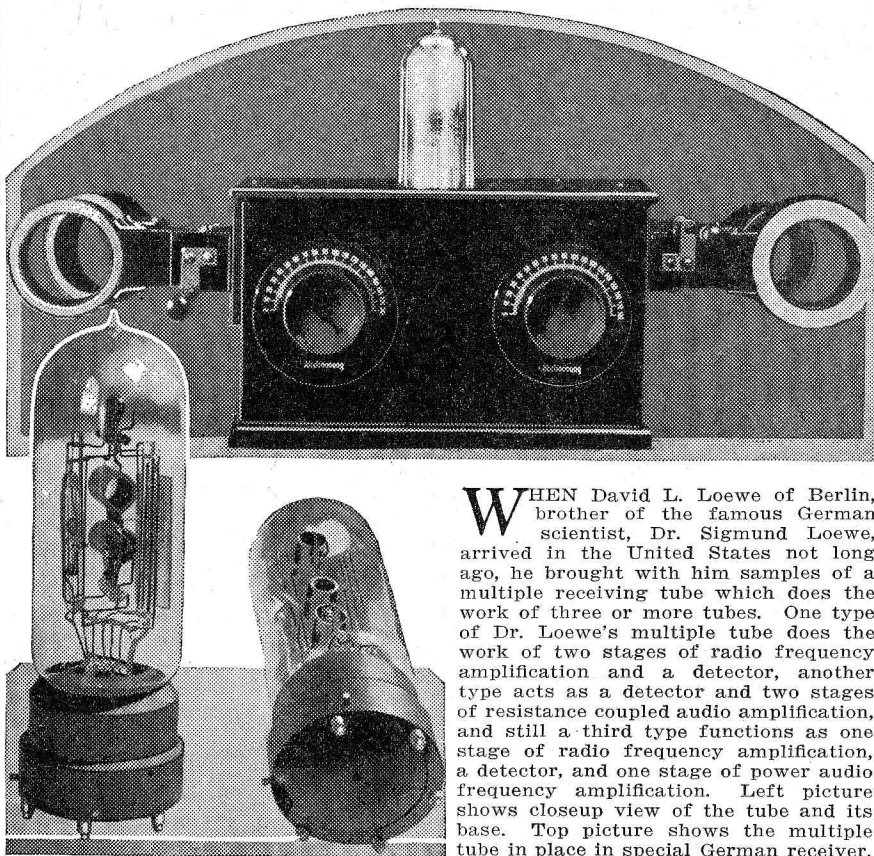
WAIU Soon to Be Highest Station in United States

COLUMBUS, Ohio.—The highest broadcasting station in America will be dedicated here shortly when the American Insurance Union station, WAIU, is moved into the insurance company's new building soon to be completed. The building will be 555.5 feet high, taller than Washington Monument or the tallest skyscraper outside of New York city.

WAIU will occupy a special story 500 feet above the ground.

A theater seating 3,100 persons and a hotel with 1,000 rooms will occupy space in the new American Insurance Union citadel.

QUEER MULTIPLE TUBE DOES MUCH



WHEN David L. Loewe of Berlin, brother of the famous German scientist, Dr. Sigmund Loewe, arrived in the United States not long ago, he brought with him samples of a multiple receiving tube which does the work of three or more tubes. One type of Dr. Loewe's multiple tube does the work of two stages of radio frequency amplification and a detector, another type acts as a detector and two stages of resistance coupled audio amplification, and still a third type functions as one stage of radio frequency amplification, a detector, and one stage of power audio frequency amplification. Left picture shows closeup view of the tube and its base. Top picture shows the multiple tube in place in special German receiver.

10 COWS PLUS RADIO SET GIVE MORE MILK

FROST, Minn.—"Radio music increases milk production of a dairy herd approximately twenty per cent," says T. H. Gullord who installed a set in the barn of Oscar Mundale of Rome Township, Minn. A thirty day test indicated that Radio music in Mundale's dairy barn increased the creamery check from ten cows \$28.70 a month. The New York programs through WCCO brought the most generous milk flow, while WHO, Des Moines, and WOA, Omaha, programs were tied for second.

SHORT WAVES

By Marcella

(Continued from page 2)

KWCR, Cedar Rapids, Iowa. No, he is not married, Elizabeth Ann, and all the other nice things you have said about him are quite correct. He lives with his married (and equally popular) partner, Ray Basch. You may invite Neal to parties by addressing the invitations care of Ray Basch, Marion, Iowa.

Some news for Chicagoans and other members of the WMBB, Trianon, audience: Clyde Hager and Lindsey McPhail, both formerly at WMBB, are now entertaining the listeners of KFQZ, Hollywood, Calif. The wave length is 226 meters, if you want to hear them again. Mr. Hager is announcer and studio director of the new station.

Matrimonial note: "The Singing Cowboy" or Carl T. Sprague and "The Bluebonnet Girl" or Laura Bess Mayo, often heard in the past from WTAW, A. & M. college, WFAA, the Dallas News and Journal, and KPRC, the Houston Post-Dispatch, have hitched in double harness this spring. Mr. and Mrs. Sprague plan a tour of eastern stations during the summer months.

"Is Bill Eastwood always at WSMB and is he really as happy as he looks?" Not knowing, we typed a note to C. R. Randall, WSMB's chief, and this is what he had to say:

"The picture which appeared in Radio Digest recorded one of the few instances when Bill ever smiled. He rarely ever has anything to say, probably due to the fact that he is married and used to keeping quiet. The razzing which I administer to him frequently over the air has done much to loosen him up, but he still doesn't

Checker Fans Tune in Match Miked by CKY

Manitoba Station Describes Play of "Jump" Champions

WINNIPEG, Man.—Taking out draughts boards and following the moves of the two players as numbers of squares were announced, thousands of people in Winnipeg and beyond recently participated, practically speaking, in the first Radio game of checkers ever played in Canada.

The match actually was between R. Thomson, editor of the Free Press checker column, playing in the Lisgar hotel, Selkirk, twenty-five miles from the city, and G. H. Collins, at CKY, the Manitoba station in Winnipeg. Mr. Collins, playing "white," was the winner. Listeners had no trouble in following the game.

Mr. Thomson played beside a loud speaker and a microphone, and the numbers of his "shifts" were announced by Ed. Dusang, while the moves made by Mr. Collins were announced by D. R. P. Coats.

SPECIAL BUS TAKES KFAB TO KFNF



When KFAB, Nebraska Buick station at Lincoln Nebr., and KFNF, Henry Field station at Shenandoah, Ia., arranged recently to exchange their entire staffs for an evening's broadcast, the above special bus was chartered by Gayle V. Grubb and Harry Sidles of KFAB to transport that broadcaster's entertainers to Shenandoah. Standing at the right and rear of the bus are the two announcers, Mr. Grubb, in the dark suit, sometimes known as "Gloomy Gus", and Mr. Sidles.

KFSG'S CHIEF LOSES LIFE IN OCEAN SWIM

AIMEE McPHERSON DISAPPEARS; BODY NOT FOUND

Thousands of Radioland Followers Miss Cherished Personality—Her Work Organized to Go On

LOS ANGELES.—Radioland's loving Sister, Aimee Semple McPherson is no longer at the microphone of KFSG. On Tuesday, May 18, radiantly happy and perfect in health, she went for a few hours rest at the side of the sea which she loved; there to play, swim and in the intervals, prepare her messages for the coming services.

With her was her secretary and her Bible. After a quiet season of study and making preparatory notes for her sermon she enjoyed a brief swim in the water, later coming out and directing her secretary to phone her mother regarding a musical program that evening.

She then went into the water. The secretary returned after phoning, spoke to her and after being greeted by Sister sat down to read. She saw her playing in the water and dashing through the waves. After some moments the secretary missed her and after a vain search of the sea and inquiries gave the alarm that Mrs. McPherson could not be found.

KFSG Built by Followers

To the moment of writing her body has not been located. Every effort has been made by government, police and her own beloved people.

Station KFSG was given to Mrs. McPherson by her countless friends that her messages might go out to the world. She had come to be a well-known figure in Radio. At first those unaccustomed to such services wondered, but as her messages and services went on, providing the best in music, song and sermon, every day added to the popularity of KFSG.

The work is organized in every department and detail. It is hard for the temple workers and members to even realize that the founder will not walk in the door, smile her way down the aisle, bow in prayer and say:

"Good evening Radioland. This is KFSG, Angelus Temple, Church of the Foursquare Gospel."

do any laughing—only gives an occasional smile. As for his likes and dislikes, I am afraid they are a bit too personal for yours truly to comment on, and regarding the answer to your specific question, 'Is he really as happy as he looks?', will answer that looks are very deceiving and that he would probably make a very good teammate with that popular ballad, 'The Loneliest Girl in Town.' Yes, he is always at WSMB. He is a tall, good-looking fellow, loves his banjo and tries out a new one every week."

Miss Alta, here are Floyd and Bernard Ruby's measurements. Bernard, 5 feet 11 inches tall, brown eyes, 155 pounds, 22 years of age. Floyd, 5 feet 9 inches tall, blue eyes, brown hair, 160 pounds, 20 years old. Both of the young KMA stars are good fellows, hard workers, mixers, have lots of pep, play popular and old-time music. Home is Weeping Water, Nebr. Live on a farm. Floyd plays the trumpet and fiddle; Bernard plays the saxophone and banjo. And, to be sure, both are UNmarried.

Hah, the "secret" of Jack Smith is out. Those of you phonograph record purchasers who have records of Jack Smith, the "Whispering Baritone," and have wondered whether or not he and our beloved Jack Little are one and the same, are to be answered. They are two distinct stars, a statement which is proven beyond a doubt by the fact that Jack Smith is now in London, England, broadcasting over the British stations and appearing at the New Princess restaurant. Jack Little now being in America, there can be no doubt as to whether "Little Jack" is Jack Smith or vice versa.

What deep secret would you like to know about your favorite broadcast star? Drop me a note, girls and boys, and I'll do my best to answer here. MARCELLA.

WEEL Tells Listeners of Best Distant Broadcasters

BOSTON.—New England listeners who care to roam the ether and pick up the best DX broadcasters may now tune WEEL, the Edison Electric Illuminating company here, immediately following their last feature program nightly except Sunday at about 11 o'clock, and learn what stations are coming in the best. P. W. Harrison, sponsored by the Peerless Motor company, is engaged in the task of expert, trial listening, and making the reports.

AN EVENING AT HOME WITH THE LISTENER IN IN EASTERN (OR CENTRAL DAYLIGHT) TIME

Table with columns: Call, Location, Met., Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday. Lists radio stations and their broadcast schedules.

Table with columns: Call, Location, Met., Saturday, Sunday, Monday, Tuesday, Wednesday, Thursday, Friday. Continuation of radio station schedule.

STATIONS IN ORDER OF WAVE LENGTHS

Table with columns: Meters, Call, Meters, Call, Meters, Call, Meters, Call, Meters, Call, Meters, Call. Lists stations by wavelength.

LITTLE OL' PROFESSOR

(Continued from page 5) "You hear?" whispered Holmes. "Marvelous—ouch!" The Great Detective kicked sideways at my shin. "Shut up! I told you I'd do it. That's the villain. He's not little, nor is he old or a professor." "How do you get that way?" I demanded, rubbing my shin. "He is young, good looking, fairly tall, neatly brushed hair and always ready with a smile—" "What do you mean, 'he's a villain'?" "Very simple—a vaudevillian." He said 'headliner act.' He's an actor. Did you note the tone, the manner of self assurance in which he said 'I wish to present to you?' That was the manner of a man making an introduction to a lady. It was the voice of a man who moves confidently among the social elite. He must therefore be popular. Little, dried-up, weazened professors are not particularly adroit or admired by the fair sex. By process of elimination he must be of the opposite type, as I have described. "And his name?" I asked, amazed beyond further expression. "Billy Knight," said Holmes. "But listen and we'll get the rest of this." Holmes dropped into a Turkish chair and crossed his long, lanky legs. I began looking around, rather cautiously. There were no concealed persons behind the chairs or other furniture. I discovered no hidden panels. But still the sounds, and, incidentally the sweetest music from those Hawaiians, continued to come from the drum on the mantle. Suddenly a great light dawned on me. "I have it! I have it!" I tapped the Great Detective on the shoulder. "So have I but what have you got?" he replied. "It's a Radio receiver! This is a program from the St. Louis Star—" "Right-o! Watty, old chap, you astonish me with your perspicacity. If you will control yourself in the light of this discovery I promise you shall hear those Four Aces of Harmony, Al Boswell, Jack Lehr, Ralph Jones and Bruce Renick." However he could foretell this event I did not at the time understand but his prophecy proved quite correct. In fact there followed a number of well-known vaudeville acts borrowed from the various local theaters. We heard the Georgia Melody Makers and excellent classical piano selections by Eugene Meyer. Miss Leora Thomure, we were informed by the so-called "Little Ol' Professor," accompanied the singers and presented a few piano selections by herself. "And on some of the programs," said Dolmes after we had listened for an hour and a half, "one may hear the Coronado Hotel orchestra, Frank Tritz, the baritone and the Hausman Brothers Banjoists.

But, as I told you in the beginning we would unmask this Little Ol' Professor. You see he is not so little. He is not bald with overslung forehead and watery eyes. He does not have a long white beard nor wear a mortar board for a hat. "Marvelous!" I turned for my hat and cane as Hari Singh appeared in the doorway, a quizzical, enigmatic smile on his bronze countenance. "Nothing at all," said Dolmes with a deprecatory wave of his slender hand. "Wait until you see the next Radio mystery I am going to uncover."

Univ. of Minn. Studio Is Latest WCCO Link

Gold Medal Station Now Has Four Complete Studios

MINNEAPOLIS, Minn.—The third, or rather the fourth, link in the broadcasting system of the Gold Medal station, here, WCCO, was completed during the past month when the new studios of the University of Minnesota campus were opened for service. This gives the Gold Medal station modern, completely equipped studios and operating rooms in the new Union depot at Saint Paul, on the University campus, and on the roof of the New Nicollet hotel, Minneapolis, all linked with the transmitting station at Anoka, 18 miles northwest of Saint Paul and Minneapolis. Programs may be sent from any one of the studios by specially built telephone wires to the transmitting station. While the studios on the University campus may be directly connected with WCCO, as they are during the University hour from 8:00 to 9:00 p. m. Central time, every Monday evening, they are also part of the equipment of the university broadcasting station, WLB. This equipment was that formerly used by the old station, WLAG, and was loaned to the university by Washburn Crosby company when the new 5,000-watt broadcasting equipment was purchased for WCCO. KMTR, known as the "high hat" Hollywood station for the reason that most of its offerings have been along classical lines, has at last succumbed to the lure of the movies and will present each Saturday night from 10 to 11 p. m. Pacific time, a motion picture jollification. The first few programs will present Hal Roach comedy stars. Tune in and see if their gags go as well over the microphone as they do on the celluloid strip. The Berlin "Funkstunde" has started a complete course in astronomy as part of its broadcasting programs. The arrangements to this end have been made with the Berlin observatory authorities.

MRS. LABBITT EARNS HOUSEWIVES' FAVOR

WWJ'S WOMEN LISTENERS KEEP MAIL MAN BUSY

Household Editor of Detroit News Builds Her Popularity from Thousands of Letters

By Ella Gordon Smith, Woman's Editor The Detroit News

ONE year ago last December, at 9:30 a. m., an audience of women turned the dial on their Radio sets expecting to hear a familiar name announced to be followed by a voice that had become known to them during the years past.

"This is Station WWJ." Old stuff. Nothing startling about that. But let's go on. Mr. Tyson's voice continued:

"Now, Mrs. Myrtle E. Labbitt, Household Editor of The Detroit News, will give you a little talk and tell you what to have for tonight's dinner."

All the "old applesauce" except—who was Mrs. Labbitt? Nobody who listens in on WWJ at 9:30 a. m. today asks that question. They all know, and there is no announcement more eagerly listened for over WWJ than when the housewives tune in for the morning talk and menu broadcast by this Radio favorite.

No Problem Is Too Small Mrs. Labbitt is fair, tall (her hair is bobbed) and despite the notation in parentheses, she creates an impression of capability. She was born on a farm near Minneapolis, and is a graduate of the University of Minnesota. She has a sense of humor, but of a kind that never makes people uncomfortable.

No problem is too trivial to merit her full consideration, and every housewife who writes or who listens to her voice over the Radio may feel perfectly certain that she is imbued with a deep and earnest desire to make life easier, better and happier for each of them. Every ounce of effort she can muster is put to this purpose.

Mrs. Labbitt's activities do not end when she leaves the "mike" in the broadcasting studio of WWJ. Here the day's

"TONIGHT'S DINNER BEGAN HER CAREER"



A little over a year ago, Mrs. Myrtle E. Labbitt was introduced over the WWJ microphone. She told her fair listeners what to have for "tonight's dinner." Since then her careful and personal study and handling of the thousands of letters she receives from women fans, has made her daily morning feature one of the most popular of the Detroit station.

work merely begins with the half-hour program to her listeners. Then she goes to her desk where letters from every part of the country await her attention. If the mail doesn't show nearly two hundred letters or better, she feels that the day has gone decidedly wrong. Her total for the week runs considerably over a thousand, and every letter is given her personal consideration.

Listeners' Letters Build Her Work In her files are a most delightful assortment of friendly notes which have come from the extreme north, south, east and west. That is the way she learns about the work she is doing for her family of listeners, whether the results are what she has hoped for. Questions on every phase of life, from entertaining to feeding the baby, are her daily problems, and she plans a party with the same zest that she turns the baby over to a spe-

The Reader's View

Another Answer to J. M. H. In your column I noticed an article where C. E. V., Boston, Mass., picks up a 10-watt station in Mississippi, and J. M. H. of Louisiana wants to know what kind of a set he uses.

Well, I've got a 4-tube reflex and I get this same station, WREC, Coldwater, Miss. (10 watts) on a loop and through loud speaker. WREC's slogan is, "The Most Powerful 10-Watt Station in the World." It is a fitting slogan, don't you think so? —L.W.L., Dukirk, N. Y.

Radio a Home Builder Radio means so much in our farm home that mere words fail to adequately express our appreciation.

Radio has ceased to be a luxury, but has become a necessity second only to the auto. We live near the seashore on a stock farm and ranch, midway between Victoria and Port Lavaca, connected as we are with long distance and living on a busy shell highway, yet we enjoy the Radio.

Last winter we were warned just in time before the severe blizzard swept down upon us, freezing and killing in one day 15,000 cattle of others in our county alone.

The market news is most appreciated during the day. But we enjoy the delightful programs in the evening until we are so sleepy we must "turn in," since our ranch rising bell rings before day.

The Radio is touching almost all phases of human interest and welfare; in our farm homes more especially, and we are depending more and more upon the Radio for diversion, instruction and amusement so much so that it is a home builder. The Radio keeps our children more contented

and, for she knows full well that no person in Detroit, however competent, can decide what is good for a baby in Portland, Ore.

Every day she is building "better and better." She depends upon the letters she receives for direction in her work. Those who are pleased must write their notes of appreciation. Those who have criticisms to make, must also write. And Mrs. Labbitt welcomes the adverse critic's note just as warmly as she does those of commendation.

on the farm, less inclined to seek amusement in town.

The Radio raises the standard of mental culture, giving us food for thought, retrospection, broadens our viewpoint, extends our horizon, enlarges our vision and brings us in closer contact with the whole United States.

Radio is a mental stabilizer, a physical director, and a spiritual instructor.

Radio is a home builder.—J.W.McK., Port Lavaca, Texas.

The Announcing Question A frequent reader of your good paper, I have frequently read and sympathized with brother fans, who complain of announcers not announcing their stations frequently enough between numbers.

If this fault were only committed by those broadcasting continuity programs, little could be said, but you must know, as well as I do, that such is not always the case by a long shot.

Who wants to listen in to a poorly given program? And it is frequently announcers of such programs, who do not give proper data. If one gets such station, one does want to get "distance" and location before changing his dials. I have often wondered why some fan did not suggest in your columns the publication of names of announcers, who are so careless—or ignorant. I am sure that you will always find a majority of fans who like to get not only good programs but distance; and what are all the great broadcasting stations reaching out for if not distance?—J. H. M., Sewickley, Pa.

Here's Another Cure After reading C. C. T., also O. W. T., in first May issue, also many other letters in the past, regarding the station announcers, I wish to say that I am at a loss to really know what such people want with a Radio.

I am inclined to believe they prefer to hear the station call letters to the music or program.

I am satisfied if they announce once every fifteen minutes or only as often as they see fit to announce. If the program is good I don't care where it comes from. When you consider the efforts of the studio to serve the public, preparing a good program, then think of the audacity of some selfish DX hound whose only ambition is how many stations he can log and how much interference he can make for others, it is disgraceful.

So let each of us see what he can do not to interfere with other's tuning, rather than criticize the announcers.—R. E. H., Rochester, N. Y.

WOMEN'S PROGRAMS INDEX

Table listing radio programs for Tuesday, Wednesday, and Thursday. Columns include station call letters (Atlantic, Eastern, Central, Mountain, Pacific) and program titles with times.

Table listing radio programs for Thursday, Friday, and Saturday. Columns include station call letters (Atlantic, Eastern, Central, Mountain, Pacific) and program titles with times.

Table listing radio programs for Friday, Saturday, and Sunday. Columns include station call letters (Atlantic, Eastern, Central, Mountain, Pacific) and program titles with times.

Table listing radio programs for Monday, Tuesday, and Wednesday. Columns include station call letters (Atlantic, Eastern, Central, Mountain, Pacific) and program titles with times.

Sunday, June 20

Sunday, silent night for: CFAC, CHIC, CKAC, CKNC, CNRA, CNRE, CNRM, CNRO, CNRR, CNRT, CNRV, CNRW, CNRA, CNRE, CNRM, CNRO, CNRR, CNRT, CNRV, CNRW, CNRA, CNRE, CNRM, CNRO, CNRR, CNRT, CNRV, CNRW...

Atlantic or Eastern Daylight Saving Time Stations

CFCA, Toronto, Can. (356.9m-840kc), 11 a. m., St. Paul's Anglican church; 7 p. m., Timothy Eaton Memorial church.
WBAL, Baltimore, Md. (245.8m-1220kc), concert orchestra.
WCAE, Pittsburgh, Pa. (461.3m-650kc), 6:30 p. m., dinner concert; 7:20, Capitol theater; 9:15, recital; 5:15, undenominational church services; 5:35, sermon, Rev. John W. Stockwell; 5:45, recital; 6:30, Hotel Pennsylvania concert orchestra; 8, Bonwit Teller ensemble.

Eastern Standard or Central Daylight Saving Time Stations

WBAL, Baltimore, Md. (245.8m-1220kc), 7:30-8:30 p. m., WBAL concert orchestra.
WBMM, Chicago, Ill. (225.4m-1330kc), 12:30-2 p. m., sacred concert; 4-6, Melody hour; 12, Nutty club.
WCAP, Washington, D. C. (468.5m-640kc), 11 a. m., St. John's Episcopal church; 4 p. m., Peace Cross service; 8:15-8:45, WEAF; 8:45-9:45, musicale.

Ray Hibbler, Melody Girls; Lew Butler, Frank Sylvano, Louis Panico, Guyon's Paradise ballroom orchestra.
WGHF, Detroit, Mich. (270.1m-1100kc), 11 a. m., Grosse Pointe Memorial church.
WGN, Chicago, Ill. (302.8m-990kc), 6:35-7 p. m., musical program; 7-7:20, The Million Sing; 7:20-7:30, Old-Fashioned Almanack; 7:30-8, music; 8:15-8:45, WEAF; 8:45-9, music; 9-10, "Our Music Room"; 10-10:10, Sam Henry; 10:10-11, musical program.

Central Standard Time Stations

KFAB, Lincoln, Neb. (340.7m-880kc), 4-5 p. m., vesper service; 9-11, musicale, Union College orchestra.
KFDM, Beaumont, Tex. (315.6m-950kc), 11 a. m., St. Marks Episcopal church; 8-9, services.
KFH, Wichita, Kan. (267.7m-1120kc), 11 a. m., First Methodist church.

KTHS, Hot Springs National Park, Ark. (374.8m-800kc), 11 a. m., First Presbyterian church; 9:05-10, classic hour.
KVOD, Bristow, Okla. (374.8m-800kc), 12:30-7 p. m., pipe organ, Rev. Leeper and his twenty-piece string band; Laughton Family; Oklahoma Cowboy band; Cushing Military band; 7:30-9, Worship hour.
KYW, Chicago, Ill. (535.4m-560kc), 10 a. m., Central church; 3 p. m., studio concert; 8:30-10, classical concert.

Mountain Standard Time Stations

KXFC, Colorado Springs, Colo. (250m-1200kc), 11 a. m., First Presbyterian church; 7:45, Jim Goodheart's Denver Sunshine Mission services.
KOA, Denver, Colo. (322.4m-930kc), 11 a. m., Montview Presbyterian church; 6:30 p. m., KOA chorists; 8, open-air concert, Denver municipal band.

Monday, June 21

Headliners Today

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their headliners for Monday, June 21.

Monday, silent night for: CKAC, CNRA, CNRE, CNRM, CNRO, CNRR, CNRT, CNRV, CNRW, CNRA, CNRE, CNRM, CNRO, CNRR, CNRT, CNRV, CNRW...

Atlantic or Eastern Daylight Saving Time Stations

CKNC, Toronto, Can. (356.9m-840kc), 9 p. m., CKNC Chamber orchestra; Lawrence DeFoe, tenor; Charles Shearer, baritone.
WAHG, Richmond Hill, N. Y. (315.6m-950kc), 7:30 p. m., Walter Tooss, novelty pianist; 8, Synchrophase hour; 9:15, studio program; 9:40, John and Harry Diehl, zither and piano duets; 10, two Bobbs; 10:20, Frank Tremmer's orchestra; 12, Ferrucci's Radio Raiders.

Pacific Standard Time Stations

KFI, Los Angeles, Calif. (467m-642kc), 7-7:30 p. m., Grebe Synchrophase string ensemble; 7:30-8, Jim, Jack and Jean trio; 8-9, Aeolian organ; 9-10, Badger's Hollywood Californians; 10-11, Packard Six dance orchestra.
KFWB, Hollywood, Calif. (252m-1190kc), 9-11 p. m., Warner Brothers Sunday night movie frolic.
KGO, Oakland, Calif. (361.2m-830kc), 11 a. m., First Presbyterian church; 3:30 p. m., vesper service; 7:45, First Congregational church.

Wednesday, June 23

Atlantic Eastern Central Mountain Pacific
2:15 p. m. 1:15 12:15 11:15 10:15
KMMJ (228.9m-1310kc), Poultry talks.
KSO (241.8m-1240kc), Radio farm.

Thursday, June 24

Atlantic Eastern Central Mountain Pacific
2:15 p. m. 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Radio Farm talk.
WOI (270m-1110kc), Farm crops.

Saturday, June 26

Atlantic Eastern Central Mountain Pacific
2 p. m. 1 12 n. 11 10
KPRC (296.9m-1010kc), Farmers' educational and musical program.

FARMERS' PROGRAMS INDEX

Farmer Dinner Concerts

Daily Except Sunday

CENTRAL TIME

KFNF, 12:15-1:35 p. m.
KMA, 11:30-12:30
KSO, 12:30-1:30 p. m.

Tuesday, June 15

Atlantic Eastern Central Mountain Pacific
12 n. 11 10 9 8
KMMJ (228.9m-1310kc), Poultry.
2:13 p. m. 1:13 12:13 11:13 10:13
WHO (526m-570kc), Radio farm school.

Wednesday, June 16

Atlantic Eastern Central Mountain Pacific
2:15 p. m. 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm talk.
2:30 1:30 12:30 11:30 10:30
WMAQ (447.5m-670kc), Prairie Farmer farm talks.

Thursday, June 17

Atlantic Eastern Central Mountain Pacific
2:13 p. m. 1:13 12:13 11:13 10:13
WHO (526m-570kc), Radio farm school.
2:15 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm talk.

Friday, June 18

Atlantic Eastern Central Mountain Pacific
12 n. 11 10 9 8
KMMJ (228.9m-1310kc), Poultry talk.

Atlantic Eastern Central Mountain Pacific
2:13 p. m. 1:13 12:13 11:13 10:13
WHO (526m-570kc), Radio farm school.
2:15 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm talk.

Saturday, June 19

Atlantic Eastern Central Mountain Pacific
12 n. 11 10 9 8
KMMJ (228.9m-1310kc), Poultry talk.
2 1 12 n. 11 10
KPRC (296.9m-1010kc), Farmers' educational and musical program.

Sunday, June 20

Atlantic Eastern Central Mountain Pacific
4:30 p. m. 3:30 2:30 1:30 12:30
WFSA (475.9m-690kc), Sunday hour for farmers.

Monday, June 21

Atlantic Eastern Central Mountain Pacific
12 n. 11 10 9 8
KMMJ (228.9m-1310kc), Poultry talks.
2 p. m. 1 12 n. 11 10
WEAO (293.9m-1020kc), Timely Economic Information for the Farmer.

Tuesday, June 22

Atlantic Eastern Central Mountain Pacific
2:15 p. m. 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm talk.
2:30 1:30 12:30 11:30 10:30
WMAQ (447.5m-670kc), Prairie Farmer farm talks.

Atlantic Eastern Central Mountain Pacific
12 n. 11 10 9 8
KMMJ (228.9m-1310kc), Poultry talks.
KSO (241.8m-1240kc), Radio farm.
2:30 1:30 12:30 11:30 10:30
WMAQ (447.5m-670kc), Prairie Farmer farm talks.

Wednesday, June 23

Atlantic Eastern Central Mountain Pacific
2:15 p. m. 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm talk.
2:30 1:30 12:30 11:30 10:30
WMAQ (447.5m-670kc), Prairie Farmer farm talks.

Thursday, June 24

Atlantic Eastern Central Mountain Pacific
2:15 p. m. 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Radio Farm talk.
WOI (270m-1110kc), Farm crops.

Friday, June 25

Atlantic Eastern Central Mountain Pacific
2:15 p. m. 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm talk.
2:30 1:30 12:30 11:30 10:30
WMAQ (447.5m-670kc), Prairie Farmer farm talks.

Saturday, June 26

Atlantic Eastern Central Mountain Pacific
2 p. m. 1 12 n. 11 10
KPRC (296.9m-1010kc), Farmers' educational and musical program.

Atlantic Eastern Central Mountain Pacific
2:45 p. m. 1:45 12:45 11:45 10:45
WOI (270.1m-1110kc), Soils, questions and answers.
9 8 7 6 5
KDKA (309.1m-970kc), Farm program.

Sunday, June 27

Atlantic Eastern Central Mountain Pacific
4:30 p. m. 3:30 2:30 1:30 12:30
WFSA (475.9m-690kc), Sunday hour for farmers.

Monday, June 28

Atlantic Eastern Central Mountain Pacific
2 p. m. 1 12 n. 11 10
WEAO (293.9m-1020kc), Timely Economic Information for the Farmer.
2:15 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm talk.

Tuesday, June 29

Atlantic Eastern Central Mountain Pacific
2:15 p. m. 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm talk.
2:30 1:30 12:30 11:30 10:30
WMAQ (447.5m-670kc), Prairie Farmer farm talks.

Wednesday, June 30

Atlantic Eastern Central Mountain Pacific
1:45 p. m. 12:45 11:45 10:45 9:45
WMAQ (447.5m-670kc), Prairie Farmer farm talks.
2:15 1:15 12:15 11:15 10:15
KSO (241.8m-1240kc), Farm school.

Monday, June 21

WIZ, New York, N. Y. (454.3m-660ke), 7 p. m., Hotel Madison concert orchestra; 7:55, John B. Kennedy; 8, Maxwell House coffee ensemble; 9, Reading seashore band; 11, Harry Leonard's Waldorf-Astoria orchestra.

Eastern Standard or Central Daylight Saving Time Stations

WBAL, Baltimore, Md. (245.8m-1220ke), 6:30-7:30 p. m., dinner orchestra; 8:30, Fredrick D. Weaver, organist; 8:30-9, male quartet; 9-10, WBAL trio.

Central Standard Time Stations

KFAB, Lincoln, Neb. (340.7m-880ke), 5:30-6:30 p. m., dinner concert; 8:30-10:30, Bud's Master Six orchestra; 10:30-11, Bud's Master Six orchestra; 11, Bud's Master Six orchestra.

Mountain Standard Time Stations

KFXF, Colorado Springs, Colo. (250m-1200ke), 9 p. m., Mrs. George A. Edwards, soprano; Henrietta Templeton, pianist.

Pacific Standard Time Stations

KFI, Los Angeles, Calif. (467m-642ke), 7-8 p. m., Owen Fallon's Californians; 8-9, Montebello Choral club; 9-10, program; 10-11, popular program; Meiklejohn Brothers.

KGO, Oakland, Calif. (361.2m-830ke), 6-6:55 p. m., dinner concert; 8, Best Loved Southern Melodies; 8:05, Gems from the classics; 8:25, Margaret Avery, cellist; 8:50, Joyce Holloway, pianist; 9:15, Josephine Holub, violinist; 9:30, Arion trio.

Tuesday, June 22

Headliners Today

Atlantic Eastern Central Mountain Pacific 7 p. m. KYW (535.4m-560ke) WEBH (370.2m-810ke) WMAQ (447.5m-870ke), Men's night, Eucharistic congress.

For stations silent tonight refer to first Tuesday's list.

Atlantic or Eastern Daylight Saving Time Stations

CKAC, Montreal, Canada (410.7m-730ke), 8:30 p. m., C. P. O. S. S. Montreal members; 10:30, Harold Leonard's Red Jackets.

Eastern Standard or Central Daylight Saving Time Stations

KLDS, Independence, Mo. (440.9m-680ke), 8 p. m., studio program.

WKB, Kansas City, Mo. (365.6m-820ke), 7-7:30 p. m., dinner hour organ concert; 8-9:30, ukulele songsters; Harry Taylor, Sam Martin, Mrs. Taylor, pianist.

Mountain Standard Time Stations

CNRR, Regina, Canada (312.3m-960ke), 8 p. m., studio program.

Pacific Standard Time Stations

CNRV, Vancouver, Canada (291.1m-1080ke), 9 p. m., McIntyre string quartet; 10:30, Cabaret Belmont orchestra.

Wednesday, June 23

Headliners Today

Atlantic Eastern Central Mountain Pacific 9 p. m. CNRM (410.7m-730ke), "Rose Maiden" night.

For stations silent tonight refer to first Wednesday's list.

Atlantic or Eastern Daylight Saving Time Stations

CFCA, Toronto, Canada (356.9m-840ke), 11 p. m., Gilbert Watson and his orchestra.

Wednesday, June 23

WLW, Cincinnati, Ohio (422.3m-710ke), 7 p. m., dinner concert; Hotel Gibson orchestra; 7:40, Hotel Gibson concert; 10, Thoroughbred entertainment; 11, "The Pink of Program."

WMAQ, Chicago, Ill. (447.5m-670ke), 6 p. m., Chicago theater organ; 6:30, Hotel La Salle orchestra; 8:30, Whitney trio; 8:55, WMAQ players, chimes.

WMAQ, Chicago, Ill. (447.5m-670ke), 6 p. m., Chicago theater organ; 6:30, Hotel La Salle orchestra; 8:30, Whitney trio; 8:55, WMAQ players, chimes.

WMAQ, Chicago, Ill. (447.5m-670ke), 6 p. m., Chicago theater organ; 6:30, Hotel La Salle orchestra; 8:30, Whitney trio; 8:55, WMAQ players, chimes.

Thursday, June 24

Atlantic Eastern Central Mountain Pacific 2 p. m. 1 12 11 10

Atlantic or Eastern Daylight Saving Time Stations CFCB, Toronto, Canada (356.9m-840ke), 11 p. m., Gilbert Watson and his orchestra.

GENERAL TALKS AND SPEECHES

Table with columns for day (Tuesday, June 15), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Wednesday, June 16), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Thursday, June 17), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Friday, June 18), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Saturday, June 19), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Monday, June 21), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Eastern Standard or Central Daylight Saving Time Stations WBAL, Baltimore, Md. (245.8m-1220ke), 6:30-7:30 p. m., dinner orchestra; 8-8:30, Frederick D. Weaver.

organist; 8:30-9, mixed quartet; trio; John Wilbourn, tenor.

GENERAL TALKS AND SPEECHES

Table with columns for day (Tuesday, June 22), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Wednesday, June 23), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Thursday, June 24), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Friday, June 25), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Saturday, June 26), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Monday, June 28), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Tuesday, June 29), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Trianon ensemble; Hilda Hinrichs, cellist; Margaret Conrad, violinist; Preston Graves, pianist; 9-11, Trianon orchestra, orchestras; ensemble; Bob Bennett, popular program.

GENERAL TALKS AND SPEECHES

Table with columns for day (Tuesday, June 22), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Wednesday, June 23), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Thursday, June 24), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Friday, June 25), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Saturday, June 26), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Monday, June 28), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Table with columns for day (Tuesday, June 29), time, and station (Atlantic, Eastern, Central, Mountain, Pacific).

Friday, June 25

Headliners Today

Table with columns for station, time, and program details for Friday, June 25.

For stations silent tonight refer to first Friday's list.

Atlantic or Eastern Daylight Saving Time Stations

CNRA, Moncton, Can. (312.4m-960ke), 9 p. m., CNRA orchestra; Walter Flowers, reader; Frank Elliot, tenor; Dr. Fred E. Burden, clarinetist; dramatic sketch, "Yellow Roses"; clog dancing, Carl Crandall; R. L. Algie, Scotch songs; Verne Miller, whistler; selections from musical comedies, Mrs. Harold Cole, soprano, Frank Elliot, tenor.

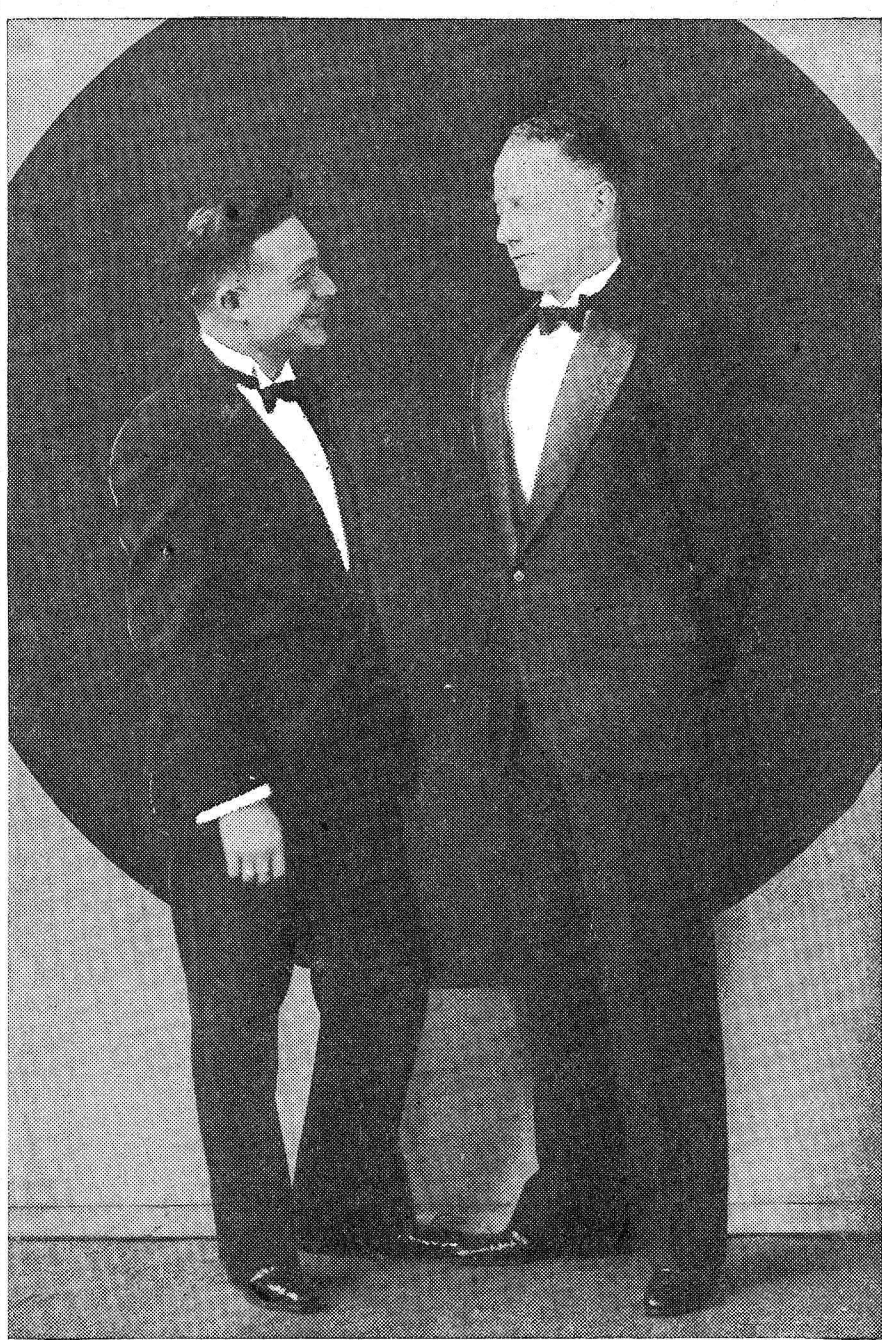
Friday, June 25

WAHG, Richmond Hill, N. Y. (315.6m-950ke), 7:30 p. m., studio program; 8:30, "Great Artist" organ recital; 9, drawing room recital; 9:30, The Four Gondioli and Nicholas Teutonico, baritone; 10, popular program; 10:30, dance orchestra.

Eastern Standard or Central Daylight Saving Time Stations

WBAL, Baltimore, Md. (245.8m-1220ke), 6:30-7:30 p. m., dinner orchestra; 8-9, musicale; 9-10, Baltimore City Park orchestra.

Central Standard Time Stations
KFAB, Lincoln, Nebr. (340.7m-880ke), 5:30-6:30 p. m., Buick Master Six orchestra; 8:30-9, Buick Little symphony; 9-10:30, Out-of-town artists.



Sam and Henry—hold your hats and don't rise until the car stops moving, dear readers—have been exposed by the Chicago Tribune, so we know of no reason why we, too, should not tell you the truth. Yes, they are none other than Correll and Gosden, the famous singing team of WGN and WLIB. So here they are in person, just as they appear when doing their "Sam 'n' Henry" act, for they do not black up.

WBAP, Fort Worth, Tex. (475.9m-630ke), 7:30-8:30 p. m., Uncle John and the children; 8-10, tower studio presentation; 10-11, dance music.

Mountain Standard Time Stations
CNRE, Edmonton, Can. (516.9m-580ke), 8:30-10:30 p. m., Alberta concert party.

Pacific Standard Time Stations
CRNV, Vancouver, Can. (291.1m-1080ke), 9 p. m., Dorothy Fewster, Gertrude DeVos, Corinne Taylor, Ella Whitecross, Marjorie McNab, Elsie Swann, Phyllis Fewster, Bessie Plisworth, May Miller, Hilda Binns, Richard Lether, Walter James, James D. Halliday, Richard Goodwin, Arthur J. Foxall, Nan Foxall; 10:30, Cabaret Belmont orchestra; Bebe Muller, soprano.

Atlantic or Eastern Daylight Saving Time Stations

WAHG, Richmond Hill, N. Y. (315.6m-950ke), 12 mid. variety program.

Headliners Today

Table with 4 columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Saturday, June 26.

WMAQ, Chicago, Ill. (447.5m-670ke), 6 p. m., Chicago theater organ; 6:30, Hotel LaSalle orchestra; 8, Daw and Pratt; 8:30, photologue; 9, Chicago theater revue.

WJAZ, Chicago, Ill. (329.5m-910ke), 9-11 a. m., Earl Hoffman's Chez Pierre orchestra; The Quips that Pass in the Night; Walter Lewis, baritone; Dulalie Kober, pianist; Dorris Irene Berry, contralto.

Central Standard Time Stations

KFAB, Lincoln, Nebr. (340.7m-880ke), 5:30-6:30 p. m., dinner concert; 8:30-10:30, Little symphony orchestra.

Saturday, June 26

WOAI, San Antonio, Tex. (394.5m-760ke), 11 a. m., First Presbyterian church; 7:45 p. m., Central Christian church.

WOAW, Omaha, Nebr. (526m-570ke), 6 p. m., orchestra; 6:30, orchestra; 9, program, Omaha Printing company; 10, organ.

WOC, Davenport, Iowa (483.6m-620ke), 5:45-5:55 p. m., chimes concert; 9-10, musical program, American Legion Post.

WSB, Atlanta, Ga. (428.3m-700ke), 8 p. m., Atwater Kent hour; 10:45, Ernest Rogers' Red Head club.

WSM, Nashville, Tenn. (282.8m-1060ke), 7 p. m., Andrew Jackson hotel trio; 8, popular and barn dance program.

Mountain Standard Time Stations
KFXF, Colorado Springs, Colo. (250-1200ke), 8 p. m., Mrs. Benjamin Lefkowsky, pianist.

Pacific Standard Time Stations
KFI, Los Angeles, Calif. (467m-642ke), 7-8 p. m., Al Wesson's orchestra; Paul Roberts, soloist; 8-9, Angelus string trio; 9-11, program by Associated Packard dealers of California, also broadcast by KPO; 11-12 p. m., KFI midnight frolic.

KFWB, Hollywood, Calif. (252m-1190ke), 6-7 p. m., Pontiac Six dinner hour; 8-9, Smith Investment company program; 9-11, Warner Brothers frolic, Len Nash and his Country Boys.

KGO, Oakland, Calif. (361.2m-830ke), 8:10 p. m., H. C. Capwell company program; Hollister McGuire, tenor; Eva M. Garcia, pianist; Joseph de Foa, harmonica soloist; Beatrice Benaderet, contralto; Helen Hart, pianist; Harmony Hick Parker and ukulele; 9-9:30, Philharmonic society; 9:30-10:30, Odd Fellows band; 10:30, dance music.

KGW, Portland, Ore. (491.5m-610ke), 6-7 p. m., dinner concert; 10-12, Herman Kenin's dance orchestra; PUNCH Green, pianist.

KHJ, Los Angeles, Calif. (405.2m-740ke), 6:30-7:30 p. m., Uncle John and the children; 8-10, Times de Luxe program; 10-11, dance music.

KJR, Seattle, Wash. (384.4m-780ke), 8:30-10 p. m., Savage concert orchestra.

KNX, Hollywood, Calif. (336.9m-890ke), 7:30-8 p. m., program, Smith Investment company; 8-9, Luna Park hour; 9-10, feature program; 11-11, Ambassador hotel dance orchestra; 11-2 a. m., Hollywood Nite and Film-land frolic.

KPSN, Pasadena, Calif. (315.6m-950ke), 8-9 p. m., Star-News ensemble.

Sunday, June 27

Headliners Today

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times.

For stations silent tonight refer to first Sunday's list.

Atlantic or Eastern Daylight Saving Time Stations

GFOA, Toronto, Can. (356.9m-840ke), 11 a. m., Timothy Eaton Memorial church; 7 p. m., St. Paul's Anglican church.

Eastern Standard or Central Daylight Saving Time Stations

WBAL, Baltimore, Md. (245.8m-1220ke), 7:30-8:30 p. m., WBAL concert orchestra; 8:30-9:30, studio program.

WKRC, Cincinnati, Ohio (422.3m-710ke), 8:45 p. m., Walnut Hills Christian church; 10, Eugene Schmitt, baritone; Carolyn Schlosser, reader; Patricia Conway, violinist; Eugene Perazzo pianist; 11:15, Bernie Cummins' orchestra; 12, Marie Turner, blues and ballads; 12:15, dance music, Swiss Gardens.

CLASSICAL CONCERTS INDEX

Saturday

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Saturday.

Sunday

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Sunday.

Monday

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Monday.

Tuesday

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Tuesday.

Central Standard Time Stations

KFAB, Lincoln, Nebr. (340.7m-880ke), 4-5 p. m., vespers service; 9-11, Sunday evening musicale.

WHB, Kansas City, Mo. (365.6m-820ke), 9:40 a. m., Linwood Blvd. Christian church; 11, Independence Blvd. Christian church; 8-9, church services; 11:15, Linwood Radio feature; Morrill Moore, organist; Don Anchors, poet.

Mountain Standard Time Stations

KFXF, Colorado Springs, Colo. (250m-1200ke), 11 a. m., First Presbyterian church; 7:45, Jim Goodheart's Denver Sunshine Mission services.

Pacific Standard Time Stations

KFI, Los Angeles, Calif. (467m-642ke), 7-7:30 p. m., Grebe Synchronase string ensemble; 7:30-8, Jim, Jack and Jean trio; 8-9, Aeolian organ; 9-10, Badger's Hollywood Californians; 10-11, Packard Six dance orchestra.

KFWB, Hollywood, Calif. (252m-1190ke), 9-11 p. m., Warner Brothers Sunday night movie frolic.

Wednesday

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Wednesday.

Thursday

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Thursday.

Friday

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Friday.

Headliners Today

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for today.

Monday, June 28

Headliners Today

Table with columns: Atlantic, Eastern, Central, Mountain, Pacific. Lists radio stations and their broadcast times for Monday, June 28.

Atlantic or Eastern Daylight Saving Time Stations

CKNC, Toronto, Can. (356.9m-840ke), 9 p. m., Eveready orchestra; Eveready male quartet.

WAHG, Richmond Hill, N. Y. (315.6m-950ke), 7:30 p. m., Boy Scouts program; 8, Synchronase hour; 9, Major Denton, organist; 9:30, William Vighione, tenor; William May, violinist; 10:20, Ferrucci's orchestra; 11:02, Ferrucci's orchestra; 12, Frank Gremer's orchestra.

WCAE, Pittsburgh, Pa. (461.3m-650ke), 6:30 p. m., dinner concert; 8, studio music; 10, WEAF; 11:05, dance program.

WCAU, Philadelphia, Pa. (277.6m-1080ke), 7:35 p. m., recital, N. Snellenburg and company; 8, Carolyn Thomas, soprano; 8:30, The Hood Boys; 8:45, recital; 9, Merry Minstrels; 9:30, Roy Tracy, tenor; 9:45, Chalfont Sisters, harmony singers; 10, Madrigal mixed quartet.

WCSH, Portland, Me. (256.3m-1170ke), 8:30 p. m., Grand theater symphony orchestra.

WEAF, New York, N. Y. (491.5m-610ke), 6-12 midnight, dinner music; A and P Gypsies; grand opera; Ben Bernie and his orchestra.

WFI, Philadelphia, Pa. (394.5m-760ke), 6:30 p. m., Bellevue Stratford concert orchestra; 7, Bellevue Stratford dance orchestra.

WGR, Buffalo, N. Y. (319m-940ke), 6:30 p. m., Knell's Trio dance orchestra; 7, Mary Louise Conover and associates in vocal and instrumental program; 9:30, Kane and Johnson Harmony team; 10:30, Harmonic club quartet; 11, Vincent Lopez Hotel Statler dance orchestra.

WHAR, Atlantic City, N. J. (275.1m-1090ke), 8 p. m., Flag Day, patriotic program; Seaside hotel trio; 11, Follies Bergere dance orchestra.

WHN, New York, N. Y. (361.2m-830ke), 6:30 p. m., WHN movie club; 7:30, Joe Ward's Swanece entertainers; 8, Roseland dance orchestra; 9, Levee Three and "Peter the Great"; 9:10, talk; 9:15, Levee Three and "Peter the Great"; 9:30, Loew's New York orchestra; 10, Palisades Amusement Park orchestra; 10:30, Leroy Smith's orchestra; 11, Cotton club orchestra; 11:30, Club Alabam orchestra; 12, Silver Slipper orchestra.

WIP, Philadelphia, Pa. (508.2m-590ke), 6:05 p. m., Benjamin Franklin concert orchestra; 7, Uncle Wip's bedtime stories.

WJAR, Providence, R. I. (305.9m-980ke), 7:45 p. m., musicale; 9, WEAF; 10, WEAF.

WJZ, New York, N. Y. (454.3m-660ke), 7 p. m., Hotel Madison concert orchestra; 7:55, John B. Kennedy; 8, Maxwell House Coffee ensemble; 9, Reading Seashore band; 11, Henry Leonard's Waldorf-Astoria orchestra.

WLIT, Philadelphia, Pa. (394.5m-760ke), 8:15 p. m., Arcadia cafe concert orchestra; 8:30, Starr Piano company artists; 9, Stanley Hour of Music; 10, Arcadia dance orchestra; 10:30, Fay's vaudeville features; 1:45, El Patio dance orchestra.

WMAK, Buffalo, N. Y. (265.3m-1130ke), 6:15-7:15 p. m., Philco serenaders; 7:30-10:30, musicale.

WMCB, New York, N. Y. (340.7m-880ke), 7 p. m., Hofbrau Haus entertainers; 8:15, Muscle Shoals; 8:30, California Ramblers; 9, Paul Whitman's Beau Rivage orchestra; 9:30, Columbia Park entertainers; 10:30, Coughlin entertainers; 11, Bernie Golden and his Hotel McAlpin orchestra; 12, McAlpin entertainers.

WOO, Philadelphia, Pa. (508.2m-590ke), 7:30 p. m., Ritz Carlton dance orchestra; 9, recital; 10, WEAF; 11, Adelphi Roof Garden dance orchestra.

WOR, Newark, N. J. (405.2m-740ke), 6:40 p. m., Jacques Jacobs' Hotel Shelton ensemble; 7:45, talk on swimming; 8, lecture; 8:45, Klein's Serenading Shoemakers; 11, Crystal Palace orchestra.

Eastern Standard or Central Daylight Saving Time Stations

WBAL, Baltimore, Md. (245.8m-1220ke), 6:30-7:30 p. m., WBAL dinner concert orchestra; 8:30-9, Frederick D. Weaver, organist; 8:30-9, WBAL male quartet; 9-10, WBAL trio.

Central Standard Time Stations

KFAB, Lincoln, Nebr. (340.7m-880ke), 4-5 p. m., dinner concert; 8:30-10:30, old-time program.

Hale, pianist; Margaret Paige, pianist; Bennie Wreath, violinist.

Pacific Standard Time Stations

KFI, Los Angeles, Calif. (467m-642kc), 7-8 p. m., Owen Fallon's Californians, Jackie Lucas, soloist; 8-9, classical hour; 9-10, program, Walter M. Murphy Motors company, KFO; 10-11, popular hour by Melklejohn Brothers.

KFWB, Hollywood, Calif. (252m-1190kc), 6-7 p. m., Pontiac Six dinner hour; 7:30-8, program, Dr. Ralph Mitchell and Associated Dentists; 8-9, program, Sealy Mattress company; 9-10, Bill Hatch's Oakmount Country club orchestra; 10-11, Warner Brothers frolic.

KGW, Portland, Ore. (491.5m-610kc), 6-7 p. m., dinner concert; 8-9, organ recital; 9-10, vaudeville entertainment; musical acts, Punch and Judy; Columbia Knit Mermaids; 10-12, Cole McElroy's dance orchestra.

KJR, Seattle, Wash. (384.4m-780kc), 8:30-10 p. m., Post Intelligence studio program.

KNX, Hollywood, Calif. (236.9m-890kc), 7-7:30 p. m., feature program; 7:30-8, program, Overall's; 8-9, L. W. Stockwell company program; 9-10, studio program; 10-11, Silvertown Cord dance orchestra; 11-12, Ambassador hotel dance orchestra.

KTAB, Oakland, Calif. (239.9m-1250kc), 8-10 p. m., studio program.

WOO, Philadelphia, Pa. (508.2m-590kc), 7:30 p. m., Adelphia Roof Garden dance orchestra.

WOR, Newark, N. J. (405.2m-740kc), 6:40 p. m., Jacques Jacobs' Hotel Shelton ensemble.

Eastern Standard or Central Daylight Saving Time Stations

WBAL, Baltimore, Md. (245.8m-1220kc), 6:30-7:30 p. m., WBAL dinner orchestra; 8-9, WBAL staff artists; Celia Brace, violinist; George Bolek, pianist; 9-10, municipal band.

WBBM, Chicago, Ill. (225.4m-1330kc), 8-12 mid., Alemitte orchestra; Moss Covered melodies.

WCBZ, Zion, Ill. (344.6m-870kc), 9 p. m., Mandolin and guitar club; George Beem, marimba soloist; duets; trios; Mrs. J. Thomas, soprano; M. Barton, tenor; J. Bishop, baritone; Mrs. Ruth Beem DePew, reader; Olive Wright, pianist.

WEBH, Chicago, Ill. (370.2m-810kc), 7-8 p. m., Edgewater Beach hotel orchestra; Kathryn Forbes; Lydia Lochner; 9:10-10, Uptown theater; 11-12:30, Cook Sisters, orchestra; Harmony singers.

WENR, Chicago, Ill. (265.3m-1130kc), 6-7 p. m., Rauland lyric trio; 8-9, Arthur Dunas, popular program; 9-10, Moody Bible Institute Evening hour.

WGES, Oak Park, Ill. (249.9m-1200kc), 5-7 p. m., Paradise Plane; Peggy and Esther; 8-9, Tom Wheeler, Joe Walsh, Frank Hayes, Peggy O'Neill; 11-1, Bobby Lee, Peggy O'Neill; Esther Richards, Clarence Theders, Flo and Ray.

WGHP, Detroit, Mich. (270.1m-1110kc), 6 p. m., dinner concert; 8:15-10, Skylark dance band; Gladys Sanderson and her uke; 12-1 a. m., Gerald Marks' orchestra.

WGN, Chicago, Ill. (302.8m-990kc), 6:30-7:15 p. m., Blackstone string quintet, Drake concert ensemble; 8-9, WEAF; 9-10, feature; 10:40-11, musical program, ensemble.

WGY, Schenectady, N. Y. (379.5m-790kc), 6:30 p. m.,

program; 7:30, WJZ; 8, musical program; 9, WJZ; 9:30, Beaver hour, musical program, WMAK.

WHT, Chicago, Ill. (399.8m-750kc), 7 p. m., organ recital, Al Carney; 7:40, chapel; 8:45-10:15 (283m-1260kc), Cinderella cafe orchestra; 10:50 (399.8m-750kc), Pat Barnes and Al Carney; 12, U. S. L. half hour of dance music.

WIBO, Chicago, Ill. (225.4m-1330kc), 6-8 p. m., dinner concert, Chester Newman, baritone; Charlotte Edwards, contralto; Eugene Wallenius; Margaret Cade, soprano; string trio; 12, Ted Florito, Dan Russo, Marie Tully, Wayne Myers, Jack Goodwin, Ray Hibbler, Joe Coffee, Harry Brooker.

WJAZ, Chicago, Ill. (329.5m-910kc), 9-12 mid., Earl Hoffman's Chez Pierre orchestra; The Quips that Pass in the Night; William Hayden, tenor; Henrietta Nolan, violinist; Francis Rosemary Scheib, soprano; Earl Smith and Jackie Ford, the high pressure boys.

WJJD, Mooseheart, Ill. (370.2m-810kc), 5:30-7 p. m., Jack Nelson; Howard L. Peterson; Victorians; 8-9, children's program; 10-11, Victorians; 12:30, Settlin' Up hour.

WJR, Pontiac, Mich. (526.9m-580kc), 7 p. m., Glover Watson, old-time dance orchestra; 8, Tom Bartel's program; 9, Jean Goldkette's orchestra.

WKRC, Cincinnati, Ohio (422.3m-710kc), 10 p. m., Eugene Perazzo, organist; 11, entertainers; 11:30, Bert Lindsey, Kern Aylward, Merril J. Schwarz.

WLIB, Chicago, Ill. (302.8m-990kc), 7-7:05 p. m., Million Sing; 7:05-7:15, Old-fashioned almanack; 7:15-7:30, dinner music; 7:30-8, WEAF; 11-11:30, Correll and Gorden; 11:20-1 a. m., Liberty studio ensemble; Ambrose Larsen, organist; Tommy Thatcher's dance orchestra; Purple Grackle orchestra.

WMAQ, Chicago, Ill. (447.5m-670kc), 6 p. m., Chicago theater organ; 6:30, Hotel LaSalle orchestra; 9:20, music.

WMBB, Chicago, Ill. (249.9m-1200kc), 7-8 p. m., Trianon ensemble; Genevieve Barry Burnham; 9-11, Trianon orchestra; Joe Warner.

WOK, Chicago, Ill. (217.3m-1380kc), 4:30-6 p. m., Capitol theater organ; tenor; string ensemble; 6-7, Tip-Top Inn; 10-1:30 a. m., Tearney's Town club orchestra; Pershing Palace orchestra; Midway Garden orchestra; Capitol theater program, studio program.

WOOD, Grand Rapids, Mich. (241.8m-1240kc), 9 p. m., Ya Olde Tyme Songe Feste, Roy Clark, Sally Simpkins, Marian Cusser, Claude Lee, Beth Garrison; 9:30, Regent Grand orchestra; 9:45, Melissa Dvorak, pianist; 10-05, studio program.

WQJ, Chicago, Ill. (447.5m-670kc), 7-8 p. m., Rainbo Gardens orchestra; 10-2 a. m., Rainbo Gardens orchestra; Jerry Sullivan; Hal Lansing; Bert Davis; Everett George Ople; Harold Olson, baritone; Ila Shannabrook, soprano; Romo Vincent, boy baritone; Will Rossiter; Johnny Poat, baritone; Tell Taylor, tenor; Ward Purkeyser, tenor.

WREO, Lansing, Mich. (285.5m-1050kc), 6-7 p. m., Speed-Wagon serenaders; Gold Standard ensemble; 8:15, Leo Motor Car company band.

WSAI, Cincinnati, Ohio (325.9m-920kc), 7 p. m., WEAF; 7:30, musicale; 8, WEAF; 9, musicale.

WTAM, Cleveland, Ohio (389.4m-770kc), 6 p. m., State theater vaudeville; 7-10, WEAF; 10, studio program; 11, orchestra.

WWJ, Detroit, Mich. (352.7m-850kc), 6 p. m., dinner concert; 7, WEAF.

Central Standard Time Stations

KFAB, Lincoln, Nebr. (340.7m-880kc), 5:30-6:30 p. m., Buick Little symphony orchestra; 8:05-10:30, U. of Nebraska.

KFDM, Beaumont, Tex. (315.6m-950kc), 7:30-8 p. m., children's program; 8-10, orchestra.

Tuesday, June 29

Headliners Today

Atlantic	Eastern	Central	Mountain	Pacific
6:45 p. m. 5:45	4:45	4:45	3:45	2:45
WOR (405.2m-740kc), Jacques Jacobs Hotel Shelton ensemble.				
8:30	7:30	6:30	5:30	4:30
WIP (508.2m-590kc), Murphy's Minstrels.				
10	9	8	7	6
WBAL (245.8m-1220kc), Municipal band.				
10:15	9:15	8:15	7:15	6:15
WCAU (277.6m-1080kc), Eddie Malle and entertainers.				
11	10	9	8	7
WHN (361.2m-830kc), Barn club orchestra.				

For stations silent tonight refer to first Tuesday's list.

Atlantic or Eastern Daylight Saving Time Stations

CNRA, Moncton, Can. (312.4m-960kc), 9 p. m., Imperial theater orchestra; 11, CNRA dance orchestra.

WCAE, Pittsburgh, Pa. (461.3m-650kc), 6:30 p. m., dinner concert; 8, WEAF; 8:30, WEAF; 9, WEAF; 10, musicale.

WCAU, Philadelphia, Pa. (277.6m-1080kc), 6:30 p. m., Charlie Kerr's dance orchestra; 7:30, Snellenburg instrumental trio; 8:10, The Three Brothers; 8:25, Peter Ricci, baritone; 8:45, Higgins and Burke, songs; 9, Kuehne's artists; 9:30, Robert Fraser, blind gospel singer; 10, recital; 10:15, Eddie Malle and entertainers; 10:30, Cathay Tea Garden dance orchestra.

WCSH, Portland, Me. (256.3m-1170kc), 8 p. m., WEAF.

WEAF, New York, N. Y. (491.5m-610kc), 6 p. m., dinner music; 8, Grand Prize Eureka, WEEI, WFI, KSD, WCAE, WWJ, WCSH, WSAI, WTAG, WGR, WCCO, WOC, WTAM, WJAR; 8:30, Gold Dust Twins, WEEI, WFI, WCAE, WGR, WWJ, WOC, WCSH, WJAR, WCCO, WLIB, WTAM, KSD; 9, Eveready hour, WEEI, WFI, WCAE, WGR, WWJ, WOC, KSD, WJAR, WCCO, WTAG, WGN, WTAM, WSAI; 10, Variety half hour; 10:30, Ben Bernie and his orchestra; 11-12, Buffalodians dance orchestra.

WFI, Philadelphia, Pa. (394.5m-760kc), 6:30 p. m., Bellevue Stratford concert orchestra; 7, Bellevue Stratford dance orchestra; 8, WEAF.

WGBS, New York, N. Y. (315.6m-950kc), 7 p. m., Arrowhead Inn concert orchestra; 10:30, Arrowhead Inn dance orchestra.

WGR, Buffalo, N. Y. (319m-940kc), 6:30 p. m., Vincent Lopez Hotel Statler dance orchestra; 8, WEAF.

WHAR, Atlantic City, N. J. (275.1m-1090kc), 8 p. m., Seaside hotel trio.

WHN, New York, N. Y. (361.2m-830kc), 6:30 p. m., Everglades orchestra; 7:30, Will Oakland's Chateau; 8, Treasureland Neighbors; 8:45, Prince Plotti, songs; 9:50, Loew's 53rd Street orchestra; 10, Universal trio; 10:30, Strand Roof orchestra; 11, Barn club orchestra; 11:30, Club Alabam orchestra; 12, Silver Slipper orchestra.

WIP, Philadelphia, Pa. (508.2m-590kc), 6:05 p. m., Benjamin Franklin concert orchestra; 7, Uncle Wip's bedtime stories; 8, concert from Marine studio; 8:30, Murphy's Minstrels; 9, Chalfont-Haddon Hall dual trio; 10, Creator and his band; 10:15, recital from Steel Pier; 10:30, piano recital, Karl Bonawitz; 11, Joseph Samuels dance orchestra; 11:30, Silver Slipper supper club revue.

WJAR, Providence, R. I. (305.9m-980kc), 7:30 p. m., musicale; 8-10, WEAF.

WJZ, New York, N. Y. (454.3m-660kc), 7 p. m., Frank Dole; 8, One-up Cut-ups; 8:30, Delta Pearl hour; 9, Breyer hour; 10, The Grand Tour; 10:45, George Olsen's Hotel Pennsylvania Roof orchestra.

WMAK, Buffalo, N. Y. (265.3m-1130kc), 10:30-11:30 p. m., Beaver Products program, WGY, WFBL, WHAM.

WMCA, New York, N. Y. (340.7m-880kc), 7 p. m., Hofbrau Haus entertainers; 8:15, Muscle Shoals; 8:30, California Ramblers; 9, Paul Whitman's Beau Rivage orchestra; 9:30, Columbia Park entertainers; 10:30, Coughlan entertainers; 11, Ernie Golden and his Hotel McAlpin orchestra; 12 mid., McAlpin entertainers.

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WOAW discovered recently that a capable group of Radio players existed among the staff artists. Here they are as they appeared in "The Step On the Stairs." Notice Eugene Konecky at the left directing the players. Nor will the efforts of this dramatic group cease with the mystery play. They have many surprises in store for fans tuning in on this station during June.

EX-BOOTLEG STATION IS SOLD FOR \$10,000

SEATTLE, Wash.—An unusual deal was consummated recently at Seattle when the Station KTCL was sold to the Northwest Radio Service Co., operators of KJR. The big 1,000-watt station was sold for \$10,000 cash, but was recently appraised at \$85,000. It is said it cost \$30,000 to build in addition to time and expert labor expended by noted electricians.

KTCL once operated under the letters KFQX. It was over its microphone that Aunt Vivian's bedtime stories went and then turned out to be alleged rum runner's signals and code messages. The station was confiscated, by the government, and later, had its call changed to KTCL and was operated as a commercial station. Both stations will continue in Seattle.

Radio Applications Make German Hounds Act Queer

BERLIN.—Some extremely interesting observations on the reaction of dogs to Radio have been made by Mrs. Isa Nairz, the wife of a German Radio entertainer. In her experiments she used a loud speaker because she found that even specially constructed ear phones annoy dogs intensely, and they spend their whole time trying to shake and scrape the contrivances off instead of listening. In some cases, indeed, the animals thus fitted actually shook with fear.

The first tests were made with sheep dogs and Griffens. The broadcasting of other canine yelps made them answer with joyful and yearning yowls, but the hearing of cats meowing and roosters crowing filled them with an intense indignation which voiced itself in furious barking.

During the recent broadcasting of the noises made by various kinds of wild animals from the Berlin zoological gardens, the tests were continued. The growls of lions and bears, which were unknown to the dogs, obtained no reactions from them at all. But when they heard through the loud speaker the well-known voice of their master, Herr Nairz, they showed every sign of puzzled recognition, rushed up barking and sniffing to the loud speaker, and then rushed enquiringly through the house hunting for their master.

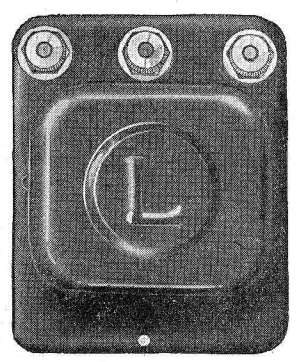
Wednesday, June 30

pianist; 8:30, Oliver Plunkett, tenor; 9, Everfresh hour; 12, popular songs; 12:30, Wesley Heivey and his LaVista orchestra.
WLIB, Chicago, Ill. (302.8m-990ke), 7-7:05 p. m., million sing; 7:15-7:30, dinner concert; 7:30-7:50, Pattison Coates, baritone; Edward Barry, pianist; 7:50-8, Auld Sandy; 8-9, WEAF; 12:30-1 a. m., Ambrose Larsen, organist.
WMAQ, Chicago, Ill. (447.5m-670ke), 6 p. m., Chicago theater organ; 6:30, Hotel LaSalle orchestra; 8:30, Whitney trio; 9, WMAQ players, chimes.
WMBB, Chicago, Ill. (249.9m-1200ke), 7-8 p. m., Trianon duo; 9-11, Trianon orchestra; artists.
WOK, Chicago, Ill. (217.3m-1380ke), 4:30-7 p. m., Capitol theater organ; studio program; Tip-Top Inn string ensemble; 10-1:30 a. m., Tearney's Town club orchestra; Pershing Palace orchestra; Midway Garden orchestra; Capital theater program.
WOOD, Grand Rapids, Mich. (241.8m-1240ke), 9 p. m., Willard Storage Battery hour; 9:30, Savutime program; 10:05, Atwater Kent hour.
WQJ, Chicago, Ill. (447.5m-670ke), 7-8 p. m., Rainbo Gardens orchestra; 10-2 a. m., Rainbo Gardens orchestra; Melodians; Clarence Theders, tenor; Joe Warner, character songs.
WREO, Lansing, Mich. (285.5m-1050ke), 6-7 p. m., Speed-Wagon serenaders; Gold Standard ensemble.
WRVA, Richmond, Va. (256.3m-1170ke), 8:45 p. m., Negro quartet, spirituals; 9, Highland Park orchestra, soloists, vocal and instrumental; 10, organ recital, chimes; 11, Carry Me Back to Old Virginny.
WSAI, Cincinnati, Ohio (325.9m-920ke), 6:45 p. m., chimes; 7, WEAF; 7:30, WEAF; 8, WEAF; 9, musicale; 10, Congress Playing Card string quartet.
WTAM, Cleveland, Ohio (389.4m-770ke), 6:15 p. m., Hotel Cleveland orchestra; 7:30, WEAF; 8, Public Auditorium program.
WWJ, Detroit, Mich. (352.7m-850ke), 6 p. m., dinner concert; 7, WEAF; 7:30, News orchestra; 8, dance program; 9, WEAF.
Central Standard Time Stations
CNRW, Winnipeg, Can. (384.4m-780ke), 9 p. m., Fort Garry hotel trio; A. Leslie Garside, baritone; Emilie Mignacca, violinist; Eveline Wildgoose, pianist; Fort

Garry hotel trio; Eleanor Williams Edmond, contralto; A. Leslie Garside, baritone.
KFAB, Lincoln, Nebr. (340.7m-880ke), 5:30-6:30 p. m., dinner concert; 8:30-10, Buick Little symphony; Harmony Boys; Gloomy Gus.
KFH, Wichita, Kan. (267.7m-1120ke), 6:30-7 p. m., piano playing contest; 7-8, American Legion band.
KFKX, Hastings, Nebr. (288.3m-1040ke), 9-11 p. m., musicale, Lincoln, Nebr.
KFNF, Shenandoah, Iowa (263m-1140ke), 7 p. m., Seed company.
KPRC, Houston, Tex. (296.9m-1010ke), 7:30 p. m., Jack Willrich's orchestra; Virginia Willrich, piano accordionist; 8:30, Frank Tilton, blind wonder boy pianist.
KSO, Clarinda, Iowa (241.8m-1240ke), 8 p. m., music; 8:30, Cohn, Iowa entertainers.
KTHS, Hot Springs National Park, Ark. (374.8m-800ke), 9:05-10 p. m., musical comedy, Meyer Davis orchestra; 10-10:30, Ray Mullins and his dance orchestra.
KVOO, Bristow, Okla. (374.8m-800ke), 6-9 p. m., Radio trio; Mascho, Cunningham, Mascho.
KYW, Chicago, Ill. (535.4m-560ke), 6 p. m., musical program; 8-9:30, classical concert; 9:30-11, Congress carnival.
WAMD, Minneapolis, Minn. (243.8m-1230ke), 7:15 p. m., classical program; Margaret Hughes Leemhuis, soprano; Sandy Ecklund, tenor; James Harper, violinist; 10, Gould Banjo club; 11, frolic, Golden Gate orchestra.
WCOA, Pensacola, Fla. (222m-1350ke), 7-10 p. m., Mrs. Benn's Young Ladies chorus; Dr. C. J. Heinberg, violinist; Mrs. Gray Bell, vocalist.
WHAS, Louisville, Ky. (299.8m-750ke), 7:30-9 p. m., Sylvia trio.
WHB, Kansas City, Mo. (365.6m-820ke), 7-8 p. m., vocal solos; 10:30-11:30, midweek Radio feature.
WQAI, San Antonio, Tex. (394.5m-760ke), 8:30 p. m., Army night program.
WOS, Jefferson City, Mo. (440.9m-680ke), 8:30 p. m., Missouri Hill Billies.
WSB, Atlanta, Ga. (428.3m-700ke), 10:45 p. m., concert.
WSM, Nashville, Tenn. (282.8m-1060ke), 7 p. m., dinner concert, Andrew Jackson hotel trio; 8, Helene Sonnenfeld, mezzo-soprano; Mrs. Sallie Mae Treee John, Lyssadean Hunt, pianists; 10, Exchange club quartet.
Pacific Standard Time Stations
KFI, Los Angeles, Calif. (467m-642ke), 7-7:30 p. m., Grebe Synchronphase string ensemble; 7:30-8, Nick

Harris detective story; 8-9, program, California Petroleum corporation; 9-10, vocal program; 10-11, Charles Beauchamp, tenor and others.
KFWB, Hollywood, Calif. (252m-1190ke), 6-7 p. m., Pontiac Six dinner hour; 7:50-8, program, Corduroy Tire Stores, Inc.; 8-9, studio program; 9-10, program, Pacific Development company; 10-11, Warner Brothers frolic.
KGW, Portland, Ore. (491.5m-610ke), 6-7 p. m., dinner concert; 8-9, concert; 9-10, vocal and instrumental concert.

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"BIG RABBIT"

(Continued from page 9)

rappin by pantomime informing the crowd he would return when called. Then, waddling to the throne chair, the terrapin backed to it, appeared to try to sit down, and while the crowd rocked with laughter at the comedy, stood, drawing his head into the shell, then poking it out.

It dawned upon my mind that Borton was playing for time, playing upon the child-like minds of the mob, to give us a chance to escape. The crowd sated with deeper emotions, appeared eager for more comedy.

I moved quickly, determined to reach the rear of the stage or the path in order to aid when the chief actors in the weird pantomime emerged.

Borton had commenced to talk. He summoned Major Tonneson before him—asked him whether he was prepared for trial, and waved him to depart from the stage—a moment later he appeared to examine Miss Tonneson and waved her away, then Tillie. The stage was empty save for the chief actor when I reached the path and Borton was haranguing them, promising them Judge Terrapin would try the prisoners.

I reached the path in safety and ran along it, circling through the clearing toward the rear of the stage. Hurrying toward me were two figures and springing toward them I stretched out a hand—and felt fur—Tillie screamed as I touched her rabbit garb, and the girl with her stepped between us, as if to protect her companion.

"It is I—Hurry! We must escape!" I said hoarsely.

"Tek us away, tek us away," Tillie pleaded.

I SEIZED their arms and hurried them through the clearing to the path along the swamp. As I dragged them into the heavier shadows we could hear the voice of Borton still haranguing the crowd.

"Who are you?" whispered Miss Tonneson. "I thought it was you—who played the turtle."

"I'm Lindsey—Borton is acting the turtle," I replied, thrilling because, in spite of her question, she had known me. "We must hurry."

I half dragged them along the path. A hundred yards further Miss Tonneson tripped and fell, uttering a little scream and, lifting her in my arms, with Tillie clutching my clothing, I raced. The girl,

after the first instant of protest, made no move, save to place her arms around my neck to aid me in carrying her.

A hundred yards further, in the blackness of the path, out of range of the lights from the clearing, I was breathless and put her down.

"Can you run?" I asked. "Hold to me and try to do it."

"Yes," she said, grasping an arm, "I knew you would come."

Not another word was spoken during that desperate flight through the black woods. I dared not strike a light. Tillie was recovering her courage and a hundred yards further along, was running at my side even trying to aid.

I knew we must reach the boat, for at any instant now the crowd might realize a trick had been played and commence a search. I was determined to place the girls in the boat, then scout back to see whether I could aid Borton. Roberta, her little hand now clutched tightly in mine, was striving to hasten. Panting, almost exhausted, I dragged them on over the rough path. Twice, fearing we had lost the way, I struck matches—then we hurried on, fearful that the instant of light might have betrayed us.

"ONLY a minute more," I pleaded as the girls gave signs of exhaustion—and, a few hundred steps further along I saw the glint of moonlight through some chink of foliage, shining on the black waters of the river.

With a final effort I dragged them out of the path, we slid down the side of the muddy hummock, and half fell, panting and exhausted into the boat screened behind the mass of Spanish bayonet.

For perhaps two minutes we lay there, while I regained breath and all that time Roberta's little hand rested trustingly in mine, her fingers pressing hard as if to gain reassurance. It was she who spoke first:

"I was sure you would come," she repeated.

"We followed—as fast as we could," I said, lost for words, eloquent with emotions.

"Lie still and wait. I must go back," I said.

Frightened and unstrung by suffering, as they were, neither protested.

I crept over the hummock and regained the path, leaving those two women alone in the heart of a beastly wilderness. Hastening my steps to a run I started back toward the clearing.

Scarcely had I gone two hundred yards before I heard something approaching, and stepped hastily out of the path. Two figures appeared. As they passed one ripped out a threatening oath, and I recognized Danforth's voice.

"Dan," I called softly.

He stopped and the figure ahead of him also stopped. I sprang toward them.

"I got him," said Danforth, grimly, as I spoke again.

The figure ahead of him was Trimble, his rabbit garb sadly torn and disarranged and he was obeying Danforth's orders with alacrity. As I came nearer I saw the reason. Danforth's big automatic was pressed against his back.

"Help me fix him," said Danforth, handing me a pair of handcuffs. "Did you get the girl?"

"YES—they're safe in the boat. Where's Borton?" I queried as I snapped the handcuffs.

"Still holding the crowd," he said. "We must hurry."

A few minutes later a handkerchief was knotted securely gagging the negro who, but a short time before, had thought himself king and, handcuffed and tied, we rolled him into the boat and forced him under a seat as unfeelingly as if he had been a sack of meal.

The girls, huddled together, stared through the darkness while we worked.

"Let's get Borton," said Danforth decisively. "Miss Tonneson," he added, "take this gun and blow his head off if he tries to kick loose before we return."

We climbed over the hummock again and reached the path.

"Where is the major?" I asked in low tones.

"Dead," he replied shortly. "I was too late. Trimble got past me. I followed him to keep him from warning the crowd. The major came off the stage and met him. He slashed him with his cane. The negro knifed him. The charge will be murder, instead of theft of timber."

"The major is better off," he added shortly after we had run a small distance.

For the moment the shock of the news of Major Gaskill's death scarcely was felt by me. I had little sympathy for the financial adventurer and never had known him in his more charming and prosperous days. Then I remembered his relationship to Miss Tonneson.

"Poor little girl," I muttered.

"Let's move faster," Danforth suggested.

We trotted along. The glow from the clearing became plainer. We had reached the place where the paths divided and where, earlier in the evening, which seemed years before, we had separated from Borton when a frenzied uproar filled the swamp. A savage howl of rage and disappointment arose ahead.

"THEY'VE found him out," Danforth said briefly.

An instant later a second explosion of sound arose, followed by shots and then sounds of a chase.

"He's running," Danforth yelled. "They are moving toward the river, but not on this path. Back to the boat; they may cut us off."

Over trees and logs, through Spanish bayonets which tore our clothes and flesh we made a rapid retreat, crawled under the barrier of bushes and cacti to the boat. Danforth, untying the rope, waded deep in mud and water, shoving her out from the hidden inlet into open water as I reached the engine.

"Don't start her yet," he said, "we must pull clear first. The noise will bring them swarming."

(Continued on next page)

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By special arrangement, Radio Digest is able to offer its readers a great opportunity to secure fine photogravures of their favorite radio stars at practically no cost. Radio Fans will be able now, by this very special offer, to have pictures of their favorite artists and announcers before them when they listen in.

Select Your Favorites from the Gallery of Radio Stars

1 Wendell Hall, king of ukulele ditties	20 Vincent Lopez, No. 1 Pennsylvania orchestra
2 Graham McNamee, 1925 Gold Cup announcer	21 E. L. Tyson, pleasing voice at WWJ
3 Jack Little, popular wandering balladist	22 Art Gillham, "The Whispering Pianist"
4 Billy B. Van, the Sunshine Man	23 Harry Ehrhart, "Dream Daddy" of WLIT
5 Coon-Sanders' Original "Nighthawks"	24 Correll and Gosden of "Kinky Kids Parade" fame, at WEEI and other stations.
6 George Hay, 1924 Gold Cup announcer	25 Norman Brokenshire, popular at WRC, WJZ
8 Ford and Glenn, Lullaby Boys of WLS	26 Jane Novak, Blues Singer of Twin Cities, WCCO
9 "Roxy" Rothafel of WEAJ chain fame	30 Jean Sargent, the original, now at WHT
10 The Hitred Hand, famous "Substitute Announcer" of WBAJ	31 Ralph Emerson, popular organist at WLS
12 Bob Emery, Big Brother of WEEI	32 Edna Adams, of KPRC
13 "Bill" W. G. Hay, ex-KFKX, now of WLIB	33 Pat Barnes, vaudeville announcer at WHT
14 Happiness Boys, jovial singers of WEAJ	38 Walter Wilson, "Uncle Bob" of KYW
15 Lambdin Kay, "Little Colonel" of WSB	40 Ray-O-Vac Twins, known country-wide
16 Leo Fitzpatrick, "Merry Old Chief," WJR	41 Art Linick, KYW's Mrs. Schlagenhauer
17 Henry Field, 1925 Gold Cup runner-up	42 Fred Hamm of WTAS, now WLIB, fame
18 Al Carney, organ favorite at WHT	

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COUPON NO. 22

This coupon entitles the holder to one photogravure selected from the Radio Digest Gallery of Radio Stars when accompanied by ten cents to pay the cost of mailing and postage. Three consecutively numbered coupons entitle the holder to three photogravures when accompanied by 25 cents. Remittance must accompany the coupon. Cash at your risk. Add 5 cents to personal checks for exchange.

Order by Number.....

"BIG RABBIT"

(Continued from page 28)

We dragged the boat along by clutching overhanging branches. A shout, which seemed to come from the river bank a few yards behind the boat, voiced the discovery.

"They've heard us— They're coming," Danforth said aloud: "Miss Tonneson, please hand me that shot gun."

We could hear pursuers crashing through underbrush and calling to each other through the swamp. Some plunged into the swamp or river in their headlong pursuit, splashing and crying for help. I had leaped to the motor and was turning the wheel desperately almost as soon as Danforth had called his warning. The motor coughed several times hollowly, exploded rapidly, driving the boat in a wide arc, spat, missed, and scarcely fifty feet from the starting point, and in open water, stopped dead.

"Get her going. They're coming," Danforth said evenly. "You girls crouch low. They may start shooting if they see us."

He was crouched behind the hood, the sawed off shot gun, heavily loaded with buck shot, held ready for action.

Tugging, perspiring, I toiled at the wheel, turning it frantically striving to catch the lost spark. The negroes were coming closer. They had poured along the path to the river's edge and the light of pine torches showed at half a dozen places through the heavy growths, looking as if the swamp-forest suddenly had become alive with huge fireflies. They were crashing along unseen paths near the edge of the river, and evidently racing for hidden row boats.

SOMEONE fired a revolver twice from somewhere on the land and the bullets whined past and splashed in the river.

"Crouch lower," Danforth urged in low tones to the women. "They don't see us. They are firing at the sound."

Again and again I spun the wheel. Twice explosions raised my hopes but the engine refused to run. Perhaps in my haste I had flooded it with gasoline.

Somewhere, away in the blackness we heard a boat launched and men springing into it. Sweat ran into my eyes. I dashed it away with a hand soaked in oil and gasoline and bloody with fresh-ripped blisters.

I gave a mighty tug at the wheel. Two quick explosions came, it missed fire, caught again, and then the steady beat of regular explosions sounded like a sweet symphony to us all.

Dan raised the shot gun and sent two loads of buck crashing through the overhanging trees along the river edge, and seized the wheel.

Yells of rage, a scream of pain followed, and we heard someone floundering in the dark river. The Jason was gaining speed and racing for a curve in the river as I flashed on the headlight.

Straight ahead of us, driving out from under overhanging trees, was a rowboat filled with negroes. The white glare of light across the dark river silhouetted them clearly before us.

Three men were standing, blinded by the sudden illumination, while two pulled at the oars. One, shielding his eyes from the glare with an arm, bent toward the bottom of the boat and, as we raced down upon them he straightened up, a gun in his hand.

Danforth, when the boat shot out from the trees, had changed the course of the racing Jason, and we were headed to clear

the row boat by ten feet. As the negro straightened up, gun in hand, the little detective, shouting a warning, hurled the wheel over, aimed directly at the boat and, as the negro lifted the gun to fire, he saw the peril and screamed in terror.

Before the echoes of the scream died the Jason struck the rowboat. Her sharp prow caught the frail vessel amidships. There was a momentary glimpse of black arms clutching wildly at her sleek sides, the Jason reared and leaped like a horse over a hurdle—splashed heavily upon the water, careened, righted and raced on.

Cries for help, cries of terror arose from the dark water behind us. An instant later we flashed around the bend in the river, safe from pursuit.

For nearly half a mile we continued the wild flight until all sounds of the chase were left behind. I throttled down the engine and, without a word, Danforth steered a wide circle.

"Shut off the headlight," he said, when the dangerous turning movement in the narrow channel was accomplished.

"We've got to go back for Borton," I said. "We can't leave him."

"That's why I turned," said the little detective, calmly. "They were chasing him toward the river. Evidently he made it—for there were no shouts of discovery."

"He probably swam the river and is waiting hidden on the other side," Danforth said. "We'll muffle that motor as much as possible and keep close in to the west bank. They won't be expecting us back, and if they try to reach us, put on speed."

Muffling the motor as much as possible we slipped back toward the scene of the strange drama. There were lights at intervals along the edge, but the negroes appeared to have abandoned the chase.

What became of Borton? Were the negroes entirely dispersed? Did Trimble escape? You will be interested in reading the thrilling conclusion of this remarkable story of Big Rabbit by Hugh Fullerton. It will appear in the July first issue of Radio Digest.

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WRR SECOND STATION

(Continued from page 6)

oratory from sending stations. This all being true, WRR was crowded out of the air. Its obsolete equipment could not be replaced. Therefore the station was closed down by the government in April of last year.

On May 1, 1925, after the government had ordered the station closed down, Mr. W. J. Reid, a Radio fan, called on the police and fire commissioner, Mr. Turley and asked if there was any chance of getting WRR back on the air again. The commissioner advised Mr. Reid that the city did not have any funds to purchase new equipment or to support a first class station. He said that it could not be done unless funds could be raised by private subscriptions. Mr. Reid suggested that Mr. Turley call a conference of Radio fans to discuss ways and means to revive the station. This Mr. Turley did.

The enthusiasts gathered at the city hall one morning and wondered whom to make chairman. While they were discussing the matter Mr. James E. Forrest, president of the Central Bithulithis company came along. He was at once made chairman. The fans went to work earnestly and in less than ten days a petition containing more than 5,000 names was filed with Police Commissioner Turley asking him to revive the old station.

The city began the funds by giving ten thousand dollars to the station. This

amount was about one-third the amount needed to put WRR on the air. The Radio committee went out and collected funds to complete the necessary amount. Several business concerns donated to the station. Soon the amount of ten thousand dollars was raised to purchase equipment for the station.

An ordinance creating a Radio commission of eight persons to have control of the operation of WRR was passed on by the city. The commission consists of J. E. Forrest, chairman; W. J. Reid, secretary; Louis Turley, Simon L. A. J. Balcom, M. L. Buckner, H. B. Beecher, and E. J. Keist. This commission, created by a special city ordinance, is said to be the only one of its kind in existence.

The set is of 500-watts capacity and wave length is 246 meters. It is located in Fair Park, where towers and office equipment was furnished by the Magnolia Petroleum company. This station is viewed by thousands of people visiting Dallas during the fair. Mr. D. V. Wilson is supervisor of the Radio plant in Fair Park.

A ten thousand dollar studio on the parlor floor of the Adolphus hotel was furnished by the hotel company. The studio is one of the most elaborate in this section. The walls are sound proof. A concert grand piano is installed in the studio.

Mr. John Thorwald, the announcer, is a talented baritone, who has been singing in Dallas for several years. His voice is especially adapted to Radio work. Mr. Thorwald is a native Texan but he has spent a large part of his life out of Texas.

He was with the twenty-second Omaha detachment entertaining squad during the World war. While in the front lines he was severely gassed. After returning home he had to spend a year in the mountains to recover his health. Mr. Thorwald has studied voice in several of the leading American schools.

With enough power to reach every section of the nation the plant was in readiness on the evening of October 10, 1925. The opening of the new plant has been heralded in the leading Radio magazines of the nation, and as a result it is believed that people from the gulf coast to the Canadian border were eagerly awaiting the return of old WRR.

It is hardly an exaggeration to say that WRR carries the voice of the "City of Achievement" into at least twenty million homes and we trust they will continue on and on to hear that voice.

PICTURES EYES OF AIR

(Continued from page 4)

Marcella, "assistant" Twilight Story Man.

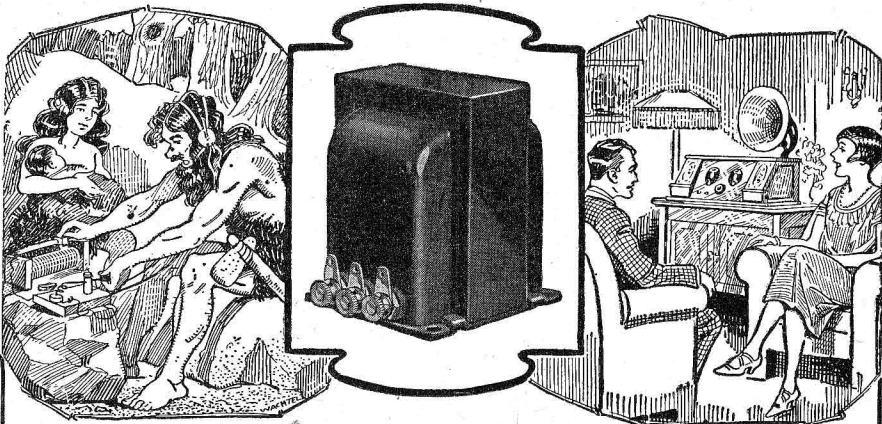
New Orleans, good old New Orleans, beloved metropolis of the South for one century and more than a quarter of another, is a city of tradition. Music, gaiety and splendor were never lacking in New Orleans and in this swift, jazzy age New Orleans sets the pace as brilliantly as ever. Dancing along in her syncopating van is the famous Owls Orchestra of the Roosevelt hotel. They are men and therefore a little more vain of their personal appearance as they have paused for the moment for you to give them the once-over with your "eyes of Radio." Men should do that—they always need all the personal pulchritude they can summon for the purposes of a picture. Being Owls, gentlemen of the midnight syncopators are wise; they are showing you their smiles and how they look between the studio.

With girls is different. They have a wonderful grace of line and symmetry as you may see by studying the Six Musical Misses, lower right corner (page 4). As the press agent says, "every Miss is a hit." You can well believe that now that you actually see them. Take the lady at the drums and imagine a man in the position. He would be spurring perspiration and his collar would be climbing over his ears while she is the soul of music personified. Then take Miss Lilly Marphis with the cornet—sylph and grace from the tip of her tiny black slipper to the curve of her crown. A man playing? His cheeks would be distended, his elbows up and there would be sharp, grotesque angles in every direction. This is the only girls' orchestra in the Crescent City but it plays for an audience that reaches to Canada and to the ships thousands of miles at sea.

Thus you see, through these eyes, the pictures, the faces, the personalities of the artists who talk to you, sing to you, and play to you through the medium of Radio whether you be in a wilderness or a palace of luxury.

WOK and WBCN Join C. B. A.

CHICAGO.—WOK, Neutrowound station, and Station WBCN, of the Southtown Economist, have been accepted to membership in the Chicago broadcasters association, according to an announcement by Jack Nelson of WJJD.



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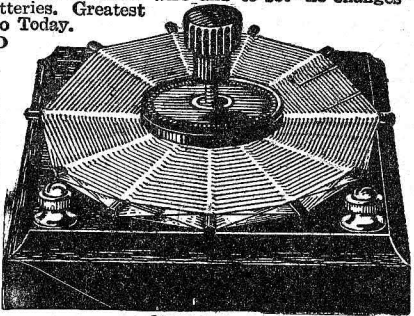
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CROSLLEY



On June 8 and 9, the Fourth Annual Convention of the Crosley Distributors was held in Cincinnati.

Powel Crosley, Jr., announced the most startling line of radio receiving sets in the history of the industry.

Every radio dealer is urged to get the story from his nearest Crosley distributor immediately.

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