

Amateurs! ENROLL IN OUR Summer School of the Air

# Radio Guide

E8CBDMT8DB7

THE NATIONAL WEEKLY OF PROGRAMS AND PERSONALITIES

WEEK ENDING AUGUST 1, 1936

10  
CENTS



Margaret Speaks

*Read Governor Landon's Radio Secret!*

**WAYNE KING in GIANT-GRAVURE**

# GANGWAY FOR *Beginners*



**I**F YOU have talent, the mat before the door of Radio spells a message for you. It says simply and honestly, "Welcome."

If you have talent, Radio not only welcomes you, it needs you.

Fifteen years ago, radio was a baby. Soon, it became a child wonder, capable of doing prodigious feats. Now, more than a decade later, it has become a giant with a frown, for in his mind is the unanswered question:

Where will my future entertainers come from?

They will not come from the concert field, for its greatest stars are already singing in our studios. Not from vaudeville halls, for vaudeville is practically extinct. Not from the Broadway stage, for we have already taken the best Broadway can offer.

Perhaps, then, from Hollywood. Temporarily, that is the answer. Hollywood is already giving us a half-dozen big shows

each week and another half-dozen are promised.

But what of next year, and the next?

I think I know. See if you agree.

The entertainers of tomorrow will come from the listeners of today. A girl of eighteen may be reading these words in Memphis, Tennessee. A lad of twenty-one who is wondering right now how to get his first after-graduation job may be a future Jack Benny or the girl a Jessica Dragonette. Or a woman whose children are preparing for college may be tomorrow's Gertrude Berg.

For I am certain of one thing. Broadcasting has borrowed all that it can. Soon, it must start to build its own stars.

Because we believe this is true, and because we want to be of service to the hundreds of thousands of beginners who wish to make their lives more useful, we are establishing with this issue an institute to be called the Radio Guide Summer School of the Air. In this issue, we are publishing the first of a series of lectures, written in collaboration with our greatest entertainers.

I sincerely recommend these to you. Whether you read them with a view of putting into practice the very practical principles revealed, or of sharing in knowledge not commonly available to the public, you will enjoy them.

To each beginner, I want to add this word. Printed lessons can never substitute completely for person-to-person instruction. Nevertheless, under the guidance of our famous advisory faculty, we have attempted to make each lecture as valuable as possible. To what this course gives you, you must add your own enthusiasm and courage. Those qualities, plus knowledge, must lead inevitably to greater futures.

## THIS WEEK

	<i>Personalities</i>	<i>Page</i>
RAY HEATHERTON	Old-Fashioned Romeo	
	by Katherine Albert	3
GOVERNOR LANDON	His Radio Secret	
	by Phil Weck	8
VOICE OF EXPERIENCE	How He Lives	
	by Wilson Brown	10
MARGARET SPEAKS	The Cover Portrait	14
WAYNE KING	Giant-Gravure	22

### *Special Features*

I Watch the Stars	by Alton Cook	4
Presenting Radio Guide's	Summer School of the Air	
So You Want to Be An Announcer	by Jimmy Wallington	6
Who Will Be the 1936 Radio Queen?	Sacrifice	9
A Calling All Cars Story	by Arthur Kent	11
Blazing the Radio Trail	by May Singhi Breen	20
The Radio Theater Goes Hollywood	by George Greer	24

### *News and Comment*

Plums and Prunes	by Evans Plummer	12
Inside Stuff	by Wilson Brown	13
On Short Waves	by Charles A. Morrison	14
Music in the Air	by Carleton Smith	27

### *Pictorial Features*

This Week's News Reel	Your Favorites in Action	12-13
Cast of Flying Time	RADIO GUIDE Album	19
Handies		26

### *Departments*

Stories of Nearby Stations	15
Radio Boners	17
Coming Events	27
Contests on the Air	41
Radio Guide's X-Word Puzzle	42
Hits of the Week	42

### *Programs*

Sunday, July 26	28
Monday, July 27	30
Tuesday, July 28	32
Wednesday, July 29	34
Thursday, July 30	36
Friday, July 31	38
Saturday, August 1	40

RADIO GUIDE (Trade Mark Registered U. S. Pat. Office). Volume V, Number 41. Week Ending August 1, 1936. Published by Regal Press, Inc. Issued Weekly. RADIO GUIDE, 731 PLYMOUTH COURT, CHICAGO, ILLINOIS. Entered as second class matter at the Post Office, Chicago, Illinois, February 24, 1932, under Act of March 3, 1879. Copy right 1936 by Regal Press, Inc. All rights reserved. Executive, Editorial, Circulation and Business office, 731 Plymouth Court, Chicago, Illinois. M. L. Annenberg, Chairman of the Board; Herbert Krancer, Executive Vice-President and General Manager; Curtis Mitchell, Vice-Pres. and Editorial Director; Ed Zoty, Circulation Manager. Eastern Editorial office, 551 Fifth Avenue, New York City. Advertising offices, 551 Fifth Avenue, New York City, and 731 Plymouth Court, Chicago, Illinois. Unsolicited manuscripts should be accompanied by stamped, self-addressed envelope for return. Ten cents per copy in United States. Subscription rates in U. S. and possessions and countries of the Pan-American Postal Union: six months, \$2.50; one year, \$4.00. Subscription rates in foreign countries: six months, \$5.00; one year, \$8.00. Remit by postal money order, express money order, or check drawn to order of RADIO GUIDE. Currency sent at subscriber's risk.

*Curtis Mitchell*

# OLD-FASHIONED Romeo

*Though Ray Heatherton Is Young, Handsome, Has Charming Manners, There Is No Romance Rumor. And Here's Why!*

**S**TANDING before the microphone, singing on the Chesterfield program, is a young man so handsome that the heart of every girl in the studio audience is doing a rhythm number. He is so charming and romantic-looking that all the girls heave great sighs of relief when they learn he isn't married.

He's the Robert Taylor of radio, the Romeo of the microphones. His name is Ray Heatherton—in case you haven't already guessed by that description.

Besides being young and handsome, he has the manners of a prince—that delightful way of making a woman feel that she is the most attractive, the most charming he has ever met as he performs those small ingratiating courtesies which bring girls ecstacy.

When he finishes singing, girls follow him with their eyes as he walks out of the studio in that careless, nonchalant way of his. They speculate: "What is he going to do now? Call up some glamorous and thrilling girl? Make a date to do the round of sophisticated night clubs? Drink champagne till dawn?"

But wait—let me tell you what he really does when he finishes his broadcast.

He goes to the telephone. And calls whom? A Long Island number. (Ah, some wealthy debutante, you say to yourself.) You're wrong.

Ray Heatherton is calling his mother!

I'm not kidding. It isn't any press-agent gag. It's absolutely on the level.

"How did the program sound?" he asks.

"Fine. You were wonderful," his mother says.

"Still better than Bing?"

**S**HE laughs. That's a private joke between Ray Heatherton and his mother, whom he adores.

Here's how the joke began: Ray was a kid singing little songs to his mother's accompaniment. She was a fine pianist—not a professional but an excellent musician.

When he was fifteen, he joined Father Finn's boys choir. (Incidentally this young, handsome radio celebrity in the most sophisticated business in the world still sings in the church choir in Floral Park!)

From Father Finn, Ray received a wonderful musical background. Many



Ray Heatherton: It was because his mother's faith in him never faltered that he was able to turn defeat into victory. He's a featured vocalist with Andre Kostelanetz' band

of the lads were little East Side toughs, but under Father Finn's guidance they sang like angels.

As he grew older Ray continued singing and his mother continued telling him that he had a fine voice. But when finally he took a job, it was a perfectly respectable one with the telephone company.

It was while he was still very young and still working at this job that he met Paul Whiteman. It was on a St. Patrick's day at a family party on Long Island. The guests urged Ray to sing and—because his mother was there and it was the 17th of March—he sang "Mother Machree."

Whiteman heard the song, thought Ray sang splendidly, and offered him a job immediately on his air program.

So Ray gave up his job at the telephone company and began his career in radio.

Golly, it was easy, he thought. You went to a party. You sang before Paul Whiteman. And, the next thing you knew, you were in show business.

Ray was so young and inexperienced that he thought all show business was as simple as that!

Bing Crosby was with Whiteman then and was beginning to win fame. Ray thought Bing was a fine singer. But Ray's mother thought her son was much better than Crosby. And she would announce her opinion in no uncertain terms to her son.

Then Ray quarreled with Whiteman. It makes him blush even now to think (Continued on Page 18)



# Presenting RADIO GUIDE'S



DEDICATED TO  
HOPE, AMBITION

## So You Want to be an Announcer

by JIMMY WALLINGTON

**Q**UITE often, I meet people who end up by asking: "Say, Jimmy, how can I become an announcer? What do you have to do? Do you have to have 'pull'?" Do you just naturally have to be good? Or is it all done with mirrors? Come on, Jimmy, give us the real dope. Be a good fellow."

Though I can't say positively that I've given the same answer to every would-be announcer, I can say that the answer isn't as easy as adding two and two.

And that's why I am glad to have this opportunity to tell you a lot of things that I could never have time to tell you personally. Through RADIO GUIDE I'm going to explain first what happens behind the "mike" and—what will interest you most—*how to get there!*

When I entered radio, accidents still happened. Nowadays they just don't! It's a question of pounding at that old Door of Opportunity, and—*pounding hard!* A lot of young men—and young women too—are earnestly and sincerely trying to find the key that unlocks that magic door and which will enable them to write—"Staff, Station XYZ"—after their names. Some day a good many of them will find it. And if I can help solve some of the questions you would like to know about announcers—what they do and what they should be able to do, some of the whys and hows of the fascinating and interesting business of radio announcing—I'll feel that the eight years I have spent in the business haven't been wasted.

**I** SAID a moment ago that some day there would be women announcers and I believe there will be. When? You've got me there. I can't see around corners. However, as many of you know from listening to the short-wave broadcasts from foreign countries, a number of the foreign countries employ *only* women announcers, relegating the men to the technical end of the business—excluding artists, of course. Italy, for example, is one place where the girls have their say not only at home but on the bounding ether waves. Russia is another, although both men and women are employed as announcers there. The British, although noted for their conservatism,

are several steps ahead of us in this respect, too. They have two visions (and I use the word advisedly) who broadcast for the benefit of the British Broadcasting Company's television audiences. These young women were selected for their looks as well as for their voices—so keep right on with the facials, girls, and don't neglect the diction! That should give you something to think about!

I'll have more to say about the part women play in announcing a little later. But the advice and the information here applies equally to both sexes. It's based on the actual broadcasting experience that I've acquired with the



Jimmy Wallington: He tells what tests an announcer's mettle—and how to find out if you belong on the air!

National Broadcasting Company and in my present job with that great showman, Eddie Cantor.

I'm tempted to start off with a list of things *not* to do if you really want to be an announcer, but I'll leave that for the station executives. I know that what you really want to know, and what will help you most when you stand before a microphone and hear that "Go ahead, please!" are a few suggestions on the positive side of the picture.

Now let's get down to facts. I said a little while ago that when I entered radio, accidents still happened, and I added that nowadays they don't. Bar-

ring acts of God (such as having an uncle who owns a radio station!) that's just about the answer to the present-day situation.

From an experiment in the early days of broadcasting, radio has grown to be a business. And a mighty big business indeed. As a result, the opportunities that existed when the experiment started aren't present any more.

Radio is no longer a plaything. It's an efficient and far-reaching business. And it is demanding and getting the best talent that's available. Broadcasters who are selling services at some ten million dollars a year or more, can't logically afford to hire an incompetent announcer. I don't mean by that that the door is closed. Far from it! There never was a time when radio was spending more for good talent, and really good announcers are still demanding and getting top money. But it *does* mean that if you want to have your voice reach from Coast to Coast, you're going to have to work hard and intelligently.

**T**HERE are approximately 625 licensed broadcasting stations in the United States. A good percentage of them are affiliated with some network; a good many are still independently operated as far as their programs are concerned.

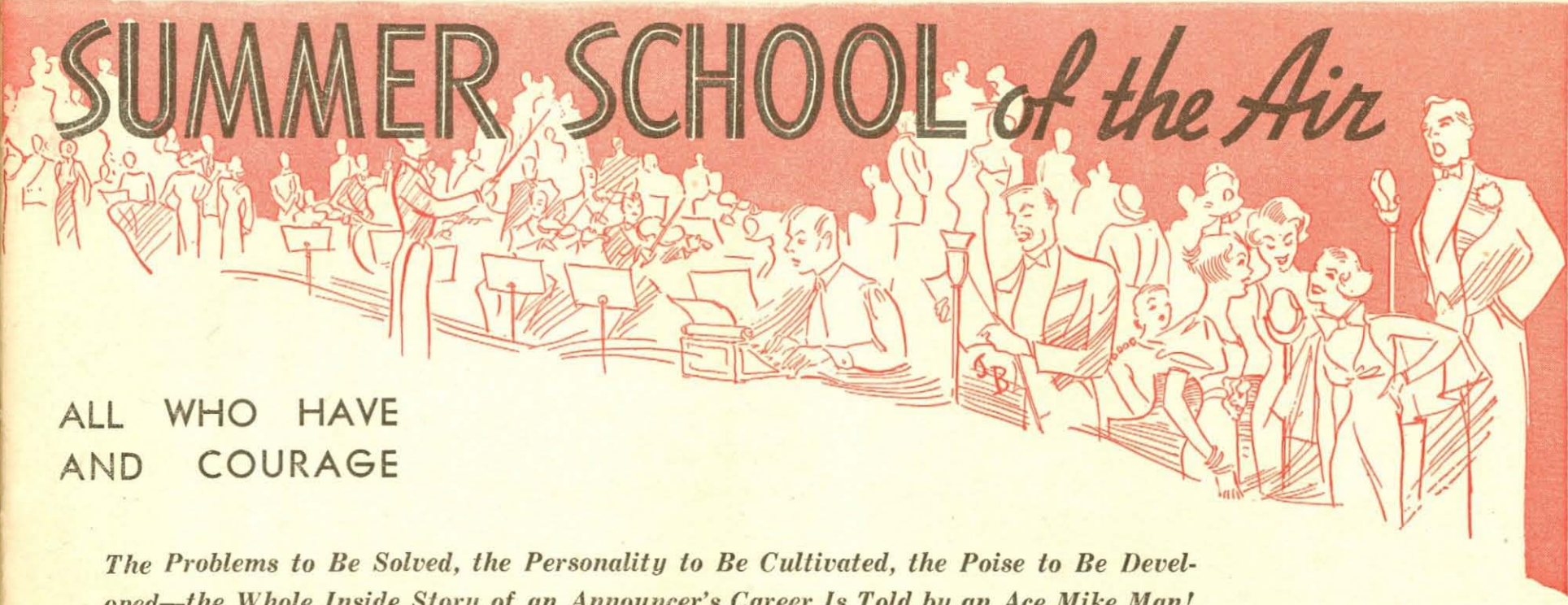
There are only about fifty men employed as announcers on both major networks. But there are about twenty-five hundred announcers in the business. That means the most logical place to learn your trade is at a station where, frankly, less is demanded of you than it would be with either major network. There are plenty of jobs at radio stations all over the country—if you have something to sell the station besides the desire to get a job.

Let's see what you might be expected to do if you got that job you'd like to have with your local station. And then let's discuss how to prepare for the inevitable—the "audition."

The time-honored advice about having, first and foremost, that indefinable something known as "air personality" is still true. Air personality isn't really anything more than your own personality expressed through the medium of the microphone.

If you have the makings of a good showman; if you like people and if you like putting a show on, you won't

# SUMMER SCHOOL of the Air



ALL WHO HAVE  
AND COURAGE

*The Problems to Be Solved, the Personality to Be Cultivated, the Poise to Be Developed—the Whole Inside Story of an Announcer's Career Is Told by an Ace Mike Man!*

have to worry about air personality. That will take care of itself. A voice may be suited ideally to broadcasting, but if it lacks that note of sincerity and friendliness that characterizes all the really great announcers, it just won't do.

Microphones are accurate conveyors of personality. If you don't happen to feel well some day, even that can be heard in your voice and it will be amplified by the time it comes out of the loudspeaker. On the other hand, if you think the program you are doing is such a darn good show that you would like to tell the world about it, there's a pretty good chance that somebody listening may say, "I wonder who that announcer is? He sounds good!"

**P**ERSONALLY, I have always considered the microphone as a medium which blends for me the entire radio audience, and gives me a chance to talk to all those millions as if they were right beside me. I believe if you will keep that in mind, it will do a great deal toward overcoming the natural tendency to acquire what is known as "microphone fright."

Let's assume that your personality is everything that the radio audience wants, that your voice quality is suitable, your diction clean-cut—and that last is important—and that you have passed the audition the radio station has given you. That's assuming a great

deal, but we'll talk about the preparation later. First let's see whether you really want to be an announcer or not!

This mythical job of yours is going to call for all you can give it in the way of background and previous experience in any line of business. If you have a college education; so much the better. The chances are then that you have a working knowledge of at least a couple of foreign languages. And that will help. It will mean also that you may have acquired the indispensable ability to meet all kinds of people (one does in college) and generally make yourself liked by your associates. If you haven't had a college training, let's assume that your education has been varied enough to meet the demands of announcing. It's a business that demands a great deal, as I'll point out. You will be called upon to do a good many more things than you ever imagined an announcer was supposed to do. Usually there's a good reason for this. Broadly speaking, and with no attempt to minimize the functions of other departments, the announcers are still the backbone of any radio station or network.

The program department, which—as an announcer—is your particular branch of radio, is divided into three sections: announcing, continuity and production. The duties of an announcer, particularly on the smaller stations where you will be most likely to get your chance, may concern all three of these departments.

have ideas for them. If you do, you'll find plenty of opportunity to build musical programs. Or you may have a knack of reading news. Nowadays practically every station in the country has a news service, and you may find yourself as a commentator or reader of the news.

Most news commentators, however, are men who have had newspaper training and have a good sense of news value, in addition to the ability to discuss the news intelligently. Lowell Thomas, Boake Carter and Edwin C. Hill are all former newspaper men.

These are only a few of the jobs for which announcing will qualify you if you work at it. A good many of the executive jobs in the program end of

sets the tempo of the program, either consciously or unconsciously.

Now I have pointed out some of the jobs in radio for which announcing can qualify you. Possibly you're wondering, "What will I be paid for being an announcer, with the chance to double in brass for a couple of other jobs?"

The answer is this: Generally speaking, you'll be paid about \$25.00 a week to start. That figure is for the smaller stations and doesn't always apply to small stations in the big cities, but it's a pretty good average the country over. If you can do a good job for your first connection and move up to a larger station that requires experienced men—and won't consider you unless you do have actual broadcast experience—you can expect to get \$35 or \$40 a week. If you develop into a good enough announcer so that the networks are interested in you, you can add about \$10 to those last figures.

**A**ND, if you make the grade with the networks, your earnings may reach up to \$60 or \$70 a week, depending on how well you sell your personality. Of course, these figures are basic salaries and don't include the chance that you may be paid extra by some advertiser for your services on his program, or any other money you might pick up around the station by taking part in some dramatic production or any other special feature outside of your regular duties as an announcer.

And what are your duties? Well here are some of them:

The announcer is responsible for keeping the program running as smoothly as possible, and that includes about everything you can think of. It means first, of course, that you check with the artists or orchestra leader and see that the music is the same as listed on the continuity you have, that it's in the right order and that credits are given where they are due. You may be responsible for the actual microphone placement and the balancing of the sound in the studio so that the piano doesn't sound as if it were right in front of the listener's loudspeaker and the singer as if he were hiding in the corner!

You will be expected to read any ordinary English word with ease, and you should have (add *must* have if you're working for a station of any

- ADVISORY FACULTY**
- Irene Wicker
  - Kate Smith
  - Lowell Thomas
  - Nelson Eddy
  - Jessica Dragonette
  - Jack Benny
  - Lanny Ross

- COURSES**
- So You Want to Be—
  - An Announcer
  - A Comedian
  - An Orchestra Leader
  - An Actor
  - An Actress
  - A Swing Singer
  - An Opera Singer
  - A News Commentator
  - A Master of Ceremonies
  - A Radio Writer
  - How Clothes Help Make the Star
  - What to Do with Your Talent
  - How to Develop a Talented Child

**I**F YOU find you can write continuity (that is, the actual script used to tie the program together), introducing the artists and the musical selections, you probably will be given a chance to do that. If you have an uncanny knack of timing and never have trouble in running the program on time, you may develop into a production man, the person who runs the programs, is responsible for the timing, orchestra set-up, script, announcers—in other words, the whole show. That will probably come later, after you have shown that you really have a sense of showmanship. You may find that ad-libbing (talking without prepared copy), describing sports events such as boxing, baseball, tennis, wrestling, et cetera, comes naturally to you, and if it does, then sports are your field. You may like particularly musical programs and

radio are being held down by former announcers. Most program directors have been announcers at one time. It's the ideal place to learn the business because the announcer is, after all, the final link in the broadcasting set-up. All the world's best continuity can be spoiled very quickly by a poor announcer; the split-second timing which is so important in radio, can be muffed only too easily by a poor announcer, and it's a standard axiom of the business that a good announcer makes the show and a poor one can spoil the best radio show ever built. The reason for this is that an announcer can sight-read past errors if he's good enough and lucky enough, and his personality

# GOVERNOR LANDON'S RADIO SECRET



Governor Landon: He'd never heard of the technique of fireside oratory until the big moguls of his party sent him a radio production man and an engineer

by PHIL WECK

**T**ONIGHT, Thursday, July 23—the day this publication appears on the stands—you and practically every other radio listener, no matter what your politics, will hear Governor Alf. M. Landon of Kansas accept the Republican nomination for President of the United States.

I hope you will pay particular attention to that speech and the voice that delivers it. There's a story behind that voice, a story that illustrates the important part radio will play in electing the next President. You're not likely to miss the broadcast. It will be brought to you by all three major networks: NBC, CBS and Mutual, at 10 p.m. EDT (9 EST; 9 CDT; 8 CST; 7 MST; 6 PST).

The story rightfully began back in 1932. Depression stalked the land; businesses were failing; banks closing. The country was in the throes of a gigantic political struggle, the battle for the Presidency.

The Republicans held sway in the White House that year. They were led by President Herbert Hoover. Furthermore, the country had not elected a Democratic President since 1916!

So the Republicans went smugly on their way, conducting their campaign just as they had conducted campaigns for many a year. They did not worry much. But they reckoned without two potent facts.

One of those was the power of radio.

The other was the magic voice of Franklin Delano Roosevelt.

Even the Democrats who had nominated Roosevelt, then governor of a key state, had not realized yet the mighty weapon they had in the voice of their candidate. They did not know, of course, that—in years to come—people would say of President Roosevelt's voice that it was "the perfect radio voice . . ." and the "finest and most appealing radio voice in America . . ."

They did know that Franklin Roosevelt, as governor of New York, had utilized radio many times, that by talking often to his constituents from his fireside, he had perfected his radio technique.

There is no need to tell you what happened in November of 1932, to emphasize further the wonders wrought during the campaign by "the finest radio voice in America . . ."

The story shifts now to the present day, to Midsummer, 1936. Things have reversed themselves completely. This year the Democrats have nominated the President; the Republicans, the governor of a key state.

But this year the Democrats know that they have a tremendous advantage over their opponents in that same radio voice. They realize further that the Republicans are handicapped, because of their candidate's supposed lack of radio "color."

On January 29, and again on Febru-

ary 29, Governor Landon addressed the nation, speaking over both major networks. Perhaps you heard him. His voice, as it came over the air, was high-pitched and strident.

Certainly not even the most exacting critic could find fault with Governor Landon's speeches delivered to a visible audience. But there is much more to a modern Presidential campaign than talking to a visible audience. This year's election will be won by the man who appeals most to his invisible air audience.

**A**FTER Landon's first talk, radio-wise politicians began to worry. The Chicago Tribune, powerful Republican newspaper that has backed Governor Landon since first he was mentioned as a presidential possibility, declared that the governor's speeches made much better reading than listening. One expert, a radio commentator and newspaperman, even declared: "With that voice he hasn't got a chance for election!"

Bruce Barton, Colonel R. R. McCormick, Hill Blackett, John D. M. Hamilton—all vitally interested in Governor Landon's election, decided something had to be done about it.

And this is the reported story of what they did:

Colonel McCormick, publisher of the Chicago Tribune, and Hill Blackett, head of a large advertising agency, put their heads together and worked out the solution. Blackett had done a great deal of radio work through his agency. He looked down Radio Row, picked out a production man and an engineer.

**T**HE production man, Kirby Hawkes, was to teach the governor proper inflection. It would be his job to see that everything Mr. Landon said into the microphone was said correctly.

The engineer, Charlie Warriner, was to assume the duties of a control man and to be sure that everything that went into a mike came out smoothly and evenly.

Hawkes was chosen from the Blackett-Sample-Hummert agency, of which Hill Blackett is an executive. He was a production man and writer, with a wealth of stage experience behind his radio work. Born in India of English

(Continued on Page 16)



How they stand at the mike (left to right): Radiactors with powerful voices stand at right angles to mouth of mike (like Cap'n Henry of Show Boat); fireside speakers are only 6 inches from mike (like Landon); announcers stand about 12 inches from it (like Jimmy Wallington); thundering orators stand three feet from the mike's mouth. (The last three types face microphones as they speak)

# WHO— will be the 1936 RADIO QUEEN ?

*Leading Newspaper Radio Editors Give You Here the Nominations for This Year's Queen of the Air. Now It Is up to You to Elect Her!*

**THE NOMINEES:**

Gracie Allen, Jane Ace, Durelle Alexander, Peggy Allenby, Eve Arden, Barbara Jo Allen.

Joan Blaine, Irene Beasley, Gertrude Berg, Fannie Brice, May Singhi Breen, Connie Boswell, Bernice Berwin, Mildred Bailey, Lois Bennett, Helen Jane Behlke,

Myrtle Campbell, Judy Canova, Virginia Clark, Patti Chapin, Winifred Cecil, Bernice Claire, Helen Claire, Rachel Carlay, Loretta Clemens, Vivian Della Chiesa.

Jessica Dragonette, Fifi D'Orsay, Gogo De Lys, Ray Dooley, Rosemary De Camp, Carol Deis, Muriel Dickson, Julie Dillon, Rosemary Dillon, Helene Dumas, Patricia Dunlap, Marie De Ville, Dorothy Dreslin, Jean Dickinson, Elizabeth Day, Colette D'Arville, Violet Dunn, Lili Damrosch, Donna Damerel, Vaughn De Leath, Nola Day.

Ruth Etting.

Jane Froman, Bernardine Flynn, Sally Foster, Vivian Fridell, Helen Stevens Fisher, Kirsten Flagstad, Alice Frost, Arlene Francis, Stella Friend.

Niela Goodelle, Rosaline Greene, Betty Lou Gerson, Maxine Gray, Connie Gates, Irma Glen.

Portland Hoffa, Harriet Hilliard, Elinor Harriot, Helen Hayes, Irene Hubbard, Gertrude Hitz, Joy Hodges, Shirley Howard, Lysbeth Hughes, Eunice Howard, Grace Hayes.

Helen Jepson, Bess Johnson, Deane Janis, Marian Jordan, Anne Jamison, Margaret Johnson (Honey Chile), Arline Jackson.

Annadell Kiger.

Lulu Belle, Beatrice Lillie, Elizabeth Lennox, Ruth Lyon, Shirley Lloyd, Peg La Centra, Ella Logan, Ann Leaf, Lucille Long, Elizabeth Love, Joy Lynne, Jeanie Lang, Frances Langford, Mary Livingstone, Rosemary Lane, Priscilla Lane, Dorothy Lamour, Loretta Lee.

Louise Massey, Lucille Manners, Joan Marsh, Willie Morris, Lucy Monroe, Maxine, Maud Muller, Odette Myrtill, Helen Marshall, Evelyn Morin, Pauline Morin, Marge Morin, Margaret McCrae, Elaine Melchior, Nila Mack, Allie Lowe Miles, June Meredith, Martha Mears, Mildred Monsen, Agnes Moorehead, Grace Moore.

Irene Noblette, Gertrude Niesen, Magda Neeld, Peggy O'Neill.

Mary Pickford, Lily Pons, Loretta Poynton, Gale Page, Dorothy Page, Patti Pickens, Jane Pickens, Helen Pickens, Carmela Ponselle, Rosa Ponselle, Irna Phillips, Virginia Payne, Eleanor Powell, Muriel Pollock.

Ruth Russell, Ramona, Irene Rich, Virginia Rea, Leah Ray, Alice Reinheart.

Anne Seymour, Gladys Swarthout, Kate Smith, Margaret Speaks, Ethel Shutta, Julia Sanderson, Cornelia Otis Skinner, Eve Sully, Sally Singer, Kay St. Germaine, Blossom Seeley, Blanche Sweet, Vivienne Segal, Grete Stueckgold, Mary Sothorn, Judy Starr, Elca Schallert, Dale Sherman.

Kay Thompson, Marion Talley, Josephine Tumminia, Sophie Tucker.

Benay Venuta, Virginia Verrill, Myrtle Vail.

Irene Wicker (The Singing Lady), Betty Winkler, Lee Wiley, Mary Jane Walsh, Muriel Wilson, Helen Ward, Elizabeth Wragge, Lucille Wall, Kay Weber, Francia White.



Kate Smith

Frances Langford

Gladys Swarthout

Mary Livingstone

Jessica Dragonette

Gracie Allen

**W**HO'S going to be Queen of the airwaves this year? That's a question that you—who read RADIO GUIDE and who listen in—will answer.

The Radio Queen is not going to be selected by any small group. It is not the radio editors of newspapers throughout the country nor the editorial staff of RADIO GUIDE who will choose the feminine star who will reign on the air. It is you—the hundreds of thousands who read RADIO GUIDE—who will make that selection.

This week—and every week until October 15, when this contest closes—a coupon (like the one at the bottom of this page) will appear in RADIO GUIDE. Just fill in the blank spaces as indicated and mail your ballot to the Radio Queen Editor, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois. Only votes received on the Official Radio Queen Ballot will be considered. Although RADIO GUIDE would like to have you answer all the questions asked in this Official Radio Queen Ballot, no vote will be invalidated which does not have all blank spaces

filled in. You must, however, insert your name, your address and your choice for Queen to have your vote count.

And remember this: You can vote as often as you wish—once each week if you like. The Official Radio Queen Ballot, printed here, will be reprinted every week until October 15 for your use.

But, you ask, what are the qualifications which my feminine favorite of the air must have to be eligible for the honor of becoming Radio Queen for 1936?

**T**HERE are no specific qualifications. The Queen may be a comedienne, a singer, a dramatic actress, an announcer. She may have beauty. She may have a striking personality. She may have a thrilling voice. She may be a fine speaker, a delightful singer of popular songs or of operatic arias. She may bring you gags that make you laugh; she may interpret tragic drama which bring you tears or sighs.

There are no specific qualifications that the 1936 Radio Queen must have. She may have one striking characteris-

tic that pleases you; or she may have them all in varying degrees. But she must—in your opinion—be the outstanding feminine personality of the air.

To be your Radio Queen is the greatest honor that any girl or woman who broadcasts can achieve. Every feminine air performer hopes for the distinction that it is now in your power to give or deny.

In 1934 you chose Irene Beasley. In 1935 you selected Jessica Dragonette. Whom will you name this year?

To provide you with an authoritative list from which to choose your Queen, RADIO GUIDE asked the radio editors of leading newspapers throughout the nation to submit their nominees for the honor. Each sent in three names. The complete list of their nominations is shown on this page. One of these is the Radio Queen of 1936. But which one?

That is for you to decide. That is what all your votes will determine when the final count is made—soon after October 15, the date by which all your ballots must be in the hands of RADIO GUIDE's Radio Queen Editor.

Photos of six of the air artists nominated by the nation's newspaper radio editors are shown here. Next week—and every week until October 15—photos of other nominees will appear in RADIO GUIDE.

**H**ERE is the opportunity for you to participate in naming of the outstanding feminine personality on the air today. Vote now and often! The star you name may win!

Somebody is going to be Queen. Perhaps it will be your favorite—if you vote often enough. It is entirely up to you. The outstanding newspaper radio editors have provided you with a list of feminine stars who are eligible for the honor it is within your power to bestow. What are you going to do about it? Fill in the coupon here, the one next week—and every week!

## Official Radio Queen Ballot

My Choice for Radio Queen of 1936 is .....

My Name is .....

My Address is .....

(The Editor of Radio Guide will also appreciate the following information)

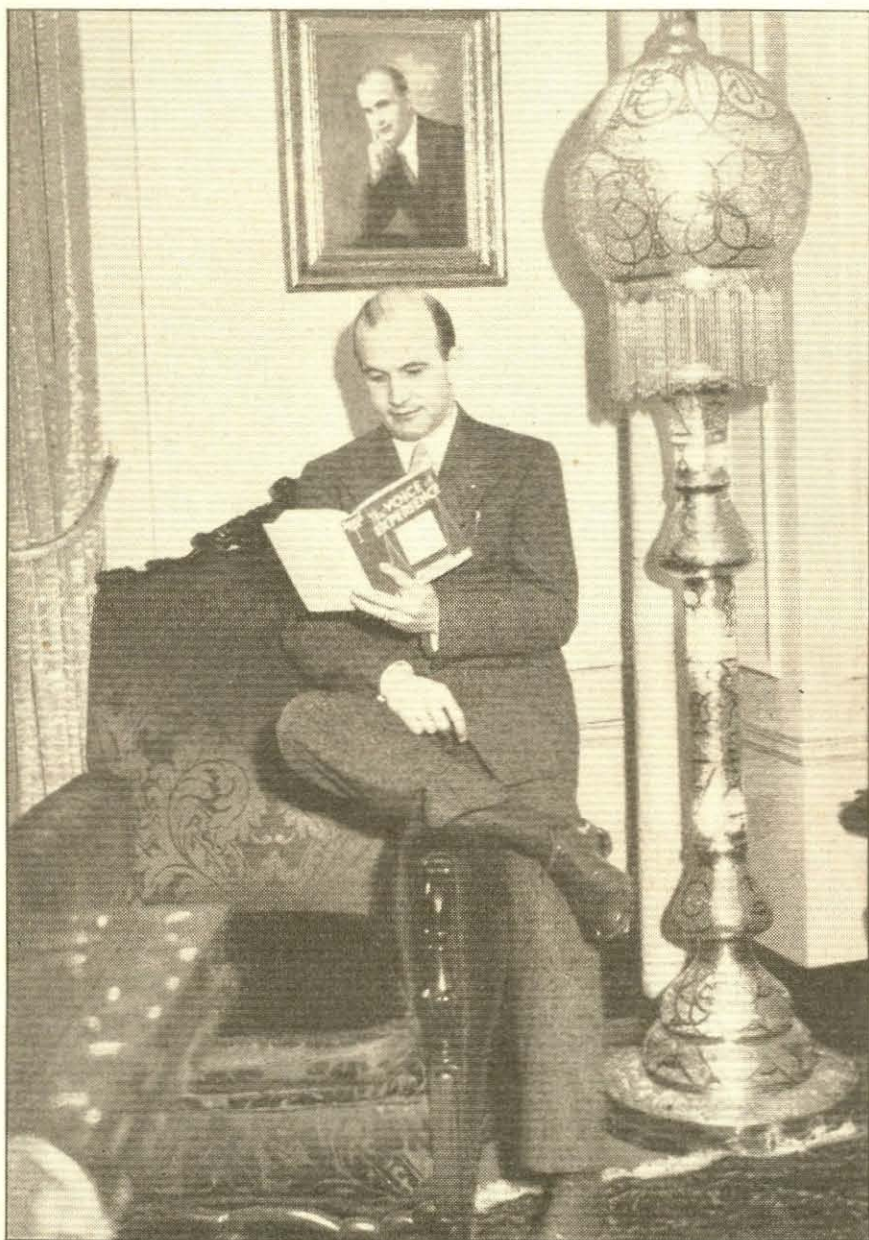
I am a Mr. .... a Mrs. .... a Miss ..... (check one)

My age is ..... There are ..... in my family (insert how many)

who read Radio Guide. How many are men?.... Women?.... Children?....

What member of your family buys Radio Guide.....

Do you buy Radio Guide each week?.....



Made by a cripple in distant Persia, the lamp shown here was acquired by Dr. Taylor merely by payment of the duty

# HOW *He* LIVES

by  
WILSON  
BROWN

**T**O KNOW the Voice of Experience thoroughly, you must know the secret details of his work and of the way in which he spends his leisure time. Even those facts, sometimes considered minor but in this case quite important, have been hidden from the public. They are the facts that reveal the real Voice—the man, Dr. Marion Sayle Taylor.

Did you know that he was once an outstanding athlete and that even today his body, with the exception of the injured hands, is stronger and firmer than those of most professional athletes? His forearm is the same size exactly as that of Jack Dempsey, the former world champion boxer.

But let me tell you how he keeps fit. Dr. Taylor arises at 7:45 each morning. After a shower and a shave, he goes through a 15-minute exercise

routine. This exercise is as regular as night and day. From his bedroom door hangs a trapeze from which dangles an odd-looking piece of harness. (See picture.) On the floor is a small stool. Dr. Taylor stands on the stool, fastens the harness to his head, kicks the stool away and hangs suspended in the doorway.

Since this exercise seemed a bit silly to me, I asked the Voice to explain its purpose. He told me how it stretched the muscles in his neck, shoulders and back. How it loosened tight vertebra. And it works, as I shall tell you later.

Another exercise is this: He puts both hands behind his back, grasps the trapeze, and pulls the weight of his body up and down. Here's another: He sits on the stool with his feet under the bed and then leans back until his head touches the floor.

## *What the Voice of Experience (Dr. Taylor) Does at Home, in the Office—the Secret Details of His Work—These Are Facts Now Revealed for the First Time!*

Do these exercises work? I know they do, because I saw Dr. Taylor remove his clothing and—"seeing is believing." His muscles are strong and flexible. His physical control of himself is perfect. The stomach muscles are so well developed that a blow with my fist didn't bother him in the least.

After all of these morning exercises, you'd think he would be through. But there is another "duty." Dr. Taylor drinks two glasses of cool water, clasps his hands behind his head, and does a forward-backward exercise. This tones up the internal stomach muscles. It is his only tonic. He rarely uses any medicine.

The eating habits of the Voice of Experience are very unusual. He has no fixed diets. He doesn't believe in them for healthy people. His eating habits are guided only by common sense.

He drinks a great deal of orange juice. It's the first thing at breakfast. It's always a lunch and dinner appetizer. It is served at all hours during the morning and afternoon. And it's the last thing he has before retiring.

His breakfast consists of one main dish—a dish rich in all food values. It is made up of a whole-wheat cereal on which is sprinkled pecan nuts, one-half sliced overripe banana, dates for sweetening (he never uses sugar) and cream. That, with the orange juice, is his typical morning meal.

**L**UNCH is always a light meal. There is, of course, the ever-present orange juice. Then some toast and milk. That's all. Of course if he is lunching with friends or business executives he may order more and mince it just to be polite.

The evening meal is his largest. It consists of some kind of meat—lamb chops, broiled chicken, beef roast or veal. Never any pork. He doesn't believe pork is good for his system.

With the meat is served some green vegetables and a salad. Sometimes this salad is made of vegetables; sometimes it is of fruit. Once in a while he has a cup of coffee. But never any dessert.

Eliza, a jolly, fat Negro woman with thick eye-glasses, prepares and serves the meals. Eliza came to the Taylor household from a Baltimore family whom she had served for twenty years. She knows how Dr. Taylor likes his food. She knows how he likes to have his home kept. And she does her job perfectly.

Dr. Taylor's schedule is a rigid one. It isn't like the schedule you or I would follow, because his job is one that makes unusual demands.

After his morning shave, exercises and breakfast, all of which takes place between 7:45 and 8:45 o'clock, he goes to his office. I told you his private office was really private and that is a fact. All morning he remains

there, undisturbed by anyone. No conferences. No visitors. His own secretaries do not bother him with detailed work.

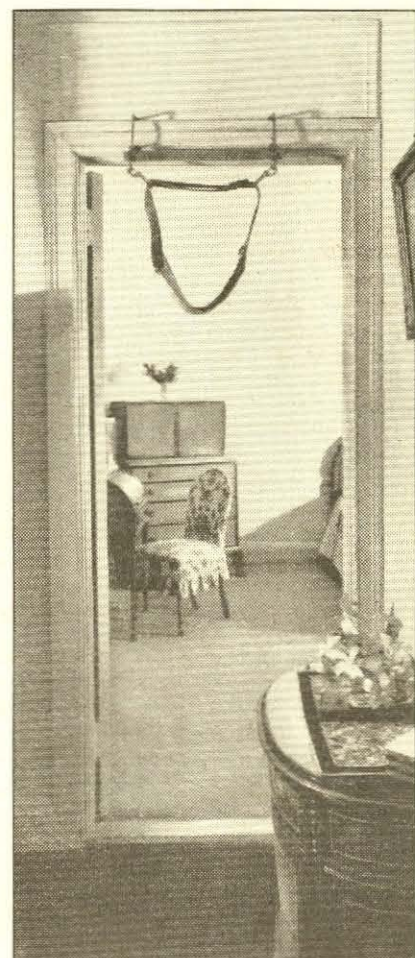
The mornings are reserved for his own particular work. He prepares his broadcasts, ten days in advance. He studies his radio script for each day and reads his mail.

For his noon broadcast, he leaves his office in time to arrive at the studios about thirty minutes early. During that half hour before he is to go on the air, he allows nothing to disturb him. He goes over his script again and rests.

**I**F YOU could see him broadcast, this is what you would see. He stands before a microphone—to sit, he says, would interfere with his speaking—with his script on a stand before him. He'll rest one arm on the stand, lean over to the microphone, and his face—always serious—seems even more serious than before. He always begins with the same expression: "Greetings, my friends, and good morning."

Then he talks to his vast air audience as if he were talking to a single person—you or me. He talks to that black microphone as if it were human. Sometimes he'll even gesture to it. Perhaps that is why his talks sound so convincing and so personal. The Voice himself says that he forgets other matters when he talks, and really feels as if he were talking to just one individual.

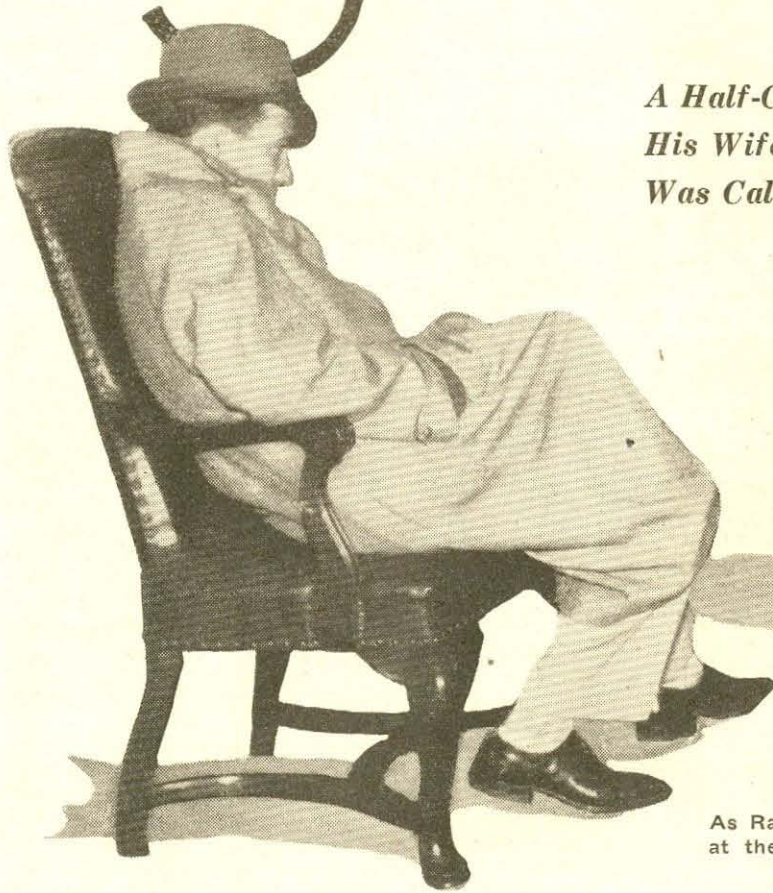
Thirty seconds before the broadcast is due to end, the announcer walks  
(Continued on Page 15)



Dr. Taylor's exercise strap: He hangs suspended by his neck in this harness each morning—to keep in trim!

# SACRIFICE

*A Half-Crazed Man Sought to Kill His Wife. Then the Radio Patrol Was Called. One Died So That—*



As Radio Patrolman Pritchett fell, he jerked his own gun free, slowly aimed at the murderer hunched in the chair. It was a terrible and tragic sight

**T**HIS is the sort of story that ought to have a happy ending. But Truth, being a lady, can be very perverse. The scene is Hollywood. The time, Monday, February 17, 1936. The place, the offices of an investment corporation, on Hollywood Boulevard, Hollywood, California.

Into this office a young man steps quietly. He is tall, slim, well dressed. But there is a mad and somber look in his brooding eyes. He is wearing a low-pulled slouch hat. The collar of his expensive overcoat is turned up. He keeps his hands jammed tight in his coat pockets.

He looks a little like John Wilkes Booth, the man who shot Abraham Lincoln.

The switchboard operator, Dorothy Hammarstrom, looks up at this apparition of woe. But she doesn't start. For Dorothy's employers are investment counselors for movie stars, and she is used to faces full of anxiety.

"Please tell Mrs. Weil that her husband is here to see her," says the young man quietly. In a moment, a bell rings in an inner office, behind frosted-glass panels.

"Mrs. Weil? Oh, Doris, your husband is here . . ." says Dorothy.

Doris Mae Weil slowly put down the telephone. Stark fear made her eyes glassy. They were beautiful eyes, set far apart in a dark and lovely face. Doris Mae began to pace the carpeted floor of the office, tugging nervously at a tiny lace handkerchief. Her trim figure moved jerkily.

Doris had far more than the share of beauty which an office-worker needs. But Hollywood is full of lovely girls

who come there, movie-struck, and remain to work in all sorts of jobs.

Perhaps Doris Mae Weil was one of these.

Suddenly she paused in her pacing. She picked up the telephone again. Her hand shook.

"Tell him to wait," she said, then hung up again.

With more determination in her stride, Doris Mae quietly walked to a door on which were neatly lettered the words: "MR. COLE."

Her employer, a suave and handsome gentleman, looked up as she entered.

"Mr. Cole," said Doris Mae, as she still twisted that little bit of lace handkerchief. "I'm sorry to bother you with my personal troubles but—"

"Go ahead, Mrs. Weil," Cole invited with courteous interest. "No trouble at all."

"—but my ex-husband is waiting outside to kill me—"

"What?" Cole exclaimed, sitting straight up in his chair.

"—Please help me!" she pleaded.

"You see, we were divorced six months ago. He's a studio-set director. I had to leave him because of his insane jealousy. The man is mad! Why, he—"

"THERE, there!" soothed Cole, picking up the telephone. "Give me police headquarters, please—and don't let anyone in the office know about it," he told the switchboard girl. "I'm sorry about your troubles," he said to Doris Mae, "but don't you worry."

And so, within a few seconds, this call was blanketing Hollywood, over the police radio:

"Calling Car 42 . . . Car 42 . . . Man

causing a disturbance in Room 519 at 6253 Hollywood Boulevard . . . Car 42 . . . Investigate . . ."

And Radio Patrolman Clyde Pritchett and N. A. Pounds, cruising in Car 42, began to speed towards the office in which love, jealousy and frustration were setting the stage for drama.

Meanwhile, the young man who looked a little like John Wilkes Booth had fastened upon the frightened switchboard girl a glance that burned with impatience.

**W**HAT'S the matter?" he finally asked harshly. "Didn't you tell her I'm waiting here? You tell her she might just as well come out and see me because I want to see her! And I'm going to see her if I have to force my way into that office!" By now Dorothy Hammarstrom, at the board, was almost as frightened as Doris Mae. Weil's voice rose again.

"And don't try to get any policemen to stop me!" he shouted, "because I'll kill them if they try!"

At that moment, the inner door opened and Weil half rose. But it was Cole, not Mrs. Weil who came out. Giving the mad young man only a casual glance which betrayed no interest, the manager calmly walked past him and out of the front door.

But, once in the hall, he sprinted to the elevator. A few swift words to the excited operator and the car shot to the ground floor.

At the entrance to the building, Cole met Policeman Earl Reed, famous in filmdom as the traffic officer at the corner of Hollywood Boulevard and Vine Street. And at the same time, he

heard the siren of approaching Radio Car 42, containing Pritchett and Pounds.

"Earl, there's a man upstairs annoying one of my employes," Cole told Patrolman Reed. "And I guess—yes, here are the officers I called on the phone."

The radio car drew up to the curb. And in a moment Pritchett, Pounds, Cole and Reed all were whisked back to the fifth floor.

"We must hurry!" Cole said breathlessly. "When I left the office, he was threatening to go in after Mrs. Weil. And he said he'd shoot any policeman who interfered!"

The officers dashed down the hall from the elevator, guns drawn. Had Weil made good his threat to go in after his wife?

No. They found him sitting and glowering in the same place, hands thrust deep into his coat pockets.

"Your name Weil?" Cole asked.

"No!" he grunted.

"All right!" Cole turned to the policemen. "You fellows watch him and I'll get Mrs. Weil to identify him."

He started for her office.

**A** SHOT rang out dully. Cole wheeled. Blood was spurting from Patrolman Reed's right shoulder. A second shot smashed through Reed's left hand. There was a smell of burning cloth.

Crazy Weil was shooting through his coat pocket!

Reed, both arms useless, wisely leaped out of the line of fire. This enabled his two fellow policemen to get into action, and a gun-battle was

(Continued on Page 14)

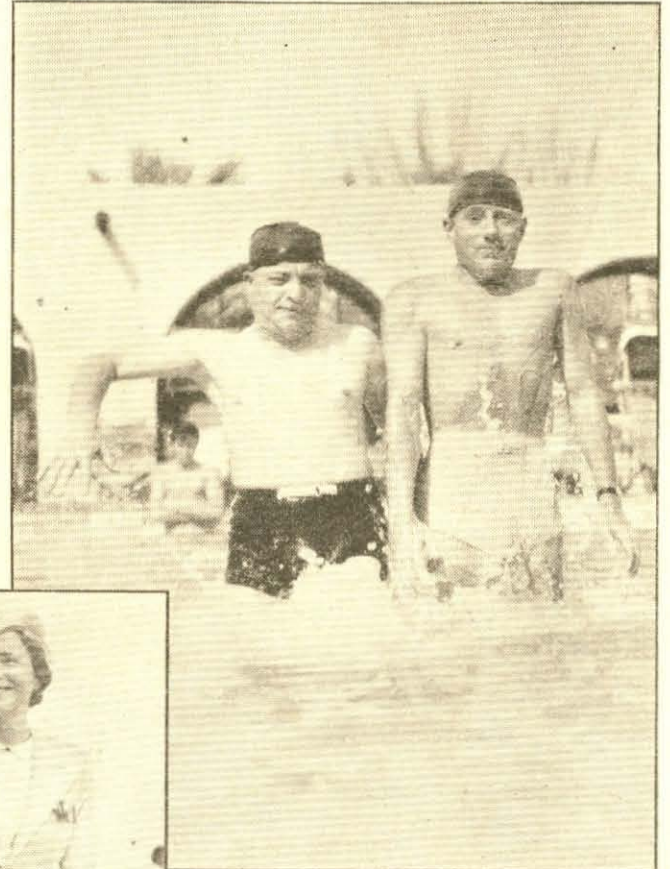




# PLUMS and PRUNES

By Evans Plummer

Windy City roof top! Orkman Ben Pollack and his new solo charmer, Lois Still, cool off on the Sun Roof of Chicago's Hotel Stevens, where Ben's tantalizing music is drawing crowds



"Splash! Splash! A hundred times splash," cry Charles Correll and Freeman Gosden in their California pool between Amos 'n' Andy broadcasts

**Y**OU'LL be hearing one of these two big Chicago mail order houses soon on a coast-to-coast CBS network show of thirty minutes duration, once a week, depicting historical events *a la* March of Time . . . Fred Astaire radioing to Johnny Green's music come September 8, despite those denials . . . Carveth (the Debunker) Wells in a brand new series for his oil-gas sponsor. P. S.—You should see his magnificent air-conditioned land yacht . . . Edward Everett Horton, the screen funny, m. c.-ing the Chateau show within four weeks . . . Joe Penner in a terribly comical script by Harry Conn, celebrated gagman of Jack Benny fame, starting October 4 over CBS from coast to coast . . . Sid Silvers, stage and screen stogee now working for MGM, with Una Merkel in a show Sid's written for that nickel-back gingerale . . . Frank Parker in a new starring series this Fall . . . Nick Dawson and Elsie Hitz shortly in Nick's own script, "Follow the Moon" . . . Log Cabin Bar Z Ranch, western dray-ma, over NBC come September 29.

It's no joke that Jack Benny recently gave his frau Mary Livingstone a wide diamond bracelet containing three star sapphires on her birthday.

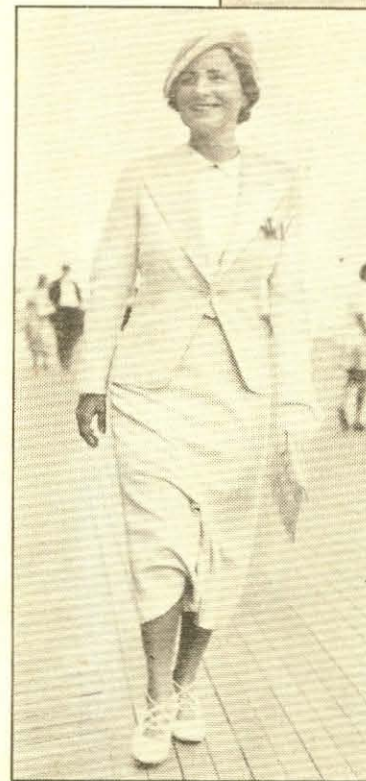
**RUMOR FACTORY:** A big-time comic may augment the Paul Whiteman show this Fall . . . The current Hit Parade featuring Freddie Rich over CBS may shift to NBC within a week when Harry Sosnik and Harry Salter start their Hit Parade units over CBS . . . The cry of Tarzan is being strengthened for launching over the radio wires. His last screech was on transcriptions . . . B. A. Rolfe (look across the page) has just auditioned an idea that has cost him four years of work, but which will cost a sponsor \$40,000 a week if accepted! Nice going, B. A. . . They're predicting big things for newcomer Midge Williams, NBC's 1936 edition of Ethel Waters.

Our sincere sympathies to Gloria Grafton, two-months' bride of Orville Knapp, the ork leader who was killed last week in a crash of his own plane at Beverly, Mass. Knapp was one of the most promising young batoneers.

**HOLLYWOOD:** Dick Powell and Joan Blondell back from vacation at beautiful Del Monte. Won't peep about date of wedding bells—although it's certainly after September 6 when her decree becomes final . . . Nelson Eddy almost lost his face when trying to get a-head. The studio make-up experts were making a cast of his face. The cast, on removal, took chunks of his eyebrows along. Idea of the false face was for experiments in aging Eddy during the filming of "Maytime." . . . Ginger Rogers has been turning down huge sums tempting her to sign a regular radio contract—but she may weaken if someone has an idea that's different . . . Just before she was to record for "The Big Broadcast of 1937," Jane Froman's stammer returned. Unable to conquer it, Jane left her part to Shirley Ross . . . The Mary Pickford-Buddy Rogers romance is weathering the heat . . . Jerome Cowan, of Crime Club fame, and Warren Hull, who played straight to Bea Lillie's mike quips, are latest to crash the lots . . . Phil Regan will broadcast from Hollywood in September while acting in "Join the Marines" . . . Jack Forrest, that plumpful young tenor you've been hearing on the new Caravan series, will appear in Paramount's "Champagne Waltz" . . . Singing organist Milton Charles will vacation and make several shorts in Hollywood.

*Astonisher:* Fibber McGee and Molly, the air tourists, in real life don't care too much for the highway traffic—so they broil their steaks on a spit they have rigged up in their own back yard!

**STAGE WHISPERS:** Exclusive! Anne Seymour's been signed to a 52-week contract to star in forthcoming Grand Hotel series . . . "Lady Counselor" has been disbarred in favor of weekly dramas. Irene Rich will do a piece called "Tiger Hunt" on Friday night, July 24 . . . September 28 is the date to mark for the return to the air of Helen Hayes . . . Betty (Girl Alone) Winkler is learning to ride—also to stand up and eat lunch . . . Joan Blaine, who kept cool all that sizzling spell by sheer self-hypnosis, has sun-tanned her initials on one of her legs in case she ever loses it . . . Murray



Jolly Jessica trips down to the famous Boardwalk for the Dragonette Summer constitutional in Atlantic City

Forbes, a Fox of Flatbush, visited the Illinois State Penitentiary last week and learned from a guard that there had never been a radio actor confined therein. Braggin' again? Just wait. How about crooners and sax players?

*Romance Corner:* Verne Hassel of the Lee and Mary trio and La Velle Carter of the octet on the National Barn Dance are going to take the vows next Christmas eve.

**PODIUM POTHOOKS:** Guy Lombardo and his missus are co-defendants of a \$5,000 suit filed against them in behalf of a Chicago tot whose mother charges the child was bitten last February by Guy's dog . . . Old

Maestro Ben Bernie is eastward bound again and playing the theaters as he goes . . . Abe Lyman is trying to get a contract to supply Ben with his daily supply of "heaters." Bernie does away with a score of cigars a day; Lyman burns ten. So Lyman bought himself a cigar factory in Tampa, Fla. . . . Little Jack Little's now at the Rice Hotel in Dallas, Texas, with a CBS wire.

Signs point to an early ASCAP-Warner Brothers truce. All will be forgiven and much restricted music released if negotiations succeed.

**TAG LINES:** The National Barn Dancers report: Uncle Ezra's secretary-wife Nora Cuneen is off on her first vacation in five years; Hezzie of the Hoosier Hot Shots was bitten by a pickerel last week but Hezzie didn't bite back; Sally Foster is going strong as the only girl member of a Sussex, Wis., softball team with which she plays every Sunday . . . Joe Emerson, "Hymns of All Churches" baritone, is entertaining his daughter Carolyn who is on a two month's visit to Chicago . . . Former announcer Brokenshire's recent discovery in the depths of poverty is not a new situation; that was just where Norm was after the war and before radio . . . Lum and Abner have learned of an odd situation recently from the Weaver Brothers (and Elviry). It seems the latter discovered a song-dance team on a local western Missouri station billing themselves—no less—as "Lum 'n' Abner!" The pair had innocently assumed the tag; thought it a good one because they'd heard it somewhere before, they weren't sure where. The Weaver Brothers told them where—and that it would be a good idea for them to drop it—which they did. Goodbye now.

# INSIDE STUFF

By Wilson Brown



Right: Newscaster Lowell Thomas and Lowell, Jr., get their relief from the heat waves in their Pawling, N. Y., pool, and the biggest splash isn't always Father's

Left: No trick photography here. Bandleader B. A. Rolfe actually angled this one from its watery climes — and is he proud! Well, judging by the expression seen on his face...No!

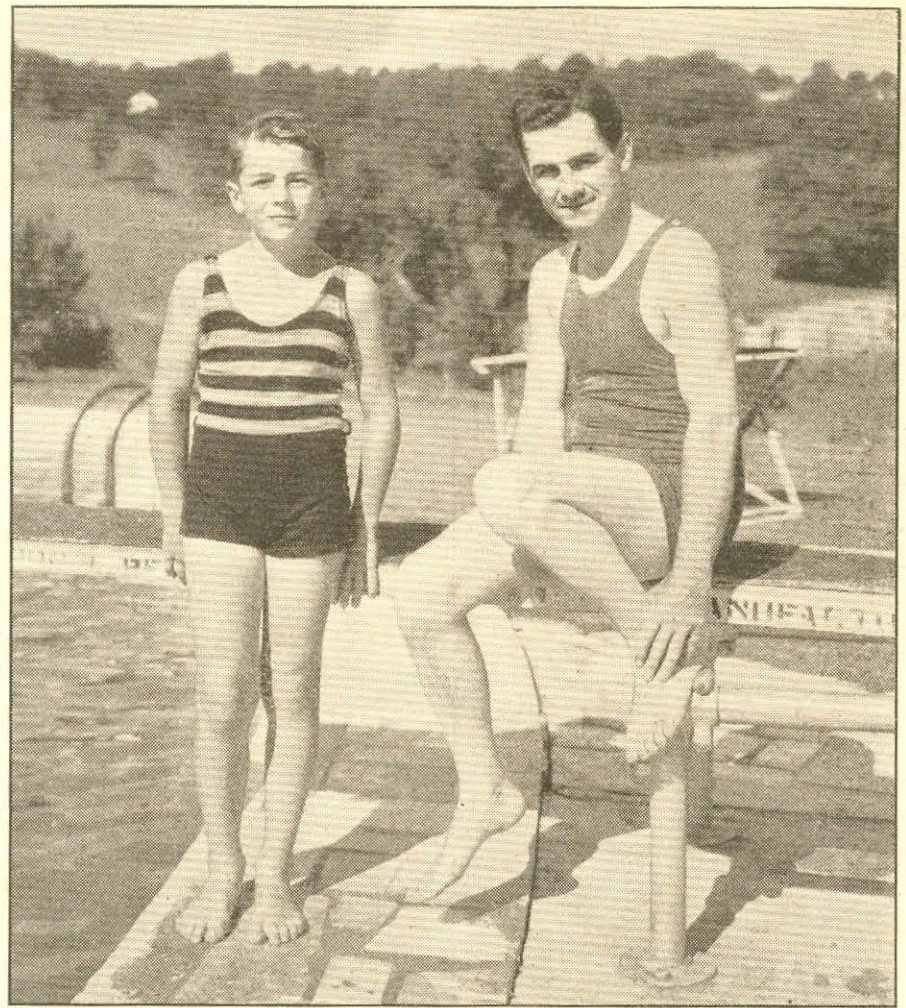


White gabardine jodhpurs for Kay Thompson's canters between her broadcasts with Andre Kostelanetz

**L**OOKS like the rare thing will be coming along—a program that is different. It's called *Goose Creek Parson*, and supplants the *Rise of the Goldbergs*, with the same sponsor paying the bill. The Parson is Josiah Hopkins in real life. Josiah has been holding forth on the Don Lee network in California, but he's unknown to the Middle West and East. The program comes directly from a Hollywood church and features the Parson's family and congregation. The program is different from the old *Elder Michaux* program (remember it?) in that it's a drama. *Goose Creek*, incidentally, is a real place situated somewhere between Mississippi and Tennessee, where Parson Hopkins was born. The program will be heard Sundays, Wednesdays and Fridays for the first month and thereafter on Mondays, Wednesdays and Fridays. The starting date is August 30.

**A**PPEARANCES AND FADE-OUTS: Seems like Frank Fay didn't do as well on his own as he did under the protecting wing of Rudy Vallee. Anyway, he leaves the air in September... After 14 years on the air in the same program, Harry Horlick and his *A. & P. Gypsies* leave the air. With his going, radio loses its oldest commercial program. Maybe you recall the story of how the *Gypsies* began. The sponsor offered the show to another maestro but he turned it down because he didn't think radio was here to stay. It was peddled around until Horlick took it as a sort of fill-in. The "fill-in" lasted 14 years! The fading date is September 13... Two NBC shows to return to the air this Fall are the *Metropolitan Auditions of the Air* and the *Warden Lawes* dramas... There is a

possibility that Ed Wynn will fade August 11. Reason: he just wasn't able to hit that old stride of a year ago... The Wednesday night *Cavalcade of America* now adds "In Music" to its lengthy tag. The powers decided on the word, music, for the hot weather because most people would rather be soothed by refreshing music than get hot under the collar by some flaming debate. Arthur Pryor, Sr., and his band will furnish the music, while his son, Arthur Pryor, Jr., will handle the production end of the program... The Pittsburgh Symphony, with Antonio Modarelli directing, returns September 13—on CBS channels this time. Will be heard Sundays... When Nelson Eddy returns to the air, Josef



Pasternack's orchestra will accompany him... The New York Philharmonic Symphony has been re-signed by CBS for five more years.

**T**HE battle that will make the Louis-Schmelting bout look like a girls' hair-pulling match is that between New Jersey's Gov. Harold Hoffman and Boake Carter. Governor Hoffman, is asking \$100,000, charges the commentator caused him "to suffer scorn and ridicule"... "to become liable to being prosecuted for crime and subject to impeachment"... and humiliated him before the public and the electorate of New Jersey. All this started, as I told you last week, when the free-thinking, free-talking Carter commented on the Governor's conduct during and after the Hauptmann trial. In addition to naming Carter, Hoffman also lists as defendants the WCAU Broadcasting Co., the Atlantic Broadcasting Co., the Columbia Broadcasting System, the Philco Radio and Television Corporations of New York and Pennsylvania and the Philadelphia Storage Battery Company. Whee-ew!

When *Ramona* went to Texas with Paul Whiteman, two girls profited by her departure. *Ramona's* Sunday afternoon CBS commercial will be handled by Irene Beasley on July 26 and Loretta Lee on August 2.

**I**F YOU'VE heard reports that Al Johnson or Charles Winninger are going on Show Boat, forget them! Such rumors probably started when it became known that Major Bowes would buck Show Boat on CBS. The sponsors are quite satisfied with Lanny Ross, thank you, and as a matter of fact the Fall Show Boat will be built entirely around him.

**THERE'S MORE** news about television this week. It's fighting news, and when folk begin to squabble over something, then that something must be worth all the rumpus. In this case, the Westinghouse Electric and Manufacturing Company filed an equity action against the Radio Corporation of America, asking the court for control of certain important television patents.

**ABOUT PEOPLE:** Lily Pons escaped

serious injury recently when her automobile, driven by her Japanese chauffeur, collided with another in Greenwich, Conn. Miss Pons was enroute to her Summer home in Silvermine, Conn... Knowing the harm that comes from being "typed," Eric Madriguera is tossing over his long-established title of "Tango King" in order to step into the more popular field of straight jazz music... Fields and Hall, NBC's song and comedy duo, were so delighted with the success of their Careful Driving Contest on their Sunday Drivers Program, that they're going ahead on another contest. This one is a three-word slogan on how to prevent accidents... Billy (Bobby Benson) Halop has been written out of the script long enough to permit him a 17-day cruise to South America... George Gershwin and brother, Ira, will do the music for the next Fred Astaire flicker... When Andre Kostelanetz goes to Hollywood August 1, he will turn over his baton to his first violinist to carry on for him... Loretta Lee will soon take the marriage plunge with Irwin Dussin, an accountant. They were childhood sweethearts in New Orleans... Frank Jacquet, in the Broadway play, "Mulatto," has the father role in the Tim and Irene sketches.

Many will mourn the passing of Dr. S. Parkes Cadman, radio preacher. Since his first broadcast in 1923 from a Brooklyn Y. M. C. A., Dr. Cadman had preached over 500 radio sermons. The place he left in radio and in the hearts of his listeners is not likely to be filled.

**NEW YORK'S** Paramount Theater is having its daily audience vote in a band popularity contest. To date, Guy Lombardo is leading, with Casa Loma and Fred Waring in second and third places respectively. But when it comes to dollars and cents, Waring is first, rating \$10,000 per week at that theater. So he should worry!

**LAST WEEK** we told you that Mrs. Ted Husing was in Reno. And now the formal announcement from her lawyer says the divorce will be sought because of mental cruelty. Seems like *RADIO GUIDE'S* story, published soon after the elopement and titled "Was It a Spite Marriage?"—was prophetic.

# Get the LATEST NEWS AND REVIEWS FIRST IN Screen Guide

IN SEPTEMBER  
ISSUE READ:

**WHAT BOB TAYLOR WANTS FROM MARRIAGE**—The new idol of the screen opens his heart on this taboo subject. Thrilling!

**HEARTBREAK IN JOEL McCREA'S LIFE**—An amazing, moving story, never before told.

**LORETTA YOUNG'S MOTHER TALKS**—and speaks out frankly on girls' vital problems.

**COULD YOU BRING UP YOUR CHILDREN IN HOLLYWOOD?** An unusual feature by America's star novelist—Faith Baldwin.

**WHEN A GIRL MARRIES AT THIRTY**—The lowdown on the recent nuptials of Myrna Loy.

**GIANT-GRAVURE** portrait of Ginger Rogers and Fred Astaire. You'll want to frame this!

**THE BIGGER,  
BETTER  
MOVIE  
MONTHLY**

ON SALE AT ALL NEWSSTANDS

**10c**

## CALLING ALL CARS: SACRIFICE

(Continued from Page 11)

on. The office rang with shots and the hysterical screams of the switchboard girl and a waiting female client.

Radio Patrolman Pritchett, surprised by the suddenness of this attack, had his gun halfway out of his holster when he jerked to the left just as if he had been punched. And blood began to stain his coat.

Pritchett fell, but—as he fell—he jerked his own gun free. It was a terrible and tragic sight to see the fierce, dogged determination on that policeman's face as he slowly raised his pistol. From his deliberate movements, from the sweat that stood on his brow, it seemed the gun must be made of lead. But up—up it came, and trained on Weil.

And, at the same time, Weil, with a strange, mad calmness, leveled his gun again at the policeman. For an instant each was covering the other.

But now it was Pritchett's gun that spoke first. And Weil winced with pain as his pistol arm went limp. Again came the policeman's fire. And by now Pounds was firing, too.

Weil's gun clattered to the floor. Slowly, like a sack of meal tumbling off a shelf, his limp body began to lean forward. Gathering momentum, it fell on the floor beside Pritchett.

"I got him," gasped Pritchett. "But he got me, too!"

Pounds snatched up Weil's gun. Then he leaned over his buddy, and shouted to Cole to phone for an ambulance.

The ambulance came. But too late. Pritchett was dead. He had died keeping the faith of the radio patrol, had died protecting a lovely young girl from certain death.

Reed and the gravely-wounded girl, Weil, were rushed to the hospital.

"If she wouldn't come back to me, I was going to kill her and then commit suicide," Weil moaned as death hovered over him.

But the radio police had frustrated his mad plan—sacrificing one of their own to save an innocent girl.

## THE COVER PORTRAIT

**WANTED**—one prima donna! An odd sort of advertisement to start a body on the way to fame, but when chorus girl Margaret Speaks read it, she tucked her newspaper under her arm and grabbed off the job.

Now there are plenty of radio agents and sponsors who would gladly hang out a sign reading: "Wanted, more prima donnas like Margaret Speaks." And that's why **RADIO GUIDE** presents the lovely star of the Firestone Summer series on the cover of this week's issue.

Born in a small town near Columbus, Ohio, into a family so steeped in music that it almost hurt, Margaret Speaks began to sing the songs of her famous uncle before most children learn to talk. "Sylvia," "The Road to Mandalay," "Morning," and "Hymn of Thanksgiving," are a few of the well-known works of Oley Speaks that Margaret used to warble in her childhood.

Like most Ohioans with academic ambitions, Margaret matriculated at Ohio State University, and was busy in a hundred ways. Her professional singing career began immediately after leaving school, when she returned to her home town and sang her uncle's songs at the local movie houses. From there it was not a long trip to New York and the chorus of a Shubert musical comedy. It was then that she saw the "Wanted" squib in the personal columns of a metropolitan paper.

In her moments away from the microphone, Margaret Speaks answers to the name of Mrs. Leslie S. Pearl, and lives in one of New York's fashionable Westchester County suburbs.

## ON SHORT WAVES

By Charles A. Morrison

President, International DX-er's Alliance

Figures in Parentheses Denote Megacycles, or Thousands of Kilocycles

**T**HE world's outstanding sports event, the Olympic games, staged every four years, will take place this Summer in Berlin, Germany, from August 1 to August 15, inclusive.

The largest outdoor stadium ever constructed is in readiness for the games and the German authorities have spared no pains in planning to make this the greatest Olympic show ever staged.

Almost constant short-wave transmissions will relay eye-witness accounts of the games to over thirty countries and in almost as many different languages. At the main arena there will be twenty announcers' cabins, and in addition five to ten microphones in the enclosed lobby commanding a view of the 100-meter winning-post.

Swimming, hockey, basketball, football, handball, cycling, rowing, boxing, flying and yacht racing will all be described in short-wave broadcasts in addition to the regular field events.

American radio networks will carry rebroadcasts of short-wave pickups of the most important events, as well as daily summaries of the games. NBC commentator William Slater will present a daily resume direct from Berlin, starting July 29, for the red network at 5 p.m. EST (4 CST), and for the blue network at 6:15 p.m. EST (5:15 CST). On July 28, at 2:15 p.m. EST (1:15 CST), the NBC red network will carry a short-wave pickup from Berlin, describing the American athletes taking possession of their quarters in Olympia Village. On July 30, at 5:15 p.m. EST (4:15 CST) the NBC red network will carry an international short-wave relay from Prague, Czechoslovakia, describing the marathon race as the runners pass through that city.

Leading events of the games will also be transmitted over the Daventry, England, short-wave stations. On Friday, July 31, at 7:05 p.m. EST (6:05 CST), Daventry stations GSC (9.58), GSF (15.14) and GSP (15.31) will transmit a broadcast describing the scene of the Olympic grounds on the eve before the start of activities. On Saturday, August 1, the opening ceremony of the Olympic games will be broadcast by stations GSF (15.14), GSG (17.79) and GSH (21.47).

Best transmissions of the games direct from Berlin will probably reach short-wave listeners over Zeesen, Germany, stations DJD (11.77) and DJB (15.2).

**A** NEW Cuban short-wave station, **COCQ**, located in Havana and relaying broadcast station **CMQ**, is being heard with very strong signals on a frequency of about 9.75 megacycles. The station makes use of frequent identifying signals, such as train whistles, train bells and sirens. Carl E. Whitehouse of Normal, Illinois, was the first to call this new station to my attention.

**WOEH**, the portable short-wave transmitter of NBC, which was first used in the gondola of the stratosphere balloon, has now been installed aboard Douglas airplane **NC-223-Y**, which will be piloted by Howard Hughes in a flight from Los Angeles to Nome, Alaska, then to Siberia and return to California via Nome. An NBC announcer accompanying Mr. Hughes will describe for the NBC network a word-scene of the thrilling trip. Frequencies to be used by **WOEH** will be 1606, 2020, 2102, 2760, 4797.5, 6.425, 8.655 and 12.862 megacycles.

**A** COMMUNICATION just received gives the latest schedule of the Rome, Italy, short-wave station as follows: **2RO4** (11.81), 6:43 a.m. EST (5:43 CST) to Mediterranean coun-

tries; 9 a.m. EST (8 CST) to Near and Far East; 11:30 a.m. EST (10:30 CST) to Italian East Africa; daily except Sunday and Friday, 12:40 p.m. EST (11:40 a.m. CST) to Arabian countries; Monday, 5:30 p.m. EST (4:30 CST) to Argentine; daily except Sunday, English news, 6 p.m. EST (5 CST); Monday, Wednesday and Friday, 6:20 p.m. EST (5:20 CST) to North America. **2RO3** (9.635) Tuesday, Thursday and Saturday, 6:20 p.m. EST (5:20 CST) to Latin America.

According to Frank Andrews of Los Angeles, California, the latest date for the completion of **VK6ME**, Perth, West Australia, has been set for September 1; however, the station may conduct preliminary tests prior to this date on its authorized frequency of 9.58 megacycles.

The frequency of short-wave station **ZEC**, Salisbury, Southern Rhodesia, is still announced as 6 megacycles, but recently it has been transmitting on a frequency of 5.8 megacycles, according to word received from G. P. Burdett of Monze, Northern Rhodesia.

**GEORGE DIAMOND** of Jamaica, Long Island, writes that **GBTT**, the S. S. *Queen Mary*, can often be heard testing with **WOO**, Ocean Gate, New Jersey, on 8.2, 8.77, 8.8, 12.78, 13.3, 17.6 or 17.74 megacycles. The *Queen Mary* can utilize simultaneously one or more of these frequencies for broadcasting. Mr. Diamond believes that the failure of some of our readers to hear certain short-wave stations is because the antenna in use is set at an angle against the incoming signals. He eliminated his own trouble in this respect by trying antennas set at various angles until the best angle of reception was found.

The petition of the Advertiser Publishing Company, Ltd., of Honolulu, Hawaii, to the Federal Communications Commission for a permit to erect a short-wave relay station again has been denied.

**RADIO GUIDE** Reception Post observer Joseph Miller of Brooklyn suggests listening for Australian amateur phone stations on the 20-meter band. The best heard at present are **VK2UC** (14.14), **VK4JX** (14.29), **VK3EG** (14.33), **VK3KX** (14.38 and 14.045) and **VK5JC** (14.14). Listen for European amateur phone stations. They are best near dusk. The outstanding European amateur phones heard at present are **CT1BY** (14.26), **PAORP** (14.065), **F8MG** (14.025), **F8DW** (14) and Spanish stations **EA2BT** (14.015 and 14.1), **EA4BM** (14.14), **EA3DQ** (14.03) and **EA7AI** (14.3). South American phone stations often come in well during hot spells. You will probably hear Argentine stations **LU8AB** (14.14), **LU6AP** (14.38), **LU4BH** (14.43), Brazilian stations **PY2CK** (14.045), **PY1DK** (14.05) and **PY2ET** (14.08), Venezuelan stations **YV5AA** (14.14) and **YV5AM** (14.08), as well as **CE1BC** (14.02) of Chile and **CX1AA** (14.26) of Uruguay. The amateur thrill bands are alive with numerous foreign signals such as the above.

In a letter to Russell Ballard of Brooklyn, New York, S. Mobach, Superintendent of Government radio service, states that **PZH**, located at Paramaribo, Dutch Guiana, is a 25-watt phone transmitter owned by the city, which transmits every Monday, Wednesday and Friday on the 7 megacycle amateur band, pending permission to shift to one of the short-wave broadcast bands.

For short-wave programs for the week see pages 29 to 41 inclusive.

# IN CINCINNATI WITH-

Orville Revelle

**D**EAR O. R.: The craze this Summer seems to be guest-columnizing for over-heated correspondents, so here I am representing WHIO, America's newest 5,000-watter.

Now for a few items you didn't know about the James M. Cox, Jr., station: The exact coverage of a 5-kilo-watter on our channel is 22,500 miles. In other words, WHIO now covers Ohio, Indiana and Kentucky.

Members of the Jimmy Allen Flying Club are planning an air carnival which will be held at the Dayton airport on August 1. Many well-known aviators will be on hand to help make the day complete for Dayton's air-minded youngsters.

Through our short-wave facilities, W10XGB, we carried two broadcasts of the Ringling Brothers and Barnum and Bailey Circus on Thursday afternoon and evening. Dave Byrn took the audience through the side-shows while Fred Edwards was called upon to duplicate his "Announcing-man On The Flying Trapeze" act that he did when Cole Brothers was in town. By now Fred is prepared to attain any neights after two trips up in the big-top.

Just as I was preparing to sign my name to this masterpiece, learned that Manager J. L. Reinsch and President James Cox, Jr., returned from Chicago with a few new programs. Dial us and get a load of something new in broadcasting. Hope this fills the space you couldn't. Chuck Gay.

Palmer Ward, in need of a rest, leaves WLW this week. His Moon River spot will be taken over by Sidney Mason.

**T**HREE hundred applications were received for last week's "For Men Only" broadcast by persons wishing to view the show. Two hundred and seventy-eight were from women! However, in the past few weeks the Crosley show has added a women's angle by interviewing Cincinnati's best-known business women, but I still contend that it's Head Waiter Julius' (of the Netherland Plaza) stag party stories that cause the feminine SRO sign.

*How to keep fit: Paul Sullivan takes a daily dip in the pool and plays golf twice weekly during the Summer months.*

According to my song meter, "It's a Sin to Tell a Lie" is way out in front for number of times played by local orks, with "Is It True What They Say About Dixie?" and "Hickory, Dickory Dock" the runners-up. Speaking of tunes how many of you know that "Would You Mind?" the song being featured by Barney Rapp, is from the pen of Harvey Harding? A little "boid" tells me that Harvey dashed it off the day after he asked a certain girl a certain question. Listen to it—and find out her answer!

Wonder how true it is that the sponsors of those Civil War classics on Sunday afternoons last year may turn to Mutual this Fall? If so, the show will originate in Cincinnati.

**T**HE biggest complaint directed at radio in this section is: "You have too much hillbilly music on your station." And a friend of L. B. Wilson made that same statement to him on Monday morning. By afternoon L. B. had it all figured out. WCKY has 472 quarter-hours on the air weekly. And out of that quota only two hours are used for mountain music! Most of this is broadcast at 7 a.m., when honest folks are in bed.

Announcer Tom Slater took care of a baby while working his way through school. He also washed dishes and

made himself the household handy-man. There you are girls.

For the best all around mike performance of the Summer I can hand the prize to Red Barber for his superb casting of the All-Star baseball game . . . That girl's back again and stealing the "Green Bottle Tavern" spotlight away from them all. Jane Tresler's the name. When Janie steps up to the mike even the engineers give a listen, and that's about the nicest tribute.

**B**OB BENTLEY, who has interviewed about everybody in town on his "Man On The Street" airing, is radio's silent man. He won't talk about Bob Bentley. However, after an hour of fencing, he broke down and confessed to his greatest thrill. No, it wasn't when he played opposite Mae West on the stage years ago; it was the sight of seeing the Statue of Liberty and New York's skyline after many months of fighting to save the country for the Democrats back in the teens!

George Case back from a vacation which was spent as a postman's holiday—visiting Chicago radio stations!

"Thank You, Stusia" is a new offering on WOWO that gives promise of developing into one of the best serials of present-day radio. It's a yarn about an elderly lady, endowed with most of the money in the world, who decides to brighten the lives of four youngsters by giving each a million dollars. (If I'd seen her first I wouldn't be writing this.) Each succeeding episode is funnier than the last, with its four monied characters trying their best to get rid of the gifts. The time is 7 p.m. EST (6 CST) on Monday, Wednesday and Friday.

**STORKCAST:** Ralph Simpson's Boston-English bulldog is the proud parent of quintuplets.

The ages of the amateurs who appeared on Benny Rubin's Mutual show of July 12 totaled over two hundred and fifty years. Each novice had to be forty years or older to get on the program. Like good whiskey, these amateurs seem to improve with age. The show was one of the best.

**I**T HAD to come sooner or later. Radio was a cinch to inherit a Dean brother act some day. This time it's not Diz and Daffy (thank goodness) but Eddie and Freddie, who do a Sunday turn before the mikes previous to ball games for WGN and Mutual. Just two Arkansas yodelers with guitars who are dizzier than their namesakes.

Wonder how many of you know that Dick Bray is the easy touch among the radioers. He never says no until he gets down to cartfare. The other eve at the Greyhound races I witnessed the parting of fifteen dollars to three of his friends who claimed they couldn't pick a fight in Madison Square Garden . . . But the best yarn about Bray's generosity is one that he doesn't want told (but that's our business—telling stories, I mean). The other eve, about a week ago, a man, seemingly in his late fifties and neat and clean although not sartorially perfect, asked Dick for ten cents to get something to eat. Bray didn't give him the dime like so many of us, who feel that our daily good deed is accomplished with the parting with a tenth of a dollar unit. But, instead he took the man to a nice restaurant, fed him to capacity, gave him two dollars for a night's lodging and a breakfast and then topped it off by telling him to come out to his house the next day, as he was sure his mother had some kind of work he could do. No wonder this Dick Bray gets so much happiness!

# HOW HE LIVES: THE VOICE OF EXPERIENCE

(Continued from Page 10)

over to the mike, passes his hand between Dr. Taylor and the mike. This doesn't bother Dr. Taylor in the least. In fact, so few things do bother him that one announcer who tapped on the stand and another who signaled from a distance didn't succeed in interrupting him. Though the waving of a hand directly in front of his face doesn't bother him, he can't help but see it. No matter what the subject of his talk is at the moment, Dr. Taylor can always conclude in the thirty seconds that remain.

After the broadcast, Taylor goes to his home for a fifteen-minute rest and his lunch. (He never eats before a broadcast. It might interfere with his speaking.) By 1:30 in the afternoon, he is back in his office. And then new work begins.

He receives business visitors; gives interviews; dictates his books; edits his magazine, *The Voice of Experience*; works on his charity cases; works on scripts for his movie "shorts"; writes pamphlets; dictates correspondence; has all sorts of conferences.

At about 5:30, he leaves his office for his home. Snowball, the 50-pound Alaskan Spitz dog he has had for a year and a half, meets him at the door, paws him playfully. Snowball—who was so named because of his pure white color—is still never allowed in the living-rooms of the home, but must stay in the kitchen with Eliza.

Of course the little Boston Bull pup must come in for his share of the fun. He's little and frisky. I've played with him. And such fun he has. He was on my back, scampered away for a running start to leap on my shoulders, then made repeated attempts to show his affection by licking my cheek.

Dinner is served at 6:30 unless there is an evening broadcast, in which case dinner is delayed until after that broadcast. About three evenings a week Taylor returns to his office for more work. On the other evenings, he does as you or I would do—attends a movie (George Arliss and Charles Laughton are his favorite actors), takes an automobile ride, attends a concert, or remains at home for a long reading session. Of course benefit performances do interrupt this scheme. Dr. Taylor is in wide demand for such benefits and does on an average of five a week. But even then that takes him away only about an hour. A car and chauffeur help to shorten the time taken by such engagements.

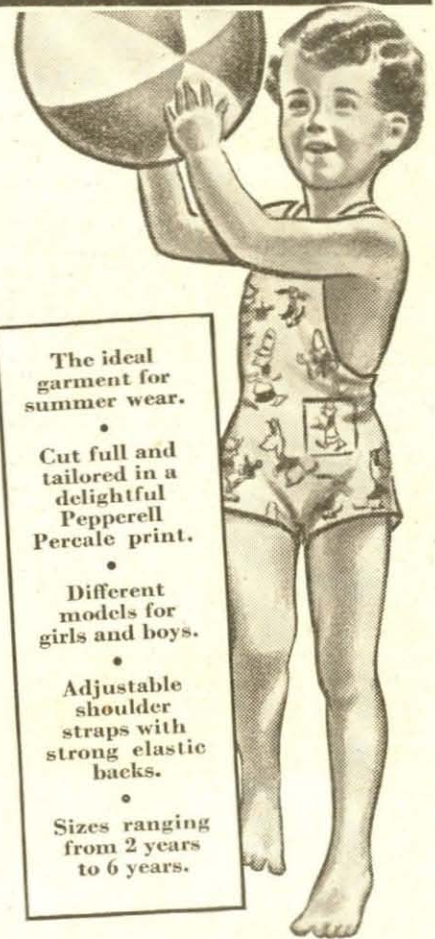
The next morning's newspapers (in New York the early editions appear the evening before) are delivered to his home at 10 p.m. From 10 until one is his reading period. Dr. Taylor reads the news section of one paper to keep up with world happenings. He reads the editorials of all the papers to get their viewpoint. And he always reads the various columns to know what's going on in the radio world. That, of course, doesn't take his entire time. So, almost any evening, you'll see him leaning back in an easy chair with feet propped up, reading a book.

Most of that reading is of scientific works, particularly on the subject of endocrinology and in psychiatry. His particular interest is in the question of the physical self versus the mental self. Some day he will probably write his own book on that problem, for he has not as yet found one that he believes treats the subject fully and accurately.

Bedtime is 1 a.m. Dr. Taylor has an office in his home. This home office, or den, as he calls it, is connected by private wire to his business office and to the office of his attorney, Elmer A. Rogers. If he is at home and wants to talk to his attorney, all he has to do is lift the

(Continued on Next Page)

# GET THIS SUN SUIT FOR YOUR CHILD



The ideal garment for summer wear.

Cut full and tailored in a delightful Pepperell Percale print.

Different models for girls and boys.

Adjustable shoulder straps with strong elastic backs.

Sizes ranging from 2 years to 6 years.

YOU can't get a sun suit like this at any store. It was designed by the famous Kellogg Singing Lady, with an original "Mother Goose" print, created by Vernon Grant. Carefully cut and tailored in Pepperell Vat Dye Percale. Absolutely guaranteed sun-fast and tub-fast.

The supply of these Singing Lady Sun Suits is limited. Act quickly. Get as many as you need, while the supply lasts. Mail the coupon.

TUNE IN the Kellogg Programs listed on this page. Learn more about this offer for children.

## SEND 2 PACKAGE TOPS FROM ANY

# Kellogg's CEREAL 15¢

KELLOGG COMPANY (Dept. 20) Battle Creek, Michigan

Enclosed are two tops from Kellogg packages with 15c (stamps or coin) to help pay the cost of handling. Please send me one Kellogg Sun Suit.

SIZE:  2 years  4 years  6 years

Boys'  Green, piped with Brown

Blue, piped with Cadet

Girls'  Yellow, piped with Brown

Pink, piped with White

Name \_\_\_\_\_

Street \_\_\_\_\_

City \_\_\_\_\_ State \_\_\_\_\_

# GOVERNOR LANDON'S RADIO SECRET

(Continued from Page 8)

parentage, he was educated at Cambridge. Among the stage shows he produced and wrote were "Mrs. Cook's Tour," starring Mary Boland, and "She Got Away with Murder," both of which ran on Broadway. At the time he was chosen by Blackett, he was producing "Molly of the Movies," a program heard over the Mutual Broadcasting System.

Warriner is known in Chicago, where he worked with CBS, as one of the best of the engineers. He alone was responsible for averting serious shortage of medical supplies and food at McCook, Nebraska, when the disastrous Spring floods of 1935 cut that town off from the outside world. By stringing together automobile batteries he established radio contact with his network and directed relief airplanes which brought the necessary supplies.

**T**HESSE, then, were the two men actually chosen to aid Governor Landon in his broadcasts. They were given leaves of absence from their permanent positions and sent to Topeka, Kansas. And with them went the hopes of the Republican party!

Significantly, Governor Landon made no broadcasts for several weeks. Instead he and his two instructors pitched into the business at hand. And Governor Landon learned many things!

He learned, for instance, that he had been standing too far away from the microphone. And that he had been shouting at it. Hawkes taught him to talk into it just as he would talk to his daughter, Peggy Anne, in an easy, confidential manner. He learned to



Kirby Hawkes, right, rehearsing "Molly of the Movies" with Jean (Molly) Byron, center, Ruth Bailey, and Parker Willson

avoid words with harsh sounds, words that Warriner told him would "hit the needle" too heavily and would sound shrill and unpleasant in loudspeakers.

It became part of Governor Landon's training to prepare speeches and to deliver them into a recording-machine. Then he, Hawkes and Warriner would sit in a little studio of station

WIBW, the CBS affiliate in Topeka, and play those recordings back. They would listen carefully.

Hawkes, hearing a sentence he did not believe to be properly delivered, would stop the recording. The Governor would nod and note the correction.

And so, sentence by sentence, word

by word, the three of them worked together. For several weeks they worked like that before the Governor attempted to broadcast again. And then he accepted the invitation of an old college friend to speak at Attica, Kansas, and network wires were strung into that little village.

The entire nation was listening when Governor Landon addressed the sixteen members of the Attica high school graduating class.

And those who expected to hear the same shrill voice were surprised at the change.

Governor Landon had learned his lessons well. He talked easily, informally. His voice was pleasant and friendly. Radio listeners were surprised to learn that Governor Landon was such an interesting talker. Not the least surprised were his own backers, Colonel McCormick, Mr. Blackett, Mr. Hamilton and Mr. Barton.

**T**HOSE same backers will be at their loudspeakers when Governor Landon talks July 23. They will be more than attentive and more than eager to note further improvements in the Governor's radio voice.

One thing is certain. Whether or not Governor Landon is elected, he will make many new friends this Fall through his broadcasts.

For Kirby Hawkes and Charlie Warriner have done their work well. They have blazed a trail that many will follow in the years to come. From now on every politician who expects to woo votes from the vast radio audience—that audience which can swing any election—must be as well versed in broadcasting as he is in statesmanship.

## HOW HE LIVES—THE VOICE OF EXPERIENCE

(Continued from Preceding Page)

receiver and press a button. In the same way he can contact his business office. These calls do not go through the central telephone exchange. Nobody can listen in. That's one reason for the private three-way line. The other reason is its convenience.

So far, I have tried to show you the Voice of Experience as he lives, the peculiarities of the job that he has undertaken, the little details that help reveal the real Dr. Taylor.

Now I want to tell you about still another side of this man who has remained a mystery for so long. Perhaps some writers would title this part, "His Eccentricities," for it has to do with his huge wardrobe, his \$250 hats, his immaculate dress.

But I prefer to think of this part of my story as luxury which radio made possible and which the Voice, once a poor boy, can now enjoy. And should enjoy. I say *should* because I believe a man who has helped others to the extent which the Voice has done (such as giving over \$58,000 out of his own pocket each year to charity) entitles him to some of the comforts that money makes possible. If Dr. Taylor were a selfish man, I would not hold this belief. But he is the most unselfish man I have ever known.

People who have seen Dr. Taylor have marveled at his immaculate dress. Each day he wears a different suit, a different shirt, a different hat, different shoes. Always he looks as if he had just stepped out of his dressing-room. But few, if any, of those people have ever been behind the scenes to see and know why the Voice is able to dress in that manner. They say, "well, he's rich"—and let it go at that.

But I wanted to see that wardrobe, to look inside his dresser drawers, to know the cost of his clothes. On one of my visits to Dr. Taylor's home, I

asked if I might do just that. I came away with this information:

The Voice of Experience keeps sixty suits in his wardrobe. He has given away many to charity. Only last week he made a gift of ten suits.

He has forty-seven pairs of shoes, every one on shoe trees and placed neatly in rows in a large closet.

His hats are made to order. One Panama hat cost \$250; another, \$150. He has seven beaver hats which cost \$40 each. Every hat has a small rim which Dr. Taylor wears turned down.

A large chest of drawers is filled with wearing apparel. As I looked through the chest I noted one drawer full of belts and garters; another of gym clothes; a drawer of scarfs; two drawers of collars, all white; one drawer of white linen handkerchiefs, each monogrammed; two drawers of socks, each sock folded so that it can be put on without unfolding; one drawer of ties already tied so that they slip on easily; one drawer full of one-piece linen underwear; and two drawers of shirts, all made to order, monogrammed "V. of E."

Incidentally, such care means more than neatness. For one thing, the Voice has never lost a piece of clothing. He is wearing the same collar buttons today that he purchased fifteen years ago.

**O**NE thing which I think will interest you is the fact that Dr. Taylor's crippled sister, Mallie, embroiders the monograms on all his handkerchiefs. And it is extremely fine and detailed work. Dr. Taylor is very proud of that fact and told it to me with a great deal of justified pride.

Before closing this part of the series on the Voice of Experience, I want to tell you about some of his jewelry which I saw and admired. On his finger is a beautiful platinum ring, set with three diamonds. The large dia-

mond in the center is from his mother's engagement ring. The two smaller diamonds on either side were from her ear-rings. Around these three precious stones are sixteen onyx bars. There is a diamond tie stick-pin to match, and the set is one of his most treasured possessions, not so much because of the real money value of the pieces, but because they hold the stones that meant so much in his mother's life.

**H**E HAS a watch which is the most unique timepiece that I've ever seen. You will know it is the finest watch that could be made when I tell you it was made to order by the Bulova Watch Company for that organization's founder.

The face of the watch is platinum. All numerals are of hand-cut rose diamonds. It has a diamond stem with baguette diamonds on either side. The case is crystal.

Attached to the watch is a platinum chain, each alternate link connected with marquise diamonds and sapphires. A platinum knife is on the end of the chain.

Because of the fact that this watch was made by Mr. Bulova himself and cannot be duplicated, its value is far more than the actual worth of the platinum, diamonds, and sapphires of which it is made.

He has another ring which is unique in that it is carved out of one solid block of platinum. On it are green-gold raised initials, "V. of E.," over which is set a one-carat diamond.

Not considered jewelry, but certainly of great money value, is his large collection of coins. He has, for example, Chinese coins of the complete Northern Sung Dynasty, dating from 963 A. D. to 1023 A. D., and also coins of the Tang dynasty, dating from 618 A. D. to 948 A. D.

He has, too, the corresponding pa-

per money used by those dynasties. Since printing was not known at that early date, this paper money was inscribed by hand.

There is, too, a collection of gold coins: One, a three-dollar gold piece, was minted in 1792 and is now valued at \$480. One coin, of which Dr. Taylor is particularly proud, is a Connecticut one issued in 1738, before the formation of the Union.

All of these facts, I believe, give a new insight into the man behind the Voice. But in this case, there are so many factors behind the man that you should know them all. Not until then will the mask be completely lifted from the Voice of Experience.

The Voice of Experience is off the air for his Summer vacation. Jacob Tarshish, the Lamplighter, replaces him. He may be heard Monday, Wednesday and Friday over an NBC network at 11:45 a.m. EDT (10:45 EST; 10:45 CDT; 9:45 CST; 8:45 MST; 7:45 PST). Also Tuesday and Thursday weekly at 7:15 p.m. EDT (6:15 EST; 6:15 CDT; 5:15 CST; 4:15 MST; 3:15 PST).

*But what about the real Voice of Experience? How does he adjust his life to the peculiarities of the job he has undertaken? Next week you will read here something about the interests, other than radio, in which the Voice participates. About his movies, his books, his pamphlets, his personal appearances, and what all of this means in terms of dollars and cents. How rich is he? The answer next week!*

# I WATCH THE STARS

(Continued from Page 5)

he jumped right up to the front of his cage and roared out.

"Well, sir, this 'idea man' and I laughed and I thought he'd call the whole thing off—but no, we had to broadcast. I played the saxophone and when I had the lion's attention I pretended to throw the sax again. And sure enough the lion roared.

"So we said our experiment proved that G below middle C was the one note a lion couldn't stand."

Another topic that comes up often in any discussion among radio people is the panhandler, the type that preys solely on radio artists. Many radio people are veterans of the almost extinct vaudeville circuits, and nearly all of these contribute regularly or occasionally to less fortunate colleagues whom radio has passed by and left stranded without any more vaudeville circuits to play. Around Lindy's, Dave's Blue Room, the Tavern, Sardi's, Dinty Moore's—any New York haunt of radio people who have landed in the money—some of the unfortunates can be seen waiting the appearance of a friendly star.

**A**RTIE played WPA time most of the Winter, and now he's back to run out his season on my cuff," is a remark frequently heard.

"You have to respect the stories some of them get together," Fred Allen remarked one day. "A sword-swallower came up and told me he couldn't swallow his swords any more unless he smeared bicarbonate of soda on them. Would I please advance a couple of dollars for the bicarbonate?"

"The worst of it is," someone else broke in, "they think they're entitled to tell you their stories. There are a couple of the boys to whom I slip a few dollars once in a while, but they're a little ashamed to take it and they always have a new hard-luck story ready for me. I suppose they spend a day or so framing it up and don't like to have it just go to waste. I guess I feel the same way when my program is canceled at the last minute and there I am with a script all ready to be thrown away."

Not all of these "pensioners" are so humble. Some of them have been receiving these donations so long they regard them as a right. For years Irving Berlin has been donating regularly to a down-and-out song writer. The man came to collect recently and asked for \$10 extra on some flimsy excuse or other. Berlin knew it was for liquor and refused the extra ten.

"Irving," said the pensioner, his regular Berlin donation in his hand, "Success hasn't changed you a bit. You're still a louse."

**T**HAT was Berlin's favorite story for a week or two—but the old song writer stayed right on the long pension role.

Freddie Bartholomew, the boy of the movies, drew an admiring crowd of radio people in that lobby hang-out the night he was in for an appearance on the Vallee hour. He had an amazing poise, this very small boy, talking to a dozen or more flip radio figures.

In spite of all this maturity of manner, though, Freddie has a regular boy's spirit of mischievous fun. This night he was hunting for victims for his question:

"What is the last thing a captain does when he leaves a ship?"

The victim wouldn't know, and Freddie would triumphantly pull up the man's necktie and scream out, "Ties up!"

He picked Richard Himber, but Dick apparently gets around in circles where these games are well-known. When the question was asked, Dick put his hand up to his chin and seemed ab-

sorbed in thought, but the hand securely covered his necktie. Freddie looked disappointed. Dick came back a few minutes later, chin still in hand. "What was that question again?" he asked.

"I won't tell you unless you put your hands behind your back," Freddie replied.

"All right, I will as soon as you ask the question."

"What is the last thing a captain does before he leaves a ship?" Freddie repeated, and Dick's hands went behind his back.

**F**REDDIE threw up his own two hands in despair. Dick had sneaked around a corner and taken his tie off altogether! Maybe somebody should have warned Freddie that this Richard Himber is one of radio's champion practical jokers.

Radio has its own group of children who get around to these third-floor sessions frequently. They are a sedate lot. There's very little tag or hide-and-go-seek stunts among them as they wait between rehearsals. The busier little boys always may be spotted by the way their coat pockets bag down. No matter what Mother says, these kids stick bulky scripts into their coat pockets.

The baggiest pockets probably belong to Walter Tetley, a fifteen-year-old who appears on a dozen or more

## RADIO BONERS

The only new form of humor to appear in America in ages of comic endeavor is that of the radio boner. When an unintentional error made by a speaker over the air tickles the funnybone, that is a radio boner. In order to uncover more of these gems of merriment, Radio Guide will pay one dollar to the sender of each Radio Boner published. In cases of duplication, the sender of the first Boner to reach our office will get the dollar. Address: 731 Plymouth Ct., Chicago.

**B**OB TROUT: "A woman in a white suit is standing on the shoulders of a man ten feet away and waving a flag."—C. C. Thomas, Miami, Florida (June 27: WQAM: 9:45 p.m.).

**ANNOUNCER:** "Take pictures of the children and other events that happen around the home."—Mrs. Paul Krueger, Storm Lake, Iowa (July 3: WAAW: 12:05 p.m.).

**ANNOUNCER:** "He can speak almost intelligently on any subject."—Mr. T. B. Wiley, Pine Grove, West Virginia (June 21: WWVA: 3:15 p.m.).

**NEWS COMMENTATOR:** "Roadside ditches were reported alive with dead grasshoppers."—Frank Forsythe, Albia, Iowa (June 30: WHO: 1:50 p.m.).

**ANNOUNCER:** "For rent: Bedroom to a young lady with back exposure and very pleasing front view."—F. E. Austin, Brushton, New York (July 6: WGY: 7:15 p.m.).

**ANNOUNCER:** "If any of you folks are bothered by insects who are listening to the game, be sure to get Bugaboo."—Mrs. E. F. Maurer, Milwaukee, Wisconsin (July 4: WISN: 4:10 p.m.).

**MR. PEARSON:** "I hope they either cure Zioncheck or send him back to Washington."—Ivor Morgan, Worthington, Minnesota (June 29: KFNF: 12:27 a.m.).

**HOMEMAKERS' PROGRAM:** "A man should remain standing until he sits down."—Al Waste, Madison, Wisconsin (July 6: WHA: 10:20 a.m.).

radio programs—juvenile and adult—every week. Like any boy his age, this Walter has his toys. One little trinket he bought himself this Spring was a thirty-foot cruiser for which he paid a few thousand dollars.

He thought it was quite an event and demanded an NBC broadcast when his boat, the *Static*, was launched. A good-natured executive laughed, allotted a fifteen-minute period and told him to get his program ready. Walter went ahead with his plans, but he had to be disappointed.

That day the new steamer, *Queen Mary*, arrived in New York and only to Walter himself did the *Static* seem important enough to crowd the *Queen Mary* off the air.

Walter had a thing or two to say about it, however, and finally they did give him another fifteen-minute period for a broadcast a few days later. That at least satisfied Walter, and everybody seemed to be happy.

Whenever Tom Howard buys a new suit, a new pair of shoes, or even a new tie, he's sure to be seen around this radio salon for a while in the afternoon, waiting to be admired. Angular, easy-going Tom Howard is not exactly handsome, and ordinarily he doesn't bother much about clothes. When he does get new ones, though, he parades around talking about them.

**T**OM'S talk always draws attention because he rambles along with the same casual style that makes his broadcast amusing. His trouble with big words in the broadcast is no affectation. Tom speaks of the nice "modren" house he lives in, calls the car "high-powered, you know" and drops all inconvenient consonants, "about six'y five hunerd for a time I guess."

Joe Cook, who toured through the country with Tom in "Rain or Shine," tells a story of how Tom spent days when the show wasn't playing. Tom liked to get out in the fresh air but he didn't know much about these strange towns so he'd go out looking at real estate. He had no intention of buying but—guided by a real estate man—he would make a tour of homes and building lots.

Tom was talking one day about why he was unsuccessful in radio at first.

"You know," he said, "I always talked kind of slow on the stage and I did the same thing at the microphone—just got up and talked along like I'm doing now. I guess people didn't like to wait for me to get through with a line. Anyway it didn't work. I tried to speed up, but when I talked fast I'd get to hollering and the engineers would complain. If there were two or three people at a microphone, I'd be hollering and engineers would have to turn it down so low none of the others could get heard, no matter how hard they tried. We figured that out, though.

**N**OW I just stand 'way back and holler as loud as I please and it works out fine."

Strange how actors all gravitate to some one place to sit around and talk when they're not eating or working or sleeping. Legitimate theater players always used to stand in "Shubert Alley," a little driveway alongside the Shubert and Booth theaters right off Times Square. For years vaudeville players stood in the shadows cast by the Palace Theater building at Forty-Seventh Street and Broadway.

As with most other things, though, radio is much more elaborate. The actors have sofas, easy-chairs and ashtrays in the third-floor NBC studio lobby they have taken over. Too bad the broadcasting company can't be persuaded to put in a rack with a few magazines and newspapers. That may sound like kidding, but some of the actors actually have asked for it.



**DETECTIVE WORK  
DONE ON BIG  
SENSATIONAL  
CRIMES  
APPEARS IN**

*Official*  
**DETECTIVE**  
*Stories*

★ ★ ★

**READ THESE  
NEVER-BEFORE-TOLD  
FACTS!**

**H**AVEN'T you wanted to know the real facts behind the detective work done on big crimes—all over the country—and as soon as the crimes break? You'll find them, stated in detail, in *Official Detective Stories*. These facts are taken directly from official records and sources. All profusely illustrated with *actual photographs*.

Truth is stranger than fiction! Here is the true inside story of a murder mystery, a lover's quarrel, a planned crime, or any other big detective case that makes you wonder—told by the detective or other official who conducted the investigation. Get the hitherto unrevealed facts in *Official Detective Stories*.

**PUBLISHED MONTHLY  
ON SALE AT ALL NEWSSTANDS**

★ **10c** ★

# OLD-FASHIONED ROMEO

(Continued from Page 3)

about it. It started like this:

For one of Ray's songs—a sentimental number—Whiteman assigned the late Eddie Lang (one of the greatest guitarists in the world) to accompany Ray. The guitar rhythm was hot. Ray's song was sweet. So Ray just calmly marched into the control room where Whiteman sat listening to the rehearsal and said: "You can't do that. You see, I'm singing a sweet number. You can't put any hot rhythm behind me."

Whiteman blew up. He was so amazed to hear a youngster whom he had picked up at a party and given a chance talking like that, that he was utterly speechless—probably for the first time in his life.

That was the end of the Whiteman episode. Ray was fired.

Ray, incidentally, allows me to tell this anecdote only if I stress the fact that he was so young and inexperienced in show business that he rushed in like a fool where angels—well, you know the rest.

**H**E AND Paul Whiteman have made up now and they laugh together at the impetuous young man who thought he knew it all.

And then a curious thing happened. When he first started he had been merely playing at the radio game. It was a lark, fun. It was easy. No trouble to get in at all. You just walked up to a mike and sang—and got money for it! (At that time Ray didn't even need the money!)

Then his father died. The estate was badly mixed up. And suddenly it became important that Ray work to earn a living, but when it really was necessary he could find no radio work. During the year that he had been successful on the air, he had figured it would always go on like that, so he had made no studio contacts. He had, as his friends, only the boys and girls he knew at home.

When he found he couldn't get another radio job he went back to the telephone company. But the country was in the midst of the depression and no jobs were available.

For one solid year he did nothing and his enthusiasm and spirit reached so low an ebb that he had to force himself to sing at all. It was then he realized how strong and steadfast was his mother's faith.

"There's no reason why you can't get something to do," she said. "You're so much better than that Bing Crosby. You're so much better than most of them I hear. Don't worry. Keep singing. Keep working."

It was just that encouragement, that belief that kept Ray plugging along.

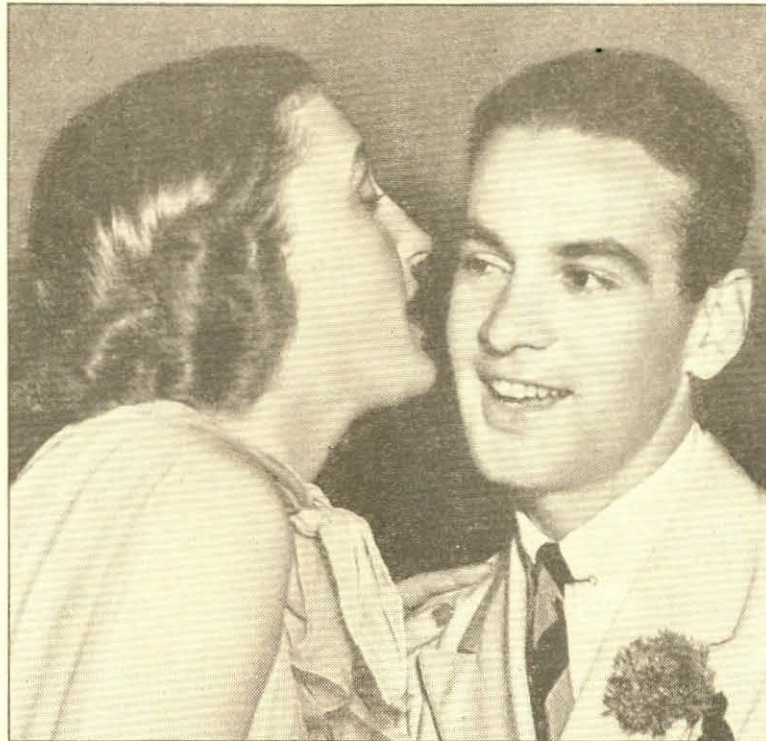
"For," he told me later, "when someone thinks you're good, you just have to be."

**A**T THE end of that desperate year, Ray met Jimmy Melton, who liked his voice and arranged an audition. That was the first break he had had. He left for the try-out with his mother's words ringing in his ears: "I know you can do it!"

The audition took place at night. The members of the board were dead tired and—worse luck—Ray was the last to sing. He knew that was bad. He knew they would be even more tired and weary by then and, no matter how he sang, they probably wouldn't like him.

But he had to sing. He couldn't let his mother down. "I know you can do it," she had said. He couldn't go home and tell her he hadn't even tried.

He stood up before the bored and blase listeners and sang as he had never sung before. After the first



Kay Thompson is the envy of every girl. She's on the studio stage with Ray Heatherton during the Chesterfield airings

six bars he knew he had their interest. But, strangely enough, it wasn't their faces he was seeing. It was his mother's!

When he came home and told her that they had liked him and would give him a program of his own, she was delighted. But not surprised. Hadn't she said he could do it all along?

Soon his success was assured. At one time he had more sustaining programs than any other artist in radio. Then came the sponsored programs—one right after another, each bigger than the last.

And Ray insists that he owes all his success to his mother. He considers her the finest person in the whole world.

Last Winter Ray had a lot of programs on the air. Also he was singing at the Rainbow Room in New York's Radio City. Commuting to Floral

Park on Long Island was out of the question. He knew—or thought he knew—that his mother didn't want to give up her home in Floral Park where she had lived so long and comfortably for a small New York apartment. So Ray moved into his apartment alone.

The second evening he was there, he came home to find his mother and sister sitting in the living-room. They had come, they said, just to make sure that everything was in order, that he had what he needed and that he was properly taken care of.

Ray smiled secretly at this solicitude and invited them to stay. They accepted.

Ray's mother knows most of her son's friends because, when Ray entertains, it isn't at night clubs or in a gay bachelor apartment or on some moonlit roof garden. He has parties—the old-fashioned kind—at the home in

Floral Park and the radio folk say they have more fun there than anywhere else in the world, with that charming, quiet, lovely lady—Ray's mother—looking after them.

When Ray goes on the road for personal appearances, he tells his mother to what towns he is going and then says: "Well, good-bye, mother. I'll see you next week. I'll call you on the phone in the meantime."

But he seldom does phone. And why? Because usually when he steps out on the stage and looks down at the front row, he sees his mother there, nodding encouragement, smiling at her little "surprise."

Actually it's seldom a surprise, because Ray always expects her—and would be bitterly disappointed if she didn't arrive!

Then he's always dating her up. Girls hearing his thrilling voice or seeing him in person would give their eye teeth to have a date with him. But Ray dates his mother.

**A**ND there's a very good reason for this: His work is uncertain. Rehearsals are apt to be called at the most inconvenient times. If he had a steady girl, he would have plenty of trouble explaining away the dates that he would have to break.

But he can break a date with his mother and she understands. She doesn't sulk and accuse him of going out with another girl. She makes no demands upon him and that's one of the reasons he's so crazy about her.

"If she were the nosey type," Ray said, "I would not like her."

"You see," he continued, "I'm too much of a risk for girls. I'm so apt to stand them up on a date when I'm working. And they won't wait. Mother will!"

Although she never criticizes his work he can always tell—when he makes his regular call after his broadcast—whether he has done well or not. There's sometimes a note in her voice that makes him realize he hasn't been up to standard. The next time he sings he tries just that much harder.

"I wouldn't have done anything worth while," he said, "without my mother's faith. I would just have kept on being a punk kid, telling men like Paul Whiteman how to run their shows—and getting fired!"

Despite this deep attachment between mother and son, it is preposterous to imagine that a lad as handsome as eligible, as innately domestic a young man as Ray Heatherton, will never take a wife.

He wouldn't be the old-fashioned Romeo that he is if he didn't believe in marriage!

**A**ND it is logical to assume that his eventual choice will be a younger replica of his mother—a girl who will reflect his mother's confidence in him, one who will buoy him up when he's down.

On the other hand, he might choose the exact opposite of his mother. He might pick a selfish, brash, self-centered girl whose sole interest in life will be herself and not her husband. A girl who will take and not give—one who will hinder rather than help him. In any event, it is safe to predict that, some day, Ray—like all sentimental Romeos, particularly the handsome ones—will fall in love, and will marry.

What kind of a girl do you think he'll choose?

Ray Heatherton may be heard Wednesdays with Andre Kostelanetz' orchestra over a CBS network at 9 p.m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST) also Fridays at 10 p.m. EDT (9 EST; 9 CDT; 8 CST; 7 MST; 6 PST).

## IN RADIO GUIDE NEXT WEEK:

### Does Radio Cause Droughts?

*That radio has caused recent excessive droughts is the charge advanced by farmers for several years. Is it true that the high frequency vibrations of radio prevent rain clouds from forming? Is it true that broadcasting must be eliminated before we can have rainy Summers again?*

### Her Neighbors' Mrs. Landon

*RADIO GUIDE's special writer, Arthur Kent, visited Topeka, Kansas, and talked with the First Lady nominee's hairdresser, her butcher, her baker and her next-door neighbors. The result is a Topeka eye-view story of a woman who may be the next hostess of the White House. Read it!*

"Flying Time," aviation as seen through the eyes of youth, written primarily for youth, yet with an unlimited audience of all ages, launches into its second year on an NBC network. From left, Sidney Ellstrom (Hal Falvey, Halvorsen); Betty Lou Gerson (Sue); Philip Lord (Sprague); Billy Lee (Beasley); Willard Farnum (Harry Blake); Harold Peary (Major Fellowes, Tony the Wop); Ted Maxwell (Captain Ross), and Loretta Poynton (Ruth Morrow) are members of the cast of this program





# BLAZING *the* • RADIO TRAIL

by  
MAY  
SINGHI  
BREEN

WITH REMARKS  
BY PETER  
DE ROSE

**T**HE other day I was listening to Major Bowes' amateur hour—a lively, amusing program which I always enjoy—when a sudden thought occurred to me. (Peter insists that "thought" isn't the right word to use. He says I never have any.) Well, whatever it was, it was sudden and the idea was that those frightened but ambitious kids on the Bowes and Allen programs will be the stars of tomorrow. And they symbolize the history of radio.

Radio began as an amateur venture. It's first performers were amateurs. (And I can say that because I began broadcasting in 1923!)

In those early days, performers received no money for their efforts. And that is certainly the amateur spirit!

Going still farther back, you'll remember that the first radio sets were constructed by amateurs—youngsters, mostly, who had there-to-fore devoted their time to elaborate but useless "experiments" in the back-yards.

The first broadcasting station was started by Dr. Frank Conrad, a Pittsburgh engineer. He installed a wireless transmitter in his garage and gave concerts with phonograph records. Not very "professional"—that!

But that crude transmitter became a radio landmark—station KDKA! On November 2, 1920, an astonished public heard over the air the election returns

of the victory of Warren G. Harding for President!

We were amateurs then—Peter and I—and proud of it. When I think back over the exciting pageant in which Peter and I were fortunate enough to participate, when I think of the drama, the laughs, the heart-aches, and the pleasures we've known, I thank my lucky stars that I thought of the "lark" of playing my ukulele before that early cumbersome microphone. And Peter, his piano.

**S**HOW business was as far from my life as the moon. I had done nothing more romantic than to attend private school, and, later, keep house for my father and sister.

A friend gave me a ukulele, one birthday. I didn't want it around the house and went to the store to trade it for some "useful" merchandise. The only thing I really needed was a bathrobe and I chose one—only to find that musical instruments were never exchanged! So, before I knew it, I was picking out tunes.

A few months later at a friend's house, I saw that strange contrivance known as a crystal set. My friend clamped some ear-phones over my head, began scratching around on the crystal with a point of wire and, in a few seconds, I heard somebody sing "April Showers."

It was fun to listen. It would be more fun, I thought, vaguely, to play at the other end.

Peg Wannamaker (a girl I knew who played the piano in a Greenwich Village restau-

rant) and I went down to the telephone company offices in New York where station WEAH had its studio—if you could dignify that small suite of rooms with such a title.

Dozens of people were walking around, seemingly to no purpose. There was a sort of hostess who took our coats and asked us what we wanted. I said I played the ukulele and my friend, the piano.

The word "audition," which now strikes terror into the hearts of would-be radio artists, was not used then.

We were invited into a sort of living-room (very cozy, with lounges and chairs) and told to play. "St. Louis Blues" was our first number. When that was finished—Helen Hahn, the hostess, came in and told us to play something else. We did. The minute we stopped for breath, another number was requested. We played until— from sheer exhaustion—we had to stop.

**A** MAN I later learned was Johnny Johnstone, who at that time worked at the control panel (later they were called engineers), came in. "How was it?" I asked eagerly.

"It was swell," he said. "We've been dancing to it outside."

And that was my first audition—working my fingers to the bone so that a bunch of radio folks could dance! (By the way, Johnny also "doubled" on the piano, and years later rose to a high position at NBC.)

That's the way radio was then—haphazard, muddled, with a complete informality that gave it great charm.

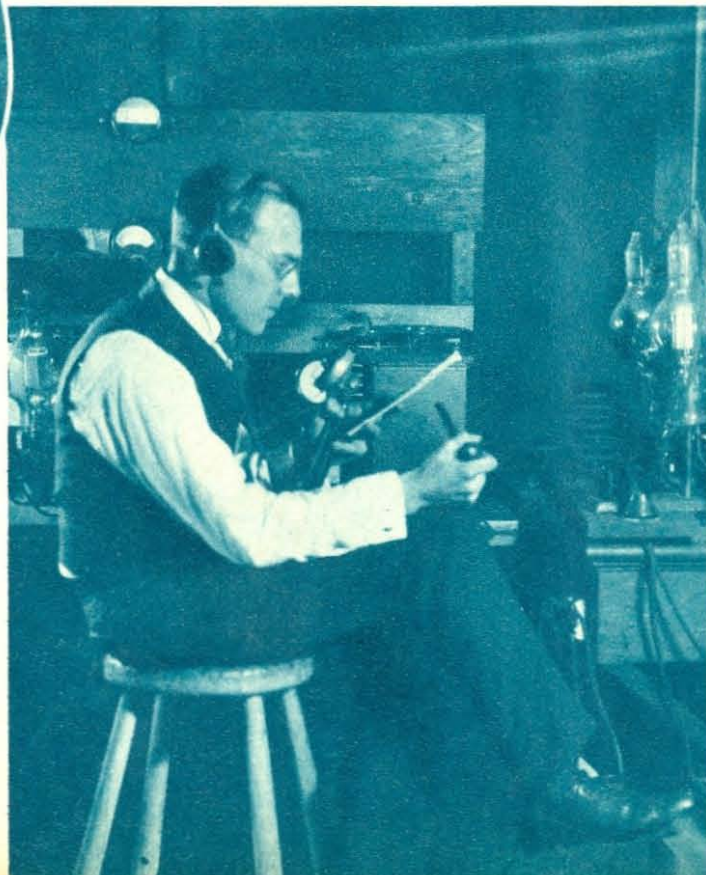
I know the phrase has been used



**R**ADIO GUIDE presents with pardonable pride, the fascinating memoirs of May Singhi Breen and Peter De Rose, radio pioneers who, as "the sweethearts of the air," have entertained you for the last thirteen years with their piano numbers, their pleasing voices—and May's ukulele playing. They are known and loved for more than their own programs. Peter has written innumerable songs on which many of today's radio celebrities have ridden to fame. Among his hits are: "Wagon Wheels," "Muddy Waters," "Having My Ups and Downs," "Somebody Loves You," "When Your Hair Has Turned to Silver" and "Deep Purple." Dozens of his numbers have been and are being used as theme music by the greatest radio stars. Thus May and Peter have contributed vitally to radio's advancement. Besides this, they are noted for giving the eager radio aspirant a helping hand. Here they pass along to listeners their secrets of happiness because they want others to share the joy the years have brought them.



Above: Warren G. Harding was first to broadcast a Presidential acceptance speech. At right: Engineer Frank Conrad started Pittsburgh's station, KDKA, in his garage. At extreme right: Ruth Peters brought operatic arias to crude mikes





Above: Hope Hampton: She introduced "temperament" in radio. She was one of the first "professionals" to hit the air

## Today's Sweethearts of the Air Tell You the Fascinating Story of the Amazing Early Days in Radio When Broadcasting Was Just a Lark—and Every Night Was Amateur Night at the Mikes!

It would be fascinating to have a record of what was said and done then.

Once we had a man who played tunes on water glasses. He arrived at the studio with his tumblers rattling around in a suit-case. He set them up as carefully, I'm sure, as Heifetz tunes his precious violin.

**J**UST as he had everything ready, he was called away from the studio. I know that nobody moved the tumblers, but when he came back he swore that somebody had. He said he could never get them right again, packed up his glasses and marched out, leaving a hole in the day's schedule. But it didn't remain vacant long. The next performer was called and a couple of us played overtime.

In fact, it was a favorite stunt then to spot regular performers at two hour intervals during the day, so that going out would be useless. So, when some new performer did not show up—the regulars were available.

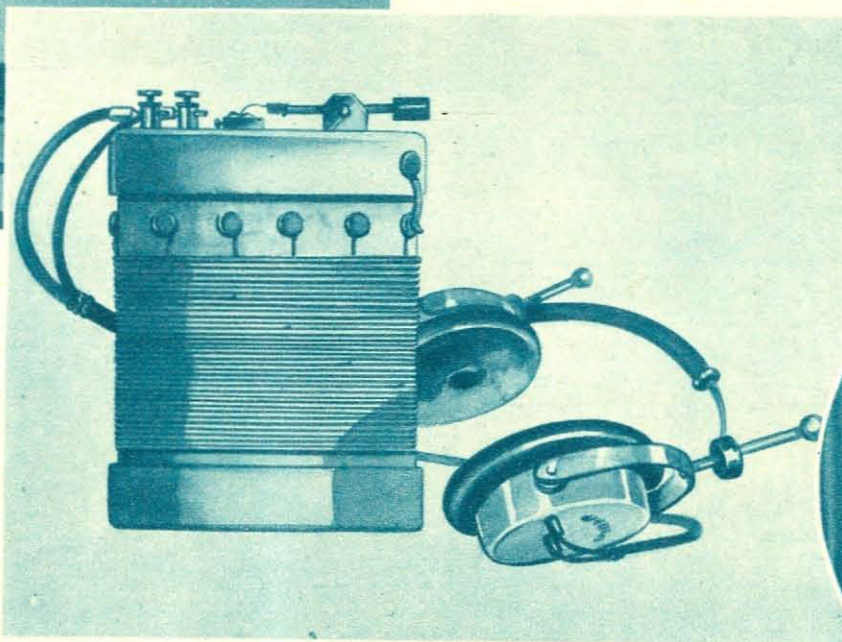
The first two "professionals" that I remember were Hope Hampton, wife

walked into the studio, stiff as a ramrod. She was very beautiful and gorgeously gowned. Then there was a whispered conference between Hope and the announcer. And he hustled over to me to say that Miss Hampton could not sing with anyone in the room and the studio had to be cleared. I was astonished. That was the first time there had been any real studio "temperament"—except from the man who played the water glasses!

My girl syncopators had to take their cello and their violins out of the studio and then hurriedly bring them back and tune up after Hope had finished. We were all tremendously impressed. It seemed as if radio were going off the amateur standard and becoming a professional field.

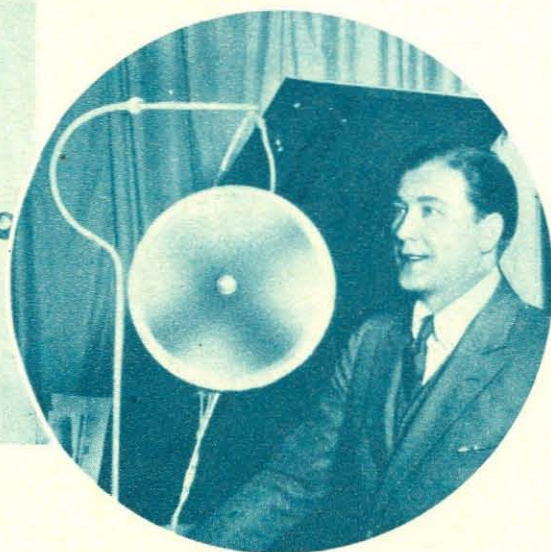
**T**HE purpose of these memoirs is not to give a history of radio. I simply want to make you see and feel some of the things I have seen and felt during the years while Peter and I have been facing the mike.

After KDKA started spectacularly by broadcasting the 1920 presidential



Paper clips, an old cheese box, wire, a crystal and ear-phones: That's all you needed to build a radio receiving set in 1920

Below: John Charles Thomas' songs were mixed blessings, when you heard them in early-day receivers. They came over the air—with static!



until its real meaning has been lost—but, in the very best and truest sense of the term, we were "one big family."

The clock, which now must be watched every second, didn't mean a thing then. Folks who could sing or play just dropped in and were put on the air when they arrived. If you ran over your specified time ten or fifteen minutes, nobody cared. (Now you can't run over ten seconds!) If too many performers stayed on the air too long, some, who had been waiting to go on, just would be out of luck.

**B**UT it was usually the other way around. So often people scheduled to appear did not show up—and what could the station do? You certainly can't fire a person when you aren't paying him anything!

However, those who failed to arrive were the losers in the long run. They were without imagination. For even then, young as radio was, short as was its personal history, those of us who spent hours and days at the studio

were filled with a sense of awe by the vision of what it might become.

In that way radio was different from so many industries and arts, for we *knew* that we were pioneers in something new and important. The methods of 1923 would pass. There was a great future, we felt certain.

It was that feeling, I'm sure, that made us work as hard as we did without thought of remuneration.

There were no scripts at all in those days—nothing written down. People spoke whatever words came to mind.

of Broulatur, and Dagmar Godowsky, daughter of Leopold Godowsky. That was a real radio "show"—a sort of review with various artists spotted in it.

I was appearing with my girl syncopators at the time. This was another act I had evolved. The syncopators were a trio that played in a cafeteria at noon and would not work on the radio for nothing. I paid them out of my own pocket.

At any rate, Hope Hampton sang and Dagmar gave a recitation.

Hope was terribly frightened and

election, there were regular broadcasts every night from 8:30 to 9:30. It was simple radio fare—phonograph records. That was none too intriguing. Most people had phonographs in their homes. Why listen to them on the crystal sets?

A firm in Pittsburgh had a very good employe band and this became the KDKA little symphony. That first broadcasting-room was very small, and to bring in violins—much less cellos and tubas—was impossible. The equipment was moved to an auditorium,

(Continued on Page 42)

*Radio Guide Presents*  
**GIANT-GRAVURE**  
*As a Regular Feature*

Playing his first dance engagement in New York since arriving in the front ranks of broadcasting bands, Wayne King is sweeping Manhattan before him as his smooth melodies surge out over the air from the Starlight Roof Garden of New York's exclusive Hotel Waldorf-Astoria. His band stood first in Radio Guide's Star of Stars Poll.

WAYNE  
KING





There Are Secret

Heart-Throbs, Hidden Thrills Behind the Mikes—All Revealed Here!

by  
GEORGE GREER

Hollywood Boulevard was a drab street. Its Music Box play-house was dead—with inch-deep dust on the stage. Then the Radio Theater came. Now eager throngs gather there daily! At right: Merle Oberon starred in the "Dark Angel" airing

**W**HEN you're tuned in on Radio Theater on Monday evenings, you are being entertained at a cost of \$300 a minute! \$17,500 was the amount of cash the sponsor put down on the line for the first Radio Theater broadcast from Hollywood: \$5,000 went to Marlene Dietrich; \$3,500 to Clark Gable. And, for the programs that have followed, like sums have gone to Myrna Loy and William Powell for their rendition of "The Thin Man"; to Ruby Keeler and Al Jolson for "Burlesque"; and to Merle Oberon and Herbert Marshall for "The Dark Angel." Big money for big stars—a big program done in a big way! Now, before you write your Congressman to complain that nothing is worth all that money, that no entertainer deserves as much as \$5,000 for sixty minutes of work before a microphone, let me tell you the story of this

street is now as empty of glamor and excitement as it was then. Today, movie-making is a giant industry. But Hollywood Boulevard remains only what it was—a symbol. The film studios are spread out in all directions: One is at Culver City, ten miles away; another at distant Burbank. Still another, out toward the oil wells of Beacon Hill. Stars have moved to exclusive Beverly Hills and to lovely Westwood Village, not far from the sea. Days and weeks come and go without the appearance of a famous celebrity to thrill the throngs of Hollywood Boulevard—a street as commonplace as any other in the world. The movie city's "Broadway" is graced by no film great—except on Mondays, in late afternoon. Only then do the busy throngs see the stars. Crowds flock to the tiny Music Box Theater on Hollywood Boulevard, just below Vine Street, and the jinx on that little show house is



Above: William Powell and Myrna Loy brought that hit film, "The Thin Man," to radio. At right: Marlene Dietrich and Clark Gable starred in "Morocco"



Man." Bill was ill with laryngitis, three days before the show. Frank took over. He read Bill's part as Nick Charles, retired detective, through almost twenty-five hours of rehearsal while Bill, nursing his whisper of a voice, sat by drawing diagrams of necessary movements around the stage and checking his cues. Miraculously, Powell's voice cleared up a few short hours before broadcast time and Frank went back to his job as Radio News Reporter. "I had a similar experience just before the Marlene Dietrich-Clark Gable show," Frank further confides. "Clark was detained at the studio, missing rehearsal. Marlene Dietrich couldn't make it, either. I read Clark's lines and Inez Seabury read Marlene's. By

the way, Inez is a girl you should know more about." So, from a member of the cast, we find out about Inez Seabury, a tiny, vivacious little brunet. We discover that she was the screen's first Shirley Temple. "Way back in the days before any of us had even heard of Joan Crawford or Jean Harlow and the rest of today's most popular stars, Inez was the original child star for Biograph studios. Her director was D. W. Griffith. Lionel Barrymore was just getting his start as a character actor. The Gish sisters, Lillian and Dorothy, were all the rage. Inez has appeared in every one of Cecil B. DeMille's pictures since "Dynamite," and before that her father had a role in the very first DeMille movie.

**W**HEN Inez drops in for a chat we are a little ill at ease. She knows so much about Hollywood—and she's so darned cute. While she talks there is a sense of heart-break behind her gay smile. Once one of Hollywood's really important stars while still a baby, she is now just another actress; but what an actress the studios have failed to discover. She is waiting for the "big break," but meanwhile she's part of the big Radio Theater show. Dozens of curious facts about performances of the Radio Theater, past and present, are told as we listen. There is the touching bit about Daniel Frohman: The grand old veteran stage producer had just finished rehearsing his microphone chat with De Mille. A member of the cast found him fumbling for his hat. "Let's go home now," Frohman said. He thought the broadcast was already over. Then, when time came for the aged showman to make his appearance, he was found sound asleep in a chair, and he was wakened just in time to go on the air. THE ovation the audience gave Daniel Frohman almost ruined that show," Director Woodruff explains. "Ordinarily, because we always cue the audience for its applause, the whole production runs perfectly—not more than a half minute ahead or behind its schedule. But the applause for Frohman was so prolonged and

(Continued on Page 43)



Above: C. B. DeMille, film pioneer, produces the Radio Theater's air dramas. At right: Large casts aid screen stars to bring radio thrills!



## The RADIO THEATER GOES HOLLYWOOD

greatest theater in the world. It's a theater with an audience of 40,000,000 people on one day a week—almost as many as the number of paid admissions to movie houses all over the country on the other six days. The real story of the Radio Theater is full of drama and comedy. There's a touch of pathos, too, and through it all, the thrill of great pageantry. To begin with, Hollywood Boulevard was little more than a pasture when Cecil B. DeMille, producer of the Radio Theater, began his first picture, "The Squaw Man," late in December of 1913. Strangely enough, the famous

broken for the first time in its miserable existence. Where scant, indifferent audiences once yawned unimportant little musical comedies out of countenance, an eager mob now fills the thousand seats and overflows into the street. But let's leave the crowd surging into the theater. Let's leave, too, the millions of radio listeners waiting for the curtain to go up. We'll turn back the clock, change the scene. We'll go backstage and learn the secrets behind this great program. With a flip explanation to a dour stage doorman to show that we know

our way around, we step gingerly to the stage, half-blind from the sudden change to dim lights upon leaving the sunlight of the street. Around a long table illuminated by several small lights, sits a group of performers. Scripts for "The Dark Angel"—which is in rehearsal—have just been given to them. The stars—Merle Oberon and Herbert Marshall—have not yet arrived. Since it is only Thursday, Cecil De Mille will not be on hand. He is busy in his office, a mile away, preparing for the filming of "The Plainsman."

Frank Woodruff, the director, introduces us to the cast. We strike up a conversation with Frank Nelson, a young, trim-looking chap, who is an announcer as well as an actor. Frank has had a good many experiences during his nine years in radio, but none more thrilling than his present job brings him. He once stepped into Leslie Howard's role opposite Ginger Rogers when that actor was injured in a duel scene at his film studio just before broadcast time. But that job of pinch-hitting was hardly as much fun as taking Bill Powell's place during rehearsals for "The Thin



Some call 'em "Handies," and some call 'em "Dillies," but looking back at America's latest craze, here is Maxine, for one, illustrating that awful morning-after feeling: The Hangover—of course



Above: Welcome Valley's Sheriff Ferguson, otherwise known as Cliff Arquette, demonstrates a "handy" that was all the rage when silly signs hit Chicago. Don't you know? —It's a toothless comb!

Left: From "Dan Harding's Wife" and "Flying Time" comes tiny Loretta Poynton with "goldfish in a bowl." Loretta has spent her idle hours profitably (?) learning America's newest sign language



*Sweeping the Country! America Is Suffering from an Epidemic of "Handies," Those Silly Signs Which Had Their Origin in the Broadcasting Studios*



Evelyn Kay, one of the "Hour of Charm" girls, demonstrates one of the punny kind of "Handies." This one—if you haven't already guessed—is an international by-word: "Hands across the Sea"



The Maestro himself. Phil Spitalny gathers Evelyn Kay, Gypsy Cooper and Maxine about him as he goes completely hay-wire with his version of "Three Girls in His Hair." Guess he did not know what to do with his left hand!

# COMING EVENTS

The Daily Listings Will Show Your Nearest Station for These Programs

EST and CST Are Shown. For MST Subtract One Hour from CST

## SUNDAY, JULY 26

### KING EDWARD VIII

Ceremonies at the unveiling of the Canadian War Memorial at Vimy Ridge, France, in which King Edward VIII of England and President Lebrun of France will participate, will be carried over NBC at 8:30 a.m. EST (7:30 CST). Both the French and English languages will be spoken on the broadcast as the memorial is dedicated to the 12,000 men who lost their lives on the famous battlefield.

### KATHLEEN NORRIS

Kathleen Norris, popular author who postponed her appearance on July 19 for today's Magic Key Hour, will be starred in a dramatic role in a scene from her own play, "The Life of Queen Victoria." Other guests participating include Bill Robinson, stellar tap-dancer, Lennie Hayton and his orchestra, Carol Deis, soprano, and the Revelers Quartet. The program is heard over NBC at 1 p.m. EST (12 noon CST).

### IRENE BEASLEY

Irene Beasley, famous radio songstress, occupies the guest spotlight on "Tea Time Tunes" at 4:30 p.m. EST (3:30 CST) over CBS. The music of Jack Shilkret's orchestra and the singing of the Three Jesters continue as regular features.

### BETWEEN THE BOOKENDS

Ted Malone takes over a new spot with his "Between the Bookends" program at 5:45 p.m. EST (4:45 CST) over CBS. He will talk about happiness, read famous poems, and will include an original poem from a listener-in never heard before on the air. Besides this new Sunday spot, he will continue to be heard Mondays, Tuesdays, Wednesdays, Thursdays and Fridays at 1 p.m. EST (12 noon CST).

### SAUL CASTEN

Saul Casten will conduct the Robin Hood Dell Orchestra from Robin Hood Dell in Fairmount Park, Philadelphia, at 7:30 p.m. EST (6:30 CST) over CBS. Casten is first trumpet player in the Philadelphia Orchestra, and has long been a protegee of the eminent conductor, Leopold Stokowski.

## MONDAY, JULY 27

### HOUSEKEEPING

"Housekeeping on a Large Scale" will be outlined by Nora Foley, executive housekeeper of the Waldorf-Astoria Hotel, when she makes a guest appearance on the "Let's Talk It Over" program over NBC at 4 p.m. EST (3 CST).

## TUESDAY, JULY 28

### OPERA

Mozart's opera, "Don Giovan-

ni," from the Salzburg Music Festival in Austria conducted by Bruno Walter, will be relayed to NBC listeners in an international broadcast at 1 p.m. EST (12 noon MST). Dusolina Giannini, Luise Helletsgruber, Virgilio Lazzari and Enzo Pinza will be heard in the principal roles.

### THE DICTATORS

A favorite CBS dance band returns to the network at 3 p.m. EST (2 CST) when the Dictators inaugurate their new Summer schedule of programs.

### ALMA KITCHHELL

Alma Kitchell, contralto, replaces Sonia Essin in a new

weekly series over NBC at 3:30 p.m. EST (2:30 CST).

### CONNIE BOSWELL

Connie Boswell, popular songstress and sister of the famous trio, will make a guest appearance with Ben Bernie over NBC at 8 p.m. EST (7 CST).

## WEDNESDAY, JULY 29

### GOLD MEDAL REPORTER

John K. Watkins, the Gold Medal Reporter, is heard on a new schedule during the Gold Medal Hour. He will speak every day except Saturday and Sunday at 9:30 a.m. EST (8:30 CST) over CBS. His topic will be

"Who's Who in Today's News."

### JACQUES JOLAS

Columbia's Concert Hall is presenting a weekly series of outstanding pianists who are specialists in some particular phase of piano music. Jacques Jolas, American pianist, and a director of Musical Extension for the Juilliard Institute of Music in New York City, will be heard on this date at 3 p.m. EST (2 CST).

### CHICAGO SYMPHONY

A portion of the Chicago Symphony Orchestra from Grant Park with Robert Sanders guest conducting will be

carried over NBC at 8 p.m. EST (7 CST).

## THURSDAY, JULY 30

### GILBERT AND SULLIVAN

Gilbert and Sullivan's opera, "The Yeoman of the Guards," will be presented by the NBC Light Opera Company at 3:30 p.m. EST (2:30 CST) with Harold Sanford conducting.

### BUSINESS CONFERENCE

At 4:15 p.m. EST (3:15 CST), CBS will listen in on the International Federation of Business and Professional Women, meeting in Paris this year. Plans are not yet definite, but it is expected at least one prominent woman will speak.

### GRANT PARK CONCERT

Armand Hand, conductor of the Veterans of Foreign Wars Band, wields the baton at the Grant Park band concert in Chicago at 8:30 p.m. EST (7:30 CST) over CBS.

### GREAT LAKES MUSIC

A portion of the Great Lakes Symphony Orchestra conducted by Frank Black, general music director of the National Broadcasting Company, will be presented at 8:30 p.m. EST (7:30 CST) over NBC.

### KNOX ACCEPTANCE

Colonel Frank Knox delivers his acceptance speech as Republican nominee for Vice-President of the United States at 9 p.m. EST (8 CST) over NBC and CBS.

### VOTING

At 9:45 p.m. EST (8:45 CST), Fred G. Clark, National Commander of the Crusaders organization, will speak on the subject, "The Duty of the American People to Register and Vote in the Presidential Election." The talk will be non-partisan, and will be delivered from Cleveland, Ohio, over CBS.

## FRIDAY, JULY 31

### WOMEN'S CLUBS

"Young Men Look to the Future," will be outlined in a talk by Joseph M. Murphy, registrar, National Catholic University, during the General Federation of Women's Clubs program over NBC at 1:45 p.m. EST (12:45 CST).

## SATURDAY, AUGUST 1

### CONEY ISLAND

The atmosphere of Coney Island, New York's greatest seaside playground, will be picked up by CBS microphones at 4 p.m. EST (3 CST) and sent transatlantically to England for British listeners on BBC. It is hoped that a similar program emanating from Blackpool, England, will jump the Atlantic and be heard over CBS as an exchange feature.

## MUSIC IN THE AIR

By Carleton Smith

GENERAL Manager Edward Johnson of the Metropolitan Opera Company said that his first experiment with a popular-priced season at the Metropolitan scored a "phenomenal victory," and showed that there was a public for opera at low prices.

The actual length of the Spring season was one week shorter than the maximum and two weeks longer than the minimum span announced. Financially it fell somewhat short of fulfilling the optimists' hopes of breaking even, but it did not register losses so large as some had feared. But the general artistic and fiscal outcome was satisfactory enough to bring about a decision to hold another popular season next Spring.

Mr. Johnson has been in Europe and has engaged several new artists along with some old ones. His travels have taken him to England to see performances at Covent Garden and the Mozart Festival at Glyndebourne, followed by trips to Vienna, Italy and Stockholm, where he will arrive early in August at the opening of the opera season just before sailing for New York. While abroad, he will listen also to artists who may be useful at the Metropolitan as well as to study methods of production in the various opera houses.

As he did last Summer, Mr. Johnson has sent periodic bulletins back to the Metropolitan, and he will make a general preliminary announcement about the 1936-37 opera season after his return.

Richard Hageman's opera, "Caponasacchi," originally planned for an American premiere last Spring, will be produced in the Winter. The next Metropolitan season will be 14 weeks long, with a possible 4-weeks tour.

Since the death of John

RADIO GUIDE is especially proud that the National Broadcasting Company has chosen from the ranks of all the music critics Radio Guide's own Carleton Smith to broadcast this Summer from Europe a series of reports of the musical activities there. His schedule will be:  
NBC-WJZ network July 26 from Bayreuth, NBC-WJZ network August 10 from Salzburg, NEC-WFAF network August 24 from Vienna, NBC-WJZ network September 2 from Kiev, Russia, and NBC-WFAF network September 10 from Leningrad. Mr. Smith's comments will be heard during the early and mid-afternoons. See Radio Guide's program pages for exact time of these broadcasts and stations for dates given.

Philip Sousa, the immortal American bandmaster, whose "Stars and Stripes Forever" most Europeans identify as our national anthem, we have had no comparable conductor. One of the most important band figures today is Edwin Franko Goldman, who, since 1918, has directed the Guggenheim Foundation band concerts in New York. From the middle of June until the middle of August each Summer, his band of sixty has offered free entertainment to the public.

FROM the Central Park promenade, Dr. Goldman made famous his march, "On the Mall," and attracted a nation-wide radio audience to share in the concerts which feature martial, classic, sacred, popular and light-opera compositions.

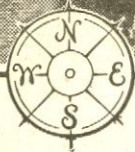
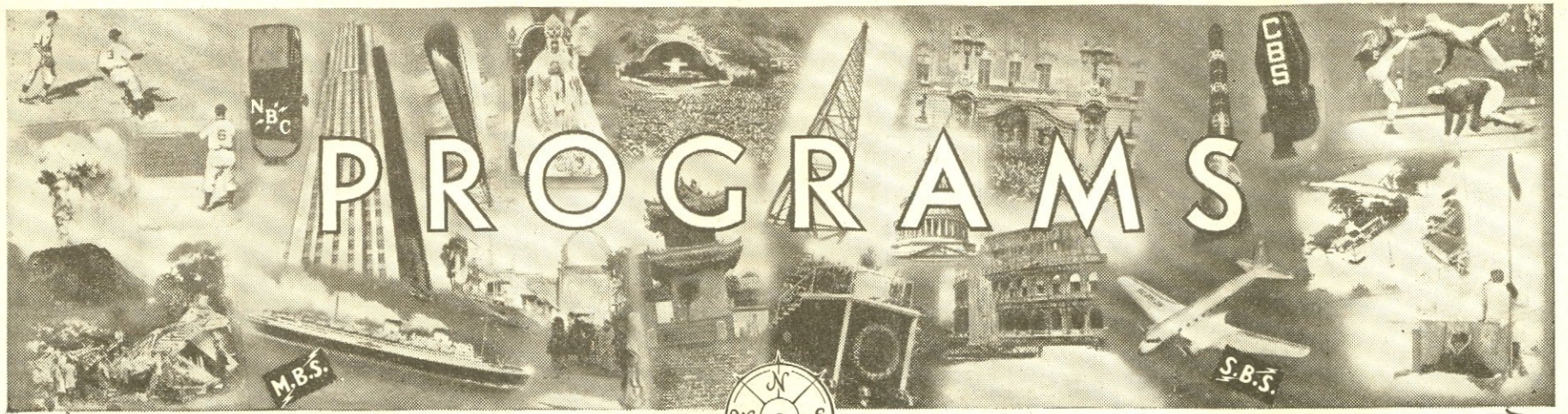
A word about Dr. Goldman: He studied the cornet as a child and, after the family had moved to New York, joined the Metropolitan Opera orchestra, appearing as a solo trumpeter when he was 17. During the next few years he

played with symphony orchestras and bands in all sections of the country.

It didn't take him long to discover that the orchestra commands greater prestige. As he analyzed it, the reason was that bands concentrate on volume rather than quality. He felt sure he could correct the fault, and when, at Columbia University, he made his debut as a conductor, he was using symphonic technique to lead the bandsmen. How well he has succeeded, judge for yourself.

POETS are poets! And musicians should be only musicians. But that doesn't always follow. To Sigmund Romberg, all the world's a sheet of music and the planets and stars are notes in the scale. He sees music in everything. For example, here's his description of such a non-musical monster as the new San Francisco bridge: "The huge pylons are the motif, or the basic melody of the song. The sections of the bridge itself can be found in the bars of the song, constructed with an eye to the perfect whole. The cables and overhead development are seen in the addition of counter melody and harmony structure. In the eyes of the architect, his masterpiece is as much a solace and joy as the beautiful song to its composer."

This Summer is a banner one for special music features and the international re-broadcast of important events. The NBC Tenth Anniversary schedule calls for more than twenty programs from the European music festivals, which far surpasses the number in previous Summers. The other networks will also present their share, and stay-at-homes will hear almost as much music as those of us industrious travelers who search out every musical nook of Europe.



MAY THESE PAGES BRING THE WHOLE WORLD INTO YOUR HOME

**Network Changes**

You, with Gilbert Seldes, formerly 2:30 p.m., now NBC 2 p.m. EST (1 CST). Benno Rabinoff, formerly 2:45 pm., now NBC 2:30 p.m. EST (1:30 CST). Between the Bookends, heard Mon., through Fri., at 1 p.m., may also be heard tonight CBS 5:45 pm. EST (4:45 CST)

**News**

9:30 a.m.—NBC-WHAS  
10:00 a.m.—NBC-WCKY  
11:45 a.m.—Int'l News Exchange: CBS-WHAS  
10:10 p.m.—NBC-WJZ  
10:30 p.m.—NBC-WEAF  
10:30 p.m.—Paul Sullivan: WLW

**Classical Music**

11:30 a.m.—Radio City Music Hall: NBC-WAVE  
2:00 p.m.—Symphony Orchestra: CBS-WKRC  
6:30 p.m.—Fireside Recitals: NBC-WTAM  
7:30 p.m.—Concert Orch.: CBS-WABC

**Comedy**

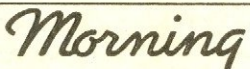
6:00 p.m.—Tim & Irene: NBC-KDKA

**Drama**

5:30 p.m.—Tale of Today: NBC-WTAM  
6:00 p.m.—K-7, Spy Story: NBC-WMAQ  
8:00 p.m.—Cornelia Otis Skinner: NBC-WJZ

**Talks**

11:30 a.m.—Univ. of Chicago Round Table: NBC-WTAM



**7:00 EST 6:00 CST**

NBC-William Meeder, organist: WSM  
CBS-On the Air Today; Organ Reveille: (sw-21.52)  
NBC-Melody Hour: WTAM  
WWVA-Δ Gospel Tabernacle

**7:30 EST 6:30 CST**

NBC-Lyric Serenade: (sw-21.52)  
NBC-Tone Pictures: WSAI  
WOWO-Δ Old Time Religion

**7:45 EST 6:45 CST**

CBS-Radio Spotlight (sw-21.52)

**8:00 EST 7:00 CST**

NBC-Coast to Coast on a Bus, children's prgm.: WLW KDKA WMAQ (sw-21.54)  
CBS-Sunday Morning at Aunt Susan's: WFBM WMMN WKRC (sw-21.52)  
NBC-Antobal's Cubans: WTAM WCKY WHIO  
WCPO-Morn. Jubilee  
WLS-Ralph Emerson, organist  
WSAI-Good Morning

**8:15 EST 7:15 CST**

WCPO-Uncle Bob  
WSAI-Δ Church Forum  
WSMK Aunt Susan's (CBS)

**8:30 EST 7:30 CST**

★ NBC-Int'l B'cast from Vimy Ridge; Unveiling of Canadian War Memorial; King Edward VIII: WLW WMAQ KDKA (sw-21.54)  
NBC-The Southernaires: WCKY WTAM  
KMOX-Rise & Shine  
WHIO-Δ Christian Tabernacle  
WLS-Everybody's Hour  
WWVA-Aunt Susan's (CBS)

**8:45 EST 7:45 CST**

WSAI-Strings

**9:00 EST 8:00 CST**

NBC-Δ Sabbath Reveries, "The Cry of the Soul," Dr. Chas. L. Goodell; Mixed Quartet, dir. Charles A. Baker: WHIO WSM WAVE WTAM WCKY WIRE  
CBS-Δ Church of the Air: WSMK KMOX WKRC WHAS WLAC WMMN WWVA (sw-21.52)  
NBC-Int'l B'rcast from Vimy Ridge (sw-15.21)  
WCPO-Gladys & Mary  
WFBM-Solving Today's Problems  
WGBF-Δ Gospel Home Circle  
WGN-Sunday Morning Concert  
WLW-Δ Church Forum  
WOWO-Δ Christian Science  
WSAI-To be announced

**9:15 EST 8:15 CST**

WCPO-Δ County Jail Services  
WFBM-String Pickers  
WLS-Everybody's Hour  
WOWO-Sunshine Melodies

**9:30 EST 8:30 CST**

NBC-Walberg Brown String Ensemble: KDKA WLW (sw-15.21)  
CBS-News; Poetic Strings: WSMK KMOX WHAS WWVA WMMN (sw-21.52)  
NBC-Music of the Masters; Concert Orch.: WCKY WAVE WTAM WHIO WIRE WSM  
WFBM-Δ Little Church  
WGBF-Δ First Church of the Fundamentals  
WKRC-Salvation Army Prgm.  
WLAC-News; Δ Judge Rutherford  
WLS-Δ Little Brown Church  
WOWO-News; Sunshine Melodies  
WSAI-Dick Leibert

**9:45 EST 8:45 CST**

KMOX-Fascinating Melodies  
WCPO-Galvano & Cortez  
WHAS-Reading the Funnies  
WLAC-Poetic Strings (CBS)  
WSAI-News

**10:00 EST 9:00 CST**

NBC-News; Ward & Muzzy, piano duo: WCKY WHIO WSM WAVE  
CBS-Day Dreams: WSMK KMOX WMMN WLAC WHAS  
NBC-News; Alice Remsen, contr.: KDKA (sw-15.21)  
★ CBS-Children's Hour: (sw-21.52)  
News: WIRE WLW  
WCPO-Hillbilly Hullabaloo  
WFBM-Jake's Entertainers  
WGBF-Δ German Church  
WGN-N. U. Reviewing Stand  
WSAI-Herbert Spiekerman  
WTAM-News; Current Interlude  
WWVA-Δ Judge Rutherford; Tamburitza Orchestra

**10:15 EST 9:15 CST**

NBC-Peerless Trio: WLW KDKA (sw-15.21)

**EDITION 7—EAST CENTRAL—LOG OF STATIONS**

Call Letters	Kilo-cycles	Power Watts	Location	Network
KDKA	980	50,000	Pittsburgh, Pennsylvania	NB
KMOX	1090	50,000	St. Louis, Missouri	C
WABC†	860	50,000	New York City	N
WAVE	940	1,000	Louisville, Kentucky	C
WBBM†	770	50,000	Chicago, Illinois	C
WCKY	1490	5,000	Cincinnati, Ohio	N
WCPO	1200	250	Cincinnati, Ohio	N
WEAF†	660	50,000	New York City	NR
WENR	870	50,000	Chicago, Illinois	NB
WFBM	1230	1,000	Indianapolis, Indiana	C
WGBF	630	500	Evansville, Indiana	L & M
WGN	720	50,000	Chicago, Illinois	NR
WGY†	790	50,000	Schenectady, New York	NB
WHAM†	1150	50,000	Rochester, New York	C
WHAS	820	50,000	Louisville, Kentucky	C
WHIO	1250	5,000	Dayton, Ohio	N
WIRE	1400	1,000	Indianapolis, Indiana	N
WJR†	750	50,000	Detroit, Michigan	C
WJZ†	760	50,000	New York City	NB
WKRC	550	1,000	Cincinnati, Ohio	C
WLAC	1470	5,000	Nashville, Tennessee	NB
WLS	870	50,000	Chicago, Illinois	N
WLW	700	500,000	Cincinnati, Ohio	N & M
WMAQ	670	50,000	Chicago, Illinois	NR
WMMN	890	500	Fairmont, West Virginia	C
WOWO	1160	10,000	Fort Wayne, Indiana	C
WSAI	1330	2,500	Cincinnati, Ohio	C
WSM	650	50,000	Nashville, Tennessee	N
WSMK*	1380	200	Dayton, Ohio	C
WTAM	1070	50,000	Cleveland, Ohio	NR
WWVA	1160	5,000	Wheeling, West Virginia	C

C—CBS (Columbia Broadcasting System)  
L—Local Programs  
M—MBS (Mutual Broadcasting System)  
N—NBC (National Broadcasting Company)  
NB—National Broadcasting Company Basic Blue Network  
NR—National Broadcasting Company Basic Red Network  
†—Night Programs  
\*—Network Programs

NOTICE: The programs as presented here were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.  
Bell Δ indicates religious services and programs. Star ★ indicates high spot selections.  
If your favorite station is not listed at quarter or half hour periods, consult the time listings immediately above. The chances are that a network program of 30 or 60 minutes' duration is on the air at a quarter-hour when you do not find your station listed.

**11:00 EST 10:00 CST**

NBC-Walter Preston, bar.: WSM WHIO WIRE WCKY WTAM WAVE (sw-15.33)  
WGN-Sunday Morning Concert  
WLS-Old Music Chest  
WSAI-Dr. Courboin, organist

**10:30 EST 9:30 CST**

★ NBC-Major Bowes Family; Waldo Mayo, conductor & violinist; Joey Nash, tr.; Three Majors; Nicholas Cosentino, tr.; Helen Alexander, sop.: WTAM WAVE WCKY WHIO WMAQ WIRE (sw-15.33)  
CBS-Salt Lake City Tabernacle; Choir & Organ: KMOX WKRC WOWO WSMK WMMN WLAC  
NBC-Madame X, drama: WLW KDKA (sw-15.21)  
WFBM-Δ Christian Men Builders  
WGN-Edna Sellers, organist  
WHAS-Δ Sunday Jail Service  
WHIO-Clara Oglesby Lyman  
WLS-Otto Marek, tr.  
WSM-John Ford  
WWVA-Δ Gospel Tabernacle

**10:45 EST 9:45 CST**

WGBF-Honolulu Serenaders  
WGN-Keep Chicago Safe  
WMMN-Δ First Presby. Church  
WSM-Δ First Baptist Church

**11:30 EST 10:30 CST**

NBC-Univ. of Chicago Round Table Discussion: WTAM WMAQ WCKY (sw-15.33)  
CBS-Romany Trail: WHAS WLAC KMOX WKRC (sw-21.52-9.59)  
★ NBC-Radio City Music Hall; Robt. Weede, bar.; Mischa Volin, cond.: WSM WAVE WLW KDKA (sw-15.21)  
WFBM-Star Dust Melodies  
WHIO-Concert Hour  
WIRE-Melody Hour  
WKRC-Amer. Legion Prgm.

**WOWO-Mayfair Revue  
WSAI-Organ Highlights**

**11:45 EST 10:45 CST**

★ CBS-Int'l Broadcast from Paris; News Exchange: WLAC WSMK WOWO WKRC KMOX WHAS (sw-21.52-9.59)  
WLS-Tone Pictures



**12:00 EST 11:00 CST**

NBC-Harold Nagel's Rhumba Orch.: WTAM WMAQ WCKY (sw-15.33)  
CBS-Δ Church of the Air: WHAS WWVA WKRC KMOX WMMN WSMK (sw-15.27-9.59)  
WENR-Music Hall (NBC)  
WCPO-Salvation Army Prgm.  
WGN-Reading the Comics  
WHIO-Clara Oglesby Lyman  
WLAC-Δ Church of Christ  
WOWO-Mayfair Revue  
WSAI-Amer. Family Robinson  
WSM-Δ Methodist Church

**12:15 EST 11:15 CST**

WCPO-Jewish Community Prgm.  
WHIO-Marek Weber's Orch  
WSAI-Console & Keyboard

**12:30 EST 11:30 CST**

NBC-While the City Sleeps: WHIO WCKY WIRE WMAQ (sw-15.33)  
CES-Russell Dorr, bar.: WHAS WKRC WWVA KMOX WOWO WSMK WMMN WFBM (sw-15.27-9.59)  
NBC-Sunday Forum; "Doors of Destiny," Dr. R. W. Sockman; Organist: WLW WENR WAVE  
MBS-Ted Weems' Orch.: WSAI WGN  
KDKA-Concert Echoes  
WCPO-Pan American Band  
WTAM-Concert Hall of the Air

**12:45 EST 11:45 CST**

CBS-Eddie Dunstetter Entertains: WSMK WHAS WKRC KMOX WOWO WFBM WWVA WMMN (sw-15.27)  
NBC-Samovar Serenade: WCKY WIRE WTAM WHIO  
WCPO-Deep South  
WMAQ-Musical Revue

**1:00 EST 12:00 CST**

CBS-Kreiner Quartet, Instrumental: WHAS KMOX WKRC WLAC WSMK WWVA WMMN (sw-15.27)  
NBC-Belle Geste de Musique: WMAQ WHIO WTAM WCKY WIRE (sw-15.33)  
★ NBC-Magic Key; Kathleen Norris; Bill Robinson; Carol Deis, sop.; Revelers, quartet; Lennie Hayton's Orch.: WSM WENR WLW WAVE KDKA (sw-15.21)  
WCPO-Dixie Trio  
WFBM-Friendship Circle  
WGBF-Hour of Music  
WGN-Alice Blue, pianist  
WOWO-Parade of Music  
WSAI-News

**1:15 EST 12:15 CST**

MBS-Palmer House Ensemble: WGN WSAI  
KMOX-Book Review  
WCPO-Laura Shields

**1:30 EST 12:30 CST**

NBC-Peter Absolute, sketch: WTAM WMAQ WCKY (sw-15.33)  
CBS-St. Louis Blues: WFBM WHAS WWVA WOWO WLAC (sw-15.27)  
KMOX-America Sings  
WCPO-Carnival  
WGN-Margot Rebeil, Lawrence Salerno & Organ  
WHIO-Vikings Quartet  
WIRE-News  
WKRC-Sunday Players  
WMMN-Meditations  
WSAI-Δ Sermon & Hymn Time

**1:45 EST 12:45 CST**

CBS-St. Louis Blues: WMMN (sw-9.59)  
WHIO-Schubert Group  
WIRE-Robert Bowers' Orch.  
WLAC-Δ Adventists Hour

**2:00 EST 1:00 CST**

NBC-Chautauqua Symp. Concert: WHIO WMAQ WTAM WIRE WCKY  
CBS-Everybody's Music; Orch., dir. Howard Barlow; Guest: WHAS WLAC WSMK WKRC WFBM (sw-15.27-9.59)  
*Ballet Music from the Perfect Fool, Holst; Fetos, Debussy; Three Roumanian Dances, Bartok; Suite for Orch., Op. 19, Dohnanyi.*  
NBC-You; Personalizing the News: KDKA WENR WAVE WSM WSAI (sw-15.21)  
KMOX-Sunday House Party  
WCPO-Lou Raderman's Orch.  
WGN-Palmer House Ensemble  
WLW-String Ensemble  
WMMN-Δ Rev. E. J. Noland  
WOWO-Δ Missionary Hour  
WWVA-Δ Gospel Tabernacle

**2:15 EST 1:15 CST**

★ NBC-Int'l B'rcast from Bayreuth, Germany; Carleton Smith, speaker: KDKA WSM WMAQ WAVE WSAI (sw-15.21)  
WCPO-Pages from an Old Hymnal  
WGN-Alice Blue, pianist

**2:30 EST 1:30 CST**

NBC-Benno Rabinoff, concert violinist: WSM KDKA WENR WLW (sw-15.21)  
CBS-Everybody's Music: KMOX WMMN  
WAVE-While the City Sleeps  
WCPO-Gilda Nielson  
WGBF-Δ East Side Tabernacle  
WGN-Eddie & Jimmie, Deans of Harmony  
WOWO-Δ Temple Service  
WSAI-Manhattan Matinee

**2:45 EST 1:45 CST**

WAVE-Benno Rabinoff, violinist  
WCPO-Musical Matinee  
WENR-Tuneful Topics  
WGN-Baseball; New York vs. White Sox

**3:00 EST 2:00 CST**

NBC-The Widow's Sons, sketch: WMAQ WTAM WIRE WCKY

July 26

CBS-Sunday Serenade: WLAC WKRC WFBM WHAS WMMN KMOX WSMK (sw-15.27-9.59)  
NBC- $\Delta$ Sunday Vespers; "Round About By the Way of the Wilderness," Dr. Paul E. Scherer; Mixed Quartet: WENR WAVE WSM WSAI  
KDKA- $\Delta$ Vesper Service WOPO-I Hear America Singing WHIO-Nutcracker Suite WLW-Choral Echoes

**3:30 EST 2:30 CST**

NBC-Senator Fishface & Prof. Figgsbottle: WENR WAVE WLW WSM  
CBS-Songs of Russia: WKRC WHAS KMOX WMMN WFBM WLAC WSMK (sw-15.27-9.59)  
*Love Song in a Sleigh: Beautiful Moon: A Cossack from Beyond the Danube: From Old Russia, Dushinsky; Long Long Ago: Alone on the Road: The Village Peddler: The North Star, Glinka; In the Crimes, Mussorgsky; Farewell.*  
NBC-Words & Music: WTAM WIRE WCKY WMAQ WHIO  
WCPO-Htis from the Shows  
WOWO- $\Delta$ Church of Nazarene  
WSAI-Land of Manana

**3:45 EST 2:45 CST**  
WMAQ-To be announced  
WSAI-Tom Dorsey's Orch.

**4:00 EST 3:00 CST**  
NBC-Tom Terriss, Oriental Romance; Kiriloff's Orch.: WENR KDKA WLW (sw-15.21)  
CBS-Ann Leaf, organist: WFBM WHAS KMOX WKRC WLAC WSMK WMMN WOWO (sw-11.83-9.59)  
NBC-Sunday Drivers; Fields & Hall, m.c.'s: WSM WHIO WIRE WTAM WMAQ WCKY (sw-9.53)  
WAVE-Children's Amateur Prgm.  
WCPO-Leaders in Dance Time  
WGBF- $\Delta$ Church Hour  
WCPO-Musical Matinee  
WWVA-Y.M.C.A. Round Table

**4:15 EST 3:15 CST**  
WWVA-Ann Leaf, organist (CBS)

**4:30 EST 3:30 CST**  
NBC-Noble Cain & A Cappella Choir; WMAQ WHIO WTAM WCKY WSM WIRE (sw-9.53)  
CBS-Tea Time Tunes; Jack Shilkret's Orch.; Three Jesters, Irene Beasley, guest: KMOX WHAS WWVA WFBM (sw-11.83-9.59)  
NBC-Concert Orch., dir. H. Leopold Spitalny: KDKA WLW (sw-15.21)  
WAVE-Dance Orch.  
WCPO-Variety Time  
WGBF-Hoosier Hot Shots  
WKRC-Leaders in Dance Time  
WLAC-Parade on the Air  
WMMN-Jean Lucas, pianist  
WOWO-Love Story  
WSAI-Americanana

**4:45 EST 3:45 CST**  
KDKA- $\Delta$ Christian Endeavor  
WAVE-Words & Music (NBC)  
WMMN-Old Sage  
WOWO-Variety Prgm.

**5:00 EST 4:00 CST**  
NBC- $\Delta$ Catholic Hour; "Asceticism: Duty as an Art," Rev. Alfred Duffy, guest speaker; Medievalists' Choir: WAVE WIRE WMAQ WCKY WHIO WTAM WSM (sw-9.53)  
CBS-Ma & Pa, sketch: WHAS KMOX WFBM WWVA WIAC WKRC WSMK (sw-11.83-9.59)  
NBC-Canadian Grenadier Guards' Band: WSAI  
KDKA-Baseball Scores; Weather  
WCPO-Symphony Hall  
WENR-Amateur Hour  
WGBF-American Legion  
WGN-Concert Orch.  
WLW-Nat'l Amateur Hour  
WMMN- $\Delta$ Church of God  
WOWO-Parade of Hits

**5:15 EST 4:15 CST**  
KDKA-Thank You, Stusia  
WOWO-American Family

**5:30 EST 4:30 CST**  
NBC-A Tale of Today, sketch: KDKA WTAM WMAQ (sw-11.87-9.53)

CBS-News; Sports Resume; Paul Douglas: (sw-11.83)  
NBC-Dandies of Yesterday: WSAI  
CBS-News; Chicagoans: WKRC WLAC WHAS KMOX WMMN WOWO (sw-9.59)  
NBC-Echoes from the Orch. Pit: WLS WIRE WCKY WHIO  
MBS-Wayne King's Orch.: WGN W.I.W.  
WAVE-Jewel Box  
WFBM-Bohemians  
WGBF-Veterans of Foreign Wars  
WSM-Pepper Uppers  
WWVA-Musical Footnotes

**5:45 EST 4:45 CST**

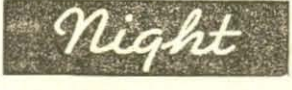
**\* NBC-Int'l Broadcast from London;** Alistaire Cooke, British writer & movie critic; "London Letter": WSAI  
**\* CBS-Between the Bookends;** WLAC WWVA KMOX WMMN WHAS WKRC WSMK (sw-11.83-9.59)  
WAVE-Between Editions on the Air  
WCKY-News  
WOWO-Front Page Drama

**6:00 EST 5:00 CST**  
**\* NBC-Tim Ryan & Irene Noblette,** comedy team; Don Voorhees' Orch.; Morton Bowe, tr.; Don Wilson, m.c.: WENR KDKA WLW WAVE WSM (sw-11.87)  
CBS-Clyde Lucas' Orch.: WLAC WFBM KMOX WSMK WHAS WOWO (sw-11.83-9.59)  
NBC-K-7, Secret Service Spy Story: WCKY WMAQ WHIO WIRE (sw-9.53)  
WCPO-Prof. Leo Stoffregen  
WGBF- $\Delta$ Rescue Mission  
WGN-Griff Williams' Orch.  
WKRC-Treasure Chest  
WMMN- $\Delta$ Sunday Evening Devotions  
WSAI-Baseball Resume  
WTAM-Sportsman  
WWVA-Baseball Scores

**6:15 EST 5:15 CST**  
WCPO-Asher & Little Jimmy  
WKRC-Sports Chat  
WSAI-Griff Williams' Orch.  
WTAM-Paul Burton's Orch.  
WWVA-Clyde Lucas' Orch. (CBS)

**6:30 EST 5:30 CST**  
NBC-Fireside Recitals; Sigurd Nilssen, basso; Willie Morris, sop.: WTAM WSAI WMAQ  
CPS-Crumit & Sanderson, Hai Kemp's Orch.: WKRC WLAC WHAS WWVA WSMK WFBM (sw-11.83-9.59)  
NBC-Husbands & Wives, Conducted by Sedley Brown & Allie Lowe Miles: WSM WHIO KDKA WCKY WLS WAVE WIRE (sw-11.87)  
KMOX-Musical Prgm.  
WCPO- $\Delta$ Church Federation  
WGN-Palmer House Ensemble  
WLW-To be announced  
WMMN-Baseball Scores; National Polish Alliance Orch.  
WOWO-Front Page Drama

**6:45 EST 5:45 CST**  
NBC-Sunset Dreams; Morin Sisters & Ranch Boys; Don McNeill, m.c.: WTAM WMAQ WLW (sw-9.53)  
WGN-Blackstone String Trio  
KMOX-News  
WSAI-Mel Snyder's Orch.



**7:00 EST 6:00 CST**  
NBC-Musicals Comedy Revue: WJZ WCKY WHAM WHIO KDKA WLS (sw-11.87)  
CBS-America Dances; Lud Gluskin's Orch.: WABC WKRC WOWO WFBM WHAS WMMN WSMK KMOX WWVA (sw-11.83)  
**\* NBC-Major Bowes' Amateur Hour:** WFAF WTAM WAVE WLW WSM WGY WMAQ (sw-9.53)  
MBS-Titans of Science: WGN WSAI

WBBM-George Givot's Circus  
WCPO-Emma Scully, violinist  
WIRE-Old Timers  
WJR-Musical Prgm.  
WLAC- $\Delta$ Church of Christ

**7:15 EST 6:15 CST**  
CBS-American Dances: (sw-606)  
WCPO-Hy. C. Geis & Helen Kilb  
WGN-Palmer House Ensemble  
WWVA-Twilight Reverie

**7:30 EST 6:30 CST**  
NBC-Goldman Band Concert: WJZ WCKY WHAM WHIO WLS KDKA WIRE (sw-11.87)  
CBS-Robin Hood Dell Concert Orch.; Saul Casten, cond.: WFBM WHAS WWVA WJR WLAC WKRC WMMN WSMK WABC WBBM WOWO KMOX (sw-11.83-6.06)  
*Prelude to Acts 1 and 3 of Lohengrin, Wagner; Tales from the Vienna Woods, Strauss; All Soul's Day, Strauss; Minnediel, Brahms; Prize Song from Die Meistersinger, Wagner; Second Movement Symphony No. 6, Tchaikovsky; Rakoczy March from Damnation of Faust, Berlioz; Jesu Joy of Man's Desiring, Bach; Fetes, Debussy; Wiener Blut, Strauss; Ite E Mare (La Gioconda) Ponchielli; Mattinata, Leoncavallo; O Solo Mio, D. Capu; Overture of 1812, Tchaikovsky.*  
MBS-Ozzie Nelson's Orch.: WGN WSAI  
WCPO-Sport Review  
WGBF-German Band

**7:45 EST 6:45 CST**  
WCPO-Cafe Continentale

**8:00 EST 7:00 CST**  
NBC-Manhattan Merry Go Round featuring Famous Acts of the American Theater; Rachel Carlay, blues singer; Rodney McClennan; Men About Town, trio; Orch.: WFAF WTAM WCKY WAVE WHIO WIRE WGY WSM WMAQ (sw-9.53)  
**\* NBC-Cornelia Otis Skinner:** WJZ KDKA WENR WHAM WLW (sw-11.87)  
WCPO-One Night Bandstand  
WGBF-Delbert Jones  
WGN-News; Sports  
WSAI-Johnny Lewis' Orch.  
WWVA-News

**8:15 EST 7:15 CST**  
**\* NBC-Paul Whiteman's Musical** Varieties; Durelle Alexander; Ramona; Roy Bary; Bob Lawrence; King's Men; Guest: WJZ WLW WENR WHAM KDKA (sw-11.87)  
WCPO-Evenings at the Country Club  
WGBF-Ted Robertson  
WGN-Joe Sanders' Orch.

**8:30 EST 7:30 CST**  
NBC-American Album of Familiar Music; Frank Munn, tr.; Lucy Monroe, sop.; Bertrand Hirsch, violinist; Gus Haenschen's Orch.: WFAF WTAM WSM WGY WAVE WCKY WHIO WIRE WMAQ (sw-9.53)  
MBS-Horace Heidt's Orch.: WGN WSAI  
WCPO-Ward's Orch.

**8:45 EST 7:45 CST**  
WGBF-Marion Jones  
WSAI-Hollisters

**9:00 EST 8:00 CST**  
NBC-Concert from Nat'l Music Camp: WFAF WSM WIRE WAVE WTAM WCKY WGY WHIO (sw-9.53)  
NBC-Twilight Hour; Orch.: WJZ KDKA WLW WHAM (sw-6.14)  
WCPO-Bill Dietrich's Orch  
WENR-Grant Park Concert  
WGBF-To be announced  
WGN-Melody from the Sky  
WMAQ-Clark Dennis, songs  
WSAI-Music for Dancing

**9:15 EST 8:15 CST**  
WJR-Jack Randolph, tr.  
WMAQ-Nat'l Music Camp (NBC)

**9:30 EST 8:30 CST**  
NBC-Dreams of Long Ago: WJZ WSAI WHAM KDKA (sw-6.14)

CBS-Community Sing: WABC KMOX WHAS WMMN WFBM WSMK WOWO WBBM WJR WKRC WLAC (sw-6.12-6.06)  
**\* MBS-Goodwill Court:** WGN WLW  
WCPO-Billy Shaw's Orch.  
WENR-Symph. Orch.

**9:45 EST 8:45 CST**  
KMOX-Hot Dates in History

**10:00 EST 9:00 CST**  
NBC-King's Jesters: WFAF WGY WHIO WENR (sw-9.53)  
CBS-Vincent Lopez' Orch.: WABC WHAS WOWO WMMN WJR WFBM  
NBC-Twin City Foursome male quartet: News: WJZ WSM WSAI WHAM  
MBS-Ozzie Nelson's Orch.: WGN WLW  
Four Star Revue: KMOX WBBM News: WIRE WKRC  
KDKA-Organ Reveries; Sports  
WAVE-Old Kentucky Clocker  
WCKY-Five Star Final  
WCPO-Jack Sprigg's Orch.  
WLAC-Lost & Found; Sports  
WMAQ-Henderson's Orch.  
WTAM-Silvertown Singers

**10:15 EST 9:15 CST**  
**\* NBC-Cornelia Otis Skinner:** WAVE WSM  
CBS-Vincent Lopez' Orch.: WLAC WSMK  
NBC-Shandor, violinist: WJZ WHAM WSAI WMAQ KDKA WSM (sw-6.14)  
NBC-King's Jesters: WCKY WIRE  
MBS-Joe Sanders' Orch.: GN WLW  
Governor Paul V. McNutt: WOWO WFBM  
WKRC-Gray Gordon's Orch.

**10:30 EST 9:30 CST**  
NBC-Leon Navarro's Orch.: WJZ WHAM WSAI KDKA (sw-6.14)  
CBS-Bob Crosby's Orch.: WABC WKRC WMMN WHAS WFBM WLAC WSMK

**Log of Foreign Stations Whose Programs Are Listed**

(Megacycles, or thousands of kilocycles, shown)

CEC, Chile	10.67	HVJ, Vatican City	15.12
CJR, Canada	6.15	JVH, Japan	14.6
CJRX, "	11.72	JVM, "	10.74
COCD, Cuba	6.13	JVN, "	10.66
DJB, Germany	15.2	KIO, Hawaii	11.68
DJD, "	11.77	KKH, "	7.52
DJM, "	6.079	PCJ, Holland	15.22
EAQ, Spain	9.87	and 9.59	
ETB, Ethiopia	11.955	PHI, "	17.78
GSE, England	9.51	PRADO, Ecuador	6.62
GSC, "	9.58	PRFB, Brazil	9.50
GSD, "	11.75	RNE, Russia	12.00
GSE, "	15.14	SPW, Poland	13.64
GSG, "	17.79	2RO, Italy	9.64, 11.81
GSH, "	21.47	TIPG, Costa Rica	6.14
GSI, "	15.28	TPA2, France	15.24
GSO, "	15.18	TPA3, "	11.88
GSP, "	15.31	TPA4, "	11.71
HAS3, Hungary	15.37	VK2ME, Australia	9.50
HATA, "	9.12	VK3ME, "	9.51
HEL, Switzerland	9.60	VK3LR, "	9.58
HBP, "	7.80	VPD, Fiji's	13.075
HC2RL, Ecuador	6.66	YV2RC, Venezuela	5.80
HJABE, Colombia	9.5	XEGR, Mexico	7.38
HJU, "	9.51	XEFT, "	6.12
HRSN, Honduras	5.87	ZBW, China	8.76
H86PJ, Siam	10.955		

**News Broadcasts of the Week**

Daily-1 a.m., VPD: 1:05, JVH; 1:55, GSB, GSD; 3:45, TPA3; 6, TPA2; 7, LRU; 8, GSB, GSH; 9, 2RO (11.81); 10:55, GSF, GSG, GSH; 12 noon, LRU; 12:20 p.m., 2RO (11.81); 1, GSB, GSD, GSO; 1:30, TPA3; 3:40, GSB, GSF, GSG; 5:15, 2RO (11.81), EAQ; 6, 2RO (9.64); 7, TPA4; 7:40, GSD, GSF, GSP; 8:15, DJB, DJJ; 9, COCD; 9:45, CJRO; 10:20, TPA4; 10:40, GSC, GSF.

Sundays-3 and 6:30 a.m., VK2ME.  
Sun., Mon., Wed., Fri.-3 p.m., RNE.  
Sun., Tues., Wed., Fri., Sat.-5:30 a.m., ZBW.  
Daily except Sundays-5 a.m., VK3ME.

**EST Shown; for CST Subtract One Hour**

5 a.m.-Australian program: VK2ME  
6 a.m.-Moscow program: RNE  
7 a.m.-Religious services: GSG GSH  
8:30 a.m.-King Edward at war memorial: GSG  
9 a.m.-Budapest program: HAS3  
10 a.m.-Week's review: RNE  
10:30 a.m.-Vatican City hour: HVJ  
11 a.m.-Commerce hour: COCD  
11 a.m.-Symphonic concert: DJB  
11:15 a.m.-Troise's mandollers: GSF GSG  
12:15 p.m.-A Little More Drama: GSB GSD  
1 p.m.-Cuban dance music: COCD

**\* NBC-Paul Whiteman's Orch.:** WAVE WSM  
NBC-News; Ben Pollack's Orch.: WFAF WGY WMAQ WTAM WIRE WCKY WHIO (sw-9.53)  
News: WENR WGBF  
KMOX-Rubinoff, violinist  
WBBM-It Actually Happened  
WCPO-Moods  
WGN-Griff Williams' Orch.  
WJR-In the Hermit's Cave  
**\* WLW-Paul Sullivan, news room**  
WOWO-Temple Service

**10:45 EST 9:45 CST**  
KMOX-Bob Crosby's Orch. (CBS)  
WBBM-George Givot's Circus  
WENR-Leon Navarro's Orch. (NBC)  
WGBF-Colonial Club  
WLW-Griff Williams' Orch.

**11:00 EST 10:00 CST**  
NBC-Henry Busse's Orch.: WFAF WCKY WIRE WGY WHIO WMAQ WTAM (sw-9.53)  
CBS-Johnny Johnson's Orch.: WABC WSMK WHAS WLAC WMMN WKRC KMOX WJR WBBM  
NBC-Jimmie Lunceford's Orch.: WJZ KDKA WHAM WSAI (sw-6.14)  
WENR-Mark Fisher's Orch.  
WFBM-News  
WGN-Dance Orch.  
WLW-Nat Brandywine's Orch.

**11:15 EST 10:15 CST**  
WAVE-Rhythmic Parade  
WFBM-Johnny Johnson's Orch. (CBS)  
WSM-Henry Busse's Orch.

**11:30 EST 10:30 CST**  
NBC-Sammy Watkins' Orch.: WFAF WCKY WIRE WHIO WGY WTAM WMAQ (sw-9.53)  
CBS-Chas. Barnett's Orch.: WABC WSMK WBBM WFBM KMOX WJR WHAS WMMN WKRC WLAC

1:30 p.m.-Soviet broadcast: RKI  
1:40 p.m.-Iceland program: TFJ  
1:55 p.m.-Congregational services: GSB GSD  
2 p.m.-Latin-American music: COCD  
2:15 p.m.-Horse races: YV2RC  
2:45 p.m.-King Edward at war memorial: GSB  
4 p.m.-Moscow broadcast: RNE  
4:45 p.m.-Program highlights: DJB DJJ  
5 p.m.-Robert the Aviator: DJB DJJ  
5:30 p.m.-Preparations for Olympic games: DJB  
5:45 p.m.-Sunday concert: HC2RL  
6 p.m.-Budapest program: HATA  
6 p.m.-Guyum, troubadour: COCO  
6:15 p.m.-Sunday concert: DJB DJJ  
6:30 p.m.-Funeral Speech of Pericles: GSD GSF  
6:40 p.m.-King Edward at war memorial: GSD  
7 p.m.-Holland program: PCJ (9.59)  
7 p.m.-Mexico program: XEGR  
7:30 p.m.-Music and poetry: DJB DJJ  
8 p.m.-Two Hours with Cuba: COCO  
9:40 p.m.-King Edward at war memorial: GSC  
10 p.m.-Appreciation hour: HRN  
10:30 p.m.-Opportunity program: COCD  
10:45 p.m.-Program highlights: DJB DJJ  
12 mid.-Overseas hour: JVH  
12:37 a.m.-Fiji hour: VPD  
1:05 a.m.-Irish songs: GSB GSD  
1:25 a.m.-King's orchestra: GSB GSD

NBC-Carl Ravazza's Orch.: WJZ KDKA WAVE WENR WHAM WSAI WSM (sw-6.14)  
MBS-Ozzie Nelson's Orch.: WGN WLW  
**\* WPAD-Francis Craig's Orch.**  
**11:45 EST 10:45 CST**  
WCKY-Slumber Hour  
**12:00 EST 11:00 CST**  
CBS-Milton Charles, organist: WBBM KMOX WFBM  
NBC-Fletcher Henderson's Orch. WIRE WENR WSM WAVE WSAI  
Dance Orch.: WGN WHAS  
WLW-Tommy Tucker's Orch.  
WMAQ-King's Jesters  
WTAM-Paul Burton's Orch.

**12:15 EST 11:15 CST**  
CBS-Carl Schrieber's Orch.: WIRE WENR  
WBBM-KMOX WFBM  
WMAQ-William Hollander's Orch.

**12:30 EST 11:30 CST**  
NBC-Keith Beecher's Orch.: WIRE WENR  
CBS-Jos. Cherniavsky's Orch.: WBBM KMOX WFBM  
MBS-Joe Sanders' Orch.: WGN WLW  
WAVE-Don Pedro's Orch.  
WHAS-Dream Serenade  
WMAQ-Mark Fisher's Orch.  
WSAI-News; Slumber Hour  
WSM-Dance Orch.  
WTAM-Gene Beecher's Orch.

**12:45 EST 11:45 CST**  
KMOX-When Day Is Done  
WAVE-Keith Beecher's Orch. (NBC)

**1:00 EST 12:00 CST**  
WBBM-Austin Mack's Orch.  
WLW-Barney Rapp's Orch.

**End of Sunday Programs**

## SHORT-WAVE PROGRAMS FOR SUNDAY

## ASK MR. FAIRFAX

LEE BENNETT married Judy Randall, also of Jan Garber's orchestra, and they both quit the band. We have no further information on them.-J. Mulligan, Brooklyn, New York.

MARY SOTHERN is Minabelle Abbott and Max Tilley is Jean Joslyn in "The Life of Mary Sothern." Elizabeth Reller is Betty and Lester Tremayne is Bob in "Betty and Bob" of the Gold Medal Hour. Walter Wicker was Bob Crane, Raymond Johnson plays Henry Matthews, Bill Taylor is played by Gene Morgan, and Terry Moran is Fred Von Ammon in "Today's Children."-Mrs. J. D. Williams, New Bern, North Carolina.

Dick Wells is announcer for the Northerners over WGN only on Monday mornings.-Mrs. M. B. Lay, Kalamazoo, Michigan.

Stanley Davis sings the theme song, "Sun Bonnet Sue" in DAVID HARUM.-Miss Lillian Jones, College Corner, Ohio.











Russ Morgan  
See 7:30 p.m. EST (6:30 CST)

## Frequencies

KDKA-980	WGN-720	WLW-700
KMOX-1090	WGY-790	WMAQ-670
WABC-860	WHAM-1150	WMMN-890
WAVE-940	WHAS-820	WOWO-1160
WBBM-770	WHIO-1250	WSAI-1330
WKRC-1490	WIRE-1400	WSM-1190
WCPO-1200	WJR-750	WSM-650
WEAF-660	WJZ-760	WSMK-1380
WENR-870	WKRC-550	WTAM-1070
WFBM-1230	WLAC-1470	WVVA-1160
WGBF-630	WLS-870	

WLW-Johnny Lewis' Orch.  
WMAQ-King's Jesters  
WTAM-Midnight Revue  
WVVA-Slumber Hour

12:15 EST 11:15 CST  
CBS-Carl Schreiber's Orch.:  
WBBM KMOX  
WAVE-Don Pedro's Orch.  
WMAQ-William Hollander's Orch.

12:30 EST 11:30 CST  
NBC-Keith Beecher's Orch.:  
WENR WSM WAVE WIRE  
CBS-Josef Cherniavsky's Orch.:  
KMOX WBBM WFBM  
MBS-Horace Heidt's Orch.: WGN  
WLW

12:45 EST 11:45 CST  
WHAS-Dream Serenade  
WHIO-Sleepy Valley  
WLAC-Malcolm Tate, organist  
WMAQ-Mark Fisher's Orch.  
WSAI-News; Slumber Hour  
WTAM-Sammy Watkins' Orch.

12:45 EST 11:45 CST  
KMOX-When Day Is Done  
End of Tuesday Programs

## SHORT-WAVE PROGRAMS FOR TUESDAY

(See Page 29 for List of Stations and Frequencies)  
EST Show; for CST Subtract One Hour

5 a.m.—Famous tenors: VK3ME  
6 a.m.—England vs. All-India, cricket: GSG  
6:15 a.m.—New Victoria orchestra: GSG GSH  
7:25 a.m.—England vs. All-India, cricket: GSG  
9 a.m.—Tennis, cricket commentaries: GSF GSG  
10:30 a.m.—Vatican City hour: HVJ  
11 a.m.—Commerce hour: COCD  
1 p.m.—Cuban dance music: COCD  
1:30 p.m.—Davis Cup tennis matches: GSB GSD  
2 p.m.—Castle of Dumbarton: GSB GSD  
2:40 p.m.—Ballet music: GSB GSD GSO  
4:55 p.m.—Listener greetings: DJB DJD  
5 p.m.—German marches: DJB DJD  
5 p.m.—Mayor's program: COCD  
5:15 p.m.—Merrin's band: GSB GSF GSG  
5:28 p.m.—Foreign Affairs: GSB GSF GSG  
5:30 p.m.—Woman's hour: DJB DJD  
6 p.m.—Amateur hour: COCO  
6 p.m.—Opera: DJB DJD  
6 p.m.—Davis Cup tennis matches: GSD GSF  
7 p.m.—South American program: COCD  
7:15 p.m.—Sound pictures: DJB DJD  
7:25 p.m.—Foreign Affairs: GSD GSF GSP  
7:30 p.m.—Aboard the Etherbus: DJB DJD DJM

8:30 p.m.—Light music: DJB DJD DJM  
9 p.m.—Story of Robert Schumann: GSC GSF  
9 p.m.—Raul Izquierdo, crooner: YV2RC  
9:15 p.m.—Light music: DJB DJD DJM  
9:20 p.m.—Ecuadorian program: HCZRL  
10:15 p.m.—BBC dance orchestra: GSC GSF  
10:30 p.m.—Opportunity program: COCD  
10:45 p.m.—Listener greetings: DJB DJD  
12 mid.—Overseas hour: JVH  
12:15 a.m.—Castle of Dumbarton: GSB GSD  
12:37 a.m.—Fiji hour: YPD  
1:26 a.m.—Davis Cup tennis matches: GSB GSD

Irene: Tim sings very nicely. He's a tenor.  
Don Wilson: I didn't know he was a tenor.  
Irene: Oh yes. But he'll sing for five, too!  
—Show Boat

Honey Chile: Here's a picture of my whole family.  
Bob Hope: Who is this fellow with the handcuffs?  
Honey Chile: That's my brother. He's been in jail so long we have to put a bird cage over his head to make him feel at home!  
—Show Boat

NBC—Little Orphan Annie, sketch: KDKA WLW (sw-15.21)  
WCKY-Dick Tracy, sketch  
WCPO-Flip Wallace  
WENR-William Hollender's Orch.  
WGBF-Musical Masterpiece  
WGN-Harold Turner, pianist  
WMAQ-Manhattan Guardsmen (NBC)  
WSAI-Tea Time  
WTAM-Armchair Explorers Club

5:00 EST 4:00 CST  
★ NBC-Int'l Broadcast from Berlin, Germany; Resume of Olympic Events: WCKY WAVE WSM WMAQ WIRE  
CBS-Patti Chapin, songs: WSMK WOWO WKRC WLAC WMMN WHAS WFBM (sw-11.83)  
NBC-Minute Men: WSAI WENR News: KDKA WCPO WGN-Armchair Melodies  
WHIO-Piano Novelties  
WLW-Wise Crackers  
WTAM-Musical Cocktail  
WVVA-Economy Notes

5:15 EST 4:15 CST  
CBS-Burton Rogers with Organ: WLAC  
NBC-Mid-Week Hymn Sing: WSM WTAM WHIO WCKY WAVE WIRE (sw-9.53)  
CBS-News of Youth, news drama for children: WVVA WBBM (sw-11.83-9.59)  
NBC-Animal Closeups: WSAI WENR  
KDKA-Thank You Stusia  
WCPO-Moods  
WFBM-Tea Time Tunes  
WGBF-Service Star Legion War Mothers  
WHAS-Matinee Melodies  
WKRC-News; Ridge Runners  
WLW-Steven Merrell & Organ  
WMAQ-Malcolm Claire (NBC)  
WMMN-Shopping Notes  
WOWO-American Family

5:30 EST 4:30 CST  
★ NBC-KELLOGG'S PRESENTS  
The Singing Lady: WGN  
CBS-News; Alexander Cores, violinist: WOWO WSMK WLAC WHAS WMMN  
NBC-News; Vocal Soloist: WIRE WMAQ WCKY WAVE  
CBS-News; Sports Resume; Paul Douglas: (sw-11.83)  
KDKA-Baseball; Weather  
WAVE-Roller Derby  
WCPO-Asher & Little Jimmie  
WENR-News  
WHIO-Tarzan of the Apes  
WKRC-Dixieland Band  
WLW-Toy Band  
WSAI-Doctors of Melody  
WSM—News; Financial News  
WTAM-News; Covert & Reed  
WVVA-Band Concert

5:45 EST 4:45 CST  
CBS-Renew of the Mounted: WSMK WVVA WBBM WFBM (sw-11.83)  
★ NBC—Lowell Thomas, commentator: KDKA WTAM WLW (sw-11.87)  
WAVE-Postal Oddities  
WCKY-Musical Moods  
WCPO-Dinner Music  
WENR-Topsy Turvy Time  
WGN-Little Orphan Annie (NBC)  
WHAS-Melody Cruise  
WHIO-Jimmy Allen, sketch  
WIRE-Melody Masters  
WLAC-Tonic Tunes  
WMAQ-Soloist (NBC)  
WMMN-Drifters  
WOWO-Ball Scores  
WSAI-Dinner Hour  
WSM-Dance Hour

6:00 EST 5:00 CST  
CBS-Herbert Foote's Concert Ensemble: KMOX WSMK  
NBC-Easy Aces, sketch: KDKA WCKY WENR WHIO WIRE (sw-11.87)  
CBS-Musical Toast; Jerry Cooper; Sally Singer: (sw-11.83)  
★ NBC-Amos 'n' Andy: WGY (sw-9.53) (also see 10 p.m.)  
WAVE-Console Capers (NBC)  
WCPO-Zoo Opera & You  
WFBM-Bohemians  
WGBF-Evansville College  
WGN-Wisecrackers  
WHAS-Under Ether  
WKRC-Harmony Highways  
WLAC-Lamp-lighting Time  
★ WLW-Johnson Family, sketch  
WMAQ-Totten on Sports  
WMMN-News  
WOWO-Bob Valentine  
WSAI-Baseball Resume  
WSM-Strings & Claude Sharpe  
WTAM-Sportsman  
WVVA—Radio Gossip, Sports

6:15 EST 5:15 CST  
NBC-Jacob Tarshish, talk: WLW WMAQ WTAM (sw-9.53)  
CBS-Gogo Delys, songs: WVVA WOWO WMMN (sw-9.59)  
NBC-Tony Russell, songs: WHIO WIRE WCKY  
MBS-Palmer House Ensemble: WSAI WGN  
KDKA-Jack Randolph's Orch.  
KMOX-Renew of the Mounted  
WAVE-Round the Town  
WCPO-One Night Bandstand  
WENR-Palace Varieties  
WHAS-Dick Tracy, sketch  
WKRC-News; Sports  
WLAC-Variety Prgm.

6:30 EST 5:30 CST  
CBS-Jack Miller's Orch.: WKRC WHAS KMOX WVVA WFBM WLAC (sw-9.59-11.83)  
★ NBC-HORLICK'S MALTED Milk Presents Lum & Abner sketch: WJZ WLW WENR  
NBC-Fred Hufsmith, tr.: WCKY WMAQ  
KDKA-Pittsburgh Varieties  
WCPO-Merchants' Bulletins  
WGBF-Hoffman's Boys Club  
WGN-Blackstone String Trio  
WHIO-Si Burick; Dance Music  
WIRE-Variety of Vienna  
WMMN-Baseball Scores; Eloise Hall  
WOWO-Detective Stories  
WSAI-Nemo & Eddie's Orch.  
WTAM-Console Capers

6:45 EST 5:45 CST  
★ CBS—Boake Carter, commentator: WHAS KMOX WKRC (sw-11.83-9.59)  
NBC-Vivian Della Chiesa, sop.: WENR  
WAVE-Old Kentucky Clocker  
WCKY-News; Musical Cocktail  
WCPO-Secretary Hawkins  
WFBM-News  
WGBF-Club Time  
WGN-Palmer House Ensemble  
WHIO-Drama  
WIRE-Sport Slants  
WLAC-Sons of the Pioneers  
WLW-Crusaders  
WMAQ-Ben Pollack's Orch.  
WMMN-Movie Reporter  
WOWO-Hot Dates in Histroy  
WSAI-Knot Hole Club  
WSM-Two Girls  
WTAM-Airstreamers  
WVVA-Parade of the Stars



7:00 EST 6:00 CST  
NBC-Leo Reisman's Orch.; Loretta Clemens, songs; Phil Ducey & Johnny; Three Sweethearts, trio; Chas. Martin introducing guest speaker: WEAFF WCKY WMAQ WGY WTAM WLW (sw-9.53) (also see 10:30 p.m.)  
CBS-Hammerstein's Music Hall; Ted Hammerstein, m.c.; Lucy Laughlin, sop.; Jerry Mann, comedian; Guests: WABC WKRC WHAS KMOX WBBM WFBM WJR (sw-11.83-6.06)  
NBC-To be announced: WJZ KDKA WLS (sw-11.87)  
CBS-Keyboard & Console: WVVA WSMK WLAC  
To be announced: WHIO WIRE WMMN WSM  
WAVE-Dinner Music  
WCPO-Chamber of Commerce  
WGN-Sports Review  
WHAM-Let's Sing Neighbor  
WOWO-Earl Gardner's Orch.  
WSAI-Mel Snyder's Orch.

7:15 EST 6:15 CST  
WCPO-Hy Geis  
WGN-Rubinoff, violinist  
WSAI-Headliners  
WVVA—Twilight Reverie

7:30 EST 6:30 CST  
NBC-Edgar A. Guest, in Welcome Valley, sketch: WJZ WLW KDKA WHAM WLS (sw-11.87)  
CBS-Ken Murray, comedian; Russ Morgan's Orch.; Phil Regan, tr.: WABC WHAS WKRC WBBM WFBM WJR WLAC KMOX (sw-11.83-6.06)  
★ NBC—Wayne King's Orch.: WEAFF WTAM WGY WAVE WHIO WCKY WSM WIRE WMAQ  
MBS-Ozzie Nelson's Orch.: WGN WSAI  
WCPO-Sport Review  
WMMN-Varieties  
WOWO-Variety Prgm.  
WVVA-Musical Majors

7:45 EST 6:45 CST  
WCPO-Cafe Continentale  
WGBF-Rubinoff, violinist  
WGN-Tom, Dick & Harry  
WMMN-Beatrice Glass  
WSAI-Johnny Lewis' Orch.  
WVVA-Rubinoff, violinist

8:00 EST 7:00 CST  
★ NBC-Ben Bernie's Orch.; Connie Boswell, guest: WJZ WLS WHAM WLW WAVE WSM KDKA (sw-11.87)  
★ CBS-Fred Waring's Orch.; Priscilla Lane: WABC KMOX WBBM WKRC WHAS WLAC WMMN WOWO WFBM WJR (sw-11.83-6.06)  
★ NBC—Vox Pop: The Voice of the People: WEAFF WGY WTAM WCKY WHIO WIRE WMAQ  
WCPO-Soft Lights & Sweet Music  
WGBF-Mills' Bros.  
WGN-News; Sports Shots  
WSAI-Concert Hall  
WVVA-Another Story; News

8:15 EST 7:15 CST  
WGN-Joe Sander's Orch.  
WSAI-Today's News

8:30 EST 7:30 CST  
★ NBC-Ed Wynn, comedian; Lennie Hayton's Orch.; Vocalists & King's Men: WEAFF WTAM WAVE WGY WLW WSM WMAQ (sw-9.53)  
CBS-The Caravan; Rupert Hughes, m.c.; Nat Shilkret & Benny Goodman's Orch.: WABC WHAS WKRC WLAC WFBM WBBM WOWO KMOX WJR (sw-11.83-6.06)  
NBC-Goldman Band Concert: WHAM WCKY WENR KDKA (sw-11.87)  
NBC-Romance Inc.: WJZ WCPO-Ward's Orch.  
WGN-Glen Bainum's Band  
WHIO-Harry Kalb's Orch.  
WIRE-Future Stars  
WMMN-Jane & Eloise  
WSAI-Sinfonietta

8:45 EST 7:45 CST  
WHIO-Community Prgm.  
WMMN-Dance Tunes

9:00 EST 8:00 CST  
NBC-Meredith Willson's Orch.: WEAFF WHIO WCKY WTAM WMAQ WGY WIRE (sw-9.53)  
NBC-To be announced: WJZ WENR WHAM KDKA WSAI WSM (sw-6.14)  
WAVE-Jack Turner  
WCPO-Dietrich's Orch.  
WGN-Concert Orch.  
WLW-To be announced  
WMMN-Nine O'clock Varieties

9:15 EST 8:15 CST  
WAVE-Musical Rendezvous  
WLW-Jack Randolph's Orch.

9:30 EST 8:30 CST  
NBC-Barry McKinley, bar.: WEAFF WCKY WMAQ  
★ CBS-March of Time: WABC WKRC WBBM KMOX WHAS WFBM WJR (sw-6.12-6.06)  
WAVE-Rubinoff, violinist  
WCPO-Billy Shaw's Orch.  
WGY-John Sheehan; Piano Pals  
WHIO-Radio Debuts  
WIRE-Rubinoff, violinist  
WLAC-Sports  
WLW-Alex Lajoie's Orch.  
WMMN-News  
WOWO-Colonel Courtesy  
WMAQ-Amateur Theater  
WTAM-Jack Randolph

9:45 EST 8:45 CST  
NBC-Roy Campbell's Royalists: WEAFF WCKY WGY WIRE WTAM (sw-9.53)  
CBS-Willard Robison's Orch.: WABC WMMN WLAC WFBM (sw-6.12-6.06)  
KMOX-News & Sports  
WAVE-News; Dick Leibert  
WBBM-Super Songsters  
WGN-Ozzie Nelson's Orch.  
WGY-Musical Prgm.  
WHAS-Senator M. M. Logan  
WHIO-Alice White, songs  
WJR-Hot Dates in History  
WKRC-Rubinoff, violinist  
WLW-Hot Dates in History  
WMAQ-Jack Randolph, bar.  
WOWO-Last Roundup

10:00 EST 9:00 CST  
★ NBC-Amos 'n' Andy: WSM WMAQ WLW WTAM (also at 6 p.m.)

Use the **NEW! SCIENTIFIC AERIAL** With the Dual Connection

The DUAL CONNECTION, a new feature exclusively our own, gives better distance and positive performance on all electric radios (pat. pend.). This aerial can be installed without tools by anyone in a minute's time. Goes right inside the radio completely out of view and it does not use any electric current. No climbing on roofs. For short or long waves.

**NO OSCILLATING OR WHISTLING**

This DUAL type aerial uses a new scientific principle which completely eliminates this annoyance as commonly experienced on inside aerials. It also eliminates lightning hazards, unsightly poles, guy wires, etc. Enables the radio to be readily moved when desired. A complete aerial in itself—nothing extra to buy. Permanently installed and requires no adjustment. Ends aerial troubles forever. Send order today.

Try One 5 Days at Our Risk—More Distance and Volume

Enclosed find \$1.00 for Scientific Aerial, prepaid. If not pleased will return after 5 days for refund. Check here if desired sent P. P. C. O. D. \$1.00 plus few cents postage. No C. O. D.'s to Canada.

Name .....  
Address .....  
City..... State.....

**\$1.00** Complete Postpaid

**National Laboratories**  
Dept. D., Fargo, No. Dak.

Not an experiment, but fully tested. Many users report over 3,000 miles reception. Gives triple the volume over regular inside aerials on many sets. Guaranteed for 5 years. Distributors and dealers write for sales proposition. Agents wanted.



















# "DOUBLE-QUICK" REDUCTION during the SUMMERTIME

Wear the WEIL BELT for 10 days at our expense! You will appear many inches slimmer at once and in ten days your waist line will be 3 inches smaller. 3 inches of fat gone or no cost! "I reduced 8 inches" . . . writes Geo. Bailey. "Lost 50 lbs." writes W. T. Anderson. . . . Hundreds of similar letters. If you do not . . .

**REDUCE your WAIST 3 INCHES in 10 DAYS . . . it will cost you nothing!**

You will be completely comfortable as its massage-like action gently but persistently eliminates fat with every move! Gives an erect, athletic carriage . . . supports abdominal walls . . . keeps digestive organs in place . . . greatly increases endurance.

Simply write name and address on postcard and we will send you illustrated folder and full details of our 10 DAY FREE TRIAL OFFER!

**THE WEIL COMPANY**  
638 Hill St., New Haven, Conn.

**SEND FOR FREE 10 DAY TRIAL OFFER**

## AMATEUR CARTOONISTS

LEARN PROFESSIONAL Short Cuts

**NEW QUICK MODEL METHOD**

Entirely different, easy way to learn cartooning at home. Unique model virtually steps out from instructions to guide your strokes. Originality, action, and punch quickly developed. Win big cash award in contest. Send name quick. Start on road to fame and receive FREE valuable tips. "How to Make Money On Simple Cartoons and Humorous Ideas".

**CARTOONISTS' EXCHANGE,**  
Dept. C-158, Pleasant Hill, Ohio

## I WANT MEN

**FORDS GIVEN**

**TEA AND COFFEE ROUTES**  
PAYING UP TO \$60.00 A WEEK

National company needs more men at once to make regular calls on local routes. No experience needed. Operate on our capital. I send everything you need. You brand new Ford car as bonus. Rush name on postcard for FREE FOLDS. — **ALBERT MILLS**  
1868 Monmouth, Cincinnati, O.

## DEAFNESS IS MISERY

Many people with defective hearing and Head Noises enjoy Conversation. Movies, Church and Radio, because they use Leonard Invisible Ear Drums which resemble Tiny Megaphones fitting in the Ear entirely out of sight. No wires, batteries or head piece. They are inexpensive. Write for booklet and sworn statement of the inventor who was himself deaf.

**A. O. LEONARD, Inc., Suite 109, 70 5th Ave., New York**

## RAISE RABBITS FOR US

**We Pay You Up To \$5.00 Each.**

Also Put You in Touch with **MARKETS EVERYWHERE.** Large illustrated book and catalog, also copy of the **AMERICAN RABBIT FARMER** and monthly market bulletin showing names of buyers in various parts of America who continuously buy all rabbits offered them. All for 10 cents.

**OUTDOOR ENTERPRISE CO., 140 Main St., Holmes Park, Mo.**

## MONUMENT

**WORLD'S BEST MARBLE AND GRANITE**

**BIG FREE CATALOG**

Freight paid anywhere. Lettered Free. Erected if desired. Nation's best known, most beautiful and durable. Memorials, Tombstones and Grave Markers. 30% savings guaranteed. Why pay more? 1,000 sold every year. Write today for Big Free Catalog.

**U. S. MARBLE & GRANITE COMPANY**  
Dept. A-27 — Oneco, Florida

## 3 Perfumes

SUBTLE, fascinating, alluring. Sell regularly for \$12.00 an ounce. Made from the essence of flowers:—

Three odors:  
(1) Temptation  
(2) Lily of the Valley  
(3) Aristocrat

Send only **20¢**  
A single drop lasts a week!

To pay for postage and handling send only 20¢ (silver or stamps) for 3 trial bottles. Only one set to each new customer. **PAUL RIEGER,**  
293 Davis St., San Francisco, Cal.

# BLAZING THE RADIO TRAIL

(Continued from Page 21)

but there were echoes and the microphone picked them up. Next the band played out-of-doors with excellent results. But the coming Winter would make out-door broadcasting impossible. So a tent was erected on the roof of the building. Never before had sound reproduction been so accurate.

The operators of KDKA rubbed their hands in glee and announced that they had triumphed. So, indeed, they had until a wild wind whipped its way across Pittsburgh and lifted the tent from the roof to deposit it in the street below, much to the amazement of passers-by.

But minds were alert in radio, then as now. And some bright lad had the idea of putting up the tent indoors. On the top floor of the building was a spacious room. The tent was erected there and the music continued. And from this grew the idea of draping the rooms with burlap and monks cloth.

And were those rooms—thus draped and with no air conditioning—hot! Golly! I've strummed away on my ukulele with the perspiration pouring from my face and fingers. However, that was all part of radio life in the early 1920s.

No other industry has grown so rapidly. Do you remember how long people said that the motion pictures were "in their infancy?" The phrase has never been applied to radio. The reason is that radio, unlike the movies, did not stay in its infancy. Never has an art developed so quickly.

In 1920 there was but one station. In 1922 there were 600 throughout the country, and, in 1924, there were 1,400! Imagine such strides! From the time when people marveled that the human voice over the air could be heard for a distance of three or four miles until the day when radio made possible that most fascinating and thrilling of radio legends which I am about to tell.

I refer to the story of the newspaper editor and Admiral Byrd. It was on the first expedition of Little America that a certain newspaper had a radio hook-up half-way 'round the world. There was a broadcasting set both at the paper and in Byrd's camp.

One night the editor decided to go to his home to listen to the broadcast and disconnected his telephone so that he would not be interrupted. While thus engaged something very important, demanding an instant decision on his part, came up at the office. Knowing that he could not be reached by telephone, the broadcaster at the paper (in New York) asked Admiral Byrd—in distant Little America—to ask the editor to telephone his office. And that transaction took only a fraction of the time it would have taken a messenger to go from the office to the editor's home.

When such thrilling things as that could happen in our profession, it is no wonder that I and many others looked with awe at the great possibilities which radio would develop.

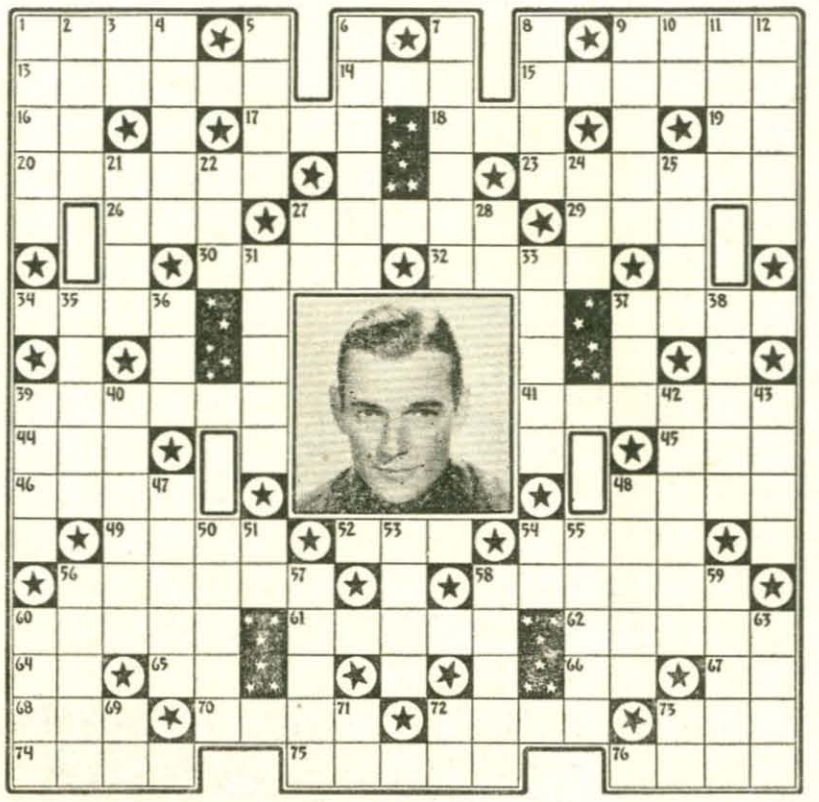
It was a fortunate "hunch" (at least I think it was) that brought Peter to radio.

I was playing with my girl synco-pators over the air when Peter, already a recognized song writer, came to the station out of curiosity as so many people did then. This was just a few months after my radio debut.

We were introduced by his brother, whom I had met at a music publisher's house, and he asked me to lunch. Due to his momentary financial embarrassment (Peter says he was just plain broke) we went to a little Italian place. I ordered spaghetti, the cheapest dish on the menu and the most fattening.

At any rate, the next evening he carried my ukulele case home for me—and has kept the job ever since! When we walked into the studio to do our first broadcast together, a nice-looking young man was singing "Road to Mandalay." I thought it sounded divine and that the singer had a grand voice.

# RADIO GUIDE'S X-WORD PUZZLE



- HORIZONTAL**
- Little organ Annie
  - Hoff, bandleader
  - Performing on the stage
  - Feminine name
  - Marion —, prima donna
  - A state (abbr.)
  - Ozzie was a — student at Rutgers
  - Prosecute
  - Clara, Lu 'n' —
  - Tommy and Jimmy —
  - Buddhist temple
  - Consumed
  - Connie —, contralto
  - Greek letter
  - Charles —, announcer
  - Long ago
  - Short lyrical poems
  - Van, announcer
  - Professor Kaltenmeyer
  - Tiny Mexican songstress
  - Crime Clews
  - Lubricate
  - Warnow, maestro
  - First man
  - Abner
  - Frank — Calling
  - Asian desert
  - The star in the photo
  - Shake well before —
  - Venuta, singer
  - Newspaper edition
  - Girard, singing harpist
  - Article
  - Initials of British maestro
  - Knights of England (abbr.)

- Otherwise
- Girl's name
- Program originating outside station studio
- Feminine name
- Skillet
- Hindu soil cultivator
- Screened from the sun
- Guizar, tenor

- VERTICAL**
- Trio and White
  - A sound repeated
  - Against
  - Ordinal number
  - Unattractive
  - Ruby —, conductor
  - Louise — and the West-erners
  - Gait
  - Plugs up
  - Bowly
  - Rustic pipe
  - , maestro
  - Contest in speed
  - Slippery fish
  - Mimic
  - Covered with oil
  - To set forth
  - Thus
  - Chateau maestro
  - Smiling Irish eyes
  - Ancient Italian goddess of light
  - Hayes, commentator
  - Chester Lauck
  - Feminine name
  - Hal of No'th Ca'lina
  - Russ —, bandleader
  - Medicine
  - Charity
  - Detroit Symph. conductor
  - Endure
  - Sade is Bernardine —
  - Chemical symbol for iron
  - Male voice
  - Grand Union (abbr.)
  - City in Japan
  - The Star of Stars
  - Ted —, bandleader
  - Composer of "St. Louis Blues"
  - To gaze
  - Grandpa Burton, Bill —
  - Rapee, conductor
  - Negative
  - Exclamation of surprise
  - Wynn
  - Mix type

**Solution to Puzzle Given last Week**

DRAGONETTE	FRAY
EASTADORE	ROLE
ACTMETER	EELS
NEABENAUDE	
EDITORS	TEAMING
RIO	MARIE
SHEEN	JESSICA
MA	SNEER
DRAGONETTE	CM
OZARK	MACES
TENON	ENO
ELEMENT	FLAYEL
BEAR	RUN
ALAR	MASON
BERG	EDEMA
	PRIG
	DETERMINES

The "Road to Mandalay" lad was to be our announcer. We were thrilled at hearing our names linked together for the first time, and afterwards the person who had linked them was introduced to us—Graham McNamee.

When our program was over, he shook hands with Peter and me. "That was swell," he said. "You two make a great team!"

And somehow his words, casual as they were, were prophetic. It is up to our listeners to say how great a team of entertainers we are, but certainly there can be no doubt that our love for each other is great. And I think that Mac sensed the happiness that was in store for us.

Our career was launched by Graham McNamee. Our radio life stretched ahead of us like an enchanting white road!

(To Be Continued)

May Singhi Breen and Peter de Rose, the Sweethearts of the Air, may be heard Tuesday through Saturday over an NBC network at 11:15 a.m. EDT (10:15 EST; 10:15 CDT; 9:15 CST; 8:15 MST; 7:15 PST).

## SONG HITS OF THE WEEK

WITH the northern part of the continent gasping for breath after the terrific heat, those Americans seem to have forgotten all about Dixie. At least, enough so that it slipped to fourth place in this week's "Your Hit Parade" tabulation of popular songs. Now, in a frenzy of generosity, the country sings "Take My Heart," and follows it—though not in apposition—with "These Foolish Things." The fifteen hit-tunes are listed below in the order of their popularity.

- |   |                              |
|---|------------------------------|
| 1—Take My Heart                         | 8—A Small Hotel              |
| 2—These Foolish Things                  | 9—Robins and Roses           |
| 3—You Can't Pull the Wool over My Eyes  | 10—On the Beach at Bali Bali |
| 4—Is It True What They Say About Dixie? | 11—Stompin' at the Savoy     |
| 5—The Glory of Love                     | 12—Let's Sing Again          |
| 6—It's a Sin to Tell a Lie              | 13—No Regrets                |
| 7—Would You                             | 14—Crosspatch                |
|   | 15—She Shall Have Music      |

# THE RADIO THEATER GOES HOLLYWOOD

(Continued from Page 25)

persistent that we had to rush to finish within the hour."

Still prowling around backstage, we run into a young actor who tells us the story about Clark Gable's ears. The script writers wanted to put in a line or two in DeMille's speech referring to the size of the popular actor's listening apparatus. But they didn't know how Clark would take it. Finally one of them broached the subject to Gable.

"Who is going to be listening to the program?" Clark asked.

"Oh, only about 80,000 women and a couple of guys."

"Okay," grinned the actor, "leave the ears in."

A muffled explosion, over in one corner of the darkened stage, arouses our curiosity. We find that Charles Forsythe, sound man extraordinary, is responsible. He was a drummer six years ago, but he got to fooling around and became a sound expert.

CHARLIE shows us how, during the Marlene Dietrich-Clark Gable show, he achieved the sound of a car door closing by gently shutting a traveling bag. Our astonishment grows in leaps and bounds. The realistic explosion was achieved by bouncing a rubber ball full of shot, the ball being supported by rubber bands. A wireless key, tapped just the right way, gives the sound of a whining shell in "The Dark Angel." There are hundreds of other tricks, developed exclusively for the Radio Theater.

During all of our investigation, the little group of actors around the table waits patiently. Then Herbert Marshall comes in. Merle Oberon is detained at the studio, but she arrives soon afterward with David Niven, who also has a role in the show. Merle kisses Herbert affectionately on the cheek, just below his left ear, and we know instantly that they have been friends for a long time. Herbert rumples her hair affectionately. Then they all pull up chairs and go to work.

We are surprised to see the feeling Merle puts into the mere matter of a first rehearsal. The soft intonations of her voice are reminiscent of work in her "Dark Angel" role on the screen. Her smile flashes then fades as the corners of her delicate mouth turn down, touching her face with an infinite sadness.

BIT by bit, the play takes shape. Herbert Marshall, reading his script, says, "Have you seen my profile?"

Then he stops, bites his lip, looks puzzled and says, "After I say 'profile,' hadn't I better exclaim 'there!' You know, this is a radio audience. How are they going to understand what comes next unless I say something to indicate that I have shown my profile?"

A brief consultation follows. The line reads as we hear it over the air: "Have you seen my profile? There!"

Things go on that way for hours. The play sounds all right to us. Why can't they put it on the air the way it is instead of holding several more rehearsals?

"Timing is the big problem," Director Woodruff explains patiently. "The whole script has to be carefully checked, trimmed or expanded here and there. Almost every word is scheduled to a precise second. Yet none of this careful timing must interfere with the dramatic quality of the play."

This very thing, we learned, almost happened during the broadcast of "The Thin Man." The program had carried along too rapidly. Toward the end, there was too much time left. By signals the director telegraphed the idea to the cast that they must drag their lines wherever possible. The musical background was held a bit

longer. Where previously applause had been cut short, it was now lengthened. Finally, Myrna Loy and Bill Powell finished off before the microphone.

HOW about it?" we ask. "Doesn't timing throw a scare into these movie stars who are used to more deliberate work in front of a camera?"

"In some cases, yes," is the answer. "Ruby Keeler confessed to being quite frightened before she went on in 'Burlesque.' This was, of course, as much a result of the type of role being new as to fear of the mike."

Now, what of the future? What stars will step before the mike at the Radio Theater?

These are questions that even the sponsors themselves cannot answer. At present it appears certain that Jeanette MacDonald will come next, but—at this writing—her leading man has not been chosen. Gary Cooper and Jean Arthur are on the schedule. So are Claudette Colbert, Carole Lombard and Jack Oakie. Mae West, too, may appear later, but probably not if she sets her price at \$10,000, the last figure offered her for a radio appearance.

Bright as the future is for the Radio Theater, there is no possible way in which a definite program can be mapped out. Hollywood is an uncertain city. Everything depends on whether or not the stars have free time from constantly changing picture schedules. Everything, of course, with the one exception of the necessity for securing permission from various agents.

But sooner or later, all of Hollywood's famous artists will come to your home by way of the little theater on Hollywood Boulevard. A careful estimate shows that during the next year more than \$4,500,000 will be spent in movieland for rights to the talents of its actors, musicians and writers.

That, of course, is a great deal of money. Remember, however, by what strange and devious paths these entertainers come. We wouldn't turn on our radio to listen to a grime-smearing oil worker. But if, as is the case, that oil worker struggled for years to become finally Clark Gable, that would be a different matter. No little tap dancer from Brooklyn could thrill millions of listeners. Unless she happened to have fought her way to the top and become Ruby Keeler.

AND no radio program produced by a man who worked in a barn would create a ripple of attention unless that same man happened to be one who struggled through many bitter years to become known as the creative genius behind "The King of Kings," "The Ten Commandments," and "The Crusades."

In other words, unless the man happened to be Cecil B. DeMille—and the program one we know as the Radio Theater.

Lux Radio Theater may be heard Mondays over a CBS network at 9 p.m. EDT (8 EST; 8 CDT; 7 CST; 6 MST; 5 PST).

## SO YOU WANT TO BE AN ANNOUNCER

(Continued from Page 7)

size) a good working knowledge of at least three foreign languages, preferably French, Italian and German. You probably will be told to throw some keys that turn the various microphones in the studio on and off; you'll have to watch the time and the second-hand of the clock like a hawk while—at the same time—making sure you know what's going to happen next.

You'll have to learn to blend all the component parts of a program so that it goes out on the air smoothly, evenly and interestingly.

What you will do during the actual broadcast will be only a small part of what you must know about the business. In short, learn all that you can and then forget all but the essentials!

Probably all this sounds a bit confusing. It usually is confusing to a new man, but—after a few weeks of actual announcing—you'll find that your old pal, the sub-conscious mind, has taken over most of the routine work. Then you begin to talk to the microphone just as you would to a friend of yours, a very valuable friend who's giving you a chance to enlarge your personality in a way our grandfathers could hardly have imagined.

You'll find that one of the most important duties that you will have as an announcer is part of the unwritten law of radio that you are the man responsible for keeping the program on the air. I don't mean in a technical sense. That's the engineer's job. But even in the best regulated and planned programs, something may—and occasionally does—go wrong!

What happens if the orchestra quits too soon—or plays too long? Suppose the speaker you have put blithely on the air for a ten-minute talk gets up and walks out of the studio without so much as a thank you?

Don't laugh. If you ever get behind a microphone, you may have a chance to feel that icy sensation down your spine when you realize that something has to happen. And happen right now! Five seconds can be an agonizingly

long time when nothing but the very best of silence is emanating from your studio, and when you realize all too well that you are the person at whom the engineer is waving wildly. And that his gesture says plainly: "Do something!"

What happens when a program from a distant studio suddenly fails and there is nothing but a great silence on the air? I'll tell you: You'll find out whether you belong in radio or not! Because if you do, the chances are pretty good that you'll do something about it. For example, take the case of the speaker who suddenly walks out. A friend of mine on a Philadelphia station had a trying experience with such a person. In the midst of a ten-minute talk, the speaker suddenly found that she had misplaced a whole page of her manuscript. She paused for a moment, and then announced to the startled audience as well as to the listening audience: "I've lost a page. I'll be right back!"

WITH the rapid stride of a panther, she reached the studio door and was gone. What happened? The announcer came through with something like this: "Mrs. A. will return to the air in just a moment. In the meantime let's take a page from our musical album to replace that page Mrs. A. seems to have lost."

The announcer sustained the program with recorded music for a few moments until the speaker returned, triumphantly with the missing page!

What opportunities are there for announcers in fields outside of radio? Jimmy Wallington will tell you. Also he will explain further qualifications that broadcasting demands of its announcers! Read Jimmy's fascinating feature in next week's issue.

# RADIO CATALOG TREE

The largest radio concern of its kind in the world will gladly send you a FREE copy of its big radio catalog. It lists EVERYTHING IN RADIO at money-saving WHOLESALE prices. All wave and short wave Radio Sets—Parts—Tubes—Accessories—Tools—Kits—thousands of items you can use. Send for this unusual catalog today—absolutely FREE. Write WHOLESALE RADIO SERVICE CO., Inc., 901 W. Jackson Blvd., Dept. H-41, Chicago, Ill.

TEAR OUT AND MAIL TODAY

## NEW KIND OF PHOTO OF

MADE FROM A SNAPSHOT → Sensational invention. Almost human in appearance. A life-like cut out figure. Any snapshot, photograph or picture can be "immortalized" by this strange new process. Surface covered with moisture-proof transparent FORCELITE. Will not peel, tear, crack, or soil. Looks like porcelain but has relief. BIG MONEY FOR AGENTS Low prices make HUMANITES big sellers. We furnish list of prospects in your neighborhood who will pay from \$1.00 to \$2.50 for showing samples of LIFETIME HUMANITES. Make money fast, send name for free sample proposition at once. AL SCHULER, Dept. 13M, 1037 Evans St., Cincinnati, Ohio

GIVEN AWAY! You get one—Your friends get one—without cost. Let us give you the details of this amazing Time Teller. Also it can pay you big money giving it away free. Nothing to buy or sell! Write fast. GARDEN CITY NOVELTY CO., 4328 Ravenswood Ave., Chicago, Illinois

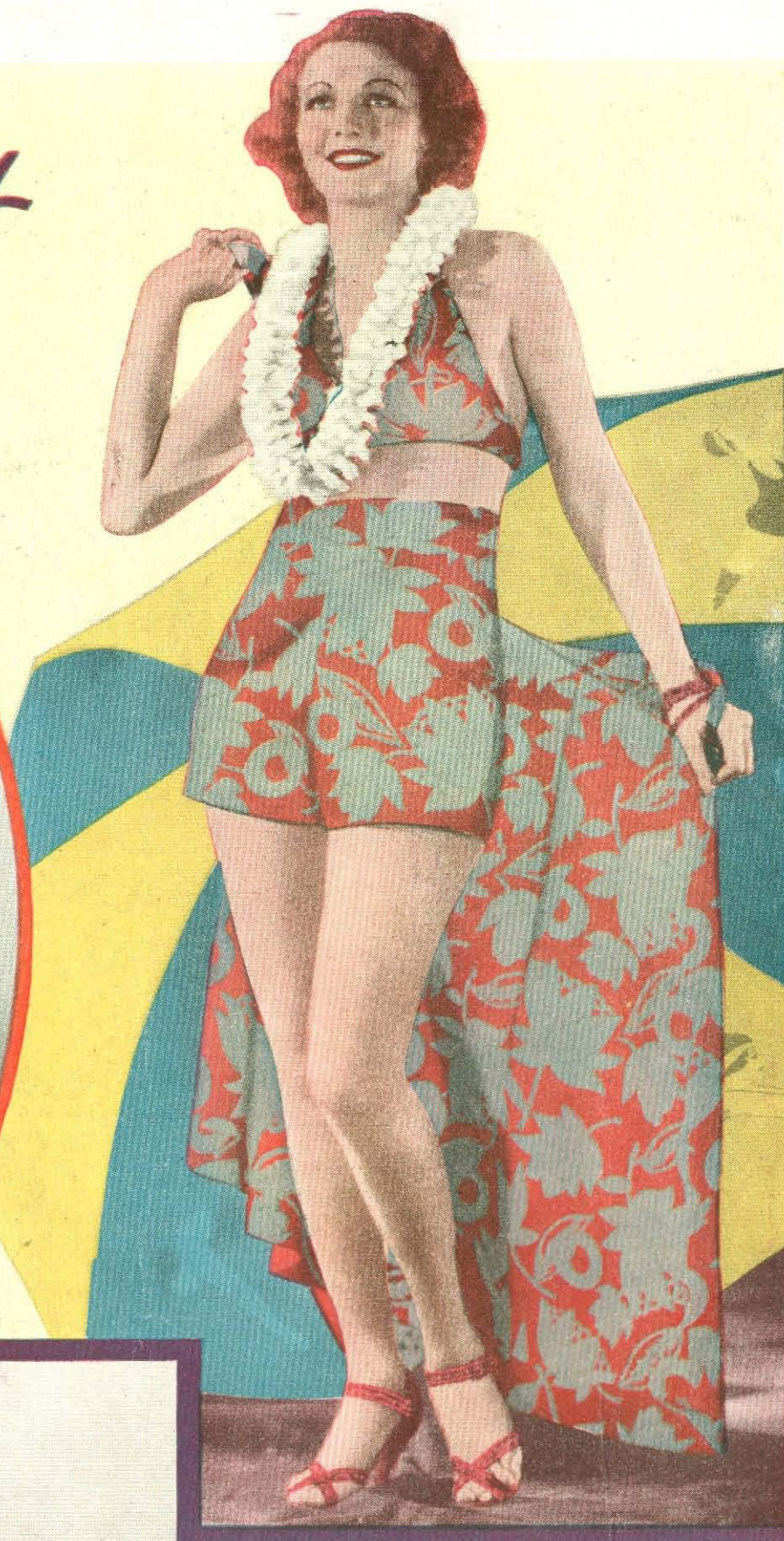
LADIES ADDRESS our envelopes at home. Good pay. Work sent prepaid to reliable women. Write, enclose stamp. ACME SYSTEM, Box 6147, Dept. 10, Cleveland, Ohio

SEND NO MONEY QUILT PIECES Brand new large prints, fast colors, 2 pounds (15yds.) only 69c plus seven cents postage. Beautiful silks or velvets, 2 pounds, \$1.00 plus postage. 10 spools thread free with each order. Sent C.O.D. Jay Cee Remnant Co., Desk 1, Marion, Illinois

No JOKE TO BE DEAF —Every deaf person knows that—Mr. Way made himself hear his watch tick after being deaf for twenty-five years, with his Artificial Ear Drums. He wore them day and night. They stopped his head noises. They are invisible and comfortable, no wires or batteries. Write for TRUE STORY. Also booklet on Deafness. Artificial Ear Drum THE WAY COMPANY 739 Hofmann Bldg., Detroit, Mich.

Government Jobs START \$1260 to \$2100 YEAR Get Ready Immediately Men-Women Common education usually sufficient. Mail Coupon Today SURE FRANKLIN INSTITUTE, Dept. N201, Rochester, N. Y. Rush to me FREE OF CHARGE, list of U. S. Government big paid jobs now obtainable. Send FREE 32-page book telling salaries, duties, hours, etc. Tell me how I can get a position. Name Address

# Summery Songsters



In oval, Mary Jane Walsh, thrush with Shep Fields in New York's exclusive Hotel Pierre. Above, Dorothy Page, an NBC contribution to Hollywood, still heeds the call of the microphone in spite of a touch of the Hawaiian in her attire

Left: Harriet Hilliard, sunning herself before making another film to follow her sensational debut in "Follow The Fleet." She claims that next to husband Ozzie Nelson, and next to singing on the air, she likes a dip in the pool best

**This file including all text and images are from scans of a private personal collection and have been scanned for archival purposes only. This file may be freely distributed, but not sold on ebay, electronically or in reproduced form. Please support the preservation of old time radio.**