

Radio Guide

The National Weekly of
Programs and Personalities

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Volume IV
Number 17

How Children
Broadcast

5¢

America's
Black Chamber



Charles E. Rubinc

Dorothy Page

Here He Is

By Evans Plummer

HERE they are!" curtly snaps the friendly voice in closing its introduction of the world's greatest radio team—Amos 'n' Andy. But without that voice ahead of and behind the program, one wonders if Amos 'n' Andy would be the same.

Would they have gone so far? Perhaps, yet Bill (William G.) Hay certainly has become an integral part of the act to all listeners. With few exceptions—absence caused by illness on one occasion and a long delayed appendix operation on another—Bill has announced Amos 'n' Andy throughout their career, even during their beginning years over a local Chicago station when they were known as Sam 'n' Henry.

Yes, the act should be known as Amos, Andy 'n' Bill, but Hay would be the first to spike such a proposal. For with all, Bill is a modest person. One can hear him saying, "You'll do nothing of the sort. Why, I'm just the announcer."

Always retiring, always boasting of the miraculous record Correll and Gosden have made in radio, Bill never has much to say about himself. Consequently very little has been written.

Bill Hay is almost six feet and 185 pounds of solid, square-shooting and straight-thinking Scotchman. Clear of eye and sincere of voice, the big fellow has a ready wit and smile. You just can't help liking Bill. He gets you—in person or on the radio. His first rule of radio success, by the way, is "Be yourself." It was that twelve years ago when he first came to this writer's attention while he directed and announced for KFKX, Hastings, Nebraska. The rule has not changed.

"I wouldn't say a word over the radio about a product that I didn't believe myself," said Bill some years ago. "I wouldn't and I couldn't."

WHICH brings up an interesting anecdote. A friend of Bill's came to visit him at the NBC studio one night just before he was about to go on the air for the first or Eastern network broadcast of Amos 'n' Andy. The friend was in Bill's office. The announcer excused himself; he would have to go to the studio and there no visitors are allowed. But just before leaving he reached into a drawer of his desk, took a bottle of his sponsor's anti-septic from it and gargled his throat. Bill's friend was delighted.

"I knew," said the friend, "that you would do that. I would have been disappointed had you not, because I could tell from the sincerity of your voice when you talked about that mouth wash that you believed in it!"

Pleanty of work and golf are Bill's two hobbies. Vacations, when he gets time for them, are devoted to fishing. As for work, he does a lot more than merely announce the celebrated blackface team twice nightly, five nights a week. Bill is a member of the sales department of the NBC network—job enough for any one man—in addition. "I get a thrill," he says, "out of doing a good job of a hard task."

A year ago Bill missed but three week-ends on the fairways. This year, due to the wet grounds, he has been golfing only twice, he regretfully informs you. "I don't play for the score," he said. "I just play for fun."

But his golfing cronies, Charles Murray, Don Cameron, Doctor Harry Combs, Dick White and Leroy Shield, will tell you that Bill shoots a wicked game ranging from the low nineties down to the high seventies

For Years on End Bill Hay Has Been Presenting Amos 'n' Andy with That Delicately Scotch Burred "Here They Are." Save for His Magic Voice, He Is Little Known to Listeners—So RADIO GUIDE Presents Bill Hay



Bill Hay's first precept for artists is "Be yourself," a tenet which he follows religiously. Hay labels affectations as the curse of the air. That's why he can wander off the street into the studio and be so completely just Bill Hay

and then back again to the eighties. Shield, by the way, is the only radio man among Hay's select list of teeing-off pals. Early this Winter, when Bill accompanied Amos 'n' Andy for the first time on a personal appearance tour, he took along his clubs and managed to get in a game or two in every city visited. That was fun, but—

During that tour came the most dramatic and tragic moment in Bill Hay's career. It happened in November. He had announced the first broadcast, feeling somewhat ill at his stomach. He started to go to his hotel to be with his wife, who was accompanying him on the tour, when his illness became acute. He was miserable. Rushed to the hotel by cab, he reached their room and, finding it dark much to his surprise, he called to his wife, Elizabeth. Her answer was a moan. She too was violently ill.

A doctor diagnosed it as ptomaine poisoning. They were two mighty sick people. The morning came, finding them somewhat better. Bill arose. He started to say something—and *he couldn't utter a sound!*

By sign and note he told his wife his trouble. He was panic-stricken. The end of his career loomed in his mind as a possibility. He rushed to a throat special-

ist, the best in the city. The specialist made an examination and told Bill the worst. "I'm sorry, there is nothing that can be done. Your right vocal cord seems to be paralyzed. My only advice—in fact, my command to you is to go to your hotel, lock yourself in your room for twenty-four hours and say nothing to anyone; don't even try to use your voice. Then come tomorrow at this time."

Bill followed the orders implicitly. The next day he visited the specialist, who asked him to try to say something. Bill tried—but could make no sound! The specialist told him, "Go back to your hotel and do the same thing for another twenty-four hours and see me again. Remember, don't even *try* to use your voice."

The next day his voice returned to normal—in fact, better than normal condition, for which Bill and Mrs. Hay gave thanks in prayer to God. The partial paralysis *might* have been permanent, and you would never have heard Bill Hay announce again.

The Hays are religious people. Bill, third of eight children, was born in Dumfries, Scotland, resting place of Bobby Burns. Bill was graduated from Dumfries Academy with plans to enter the Indian Civil Service. At seventeen he took up the study of voice, and during that year a brother in the United States painted opportunities in the new country so glowingly that Bill, when 18, came to Chicago. His first job was in a hank; then he worked for a wholesale piano company. Elizabeth Webster heard Bill singing in the Edgewater Church; shortly afterward the pastor made her Mrs. William G. Hay.

LAFTER he became part owner and sales manager of a Hastings Nebraska, piano firm. He continued his church singing. Mrs. Hay taught piano. When K1-KX came to Hastings in 1923, it was natural that the popular Bill Hay be given the salaryless task of directing (scouring up the musical talent for) the station. This he did well, but to listeners his announcing voice became a national toast. That was twelve years ago. Do you blooper set veterans recall?

In the Spring of 1925 Bill sold out in Hastings; decided to go into the ladies' dress business with a sister in Chicago. For the first time the writer of these words met Bill Hay—Bill Hay off the air. Bill told of his plans to quit radio. What was the future?

Assuring Bill that the listeners never would let him quit, this writer began a campaign, without Hay's knowledge, to *keep* him at the microphone. Paul Corey, proprietor then of WOK, was told of the setup. Would he give the country's greatest announcer a job—a job say for three nights a week with a salary high enough to make the proposition attractive? He would. He did. Hay accepted. But he continued in the dress business.

A few months later this writer was asked by the exploitation manager of the newspaper owning WGN who the best announcers in the country were. The submitted list put Bill Hay number one. And mysteriously, Bill received an offer from WGN—this time to work six nights a week for much more than he was earning with his sister. He accepted.

When Bill reads this, he'll know for the first time how he was weaned away from the dress business and back into radio. We hope he doesn't mind. Radio needed him, didn't it? But Bill would have made just as great a success in any business. He's that kind.

Bill was in at the birth of Sam 'n' Henry, later to become Amos 'n' Andy, whose sponsor now has Hay under exclusive contract. And through ten Christmases he has been with them on the air—in the studios—but seldom outside. Perhaps that is the reason for the long cordial relationship. Friends often wear better in business than when social intrigues complicate.

Numbered among Bill's (Continued on Page 15)

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How Children Broadcast

"However Do You Teach Children to Broadcast So Flawlessly—Particularly Young Children?" Madge Tucker Often Is Asked. Here She Tells How It's Done

By Madge Tucker

GUIDING the radio careers of a hundred-odd eager and talented children is one of the most important jobs that ever befell a woman. But lest the reader think of me as bombastic, allow me to add hastily that my task is not half so difficult as most folks imagine.

The majority of the kiddies who appear on my various radio shows—The Lady Next Door, Our Barn, Coast to Coast on a Bus, and the Vass Family—are blessed with exceptional ability. They need very little coaching in showmanship. Occasionally, of course, I am able to make of a disappointing performer a fine juvenile artist, but that is the exception rather than the rule. What the children do need, however, is a competent director—someone who can help them to acquire and perfect a proper radio technique and approach. I attempt to fulfill that role.

People are always asking me: "However do you teach children to broadcast so flawlessly—particularly young children?" Sometimes I often wonder myself—and particularly do I wonder before a broadcast, when the studio is usually a bedlam of nervous, jittery sound. Child actors and actresses—some no taller than a grasshopper—run about aimlessly, with their scripts in their hands. It doesn't seem conceivable that the program can go on. Yet, when

the announcer holds up his hand and strides to the microphone, all the chatter suddenly ceases. The kids pose anxiously for the opening cue, and off they go with another clever performance.

No, I don't pinch the youngsters to make them give their speeches. I don't spank their hands with a ruler and neither do I bribe them with candy.

People seem to think I must do something like that—to judge by the letters that wondering parents and listeners send—or else how can I manage such a group of temperamental youngsters?

NOW as a matter of fact young children are the easiest ones to handle in a radio show. I merely apply a bit of elemental psychology. Before I ever write a script I find out what interests the children themselves. If they're talking about pirates or football or rabbits, I write radio stories about those subjects. Then the children simply act out the stories—only it isn't acting to them any longer. They live the parts—they really think they are pirates or football players or whatever the character is in the part.

It's surprisingly easy to handle the tots by following



Madge Tucker, whose Lady Next Door, Vass Family, Coast to Coast on a Bus, and other programs have delighted millions of listeners of all ages for years

come conceited and sophisticated, and behave unnaturally. But when a member of our cast shows the slightest indication of this, he is laughed out of it by the others. They say: "Look who's behaving like Madame Giltplush!" And it doesn't take more than a minute of this sort of treatment for the child to snap back to normal.

The same spirit solves another problem—the problem of teaching children to speak more correctly and to have better manners than the average person. Naturally, some of our children come in contact with English other than the King's purest, and occasionally they show the effects of it.

This used to worry me very much. I didn't want to hurt the children's feelings by mentioning their faults—particularly because they couldn't help it. But in this training I find that the other children really do the training for me. All I have to do is explain to everyone that we must try to speak without any dialect or mannerisms.

"When we're on the air we're talking to the entire world," I tell them. "And so we can't afford to have dialects—we can't speak Eastern or Western or Southern. We must endeavor to speak purely."

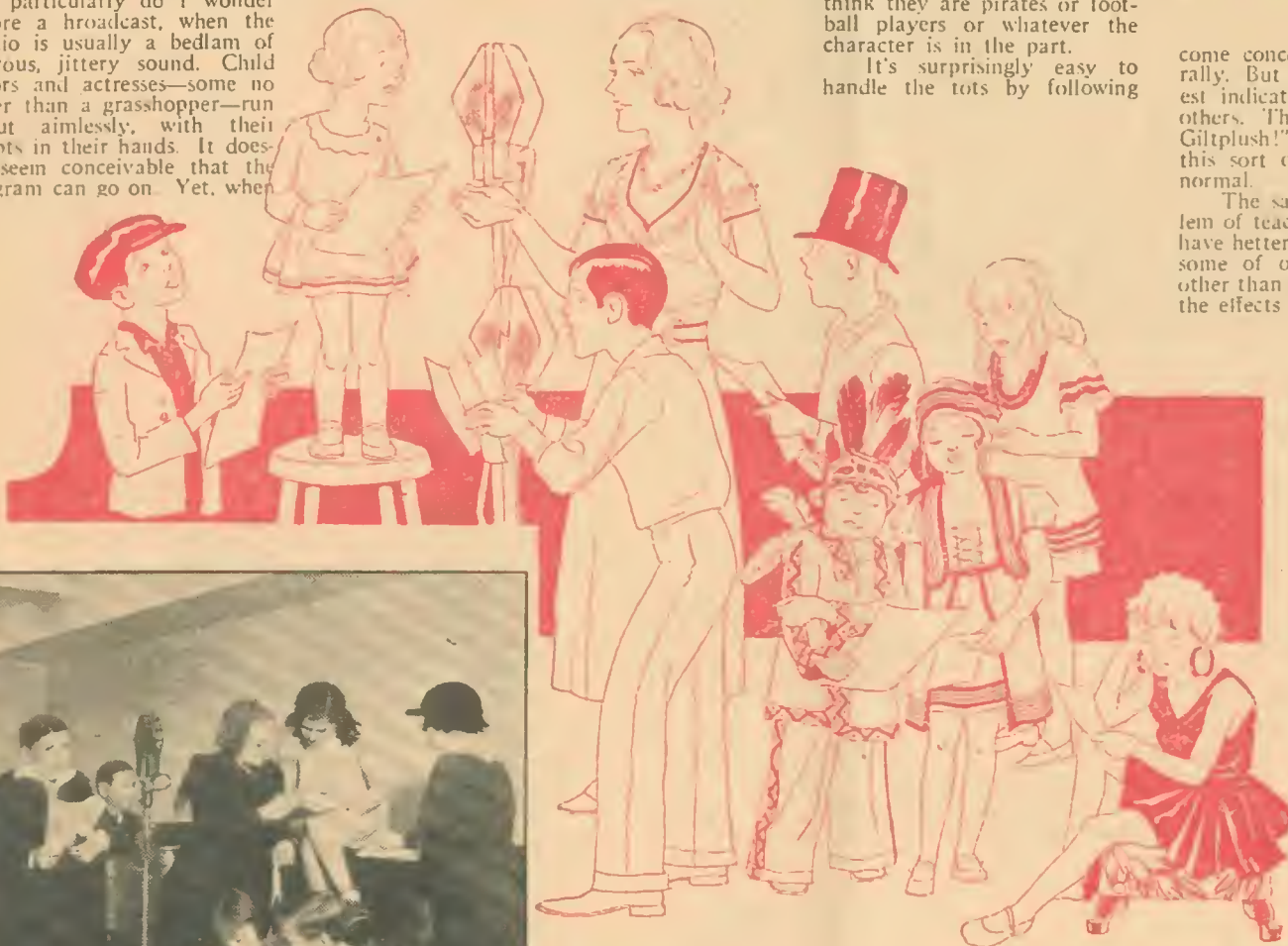
After such a talk the children watch one another. If one slips out with "erl" for "oil," or "idear" for "idea"—the others make him say it over again. And because all of us are willing to take advice and criticism for "the good of the cause," no one's feelings are hurt.

HOW do such small children learn their parts? That's the question invariably asked by the listeners who are interested in the children's programs. It's true that some of my little stars seem too young to read. Patsy Dowd, Joyce Walsh and Ronald Liss, for instance, are just four years old. But strangely enough, all the little tots do read!

They go over their scripts just like grown-ups, and mark their own parts with red pencil. In fact, every child on the Lady Next Door program, as well as the Sunday program, and Coast to Coast on a Bus, reads script in rehearsal, studies it again at home, and reads from the script on the actual program.

I FIND this system works out even better than the ad-libbing scheme I used several years ago. It keeps the children from all talking at once, and it doesn't seem to spoil the illusion. The sleighs and pirate ships and the White Rabbit Bus are still perfectly real to them.

As for the actual method of teaching parts to the youngsters, I try to make the rehearsals and the performances as much of a game as possible. I'd rather put up with confusion, a few incidental games of tag and a little hop-scotching on the side, than to spoil the fun. Often the noise thus created (Continued on Page 21)



The children go over their scripts just like grown-ups, and mark their own parts. And before the mike, young as they are, they read

the above procedure. Adolescents, of course, realize it's only a play. They feel like actors and not like pirates; during rehearsals they're very often giggly and self-conscious. But this is a natural adolescent trait, and my older children make up for it by helping with sound effects, by showing the younger ones how to "fade" in front of the microphone, and by teaching them other microphone tricks. But little children don't act—they actually live their parts. They are totally absorbed by the story.

Quite often, because the children are interested in the roles they live, they chime in with helpful suggestions. That spirit of cooperation is the most valuable part of my contact with the children—and of their contact with one another. Allow me to illustrate:

As you know, there is a tendency among children who do theatrical work to become affected. They be-

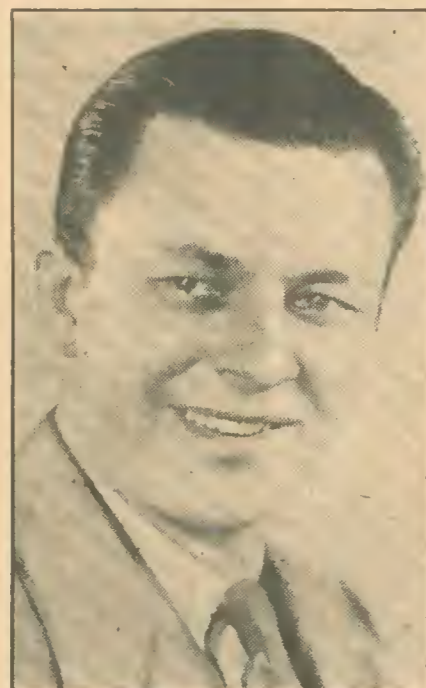


Helen Claire, leading light in the dark recesses of the Black Chamber broadcasts

Inside Story of the Black Chamber

From the Secret Diplomatic Circles of Europe, the Orient and South America, Come the Factual Stories of Spies—Espionage and Counter-Espionage—That Are Broadcast by Major Herbert O. Yardley, Who as the Nation's Leading Expert in Coding and Decoding Messages, Tracing Hidden Inks and Catching Spies, Founded and Operated the American Black Chamber

By Henry Bentinck



Jack Arthur, who as exponent of law and order on the Yardley programs has caught more spies than any Army Intelligence Officer



One of the most thrilling experiences of Yardley's career was his capture of the arch-spy, Madame de Victorica



D. Thomas Curtin, author of thrillers, editorial writer and foreign correspondent, who is Major Yardley's collaborator on the scripts



No more excited man than Yardley could be found in Washington, when this youth had solved a coded message

reporter was in New York City, apparently stymied in his efforts to obtain a story from the lips of the man who organized and was chief of the Black Chamber for years, telling Washington the international secrets she wanted to know.

BUT TOM CURTIN, Major Yardley's collaborator on the Black Chamber stories, resides in New York. Curtin is a world-famous newspaperman, and espionage is no new subject to him. During the war he was in charge of Lord Northcliffe's newspaper espionage division, and the famous British publisher once stated that Curtin had seen more of the World War than any living man.

Knowing that Curtin knew what is to be known about Yardley, I naturally looked to him to give me the desired information about Major Yardley's career. But when I arrived at Curtin's home and explained my mission, he gave me most welcome news. Major Yardley was scheduled to call from California via long distance telephone within an hour.

"Stick around," advised Curtin. "When the Major calls, you might speak to him."

While awaiting the phone call, Curtin related many breath-taking stories of his adventures during the war, and his personal experiences with such famous political and literary figures as A. Conan Doyle, Rudyard Kipling, Lloyd George, Ambassador Girard, Viscount Asquith



Major Herbert O. Yardley, author, creator of the American Bureau for handling coded writing, victor in many battles of wits with empires at stake



When Helen Claire and Jack Arthur go into action, the ether waves receive a super-charge of "No—no! I'm not a spy!" . . . "You were caught at the pier, with bag after bag filled with toys. And those toys were loaded with high explosives! How do you explain that?" . . . "I don't— Oh, darling, isn't it enough that I love you?"

and a host of other notables. The jangle of the telephone at length interrupted the flow of talk, and the operator informed us that Hollywood was calling.

After a brief talk in which several script difficulties were ironed out, satisfactorily, Curtin advised the Major of my presence and the purpose of my call.

The phone was thrust into my hand. "How—how do you do, Major Yardley?" I stammered. "This is a rather unorthodox manner of obtaining a story."

"You're telling me!" and Major Yardley chuckled. His voice was pleasantly deep and resonant. "Maybe I won't think it so funny when I'm presented with the toll charges for this call. Go ahead, young man—shoot."

"Tell me something about your early life, Major," I began. "What was your occupation before you became a telegrapher?"

The Major's reply proves that the years of scholarly study of cryptography have not dulled his wit. "Frankly," he stated, "some people considered me a bum. But the word has a harsh ring, don't you think? Call me a drifter—or a nomad, if you prefer. I left my home in Indiana in my early teens, and drifted restlessly about the country, jack-of-all-trading at various occupations. In my meanderings I managed to pick up smatterings of telegraphy. Finally, in Chicago, I obtained a permanent job as an operator. There I became friendly with the chief operator, and later, when he took a Government berth in Washington, he used his good offices to get me a job there."

HOW DID he master the art of cryptography in so short a time, I wanted to know. Surely he must have a prodigious mind, for the art of encoding and decoding messages is one of the most difficult tasks in the world. And what was the primary requisite for becoming a cryptographer?

"To begin with," stated Major Yardley, "it's always best to be half crazy before undertaking a study of the

subject. Then after a few years of study, one loses his mind entirely. Not until then does one become a successful cryptographer."

Speaking seriously, Major Yardley explained that the successful cryptographer requires a type of mind difficult to explain. It calls for a rare originality and imagination of a particular type—something he described as a "cipher brain." Yardley estimates that one person in every ten thousand has a cipher brain.

THOUSANDS of miles separated the interviewer and the interviewed, yet I could sense the power of his amazing personality, which seemingly injected itself across the continent and into the telephone wires. The voice was pleasantly low, but vital, affording a mental picture of a human dynamo of energy. As the precious minutes sped away Major Yardley skeletonized some of the highlights of his amazing career of espionage, and as he spoke he spun a web of adventure, mystery and romance about his activities.

He told of meeting a beautiful girl spy in the darkness under the willows of the Seine in France; of his capture of Madame de Victorica, a German spy of noble birth, who planned to dynamite the Panama Canal; of intercepting unsigned and unaddressed coded wireless messages; and, by use of cryptography and a radio goniometer, determining that the messages were being sent from Germany to Mexico, in violation of all the rules of neutrality; how he came to head the Military Intelligence Department's Cryptographic Bureau; of the secret Black Chamber headquarters in the heart of New York City—in fact the entire history of his command. We spoke for almost a full hour before we parted pleasantly over the telephone.

Now to pick up the interrupted threads of the story. After Yardley solved the Colonel House—President Wilson message, he burst into the quarters of his chief with the news. He frankly (Continued on Page 29)

Reviewing Radio

By Martin J. Porter

SIGNIFICANT EVENTS of the week just passed:
1.—Following definite steps toward a tieup between Columbia Broadcasting System and Metro-Goldwyn-Mayer, for launching TELEVISION in 1936, M. H. AYLESWORTH of National Broadcasting Company leaves New York for Hollywood to huddle with Radio Pictures on an identical project.

2.—OLIVER HARRIMAN interests in New York, noting the disposition of the two major networks to push television, announces that his own group, with Wall Street capital, will be forced to anticipate the networks with a television service by the end of May, with sets at \$350 up.

3.—It became known that a group of churches, now enjoying free network time, have been conducting a morality survey of radio secretly for nearly three years. The report, due soon, has many adverse phases, rather far-fetched.

4.—In anticipation of the church survey report, the NBC (which will deny it officially) has had an understanding with sponsors that certain performers inclined to smut—departure from script) will not be permitted to take part in any sustaining or commercial NBC program. Four are so-called comedians and one is a woman.

5.—The sponsors of the present tabloid operas over WEAJ and chain Sunday nights, began discussions behind closed doors about substituting an amateur hour, preferably the original amateur show inaugurated by MAJOR BOWES on WIIN. The price (\$5,000) a week, mostly to be paid to talent) asked by Major Bowes is, at the moment, the only obstacle.

6.—Over the protests of NBC's acknowledged top showmen, officials who have been bitten suddenly by the mite of economy, killed off the GRUMMITS series, originated by "Senator" Ford, just as the program was striking oil. This was preceded by one day by the cancellation of the B. A. ROLFE a. m. music, also for economy.

7.—Professor ALVIN BUSSE, of New York University, issued a call while addressing the Parent-Teacher Association of Palisade, New Jersey, to band together all the units of the Na-

tional Parent-Teacher Association to crusade against the flagrant children's programs using a nuisance appeal, i. e., contests and fairyland promises in return for empty cartons or coupons. Busse urged parent and teachers to

go on strike against such programs, which he claimed were more destructive than dynamite. Instead of the shooting, killing, ludicrous adventures, trips to unknown planets, et cetera, he urged programs for youngsters that would teach them about community life, nature, ethics and health. He also condemned the practise of sponsors to hire pseudo doctors for discussions on health and the value of foodstuffs.



Jack Pearl in the new role of Pfeiffer, an innkeeper of Holland—shown with his old running mate, Cliff Hall, as they may be seen on their new hour Wednesdays at 10 p. m. EST (9 CST) over a CBS-WABC network

AMONG other events of interest was the debut of OTTO HARBACH'S new and as yet unnamed series at NBC—his musical story of The Haydn's. It started out well with half a dozen new ways of weaving drama, comedy and human interest with music. But in toto the series does not depart drastically from the accepted technique of the operetta, except that in this instance, music is dragged in through the windows instead of the stage wings.

Other newcomers to the air included the series starring RUTH ETTING and RED NICHOLS and band on Thursday nights. It will be a surprise to me if Miss Etting continues to go along with this offering, because in doing so she will be associating her excellent talents with a program that—aside from her own work—is raucous, noisy, disorganized and, in my estimation, devoid of any excuse for existence. By attempting to inject a campus and prom atmosphere, the authors have jumbled the thing up so that it compares unfavorably with even the rank-est of the amateur programs. Miss Etting is its single redemption, but by functioning as the saviour of the piece she is doing herself an injustice.

JACK PEARL'S wife went to Europe when his late show closed, and since he has signed to inaugurate a new CBS series, we have learned from the publicity men that his new character Peter Pfeiffer, is the result of Mrs. Pearl's observations of characters in Germany and Holland. As a matter of fact, he is no more, no less, than the figment of the imagination of BILLY K. WELLS, Jack Pearl's writer, who visualized the old innkeeper two years before the European trip.

Plums and Prunes

By Evans Plummer

SOUND EFFECTS, at times, seem to be a necessary evil of radio dramatics. One of those times was the recent Friday night when the First Nighter script called for a large assortment of chirping crickets, locusts, katydids and other insects that have a habit of dispelling the loneliness which lays like a pall over a farmhouse at midnight.

Now the NBC production department card index failed to reveal a single insect in stock. Dogs, cats, lions and horses' hoofs were abundant—or rather their sound equivalents. But insects there were none. Then Production Director Bruce Kamman remembered. The insect exterminator had been through the place only the week before. Evidently the crickets, bees and ants had perished along with their less desirable brethren—the fleas, b. bugs and the relatives of Archie, the cockroach.

He called for volunteers from the ranks of the sound effects men. Who could imitate a cricket? One claimed he was a very good hog-caller, but a study of the script revealed that hogs seldom oinked at midnight. Another was a chewing gum snapper, but did an insect ever snap gum? The others confessed their shortcomings; they only knew how to slam doors, shoot villains, ring bells and smash glass.

Then director Kamman, a truly observant man, remembered some strange noises he had heard in his office. If he remembered correctly, the noises emanating from his dictaphone were very similar to the crickets he had heard on his Aunt Emma's farm the day he visited there and took ill with colic from eating green apples. He went to his office and turned on the dictaphone. Eureka! The chirping sound was the bees' knees—par-lan us—we meant the crickets' legs.

A dozen dictaphone machines were assembled and their sounds, with other insect noises superimposed, recorded. The resultant record was a wow. It sounded just like an insect concert on a hot summer night at a western farm. (Kamman added the bull frog touch, a remarkable final bit of artistry, himself doubling for the frog.)

What were we saying? Oh yes, the broadcast was grand. When the record was played during the drama, even the sponsor asked what the line charges were to the farm where they picked up the bug noises.

But, after all, would you call the deception of millions of listeners cricket? Tish, tish.

This week's especial assortment of hand-picked, sun-kist plums are enroute to WBT, in Charlotte, N. C., for admitting that they employ two professional stooges to add humor to their amateur program.

OUR LOYAL readers inform us that TED (*Between the Bookends*) MALONE was quite provoked at the original article in this column casting aspersions at his program and those behind it. So provoked was Mr. Malone, we are told, that he unwisely raved a bit on the air.

Not having heard otherwise, we wonder if Mr. Malone also took to the microphone to air this column's humble retraction and explanation of the differences.

Clever Bernice Ryberg, of Libertyville, Ill., after asking us to shower plums on the "Pause That Refreshes" program and to prune the Chicago Theater (WGN) airing, pointedly asks how come we allow our friend (?) Martin Porter "write" above our column.

Well, Bernice, you see Mr. Porter writes over the heads of the best of us!

INDEED the mail bag seems extremely heavy. Let's see. Here's a card from G. C. Jones, of Macon, Ga. Mr. Jones is in a froth because Columbia switched the time of Will Rogers and Alexander Woollcott so that they conflict with Jack Benny and Joe Penner. Mr. Jones suspects that Alex and Will were pitted

against Jack and Joe to offset the latter pair's popularity. Of course, maybe CBS was responsible for the deal, but after all, maybe the sponsors had something to say about the program periods for which they pay.

Next, Kathryn Kerr, of Baltimore, wonders why it is that the monthly radio Jan mags publish pictures of singers on sustaining programs (non-commercial) whereas this splendid radio news weekly only glorifies the warblers on the sponsored musicals . . . That's rasy, Kate. By the time the monthly mags reach you, the commercial has ended, but the melody lingers on.

A WORD OR TWO on the combined network broadcast of the Birthday Balls for the President. With music provided by eight different bands during a three-quarter hour period, a splendid opportunity for comparison was provided. So we listened with the result that we award first plums to Harry Sosnik's orchestra, better than we've ever heard it before, and likewise emphasizing Harry's piano chords as never before. Second plums go to Ted Fiorito for the beautiful music his band provided; third to Orville Kuapp's musickers, and fourth, to Enoch Light's orchestra.

A little more production would have helped this broadcast. The ending was too abrupt. A few notes of Taps were heard. Had Taps been rendered in full, the ending would have been fitting and beautiful.

TAGLINES: Ben Paley, CBS production man, is dying in a Chicago hospital as the result of a ruptured vein in his nose whose bleeding cannot be stopped . . . What is the real lowdown on the termination February 22 of the Olsen-Shutta engagement at the College Inn, Chicago? George and Ethel begin a Publick swing that date, with the Chicago Theater first stop . . . With Buddy Rogers due to visit Chicago enroute to California, come February 10, there's talk he may re-enter the Inn spot . . . Virginia (Helen Trent) Clark is looking forward to Valentine's Day for heart reasons.

Inside Stuff

Along the Airialto

Here lies a girl whose heart was brave.
Her talent she relied on.
Auditions took her to the grave;
And promises she died on!

By Martin Lewis

THAT LITTLE EPITAPH is no gag. It introduces one of those true radio stories that you never hear in your loudspeaker. In New York at this moment, a talented young actress is dying. She doesn't know that—she thinks she's getting better. That's what the doctors always tell them.

Anyway, she went to New York last June. People warned her that she'd have a terrible time crashing into radio, but the girl had real talent; she knew it. She was naive enough to believe that Talent and Grit always win, and when a sponsor gave her an audition, and praised her, she was more sure of it than ever.

Months went by, bringing more auditions. It became a routine: Audition — praise — promises — disappointment and finally — hunger. The kid's life became a modern version of that old gag about "often a bridesmaid but never a bride." She was often auditioned, but never given a spot. And as anybody knows, you can't live on auditions. This girl didn't—she's literally dying of them.

They took her to a hospital, when finally her small body had been starved into a complete breakdown. Even now she frets and worries, and hopes to get on her feet again, because Mr. So-and-So promised that there might be an opening for her. Even now, the poor kid doesn't realize how valueless those promises are.

Can't something be done about men who string radio performers along with endless auditions and promises?

STOOPNAGLE AND BUDD, who appeared on **RUDY VALLEE'S** program last week, had a devil of a time selecting an organ for their air appearance with Rudy. At least fifteen portable organs were carted up to the rehearsals, but Stoopie and Budd found something wrong with all. Finally some one had an inspiration, and a messenger was dispatched immediately to CBS to make arrangements to have their trusty gas pipe instrument transferred to the NBC studio. His said that CBS wanted a credit line over the NBC network for the use of the organ, but somehow the Columbians were dissuaded from their purpose.

There's no accounting for what some sponsors will do. **RUTH ETTING** is hired to sing on a cereal program and they pay her big money for it. Yet they ruin the program with a lot of noise they call college atmosphere. I was sitting in the observatory room of the studio watching the broadcast, and for the first time since I started scribbling about radio I walked out of a broadcast. If the sponsor reads this, he can take a good tip and forget everything else on the show but the singing of Etting and the playing of the **RED NICHOIS'** band.

Great waves of doubt have assailed this suspicious reporter over those published items concerning a certain Gotham attorney named **Schlepperman**, who threatens to sue **SAM HEARN**, the *Schlepperman* on the **JACK BENNY** broadcast, unless the latter discontinues the use of the name. According to the charge, the real **Schlepperman** complains that he is being held up to daily ridicule and annoyance by his friends and acquaintances, who greet him jocularly with the familiar "Jake sent me" line used by Hearn in the broadcasts. Suspicions aroused, your correspondent glanced through the pages of the Manhattan telephone directory, seeking a certain **Schlepperman**, Attorney at Law. A diligent search failed to reveal any such character. A further search through the Red Book elicited the same absence of information. While we're not accusing Sam Hearn or his press agent of pulling a phonus bolognuss, we'd like to meet this real-life **Schlepperman**.

That tire company finally found air time for the new commercial which will feature **TED LEWIS'** orchestra, **TIM AND IRENE** and **DOC ROCKWELL**. The show starts February 17 and will be heard over the CBS network.

When **JOLLY COBURN** starts his new commercial next Sunday he will have with him a group of vocalists that he will call the **Jolly Singers**. And the maestro claims it will not be a glee club, choir, or any of the

other types of aggregations prevalent on the air today. In other words, **Graham**, the program's gonna be different!

A music publisher is having a tough time of it trying to get **JERRY COOPER** up to his office to demonstrate the tunes to him from **Thumbs Up**. Someone should tell the song salesman that Jerry knows the tunes backwards. After all, he has seen the show no less than seventeen times—but not just to listen to the numbers. **DAWN GREENWOOD**, one of the showgirls, is the big attraction.

And the reason **TED HUSING** is hanging around the **Hollywood Restaurant** in New York is not to listen to **RUDY VALLEE'S** music, but to admire **ANN ST. GEORGE**, the beautiful blonde eye-ful in the show. Aren't you glad I left town, Ted?

Many of the veteran radio actors of **The March of Time** are being used in the new film presentation of the same name, just released. If you have a real perceptive ear and know your radio actors by voice, you may be able to detect them ghosting the voices of news headliners. The film uses considerable of the unusual technique which has distinguished **The March of Time** on the air for so long.

ED WYNN is to be complimented for his unselfishness. Listening to his after-broadcast speech last Tuesday night, I heard him tell the audience that he owes at least forty per cent of his success to **GRAHAM McNAMEE**. Nice, isn't it? But what has me wondering is whether **The Fire Chief** was on the square when he told the onlookers, after introducing **EDDY DUCHIN**, that the maestro didn't like him because of his frankness in telling him he had a swelled head. Anyway, the two sat down at the piano and played a duet that was quite good. The comic certainly can tickle those ivories. Before their first number, **Duchin** asked **Wynn** what flat he was going to play in. The Chief replied, "You give me the key, I can play in any flat." More fun! **Duchin**, by the way, is now playing at the **International** in Philadelphia, taking Tuesday nights off to come back to New York for his broadcasts.

FAY WEBB VALLEE is paying a visit to New York, but not to make social calls. She is in court this week seeking an increase in the \$100 a week allowance she is getting from Rudy.

When **JACK BENNY** played at a Chicago theater two weeks ago, he broke all previous attendance records. The management naturally wanted the comic to stay over a second week, but the sponsors said "nothing doing." They had already distributed tickets for patrons to attend his broadcast in a New York studio, and didn't want to disappoint them. However, Jack and his gang will be back in the **Windy City** March 1, as announced previously.

At the same theater last week, **PHIL HARRIS** and **LEAH RAY**, who have been off the air too long to suit this scribbler, entertained the customers. After a year and a half of broadcasting, the sponsor left the airlines. A week later they received a petition signed by more than half the students of a university asking them to come back on the air with **Phil** and **Leah**. A swell tribute, me calls it!

Go out shopping for some birthday cards; a few of your air favorites will be a year older this week. On February 13 **LENNIE HAYTON** will have an extra candle on his cake. Next day (14) **JACK BENNY**, **JESSICA DRAGONETTE** and **PEGGY ALLENBY** celebrate the same occasion, and on February 16 the charming **LEAH RAY** will be a grown up young lady—it will be her twentieth birthday. My congrats to you all.

ROWENE WILLIAMS, renamed **Jane** for the program, was dropped from **Hollywood Hotel** at the end of the original thirteen-week contract. In case you don't remember, she was the gal who won out over 20,000 or more contestants throughout the country in the elaborate contest last Summer for a radio leading woman to play opposite **DICK POWELL**. **FRANCIS LANGFORD**, the brunette canary, is now filling the featured femme vocal spot on that program, and is expected to become a fixture.



Ed Wynn is an accomplished pianist (as the above photograph shows). He frequently plays with Eddy Duchin, although you may not hear Ed's music if you tune in his hour Tuesdays at 9:30 p. m. EST (8:30 CST) over an NBC-WEAF network

KILOCYCLE CHATTER: **RAY PERKINS** and **EODIE CANTOR** are among the radio headliners who were invited to entertain at the President's Birthday Ball at the Shoreham Hotel in Washington . . . **FREDDIE RICH**, who'll lead his ork in the new **JACK PEARL** series on CBS, is vacating it in Palm Beach prior to the start of the series on February 13 . . . Two rereträgerator accounts hit the CBS air in February. One is the sponsor of the aforesaid Peart series. The other will be a resumption of the **Minneapolis Symphony Orchestra** concerts heard last year on CBS. Under the same sponsorship, they'll be heard again from 10 to 10:30 p. m. EST (9 CST) Saturdays, starting February 23 . . . Now that he's been released from the exclusive clause of his Big Show contract, continental maestro **LUD GLUSKIN** is auditioning for other commercials and is as apt as not to break out in another stellar feature on CBS . . . The Gumps has proved one of the most successful of daytime script acts, and one of the biggest of mail-pullers. A large group of stations recently added for a short test period will be retained on the program's network because of the outstanding response . . . Still another newspaper cartoon strip comes to the air on February 4. **Oick Tracy**, detective cartoon feature created by **CHESTER GOULD**, started a series and will be heard Mondays through Thursdays from 5:45 to 6 p. m. EST (4:45 CST) over CBS. The scripts are to be written by **ERWIN SHAW** and produced by **HIMAN BROWN**, who produces **The Gumps** and **Marie, the Little French Princess**.

PATTI CHAPIN, who made her network debut just over two months ago, has won the choice assignment as featured songstress with **JACK PEARL** and **FREDDIE RICH'S** band . . . **BILL BACHER**, the ex-dentist who produced the **Show Boat** programs until recently, is in charge of the new **EODIE CANTOR** series . . . **PAUL SMALL**, the former **JACK OENNY** vocalist, is warbling over **WBEN** in Buffalo, N. Y. several times a week . . . **PAT BARNES**, the NBC narrator-announcer, offers a swell simile: Unnecessary as a costume for a radio comic . . . **RUOY VALLEE** was noncommittal when broached on the subject, but it is rumored that **TOM HOWARD** will be accorded the same guest-star run on the **Vallee** program as was enjoyed by **LOU HOLTZ** . . . Radio has attracted still another debutante—**MARY TAYLOR**, veddy, veddy social. Mary will vocalize on the new **SIGMUNO ROMBERG** show.

Mother Schumann-Heink

"Say for Me to Young Singers; Either Artistry or Motherhood Is a Career in Itself. Choose Both If You Can—If You Have the Great Vitality and Endurance and Strength. Otherwise Choose the Fire Which Burns Most Fiercely in Your Heart"

By Carleton Smith



"I was greedy," says Mother Schumann-Heink. "I wanted much, much music and many, many babies. And I got them both"

Although in her seventies, and a great-grandmother, Madame Schumann-Heink sings on the radio every Sunday afternoon. She has the distinction of having lived to see her name achieve a place in grand opera that is almost legendary.

Carleton Smith, her friend and critic, in previous instalments has told of her rich associations among kings and commoners, of her stage experience, of her beginnings in grand opera both abroad and in America. Herewith is presented the eighth instalment of his story of her life.

MOTHER SCHUMANN-HEINK seemed sad when I called at my last visit. There was no jest on her lips. It is not often that one hears her sigh.

"You have heard?" she asked. "My dear Marcella Sembrich—she is gone! It is hard for me to believe! She is not old enough to die. Age is not a matter of years; never could I think of her as old!"

"You knew her in the early days, before either of you had tasted success, didn't you?" I reminded her.

"Yes; oh, yes, in Dresden. We lived in the same house. She lived on the second floor and I lived on the fifth. Success was something like that in those days in Europe—the poorer you were, the higher up you lived. You see, there were no elevators, you had to walk up; it was good that they had not yet the what you call skyscrapers! I was up under the roof, and dear Marcella, even though she was already known, and a beautiful singer, had not yet got as far down as the first floor.

"I was very new and green in those days—in fact, it was my first opera engagement. I was so proud of being in the same cast with Sembrich. She seemed so wonderful! And one night after the performance I could not hold myself any longer, so I just had to rap on her door to tell her how beautifully she had sung! I don't know just what I expected to see—I think I had some very romantic picture in my mind of the great soprano, pale, and exhausted, and ethereal looking, resting after her triumph—but there she sat, just like any other folks, eating a big dish of macaroni!

I DID manage to tell her about her wonderful singing, but she just went on eating. And I could understand that! Indeed, I still remember that I wondered then if I ever would be able to afford to eat so much macaroni at one time—and have it whenever I wanted it!

"There was trouble in Dresden about her, too. Hans Ernest Schuch was the conductor of the opera. Verdi had composed his great opera *Aida* in honor of the opening of the Suez Canal, and Schuch conducted the first performance. For this big success he got engaged for the Royal Dresden opera. He was a real czar, and had everything to say. Now his wife, who had a very good voice, was a great favorite until Marcella Sembrich came along and had a remarkable success. No wonder the conductor's wife was jealous! But the critics could not say enough in praise of Sembrich, and every one of them took her part when they heard of the intrigues against her.

You bet they did! And the people, and the students—they would hang on the chandeliers to hear her!

WELL, she had to leave. But before she went she gave a great concert and made a sensation, not only as a singer but as a pianist and a violinist as well! She really was a most talented woman! She might have

"There was Caruso, for instance. I always thought that if he had not had the biggest and the most wonderful voice of his generation, he could have been a great artist with pencil, ink or brush. The gods were generous to Caruso. He drew cartoons of people—perfect likenesses that would make you die laughing; he was drawing all the time, on the backs of envelopes or programs, or on the tablecloths in restaurants. He was very clever—and he was very generous and lovable."

"And what are you subject to, Mother Heink, besides a marvelous contralto voice?"

"BABIES!" she shouted, with a great laugh. "Babies and music! Music and babies! It is a German combination—except that I was greedy! I wanted much, much music and many, many babies! And I got them both, too!"

She loved Caruso, she says. But that is nothing unusual. If I were asked what is the third "very agreeable thing" that this talented woman is "subject to," I would say it is love of all mankind. Music, babies and love—what an array of talents!

Mother Schumann-Heink has been beloved of a whole generation of singers. Her own Jean de Reszke, who was such an ideal and an aristocratic *Siegfried*—Pol Plancon, who could sing every part, though he is best remembered for his *Mephistopheles*—Edouard de Reszke, who was so handsome and such an actor and so full of funny stories—they are all remembered lovingly for their fine human, as well as artistic qualities—and perhaps most of all for their fun! For the world's greatest contralto loves fun!

Madame Schumann-Heink has a great admiration for the American
(Continued on Page 29)

"I always thought that if Caruso had not the biggest and the most wonderful voice of his generation, he could have been a great artist with pencil, ink or brush"



Schumann-Heink (left) as she looked in the early days of her career when she first met the late Marcella Sembrich (right)

been a great musician and made a career with any one of three talents!

"I was desolated that she went away; I did not see her again until we came together in the Metropolitan in New York!

"The poor, dear Marcella! They say she was so loved and admired in Russia that when she left there, among other extravagant gifts was a piano with the nails studded with real jewels—diamonds and rubies and sapphires!

"And now she is gone. It is hard to believe!

OTHERS too are gone—brilliant and vital beings with the miraculous gift of song! Many they say are gone. But they are so much alive in my memory, and in my heart!"

I tried to draw her from her sadness by changing the subject.

"Isn't it unusual, Mother Schumann-Heink, that an artist like Sembrich should have so many diverse talents?" I asked.

"No," she replied briskly. "I don't think it is unusual. I think often like that. You have heard it said of people: 'He is subject to colds or to indigestion or other disagreeable things.' Well, an artist is a special kind of person who is subject to very agreeable things like music or painting or singing or dancing, or maybe playing the saxophone! And sometimes he is subject to more than one of these diseases.



The Private Life of Walter Winchell

The Murder of a Racketeer—a Sensational Bacchanalian Party Given by a Theatrical Producer—and Winchell's Sense of Fair Play—All Combine to Send the Columnist's Career Sky-High

By Jack Banner

Although only thirty-seven years old, Walter Winchell is credited with creating the current vogue that disseminates intimate and exclusive news about the great and near-great; his column is syndicated daily in newspapers all over the country; and he's been on the air over four years. He's slim, prematurely gray, nervous in his movements, quick of temper, a human dynamo in action.

He started life as a singing usher in the same theater where such stars as Eddie Cantor and George Jessel also began; he was their contemporary and pal. In last week's instalment appeared the account of his marriage to June Magee, and of his first newspaper column on

Creating a sensation within a sensation, Tinney suddenly announced that he had come to his senses and, like the perennial prodigal, returned to his wife. The *Graphic*, along with the other newspapers, printed a front-page picture of the Tinneys in loving embrace: The *Graphic* caption read: "Never Again!" meaning, of course, that never again would he stray away from his home and hearth.

Walter paused as he narrated this, to brush the cobwebs from his memory. "Several hours after the picture and story



Joyce Hawley, whose sensational use of a bath-tub at a huge party afforded Winchell much embarrassment



Wherever Winchell is, there is celebrity. He is shown lunching with George Raft and Gary Cooper, at the Paramount studios in Hollywood

the *New York Graphic*. Herewith is published the sixth instalment of his life story:

THE dawn of the new era was brought about by an incident in the torrid careers of Frank Tinney and Imogene Wilson.

The story of the mad infatuation of Tinney, a noted comedian, and Imogene Wilson, the beautiful and ill-fated Ziegfeld Follies girl, had been on every front page in New York City. Tinney and Imogene were then at the height of their professional fame. The noted triangle came to light when Tinney publicly threw over his wife, home and honored stage position for a round of Saturday with Imogene.



So shrewd was Winchell that detectives, hired to keep him out of Shubert theaters, escorted him backstage

had been published in the *Graphic*," he continued. "I tipped Gauvreau off that the Tinneys had had another unfortunate squabble, and that the comedian could be found at the apartment of Imogene. Gauvreau refused to credit my story, and the very next day my version was confirmed by an opposing tabloid in a front-page story!"

The plan for the gossip column began to evolve in Walter's active mind as a direct result of Editor Gauvreau's latest action. He appealed to Fulton Oursler, and explained his idea about a weekly column devoted to unauthorized news of impending marriages, divorce rumors, quarrels, political tidbits, crime whispers, stork visits, and a general hodgepodge of interesting items.

"New York City may be the greatest city in the world, Mr. Oursler," is the shrewd manner in which Walter summed up his argument, "but basically it's just like a country village; its citizens are just like Mrs. Jones and Mrs. Smith of Pumpkinville—curious to know what the neighbors are up to. I think my theory is sound, and it should be a circulation builder."

Fulton Oursler, supervising editor of the *MacFadden Publications*, agreed with Winchell. And, a few months after the column had been inaugurated, the circulation of the *Graphic*, which at that time hovered in

the vicinity of 350,000 daily, jumped into the 500,000 class. But, more important than the circulation boost, was the new class of readers attracted to the *Graphic* as a direct result of Winchell's Man About Town column. The circulation of the *Graphic* had been confined chiefly to families of the lower social strata, but under the impetus of the new column the *Graphic* began to attract the better families of New York. Even society took up the paper, and soon Walter was being lionized and feted by the intelligentsia and the intellectuals.

The gossip column brought new responsibilities upon Winchell's shoulders. When he started the column he vowed that every item contained in his Monday morning section

would be absolutely exclusive. Week in and week out he wandered through the night clubs and pleasure resorts of the city, gathering and editing the news flashes that made his column a by-word to almost a million readers.

Nerves on edge, Winchell wore himself out every Sunday night. At eleven o'clock each Sunday he would lock himself in his office and slave until early dawn, reading and perusing every stick of news contained in each New York newspaper. Whenever he came across an item in one of the rival newspapers hinging upon something he had in his column, he blue-penciled his copy ruthlessly and substituted another item culled from his copious notes.

WALTER aged ten years in appearance in that hectic first year of turning out his column. Just how much energy he expended in nursing his column to fame can be seen by the fact that when he later quit the *Graphic*, the editor of that bereft tabloid had to hire five men to do the work he had done. And one of the conservative papers, in a grudging, albeit laudatory editorial, opined that if Winchell's material were handled like conventional news, one of his columns would equal, in news content, sixteen standardized newspaper columns!

It was shortly after the inception of his column that Mrs. Winchell presented him with his first-born child, Walda. And in the background of his redoubled efforts to make a success

(Continued on Page 23)



Doctor Philip Weintraub is a short-wave fan, a ham, and a man whose hobby served a purpose beyond his wildest expectations

AT FIRST Evelyn Weintraub was a bit annoyed when her husband became a radio "ham." And when Doctor Philip Weintraub, clever young Chicago dental surgeon, installed a powerful amateur broadcasting apparatus in their penthouse apartment, and another in his office, his wife said: "Don't you think, Phil, that you're carrying the scientific attitude just a bit too far?"

But she changed her mind. By the morning of Thursday, January 24, 1935—when this strange, true story opens—Mrs. Weintraub had grown more than interested in her husband's hobby.

"It's nice to twist a couple of gadgets, and talk to you during office hours," this sultry young beauty observed at the breakfast table. "Though I ought to make you leave the microphone turned on all day—so I can sit and hear every word you say to your lady patients!"

Weintraub grinned. "Woman! Attend your babe!" he gaged, nodding towards the nursery, where their year-old son Alan slept. "But first—pour me more coffee." The Weintraubs were like that—half-hiding the deep love they bore each other beneath a veneer of gay patter. Both under 30, fair-haired Phil and dark Evelyn were typical members of the "young professional" crowd found in large cities—well-educated, lively and more disillusioned than they should be. Old-fashioned folks are a bit inclined to think that smart young people like these are too intellectual to feel anything very deeply. But sometimes a dramatic moment comes with the suddenness of a lightning flash, to show how wrong this conviction is, and to reveal that love hasn't changed so very much, after all, in the past few thousand years.

"I suppose," Evelyn Weintraub continued, "that you're still tinkering and experimenting with tubes and coils and things?"

"That's half the fun of it," her husband replied. "Tonight I'm going to try out my new speech amplifier. I finished it yesterday, except for a couple of little adjustments. Tell you what, I'll hook it onto old W9SZW tonight around 7:30 o'clock. You listen in, and I'll read you that dental article I've just written for the *Courier*. I want your criticism of that, anyway, and we'll kill two birds with one stone."

AND MEANWHILE your dinner will be stone cold!" scolded Evelyn. But her husband, unheeding, rode straight ahead on his hobby.

"Tune in and see how the modulation is," he continued. "It ought to be good. Say, you should see it—I'm feeding the output of a 201A into a 250, then using a 211 for a modulator."

"Oh, all right," said Evelyn. "To think that we'd ever have a ham in *this* family!"

Phil Weintraub chuckled, kissed her and put on his hat.

"Don't forget," he admonished. "Seven-thirty tonight! Then I'll come right home for dinner."

Ham Radio Breaks a Bad Yegg

Calling All Cars

This Chicago Holdup Artist and His Pal Didn't Count on the Artistry of a Radio Ham—or Ether Waves That Carry Ordinary Conversation into the Night

By Arthur Kent

That Winter's day passed quickly. Night fell. Below the window of Doctor Weintraub's office—in the roaring torrent of Chicago's life—passed two hard men. They looked up.

It was well after seven, but the crowds still passed along the street. Trolley cars rumbled and clanged. Elevated trains roared—taxis squawked—newsboys yelled. The cold air, laden with automobile fumes, trembled to the sound of thousands of feet, shuffling, hurrying, plodding.

"W9JFF, W9JFF, W9JFF," he said, hurriedly repeating the correct formula of address. "This is W9SZW, W9SZW, W9SZW. Just a minute. There's someone knocking at the door..."

AS YOUNG Doctor Weintraub swung his office door open, two men stepped in quickly. They were the same two hard men who, just a few minutes before, had been in the street below. But now they held pistols—pointed at the dentist's stomach.

"Stick up your hands!" muttered the larger of the two. He spoke in a low tone, and looked quickly around the office. Mechanically, Weintraub noticed that he was considerably older and more heavily built than



Mrs. Weintraub came to scoff and stayed to praise

And Baby Weintraub will be taught all there is to know about radio before most boys learn to play tag



On every stream there is a certain amount of refuse. Those two men who looked so intently towards the dentist's window were human refuse, borne upon the river of life which flowed through the street below. They turned towards the entrance of the building at 3860 West Harrison St. in which Weintraub's office was located.

Inside that building, Phil Weintraub had just turned on the receiving apparatus of his two-way radio set.

BUT HIS wife had not come on the air yet. It was just 7:25. Doctor Weintraub sat back to wait. At any moment now he would hear her voice. But instead—

"CO—CO—CO..." he heard. It was another amateur radio fan—another ham—searching for someone to exchange signals. "This is W9JFF," said the voice of the unknown amateur. "W9JFF, W9JFF."

The young dentist smiled, and snapped on his broadcasting apparatus. This was part of the fun of the game—picking the voice of unknown hams out of the ether, and answering them. It would give Evelyn an added thrill, when she came on the air, to hear him talking to someone away out there in the unknown. So Weintraub opened conversation—as is customary—by repeating the call numbers of the invisible broadcaster.

"W9JFF," said Weintraub. "W9JFF, W9JFF. This is W9SZW, W9SZW. Go ahead."

For a minute or two they talked back and forth, then Weintraub said: "How are my signals? I have just installed a new speech amplifier. How is the modulation? Am feeding the output of a 201A into a 250 which modulates a 211. W9SZW signing off."

In the strange jargon which is Greek to the average person, but sweet music in the ears of all ham brothers of the air-waves, the unknown amateur replied:

"W9SZW, W9SZW, W9SZW... This is W9JFF, W9JFF, W9JFF. Your signals are QSA5 and steady. Voice very distinct and clear. How are you receiving me? W9JFF signing off to W9SZW."

Doctor Weintraub was just about to reply, when a determined rapping sounded on his door.

the other man. He seemed to be the leader.

"I don't keep money here!" the dentist said. That was true. Most of his patients paid by check.

"Shut up!" the thug snapped viciously. "Is there anybody else in here?"

"No."

"All right then—" With his gun pressed against Weintraub's side, he ran a hand swiftly over his pockets to see if his victim was armed. Finding that the dentist had no pistol—"Fork over your dough," he ordered.

Weintraub reached into his pocket. The gunman half turned to his younger companion. "Joe," he said, "look in that green cash box, on the desk there. See if he's got anything in that."

As the young fellow moved over to the desk, he trembled. Quite plainly, he was very frightened.

DON'T BE scared, Joe," said the older thug, in a kindly tone which contrasted strangely with the snarl he used in talking to the dentist. "This guy can't do nothing to you. Look—I got him covered." And to demonstrate Weintraub's helplessness he poked the muzzle of his pistol, hard, into the young dentist's abdomen.

"See, Joe?" the leader said. "You got nothin' to be scared of!" But the kid still trembled. He was very young, with a weak face. (Continued on Page 28)



Hail the leader—Jack Benny, who has polled a greater number of votes than any other Star in the Election of 1935. Jack is on the air Sundays at 7 p. m. EST (6 CST) over an NBC-WJZ network

Favorites New and Old in Star Ballots

is where they stood last year, too. But Lum and Abner, who last year finished 27, are in fourth place this year, while Block and Sully have made the sensational spurt from 51 (their standing in the final count of 1934) to sixth place, which they now hold.

Among the musical programs, Rudy Vallee's Variety Hour ranks first. This program won Star of Star honors in 1934, and its public apparently remains loyal. But the Show Boat, which was second last year, has slipped to third in this year's race — to date — with Fred Waring's program in second place. Lovers of classical music will be glad to know that the Metropolitan Opera stands ninth. Ben Bernie's program, which last year finished seventh, has dropped, so far, to 29.

ONE Man's Family is the most popular dramatic program of 1935 at the time of the first tabulation. It leads, with Lux Radio Theater in second place. Last year, when musical and dramatic programs were both voted under the same classification, One Man's Family won fifth place—but even then it was the most popular dramatic program, so no upset is promised in this classification, by the voting to date. Death Valley Days has improved its standing over 1934, and Mary Pickford's Stock Company is fourth.

Wayne King still hypnotizes his listeners. The Waltz King's first among orchestras—as he was last year—while Guy Lombardo is second only to Wayne. Guy's orchestra won second place in 1934. Jan Garber, who finished seventh last year, has moved up to third place in the present election.

James Wallington leads all other announcers in this year's poll to discover the most popular announcer. Second is Harry Von Zell; third, Phil Stewart. Milton J. Cross is fourth, and Ted Husing fifth, Don Wilson sixth, and Graham McNamee seventh.

Of course, all these standings may be reversed next week—the week after—in fact, many upsets are certain to take place before this nationwide Star of Stars Election is closed on June 1, 1935.

Meanwhile—what are you doing to bring fresh fame and glory to your favorites? If they please you, why not help them? On this page you will find a ballot of convenient size to paste on a post card. Fill it in and mail it to the Star of Stars Tellers, c/o Radio Guide, 731 Plymouth Court, Chicago, Ill.

Gold medals and national championships will be awarded to the performer, team, musical program, dramatic program, orchestra and announcer receiving the greatest number of votes.

Support your favorites! Vote now—and mail your ballot at once.

Here are the leading candidates in the order of their standing in the election:

- | | |
|--------------------|-----------------------|
| PERFORMERS | |
| Jack Benny | Phil Baker |
| Joe Penner | Walter Winchell |
| Fred Allen | Rudy Vallee |
| Bing Crosby | Lawrence Tibbett |
| Eddie Cantor | Lulu Belle |
| Will Rogers | Beatrice Lillie |
| Lanny Ross | Annette Hanshaw |
| Ed Wynn | Mona Van |
| Alexander Woolcott | Eddy Duchin |
| Frank Parker | Jerry Baker |
| Mary Pickford | Connie Boswell |
| Tony Wons | Lowell Thomas |
| Conrad Thibault | Gladys Swarthout |
| Allyn Joslyn | Jerry Cooper |
| Jackie Heller | Gertrude Niesen |
| Irene Beasley | Madame Schumann-Heink |
| Don Ameche | Joan Blaine |
| Jessica Dragonette | |

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| ORCHESTRAS | |
| Wayne King | Abe Lyman |
| Guy Lombardo | George Olsen |
| Jan Garber | Gus Haenschen |
| Fred Waring | Jack Denny |
| Ben Bernie | B. A. Rolfe |
| Glen Gray | Ford Symphony |
| Kay Kyser | Paul Pendarvis |
| Eddy Duchin | Andre Kostelanetz |
| Paul Whiteman | Harry Horlick |
| Hal Kemp | Duke Ellington |
| Ozzie Nelson | Walter Blaufuss |
| Don Bestor | Jack Berger |
| Cab Calloway | Chicago Symphony |
| Rudy Vallee | Harry Salter |
| Xavier Cugat | George Hall |
| Frank Black | Imperial Hawaiians |
| N. Y. Philharmonic | Art Kassel |
| Richard Himber | Little Jack Little |

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| MUSICAL PROGRAMS | |
| Rudy Vallee's Variety Hour | Aragon-Trianon |
| Fred Waring's Program | Gibson Family |
| Show Boat | Let's Dance |
| Beauty Box Theater | American Album of Familiar Music |
| Jan Garber's Supper Club | N. Y. Philharmonic |
| Coca Cola | Jackie Heller |
| Camel Caravan | U. S. Marine Band |
| WLS Barn Dance | Club Romance |
| Metropolitan Opera | A & P Gypsies |
| Breakfast Club | Ben Bernie |
| Bing Crosby's Program | Opera Guild |
| Hollywood Hotel | Jessica Dragonette |
| Jack Benny's Program | Hal Kemp |
| Town Hall Tonight | Log Cabin Inn |
| Lombardoland | NBC Music Appreciation Hour |
| Swift | Roadways of Romance |
| Wayne King's Program | Penthouse Serenade |
| Paul Whiteman's Music Hall | Lavender and Old Lace |
| Sinclair Minstrels | |

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| DRAMATIC PROGRAMS | |
| One Man's Family | Today's Children |
| Lux Radio Theater | Opera Guild |
| First Nighter | Roses and Drums |
| Mary Pickford Stock Company | Gibson Family |
| Dangerous Paradise | Jello |
| Death Valley Days | Just Plain Bill |
| Crime Clues | Mary Marlin |
| Grand Hotel | Painted Dreams |
| March of Time | Witch's Tale |
| 20,000 Years in Sing Sing | Easy Aces |
| Beauty Box Theater | Amos and Andy |
| Red Davis | Jimmy Allen's Air Adventures |
| Court of Human Relations | The Gumps |
| Myrt and Marge | Immortal Dramas |
| Sally of the Talkies | Ken-Rad |

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| TEAMS | |
| Amos and Andy | Betty and Bob |
| Burns and Allen | Elsie Hitz and Nick Dawson |
| Jack Benny and Mary Livingstone | Vic and Sade |
| Lum and Abner | Grace and Eddie Albert |
| Myrt and Marge | Alfred McCann and John B. Gambling |
| Block and Sully | Fred Allen and Portland Hoffa |
| Pick and Pat (Molasses & January) | Honeyboy and Sassafras |
| Easy Aces | Baker and Bottle |
| Gene and Glenn | Mary Lou and Lanny Ross |
| Millis Brothers | |
| Marian and Jim Jordan | Tom, Dick and Harry |
| Tim and Irene | Eddie and Fannie Cavanaugh |
| Stoopnagle and Budd Boswell Sisters | |

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| ANNOUNCERS | |
| James Wallington | Paul Douglas |
| Harry Von Zell | Andre Baruch |
| Phil Stewart | Bob Elson |
| Milton J. Cross | Bob Brown |
| Ted Husing | John S. Young |
| Don Wilson | Pierre Andre |
| Graham McNamee | Arthur Millet |
| David Ross | Louis Roen |
| Bill Hay | Nelson Case |
| Ford Bond | Elsie Janis |
| Tiny Ruffner | Jean Paul King |
| Quin Ryan | Everett Mitchell |
| Bert Parks | Harlow Wilcox |
| Don McNeill | Charles Lyon |
| Kelvin Keech | Charles O'Connor |

Don't Delay—Vote Today! Here Is Ballot

Favorite Stars Official Ballot

My Favorite Performer Is _____

My Favorite Orchestra Is _____

My Favorite Musical Program Is _____

My Favorite Dramatic Program Is _____

My Favorite Team Is _____

My Favorite Announcer Is _____

My Name Is _____

My Address Is _____
 (Street and Number) (City and State)

Mail Your Ballot to STAR ELECTION TELLERS,
 c/o RADIO GUIDE, 731 Plymouth Ct., Chicago, Ill.
 (Issue Week Ending February 16)

RADIO listeners are not fickle! Thousands of votes, which already have poured into the offices of Radio Guide in the Second Annual Star of Stars Election, prove that old favorites still are popular. Of course, it is far too early to make predictions—but with the first tabulation it appears that the great stars of 1934—the winners of last year's Star of Stars Election—are holding their own very nicely, as may be seen.

Have you started to vote for your favorites yet? All you have to do is to fill in and mail the ballot printed elsewhere on this page. This empowers you to be a starmaker! It gives you a voice and a vote in deciding who shall be the outstanding stars of 1935.

Listeners who, last year, elected Joe Penner as the Star of all Star Performers, seem to remain faithful to him. So far this year, Penner is in second place—with Jack Benny only a few votes ahead of him. Benny finished third last year. Will he jump up two places, and beat Penner? He will, if his admirers continue to support him as they have started.

Fred Allen, however, promises to be the dark horse in the Performers' class. Fred finished 26 last year. So far, in this election, he is third! And Alexander Woolcott, who was 41 in the 1934 election, is right up among the leaders. He is ninth, so far. Eddie Cantor is holding his own. He was in fourth place at the close of last year's election; and is fifth so far this year. Mary Pickford is 11, and Beatrice Lillie, though not among the leaders, is far ahead of many old favorites—such as Annette Hanshaw, Gladys Swarthout, Gertrude Niesen, Vaughn de Leath, Little Jack Little, et cetera.

Among the teams, Amos 'n' Andy are leading, with Burns and Allen in second place. That is exactly how they finished in the 1934 election! Myrt and Marge are among the leaders—and that

Coming Events



RADIO GUIDE readers selected the six outstanding song hits of 1934, and Richard Himber will play them during his CBS broadcast Saturday, Feb. 16, 9:30 p. m. EST (8:30 CST)

Sunday, Feb. 10

Time Shown Is Eastern Standard

RUSSIAN ROMANCE, a musical drama, will be short-waved in an international broadcast from Moscow, at 9 a. m. over an NBC-WEAF network. Natalia Rozhdestvenskaya, soprano of the All Union

Radio Committee, and Peter Nortzov, baritone of the State Opera House in Moscow, will participate.

WORDS TO THE WISE, a new series presented over an NBC-WJZ network at 11:45 a. m., under the sponsorship of the Better Speech Institute of America, offers listeners examples of good diction, as well as a list of frequently mispronounced words with their correct pronunciations. Dramatic artists and guest announcers are heard in this series.

REGGIE CHILDS and his orchestra now are featured on the Gigantic Pictures program at 12 noon over an NBC-WJZ network, replacing **JOHNNY BLUES'** orchestra.

In an international broadcast from London, 12:45 to 1 p. m., a meeting of the famous **DETECTION CLUB**, being held in the club rooms in Gerrard Street of London's notorious Soho district, will be described over the CBS-WABC network. Listeners will hear President **G. K. CHESTERTON** and **ANTHONY BERKELEY**, who will describe the club's origin, and **FREEMAN WILLS CROFTS'** description of the cooperation given by Scotland Yard detectives and the Government's crime experts. The club members are well known popular detective writers.

MARIO CHAMLEE, American operatic and concert star, will appear as tenor soloist with **KARL SCHULTZ'** concert orchestra on the Garden program when it returns to an NBC-WEAF network at 2:30 p. m., for its fifth consecutive year. The series replaces **GENE ARNOLD** and **THE COMMODORES**.

JOLLY COBURN and his orchestra will bring his Friolians to the air in a new half-hour series at 4 p. m., over an NBC-WJZ network. **HAROLD VON EMBURGH**, tenor, and a mixed choir will share time with the orchestra.

CHARLES WINNINGER, veteran of the stage and renowned as the original *Captain Henry* of Showboat, will headline an all-star cast including **FRANK PARKER**, **THE REVELERS**, and the **PICKENS SISTERS**, in a brilliant cycle of variety programs. The first will be heard at 7:30 p. m. over the CBS-WABC network.

ONE MAN'S FAMILY begins a new weekly series at 10:30 p. m. over an NBC-WEAF network, replacing the spy story, **K-7**, now heard Wednesdays.

RAYMOND P. MOLEY, educator, economist and editor, will discuss current problems in the American Fireside series at 10:30 p. m. over WJZ.

Monday, Feb. 11

Mrs. Wiggs of the Cabbage Patch, a new dramatic serial, will be heard over the CBS-WABC network from 10:45 to 11 a. m., Mondays through Fridays. The program is based on **ALICE HEGAN RICE'**s well known story.

MITCHELL SHUSTER and his Tango Dahl orchestra, a different musical organization, will be heard at 1:45 p. m. and at other periods daily over the CBS-WABC network.

DICK TRACY, a new four-a-week dramatic serial based on the cartoon strip depicting the detective's adventures, will be heard over the CBS-WABC network from 5:45 to 6 p. m. each Monday, Tuesday, Wednesday and Thursday.

FRANCES PERKINS, Secretary of Labor, will discuss the Administration's proposed program of social security at 10:30 p. m. over an NBC-WEAF network, during the National Radio Forum series.

Tuesday, Feb. 12

Memorial services for Abraham Lincoln, with 2,000 members of the American Legion participating, will be broadcast over the CBS-WABC network from 2:30 to 3 p. m., from the tomb in Springfield, Illinois. National Commander **FRANK W. BELGRANO**, and **MRS. A. C. CARLSON**, President of the Legion Auxiliary, will be introduced by **GOVERNOR HENRY HORNER** of Illinois, and will speak on American Ideals and the Principles of President Lincoln.

Concert Gems, a weekly afternoon highlight originating in KOA, Denver, brings to the microphone **JEAN DICKENSON**, soprano, and an orchestra directed by **FRED SCHMITT**, at 2:30 p. m., over an NBC-WEAF network.

The You and Your Government series presented weekly over an NBC-WEAF network now is heard at 7:45 p. m., replacing **VAUGHN DE LEATH**.

Secretary of War **GEORGE H. DERN** will talk on National Defense Week in a (Continued on Page 25)

Flashes of Fun

WYNN: Graham, why is a woman like the stock market?

Graham: I don't know, Chief—tell me.
Wynn: Because they both look best when they're preparing to do their worst!
—Fire Chief's Broadcast

Mary: I'm reading the Private Life of an Oyster.

Jack Benny: Don't be silly, Mary—what private life can an oyster have?
Mary: Oh yeah! You don't know what goes on under that shell!
—Jack Benny's Broadcast

Teddy Bergman: (Portraying Italian emigrant trying to enter U. S.)

Guide: Now you see the Capitol is Washington.

Tony: Please! Washa he wasa no Cap—he's a General.

Guide: I am not referring to George Washington. I refer to Washington, D. C.

Tony: Shoose! I'm-a know, he's-a dease!
—Vallee's Variety Hour

Warren Hull: Boy, Freddie, you sure hand out left-handed compliments.

Freddie Martin: Certainly I do—I'm left-handed!
—Open House

Sully: You know, George Washington once said: "Don't ever eat spaghetti!"

Block: Are you crazy? George Washington never said that!

Sully: Oh yes he did! He said: "Don't get into foreign entanglements," didn't he?
—The Big Show

Hits of Week

BLUE MOON still is the top, but You're the Top is not the top. If this sounds slightly silly to you, blame it on the radio maestros, for that's the way they've rated the foremost pair of tunes of the day.

An appealing new number, *Tiny Finger-Prints*, was voted the outstanding hit tune by the baton wielders. With *Every Breath I Take* and *Love Is Just Around the Corner*, are tied at second.

SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Blue Moon	30
You're the Top	29
June in January	27
Tiny Finger-Prints	25
With Every Breath I Take	23
I Believe in Miracles	21
Love Is Just Around the Corner	17
Believe It, Beloved	15
Isle of Capri	14
Anything Goes	12

BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
Tiny Finger-Prints	30
With Every Breath I Take	28
Love Is Just Around the Corner	28
Isle of Capri	25
Anything Goes	22
If It's Love	19
Dancing with My Shadow	18
You, the Night, and Music	15
The Continental	13
College Rhythm	11

Song hits requested most frequently from a few of the maestros last week were:

George Hall: *Blue Moon*, *Tiny Finger-Prints*, *I Get a Kick out of You*.

Wayne King: *Love Is Just Around the Corner*, *Isle of Capri*, *Dream Waltz*.

Ask Mr. Fairfax

RED DAVIS and **BUCK ROGERS** are not the same. The former is *Burgess Meredith*; the latter, *Curtis Arnall*. (*Loyal Daugherty, New Castle, Pa.*)

EDDIE AND RALPH and **FIELDS AND HALL** are different teams. (*J. C. Reddig, Reamstown, Pa.*)

EDDIE AND GRACE ALBERT are not man and wife. The identity of Beetle on **PHIL BAKER'S** program is not generally revealed. (*S. H., Hazel, Ky.*)

LITTLE JACK LITTLE can be addressed at CBS, 485 Madison Avenue, New York City. (*Art Arkels, Tonica, Ill.*)

HEZZIE of the **HOOSIER HOT SHOTS** plays a specially designed "zither," a sort of glorified washboard with bells, horns and all sorts of other gadgets. (*C. F., Bartlesville, Okla.*)

ELMO FANNER is the whistler with Ted Weems' orchestra. (*Miss Janice Jackson, Norwich, Conn.*)

TINY BRADSHAW, the Harlemaestro, is still touring in vaudeville. (*Louise F., New York City.*)

MEMORY LANE programs went coast to coast on NBC until Christmas Eve. There are no plans for their resumption. (*Mrs. I. L. Williams, Longview, Wash.*)

MELVIN TORME is the eight-year old who plays *Jimmy* in *Song of the City*. (*Mrs. L. C. Falk, Mason City, Ia.*)

Bulls and Boners

ANNOUNCER: "If you use — soap, you will have a skin you'll love to touch in thirty days."—Betty Campbell, Franklin, Pa. (Jan. 1; WKBW; 8:15 p. m.)

Don Thompson: "And the bugler just walked by astride his beautiful horse."—H. G. Richardson, Jr., Florence, Ariz. (Jan. 1; KTAR; 10:47 a. m.)

Announcer: "In this day of shattered romances, a noted correspondent has interviewed several male stars of Hollywood, and got the lowdown on how they hold their wives."—Hazel I. Ploof, Bay City, Mich. (Jan. 17; WJR; 12:05 p. m.)

Joe Kelly: "This vegetable is selling for prices lower than it's actually worth to the customers."—Mrs. D. C. Miller, Manistique, Mich. (Dec. 11; WLS; 6:30 a. m.)

Pierre Andre: "The Unfinished Symphony by Schubert has just been completed by the Chicago Symphony Orchestra."—John W. Schaefer, Chicago, Ill. (Jan. 26; WGN; 8:55 p. m.)

Ann Warner: "Take one in the morning and another in the evening before retiring in a glass of water."—Mrs. H. Armiger, Taft, Calif. (Jan. 22; KFI; 4:46 p. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour. Send your contribution to Bulls and Boners Editor c/o RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

Music in the Air

By Carleton Smith

JANSSEN WANTS to See You" is the sign hanging out this week at Carnegie Hall. Moved from the famous Hofbrau, it beckons music lovers to listen while the "First Native New Yorker" leads that city's only important orchestra.

Those who responded and packed the hall last Fall had a good time with the son of that genial restaurateur, the Janssen of Hofbrau fame. They found a lanky, rather awkward figure concerned mostly with his music and paying little attention to the business of impressing that part of the audience which listens with its eyes. Obviously, young Mr. Janssen had not spent hours practising before his mirror. His directions to the men were given carefully, without physical ostentation, and were generally concealed behind his frame.

It was evident at once that his beat was clear and firm. The orchestra men played as if they were enjoying their work. They knew what Mr. Janssen wanted and seemed willing to give it to him.

Feodor Chaliapin

FEODOR CHALIAPIN, "the mightiest of them all," as he has been called, comes before the microphone Sunday (NBC at 8 p. m. EST, 7 CST). For those comparatively few listeners who have been privileged to hear him in his concert, this hour will recall the big, broad countenance beaming or frowning the mood of his song, the massive figure, and the expressive face carrying along its every accent. No one who has ever seen him has ever forgotten him. To hear Chaliapin is the chalk on the blackboard of the memory an impression that neither time nor any successor will ever erase.

He may distort the song, change the phrase, or even the melody. He makes it his. And as he goes along through his program, naming the song he chooses, (the imperious fancy of Chaliapin would never adhere to a printed program), he covers the gamut of human emotions.

Chaliapin's bass voice has lost many of its magnificent sonorities, but it still retains its suavities. He can ply at will the arts and artifices of Italian song. But, by predilection of mind and spirit, by ambition become habit, in quest of the loftiest flight and the deepest recess of the human spirit, he has long preferred to use this voice, this skill, as means to concentrated, conveyed, almost visualized characterizations.

Recall "The Volga Boatman" and you will know what I mean. Or, if you have heard him in the opera "Boris Godunoff," you will know the significance of the saying that Chaliapin is Boris.

YOU RETAIN the image of the sumptuous and splendid Boris, exalted, majestic, crossing the glittering court of the Kremlin on the way to coronation, at once lording over and blessing the subject-folk. As clear and full rests the image of the gently paternal Boris in wistful, half-brooding play with his children in the still, close palace-room. Of a sudden rises, beside and against it, the image of the scheming usurper, the conniving murderer, whipped by remorse as by flail in the hand of specter; fleeing, cringing before it. Or the Boris whose brow already drips with the clammy sweat of death, questioning vain tongues, searching empty air for the solace and salvation that are not. So he dies drained by evil, doomed by fate.

Here, "the singing-actor strips the Tsar to the bared soul. No secret of him, of Moussorgsky's music, of Pushkin's drama, does he fail to penetrate. Yet by complementary power, as insistent and unflagging, alike in the broad outlines and in the detail inset, he has re-composed, revitalized, magnified and isolated Boris. Puissance of illusion multiplies this completeness of conception. The mighty personality of Feodor Chaliapin has absorbed even the mighty personage that was Boris Godunoff."

In Recital

NO MATTER WHAT he sings, it is the same. With verse and music abiding, his tones set the scene impose the atmosphere, summon the personage. They drive all home upon his listeners. For the instant, his character is vital, vivid, complete and possessing. And for Chaliapin the range of these characters in song is the range of humanity.

We welcome him to our midst. If his voice has lost its resonance, his art has only ripened. And, curiously enough, there is no other to take his place. As a singing-actor and as a free spirit, he stands alone.

"Carmen"

THE OPERA GUILD presents (Sunday, NBC at 8 p. m. EST, 7 CST) excerpts from the dashing Bizet score that so many people mistake for an expression of the art of Spain. "Carmen" is Spanish only in that its settings are in Seville.



Feodor Chaliapin, favorite basso of the Metropolitan and of the concert stage, who will be heard Sundays at 8 p. m. EST (7 CST) over an NBC-WJZ network

ERNEST SCHELLING gives his next Children's Concert Saturday (Feb. 16, CBS at 11 a. m. EST, 10 CST) . . . TOSCANINI starts his Brahms Cycle Sunday (Feb. 7, CBS at 3 p. m. EST, 2 CST) . . . The Cycle of Beethoven Quartets played by the PRO-ARTE STRING QUARTET of Brussels continues this Friday and Saturday, and ends Friday, Feb. 22 (CBS at 4:15 EST).

Heard on the Air

By Walter Sinclair and James Connors

Walter Sinclair, Celebrated Critic, Each Week Reviews for Readers of RADIO GUIDE, New and Old Programs on the Air. Mr. Sinclair's Rating System is as Follows: ★★★★★—the Perfect Program, Rare Even in Radio; ★★★★—Excellent; ★★★—Good Average; ★—Fair. No Star with a Review Indicates a Program Poorer Than Fair. Herewith Are Presented Reviews of Programs Heard During the Week Ending February 2. James Connors assists Mr. Sinclair.

Otto Harbach's Haydn Family ★
Premiere heard Monday, January 28, at 9:30 p. m. EST (8:30 CST) over an NBC-WEAF network.

Cast of dramatic and singing artists, unnamed by sponsor "to keep from spoiling illusion"; one speaking part taken by Otto Harbach or actor in role of Harbach, solo by Theodore Webb, baritone.

Preceded by a fanfare of mimeographed trumpets announcing the latest show of shows, this presentation opened with a handicap of too much to be expected. Dramatic stories generally are slow in opening; this dramatic-musical was no exception.

The story idea is that Harbach follows up the beautiful singing voice of a girl he hears while strolling; knocks at apartment door and is confronted by her father, an old musician friend he has not seen for years. Yes, daughter Evelyn does have an exceptionally good soprano voice.

The old father explains to Harbach that he has another daughter, a twin to Evelyn, Betty by name. Betty's in a musi-comedy and does popular singing—which she demonstrates later when she bursts into the flat.

The apartment is a most musical affair, furnished with a radio (about to be repossessed), piano, phonograph and even a church organ just across the street. And—a mysterious neighbor plays the violin very ex-

cellently, and quite gallantly accompanies Evelyn's singing at times.

Theodore Webb's solo, and a pleasing performance it was, came into the show through the business of tuning in the sponsor's radio program on old Haydn's radio. This also permitted the natural insertion, in the middle of the Haydn setting, of a commercial plug for the Haydn—and Webb—sponsor. Giving the devil his dues, the commercials throughout were harmless, almost interesting.

Plan in premiere by Harbach is his suggestion to Dad Hadyn to write a musical play based on a pet tune he has composed—The Forbidden Melody. Future visits to the Haydn flat will reveal the backstage of writing a musical play, all of which sounds interesting. But the opener was cold and cumbersome. I'll try again when the plot develops a bit.

Abe Lyman's Melodiana ★★
Program heard Tuesday, January 29, at 8:30 p. m. EST (7:30 CST) over a CBS network.

Talent: Abe Lyman and his orchestra, with Vivienne Segal, soprano, and Oliver Smith, tenor.

This is a pleasing show. You are pleased when the band plays—pleased when the singers perform—and pleased when the half-hour is over, for by that time you've had just a drop too much saccharine.

With much to recommend it, this spot falls short of excellence because it is too sugary sweet. A good program of this sort, like a bridal outfit, should contain "something old, something new, something borrowed and something blue." But Mr. Lyman's effort succeeds merely in being old and borrowed. He presents many pieces of musical old lace—jolly elder heart-throbs—but alas, there isn't even the faintest tinge of lavender about them. And newness concerns him scarcely at all.

Consequently, he presents a program which, though

smooth, even, agreeable and well-managed, is totally lacking in inspiration, lift, or sparkle. The commercials are delivered with intelligence and good taste.

Lawrence Tibbett ★★
Program heard Tuesday, January 29, at 8:30 p. m. EST (7:30 CST) over an NBC-WJZ network.

Cast: Lawrence Tibbett, baritone; Wilfred Peltier's orchestra; John B. Kennedy, narrator.

Nature seems to have endowed Lawrence Tibbett with more than his share of artistry. He is a superb actor in addition to his qualifications as one of the outstanding operatic baritones. His sense of showmanship and his feeling of what the public wants, are equalled by very few performers on the air today. Those who listened to his Rogue Song on this program were unquestionably carried away with a feeling of consummate satisfaction. The setting of the scene with the little dramatic interlude points to a new trend in good program building. We are always grateful to fine artists even when they come to us with a cold introductory remark by an announcer, but when the stage is beautifully set with a tabloid dramatic sketch that naturally leads into the rendition of a brilliant opus, we are bound to applaud the innovation. Tibbett can repeat that performance as often as he likes and, I'll wager, without a complaint from the audience.

This is one program on which the orchestra does not try to anticipate the singer but follows dutifully, as it should.

Lawrence Tibbett has introduced something to radio that has long been lacking and, while he likes to kick traditions around, the age-old discipline that exists between fine artists and their orchestras never has been violated on this hour . . . Why waste a good commentator-narrator-m. c., on such inadequate material as John B. Kennedy was assigned?

Sunday — Continued

8:00 p.m.
 ★ NBC—Opera Guild; Deems Taylor; Opera in English; Wilfred Pelletier's Orch.; Chorus: WEA WVIC WTAG WBEN WJAR WCHS WGY WLW
 CBS—Eddie Cantor; Harry (Parkyakakis) Einstein; Ted Husing; Rubinoff's Orchestra; WABC WDRS WOKO WNAC WFBL WEAN WGR WHEC
 ★ NBC—Symphony Concert; Alexander Smallens, conductor; Feodor Chalapin, basso, guest artists: WJZ WHAM WSYR WBZ
 WEEI—The Jenney Concert
 WLW—Classic Album
 WOR—Goldkette's Musical Pastels
 WORC—James Lidgate, songs

8:15 p.m.
 WICC—Gatti P. Gatti, pianist
 WORC—The Jolly Mountaineers

8:30 p.m.
 CBS—"Club Romance"; Conrad Thibault, baritone; Lois Bennett, soprano; Don Voorhees' Orch.: WABC WOKO WNAC WDRS WEAN WFBL WGR
 Y. N.—Beethoven Memorial Foundation WAAB WICC WLBZ
 WOR—Jack Denny's Orchestra

8:45 p.m.
 Y. N.—Legal Fraternity of Gamma Eta Gamma: WAAB WORC WLBZ WICC

9:00 p.m.
 ★ NBC—Manhattan Merry-Go-Round; featuring famous acts of the American theater; Pierre Le Kreeun, tenor; Men About Hlues singer; Jerome Mann, impersonator; Andy Sannella's Orch.; Carmella Ponselle, mezzo-soprano, guest; WEA WGY WVIC WCHS WJAR WTAG
 ★ CBS—Sunday Evening Concert; Guest: WABC WNAC WDRS WOKO WGR WORC WFEA WEAN WICC WLBZ WFBL
 ★ NBC—Silken Strings; Charlie Previn's Orch.; Countess Olga Albani: WJZ WBZ WHAM WSYR WLW
 Y. N.—Opera Orch.: WAAB

9:30 p.m.
 NBC—Album of Familiar Music; Frank Munn, tenor; Virginia Rea, soprano; Bertraud Hirsch, violinist; Gus Haenschen's Orch.: WEA WEEI WCHS WGY WTAG WJAR WBEN
 ★ NBC—Walter Winchell, gossip: WJZ WBZ WHAM WSYR WLW
 WOR—Choir Invisible
 WTIC—Merry Madcaps

9:45 p.m.
 NBC—Advs. of Sherlock Holmes, dramatic sketch with Louis Hector, Leigh Lovel & Joseph Bell: WJZ WHAM WBZ WSYR
 Y. N.—News: WAAB WLW—Unbroken Melodies

10:00 p.m.
 NBC—Jane Froman, contralto; Modern Choir; Frank Black's Orch.: WEA WGY WEEI WCHS WVIC WJAR WBEN WTAG WLW
 WBEN—"Nine O'Clock Show"
 WEEI—Variety Program
 WOR—Happy Hal's Housewarming

10:15 p.m.
 NBC—Pickens Sisters trio: WJZ WSYR WBZ
 WHAM—Medical Society Program
 WORC—Mohawk Trailers

10:30 p.m.
 ★ NBC—One Man's Family, sketch: WEA WBEI WTAG WCHS WVIC WGY
 CBS—Sen. Huey Long, talk: WABC WFBL WORC WFEA WLBZ WICC WKBW WOKO WAAB
 NBC—An American Fireside; Raymond P. Muley, guest speaker: WJZ WBZ WHAM WSYR
 WDRS—Old-Fashioned Amateur Nights
 WGR—Harold Austin's Orchestra

WJAR—Ranny Weeks' Orch.
 WLW—Bernie Cummins' Orch.
 WOR—Estelle Lieblich's Operatic Minutures

11:00 p.m.
 NBC—Henry King's Orch.: WEA WEEI WJAR WTIC WGY WCHS WTAG WBEN
 CBS—News; Little Jack Little's Orch.: WABC WOKO WDRS WGR
 NBC—The Jesters, trio; News: WJZ WHAM
 Y. N.—News WLBZ WEAN WICC WNAC WGR
 WBZ—News
 WKBW—Back Home Hour
 WLW—News; Tea Leaves and Jade, drama
 WOB—Current Events

11:15 p.m.
 NBC—Jesse Crawford, organist; Dorothy Page, contralto: WJZ CBS—Little Jack Little's Orch.: WFEA WLBZ WFBL
 WBZ—Beacon Mixed Quartet
 WEAN—Local News
 WHAM—Ray Berry, organist
 WICC—News
 WNAC—Hockey; Bruins vs. New York Americans

WOR—Moonbeams; Girls' Trio
 WSYR—The Midnight Hour

11:30 p.m.
 NBC—News; Josef Cherniavsky's Orch.: WEA WEEI WJAR WTAG WGY WCHS WTIC
 CBS—Leon Belasco's Orchestra: WABC WOKO WDRS WEAN WLBZ WICC WFEA WFBL WGR
 NBC—Emil Coleman's Orch.: WJZ WBZ
 WBEN—News; Heart of Home Hour
 WLW—Dinnick's Orch.
 WOR—Dance Orchestra

11:45 p.m.
 WHAM—Emil Coleman's Orch. (NBC)
 WNAC—Leon Belasco's Orchestra (CBS)
 WOR—Noble Sissle's Orchestra

12:00 Mid
 NBC—Abe Lyman's Orchestra: WEA WGY WJAR
 CBS—Cab Calloway's Orchestra: WABC WGR WOKO WNAC WFBL WICC WEAN
 NBC—Freddie Berrens' Orch.: WJZ WBZ WLW
 WOR—Burt King's Orchestra

Here He Is!

(Continued from Page 2)

closest pals is Edgar Guest, the People's Poet. For the past several years Bill and Mrs. Hay have spent Mother's Day with Guest. For seventeen years Guest has recited his homely verse on Mother's Day at the same church in Detroit. Now, with Guest, Bill and his wife appear, Bill singing and Mrs. Hay accompanying at the piano. Hay is enthusiastic in his praise of Guest, a "regular fellow to one and all," and often the two will be found between programs at NBC shooting ping-pong.

Some Sunday night when within range of WMAQ, Chicago, tune in at 10 p. m. CST (11 EST) and hear "Auld Sandy." Here Bill Hay bares his soul to all. Auld Sandy, of course, is Bill, but Sandy typifies much. Sandy means Hay's old home in Dumfries, Scotland, the old home Bill hopes to visit some day when time and money permit. Poet Burns spent the last years of his life in Dumfries; there will be found his mausoleum. There is the Burns statue on a main street. There is the famous Burns Walk along the River Nith described by the poet in his works. Bill will tell you that Auld Sandy, ad libbed throughout, is just an old-timer stopping in a friend's house and talking over old times.

One more thing about Bill: If you shadow him you'll see that he always has a pleasant greeting for everyone, be it janitor, charwoman, elevator man or ticket chopper. I noticed and asked him how he found time to be so courteous.

"There's a story behind that, my lad," he said. "When I was a little tyke, my mother took me along on a trip to Glasgow. Arriving she became lost, and stopping a rugged stranger, said, 'Pardon me, sir, but could you direct me to such-and-such street?' The stranger gave her the direction and she replied, 'Thank you very much, sir.' When we left him, I said to her, 'You were awful nice to that man, weren't you Mom?' and I'll never forget her reply. She said, 'Yes, Willie. Remember, he was once a nice little boy like you.'"

And, "There you are!"

SUNDAY 7:30

CHARLES WINNINGER

Original "Cap'n Andy" of Ziegfeld's stage success, "Show Boat" — now starring in "Revenge With Music".



FRANK PARKER

Romantic tenor of the air. Brilliant young star who has soared to fame on many outstanding broadcasts.



PICKENS

Those famous singing sisters from Georgia. Harmonies with a lilt and rhythm that's all their own.



FRANK TOURS ORCH.

Famous on Broadway and Piccadilly. Conductor for all of Irving Berlin's greatest musical show successes.

THE REVELLERS

Best loved Quartette on the air. In Songs and harmonies as only the Revellers can sing them.



GULF HOUR (7:30) WABC

BE A RADIO EXPERT

Learn at Home—Make Good Money

Mail the coupon. Many men I trained at home in spare time make \$10, \$20, \$25 a week. Many make \$5, \$10, \$15 a week in spare time while learning. Get facts about Radio's opportunities and my amazing practical 50-24 method of training. Home experimental outfits make learning easy, practical, fascinating. Money back agreement protects you. Mail coupon for free 61 page book.

J. E. SMITH, President, Dept. 5BT6
 National Radio Institute, Washington, D. C.
 Send me your free book, "Rich Rewards."
 This does not obligate me. (Please print plainly)

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

On Short Waves

By Chas. A. Morrison

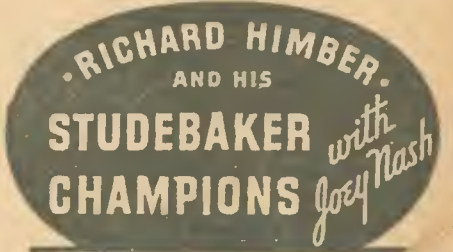


Stories of the "BLACK CHAMBER"

Radio's thrilling tales of mysteries solved in the Secret Service. Prepared by Major Herbert Yardley and D. T. Curtin. Adventure, patriotism, human interest, secret ciphers, etc., for the whole family.

WEAF and N. B. C. RED NETWORK MON., WED., FRI. - 7:15 P. M. - E. S. T. [See listing for stations]

Presented by FORHAN'S TOOTHPASTE with interesting offer plan



MONDAY 8:00 Eastern P.M. Standard Time NBC - including WEAF-WGY-KYW -WEEI-WTIC-WJAR-WTAG-WCSH-and Coast to Coast Network

THRILLING CRIME DETECTION BROADCASTS EVERY MONDAY NIGHT

Sponsored by TRUE DETECTIVE MYSTERIES 8:30 EASTERN AMERICAN BROADCASTING COMPANY 7:30 CENTRAL

WANT TO BROADCAST? Can you speak, sing, act, write, direct or sell? Then look into Broadcasting for your opportunity...



\$1260 to \$2100 Year TO START MEN-WOMEN-18 to 50 STEADY WORK Franklin Institute Dept. N191 Rochester, N. Y. Many Winter and Spring examinations expected. Mail Coupon Today Sure

6:30 p.m. NBC-News; Carol Deis, songs: WEAF... CBS-The Shadow; News; WABC WDRC WOKO WEAN... NBC-News; Three X Sisters: WJZ...

6:45 p.m. NBC-Billy Batchelor, sketch: WEAF WEEI WCSH WGY... NBC-Lowell Thomas, news: WJZ WBC WHAM WSYH...

7:00 p.m. NBC-"The Child Labor Amendment," Charles C. Burlingham, guest speaker: WEAF WTAM WTAG WTIC... CBS-Myrt & Marge: WABC...

7:15 p.m. NBC-FORHAN PRESENTS Stories of the Black Chamber: WEAF WCSH WTIC WEEI... CBS-Just Plain Bill WABC...

7:30 p.m. CBS-"O'Neill's," dramatic sketch: WABC WDRC WOKO... NBC-Red Davis: WJZ WBJ...

7:45 p.m. NBC-ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WEAF WGY WCSH... CBS-Hoake Carter, news: WABC WGR WNAC WEAN...

8:00 p.m. NBC-STUDEBAKER CHAMPIONS Present Richard Himber's Orch.; Joey Nash, vocalist: WEAF WJAR WEEI WGY... NBC-Jan Garber's Supper Club: WJZ WBC WHAM WSYR...

8:00 p.m. CBS-"Diane & Her Life Saver," musical comedy starring Rhoda Arnold, soprano; Alfred Drake, baritone; Wall & Griggs, soprano: WABC WNAC WDRC... CBS-Doctors, Dollars & Diseases: "Present Trends in Health Insurance": WABC...

8:15 p.m. CBS-Edwin C. Hill, the Human Side of the News: WABC WOKO WNAC WDRC WFB... CBS-Nelson Eddy, baritone; William Daly's Orch.: WEAF WEEI WCSH WGY WBN...

8:30 p.m. CBS-Kate Smith's New-Star Revue; Jack Miller's Orch.; Three Ambassadors, guests: WABC WGR WOKO WDRC... NBC-Carefree Carnival: WJZ WBJ WSYR...

8:45 p.m. NBC-Princeess Pat Players: WJZ WHAM WSYR WBJ... NBC-Otto Harbach's Musical Show; Vocalists: M Goodman's Orch.; Guest Artists: WEAF... CBS-"The Big Show"; Block & Sully, comedians; Gertrude Niesen, vocalist; Lind Guskin's Orch.: WABC WNAC...

9:00 p.m. NBC-Harry Horlick's Gypsies: WEAF WTIC WEEI WCSH WGY WTAG WBN... CBS-Lucrezia Bori, soprano; Andre Kostelanetz' Orch.; Vocal Ensemble: WABC WICC... NBC-Greater Minstrels: WJZ...

9:30 p.m. CBS-"The Witch's Tale" by Alonzo Deon Cole; Marie O'Flynn; Mark Smith and Adelaide Fitzallen... Y.N.-News: WAAB WGR-Wilhelm & George: Phil Henry, tenor... NBC-Little Jackie Heller, tenor; Harry Kogen's Orch.: WJZ WHAM WBJ WSYR...

10:00 p.m. NBC-Little Jackie Heller, tenor; Harry Kogen's Orch.: WJZ WHAM WBJ WSYR... CBS-Wayne King's Orch.: WABC WDRC WFB... NBC-Contented Prgm.: The Lullaby Lady; Male Quartet; M. L. Eastman's Orch.: WEAF WEEI WCSH WTIC WGY... Y.N.-Jacques Renard's Orch.: WABC WGR WOKO WEAN...

10:15 p.m. NBC-America in Music: WJZ WBJ... Y.N.-Jack Renard's Orchestra: WNAC WICC... WHAM-Couriland Manning, theater personalities... WLW-Love Letters in the Air WOR-Harlan Eugene Head WSYR-American Legion Prgm.

10:30 p.m. NBC-Natl Radio Forum; Sec'y of Labor, Frances Perkins, "Social Security & Administrations Proposed Prgm.": WEAF WCSH WTAG WTIC... CBS-Doctors, Dollars & Diseases: "Present Trends in Health Insurance": WABC...

10:45 p.m. NBC-Egon Petri, pianist: WJZ WSYR WHAM... CBS-Fray & Brasciotti: WABC WOKO WLBZ WFEA WAAB... WBZ-Joe Hines' Orch. WDRC-Barn Dance... WEEI-Wm. Kahakalau's Hawaiian Orchestra...

11:00 p.m. NBC-Jack Denny's Orch.: WJZ WSYR... NBC-To be announced: WEAF WTIC WCSH... CBS-Glen Gray's Orch.: WABC WAAB WKBW... Y.N.-News: WNAC WOKO WLBZ WFEA WICC...

11:15 p.m. NBC-Jesse Crawford, organist: WEAF WCSH WTAG WTIC WEEI WJAR... CBS-Glen Gray's Orch.: WFEA WOKO WLBZ WFB... WBZ-Sports Review... WBZ-Elliott Daniel's Orch. WEAN-Local News... WNAC-Meyer Davis' Band... WOR-Moonbeams, girls' trio...

11:30 p.m. NBC-Jolly Coburn's Orch.: WJZ WSYR WBJ WHAM... NBC-St. Louis Symphony Orch.; Vladimir Golschmann, conductor: WEAF WCSH WJAR WTAG WBN... CBS-Gus Arnheim's Orchestra: WABC WOKO WDRC WKBW... Y.N.-Imperial Varieties: WEAN... WGH-Dance Orchestra... WOR-Carl Hoff's Orchestra... WTIC-Slumber Hour...

11:45 p.m. CBS-Herbie Kay's Orch.: WABC WICC WOKO WEAN... NBC-Henry King's Orch.: WJZ WSYR WBJ WLV... CBS-Scott Fisher's Orch.: WABC WOKO WNAC WEAN... WGY-St. Louis Symphony Orchestra (NBC)...

12:00 Mid NBC-Henry King's Orch.: WJZ WSYR WBJ WLV... CBS-Scott Fisher's Orch.: WABC WOKO WNAC WEAN... WGY-St. Louis Symphony Orchestra (NBC)...

12:30 a.m. NBC-Art Kassel's Orch.: WEAF WGY WJAR WLV WEEI... NBC-Jack Berger's Orch.: WJZ WSYR WBJ... CBS-Joe Haymes' Orch.: WABC WOKO WNAC WEAN... WOR-Johnnie Johnson's Orch.

(Time Shown Is Eastern Standard. Figures in Parentheses Denote Megacycles, or Thousands of Kilocycles)

THE past week might appropriately be called "Nicaragua Calling," for during this period two new short wave stations have been logged for the first time from our sister republic of Nicaragua, in Central America.

Lake Nicaragua is the largest fresh water lake between Lake Michigan and Lake Titicaca in the highlands of Bolivia and Peru. Here the City of Managua nestles. "La Voz de los Dagos," appropriately is the Spanish name, meaning The Voice of the Lakes, used in connection with station YN-10P which was logged this week several different nights on an approximately 6.38 megs. The station seems to sign off at 11 p. m., and is located in Managua, according to the frequent Spanish announcements.

The second Nicaraguan was picked up at 7:15 p. m. Saturday, January 26, while tinkling out a little tune on a music box. An announcement in perfect English stated that this was YNE, at Puerto Cabezas, in Nicaragua, about 150 miles from the Panama Canal. Puerto Cabezas is in the heart of the great mahogany forests. YNE was logged on about 6.4 megs.

The address on the new Hungarian stations reported in last week's column, in answer to many requests, is: Research Labs. for Electrical Communications, Gyali St., 22, Budapest, Hungary.

VE9CS, heard in the past in this district, reports that they are getting quite good results on TWO WATTS of power, but hope to increase to ten watts in the near future. This station is owned by Radio Service Engineers, Ltd., 734 Davie St., Vancouver, and report their present schedule as Sunday, 1:45-9 p. m. and 10:30 p. m.-1 a. m.; Tuesday, 6-7:30 p. m. and daily, 6-7:30 p. m. Frequency is 6.07 megs.

Opera lovers should rise early (3:15 to 7:30 a. m.) and tune for VK3LR, Melbourne, Australia (9.58.) Grand opera, with some famous stars singing, is being relayed from an Australian network.

Drummondville, Quebec, has a commercial phone, CJA (on 12.15) which has been very active of late in an apparently new Trans-Pacific Circuit with VLY, Melbourne, Australia (11.99). Both ends may be picked up with fair consistency between 10 a. m. and noon. VK2MI frequently joins the circuit.

THE SPECIAL BROADCAST last Saturday night from Radio Panama, HP5B, at Panama City, was a huge success and every number came through with crystal clearness, marred by only occasional static crashes. Outstanding features of the program were some typical Pan-American numbers. The music was very weird and was accompanied by some high-pitched wailing which could not be called singing.

Here's a tip to song writers: Many an inspiration for new songs could be gotten from a careful study of the high frequency offerings of some of these remote lands.

The "Seth Parker," KNRA while riding the surf just off the coast of Aitutaki, the northwestern-most island of the Cook group, incidentally supplied a program aired in part by NBC from 11:15 to 11:30 p. m. on Thursday, January 24, which consisted wholly of Paul Lord's interesting effort to teach a group of New York composers a new melody which he picked up from hearing it rendered in its wild, original state by natives of Tahiti.

No doubt this will appear on Broadway revamped and re-words as the Hit of the Week before this column reaches print.

6:15 p.m.
 NBC—The Desert Kid: WEAJ WTAG
 CBS—Bobby Benson & Sunny Jim: WABC WAAB WDKO WDRG WGR WEAN WFBL WLBZ
 NBC—Alma Kitchell, contralto: WJZ WHAM WSYR
 Adventures of Jimmie Allen: WBZ WGY
 WHEN—Novelty Ensemble
 WCSH—Six Fifteen Review
 WIC—Your Voice and Song
 WJAR—Musical Auction
 WKBW—Tango Hour
 WLW—Bachelor of Song
 WNAC—The Melody Limited
 WORC—Modern Melodies

6:30 p.m.
 NBC—News; Arlene Jackson, songs: WEAJ
 CBS—The Shadow; News: WABC WDRG WOKO WAAB WEAN WFBL WORC WKBW
 NBC—News; Federal Income Tax Talk: WJZ
 WBEN—Sports Review
 WBZ—News; Weather; Temperature
 WCSH—Randall & McAllister
 WEEI—Kay's Rhythmster
 WGR—Sport Column
 WGY—News; Evening Brevities
 WHAM—Adv. of Jimmie Allen
 WICC—Melody Limited Express
 WJAR—News; Musical Program
 WLBZ—Maine Schools and You
 WLW—Bob Newhall, sportsman
 WOR—Resume of Hauptmann Trial, Gabriel Heatter
 WSYR—Musical Revelrins
 WTAG—News & Bulletins
 WTIC—News; Gems from Memory

6:45 p.m.
 NBC—Billy Batchelor, skit: WEAJ WGY WTIC WCSH WEEI WTAG WJAR WBEN
 NBC—Lowell Thomas, news: WJZ WBZ WHAM WSYR
 WLW
 WGR—The Crazy Fiddlers
 ★WNAC—Lum & Abner, comedy sketch
 WICC—Will Fleming, tenor
 WOR—News; Musical Miniatures

7:00 p.m.
 NBC—"Securities Markets Serving the People," Richard Whitney, Pres. N. Y. Stock Exchange: WEAJ WTAG
 ★CBS—Myrt & Marge: WABC WDRG WEAN WFBL WOKO WGH WNAC
 ★NBC—Amos 'n' Andy: WJZ WBZ WHAM WSYR
 Y. N.—News: WAAB WLBZ
 WBEN—Adv. of Jimmy Alteo
 WCSH—Evening Parade
 WEEI—Edison Salute
 WGY—Jim Healy, news
 WICC—Polish Orchestra
 WJAR—King Cole Melodies
 WKBW—The Y.M.C.A. Angelus
 WLW—Impromptu Serenade
 WOR—Stan Lomax, sports
 WOIC—Heralding the News
 WTIC—William Sheehan

7:15 p.m.
 ★NBC—FORHAN PRESENTS Stories of the Black Chamber: WEAJ WEEI WJAH WCSH WTAG WTIC WBEN WGY
 CBS—Just Plain Bill: WABC WGR WNAC
 NBC—Plantation Echoes; South-ernaires Quartet: WJZ WHAM WBZ WSYR
 ★MBS—Lum & Abner, comedy sketch: WLW WOH
 Y. N.—Jack Fisher's Orch.: WORC WLBZ WAAB
 Adventures of Jimmy Allen: WDRG WEAN
 WOKO—Dance Program

7:30 p.m.
 NBC—Eddy Aces, sketch: WEAJ WTAG WCSH
 CBS—The O'Neills, dramatic sketch: WABC WFBL WORC WGH WDRG WOKO
 ★NBC—Red Davis: WJZ WBZ WHAM WSYR WBEN WLW
 Y. N.—Saving Golf Strokes: WFEA WAAB WLBZ
 WEAN—Capitol Hill
 WEEI—Alter Dinner Revue
 WGY—Miners Quartet
 WICC—Dance Orchestra
 WJAR—Melody Moments
 WKBW—Jack Valentine
 WNAC—Merry-Go-Round
 WOR—The Affairs of Hoload
 WTIC—Merry Madcaps

7:45 p.m.
 ★NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WEAJ WGSB WBEN WGY WTAG WEEI WJAR
 CBS—Eoake Carter, news: WABC WNAC WGR WDRG WEAN WFBL
 ★NBC—Dangerous Paradise, skit; Elsie Hitz & Nick Dawson: WJZ WHAM WBZ WSYR WLW
 Y. N.—Will Alexander's Orch.: WAAB WFEA WORC
 WKBW—Roy Wilhelm, pianist
 WLBZ—University of Maine Hour
 WOKO—Harold Nagel's Orch.
 WOR—Armand Vescey's Orch.

8:00 p.m.
 NBC—Mary Pickford & Co.: WEAJ WTIC WEEI WGSB WGY WTAG WJAR WBEN
 CBS—"Diane & Her Life Saver," Musical Comedy; Soloists; Meyer Davis' Orch.: WABC WGR WOKO WFBL WEAN WNAC WDRG
 NBC—Penthouse Party; Mark Hellinger; Gladys Glail; Peggy Flynn, comedienne; The Travelers Quartet; Emil Coleman's Orch.; Jean Sargent, guest: WJZ WSYR WHAM WBZ WLW
 Y. N.—Boston Conservatory presents: WAAB WORC WICC
 WKBW—Dance Orchestra
 WLBZ—Audition Programs
 WOR—The Lone Ranger

8:15 p.m.
 ★CBS—Edwin C. Hill, "The Human Side of the News": WABC WNAC WOKO WDRG WFBL WEAN WGR
 Y. N.—Spotlighting Modern Education: WAAB WICC
 WORC—Mass. Dept., Education

8:30 p.m.
 ★NBC—Wayne King's Orch.: WEAJ WGSB WGY WTIC WJAR WBEN WTAG
 ★CBS—Everett Marshall's Broadway Varieties: WABC WNAC WDRG WEAN WOKO WFBL WGR
 NBC—Lanny Ross, tenor; Guest Artist; Orch.: WJZ WSYR WHAM
 Y. N.—Master of Mystery Story: WAAB WICC WORC
 WBZ—Thornton W. Burgess
 WEEI—Variety Program
 WKBW—Music We Remember
 WLBZ—Chateau Barn Dance
 WLW—Henry Thies' Pepsters
 WOR—Edward Werner's Varieties

8:45 p.m.
 WBZ—Frank & Phil
 WLBZ—Modern Melodies
 WLW—Smilin' Ed McConnell

9:00 p.m.
 ★NBC—Town Hall Tonight; Fred Allen: WEAJ WGY WTIC WEEI WGSB WTAG WJAR WBEN WLW
 ★CBS—Andre Kostelanetz' Orchestra; Lily Pons, soprano; Vocal Ensemble: WABC WICC WNAC WDRG WOKO WORC WEAN WFBL WLBZ WKBW WFEA
 ★NBC—20,000 Years in Sing Sing, drama: WJZ WSYR WBZ WHAM
 WAAB—Dance Orchestra
 WGR—Times Revue
 WOH—Happy Hal's Housewarming

9:15 p.m.
 WAAB—Harry E. Rudgers, organ

9:30 p.m.
 ★CBS—Burns & Allen, comedy: WABC WNAC WDRG WOKO WEAN WKBW WFBL WORC
 ★NBC—John Charles Thomas, baritone: WJZ WBZ WSYR WHAM
 Y. N.—Meyer Davis' Orch.: WICC WAAB WLBZ
 WOR—"Human Side of Government"

9:45 p.m.
 Y. N.—News: WAAB
 WGR—Paths of Memory
 WICC—Charles Abbott, baritone
 WLBZ—March Time
 WOR—Freddy Berrens' Orch.

10:00 p.m.
 ★NBC—Guy Lombardo's Orch.: WEAJ WTIC WEEI WGSB WGY WJAR WBEN WTAG WLW

(Continued from Page 3)

is almost unbearable. On some of the programs we have as many as sixty youngsters, so you can imagine! But at a time like that I find a gentle reminder—given with a smile—is better than a scolding. Perhaps it would make my points clearer if you came along with me to a rehearsal. Let's say—Coast to Coast on a Bus, a Sunday morning show with a cast of sixty children, on an average.

The first time the children see script for this show is on a Thursday evening about six o'clock. We meet in one of the third-floor studios—the bigger the better—and mimeographed copies of the program are passed around. These are regular adult scripts, and contain not only the dialogue but stage directions, music cues, and so on. The only difference is that we give the children very few stage directions compared to most continuity. I feel that they do a better job if they're allowed to improvise their own business.

Rehearse Alone

Quite often I appear a bit late for these rehearsals, and when this happens I am greeted by a very gratifying sight. I half expect to see my youngsters playing crack-the-whip, or pole-vauling with a standing microphone when I arrive. But instead I always find them seriously at work. They have their heads buried in the scripts, reading and rehearsing the lines. One of the older children usually acts as director and helps the younger tots with words they cannot pronounce properly.

The first thing we do is read through the complete script, and the children mark their own lines. Some draw a red pencil ring about the beginning of their speech—others underline every word, with extra

lines drawn under words that are to be emphasized.

At this first reading we find many mistakes, and I've encouraged the children to make a game of discovering errors. I also sprinkle ad-lib directions liberally through the continuity. Whenever we come to an ad-lib we hold a conference. We decide that Johnny will say this, and Mary will say that. Previously I left the ad-libbing business to the children's discretion. What they said was all right—but they all said it at once.

Really, it's no trouble at all working with the radio children. Of course when I begin with a new little actor I have to ad-lib. Everything he or she says must be spontaneous. This is to banish "mike" fright, which affects children as well as grown-ups.

The child does not receive a written script until he learns to be perfectly at ease before the microphone.

They are taught how to step up to a microphone and how to back away; how to act out a script and how to put the proper inflection on the proper words. Happily, the new children learn the broadcasting ropes fast, and while I never have attempted it, I am positive that my youngsters of today are so experienced that they would be able to give an entire broadcast without my presence in the studio.

Coast to Coast on a Bus may be heard every Sunday morning at 9 a. m. EST (8 CST) over an NBC-WJZ network; The Lady Next Door is broadcast at 4:45 p. m. EST (3:45 CST) every Monday and Wednesday over Station WEAJ only, and every Tuesday and Thursday over an NBC-WEAF network

So Easy to Develop a Gorgeous Form!



Have you a poor figure? Are you thin, wiry, lacking in feminine curves? Wouldn't you like to have a beautifully developed figure, shapely, well rounded, exquisitely proportioned? Let me prove I can develop your form—easily, quickly!

Send Me Your Name

I want you to try my amazing new method for yourself. It won't cost you a penny if you are not more than satisfied. Here is my big, special offer: Send me your name, address and only \$1.00 and I'll mail you my secrets of figure-moulding with large container of cream at once, in a plain wrapper. Try my method 10 days. Then get your dollar back if not delighted. Nothing to lose, so write me today, enclosing only \$1.00.

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AMAZING engineering triumph! At last gasoline and AIR made self-balancing in correct, always-economical proportions according to "load". Actually steals power from the AIR; it BREATHES when you need it; gives motor new life and pep—adds miles to every gallon! Hundreds of motorists testify to quicker pick-up, faster get-away.

Guaranteed Gas Savings. Vacu-matic proves itself on any car, guarantees worth-while gas savings, faster pick-up, more power—or it costs you nothing. Learn how you can save, save—far more than offsetting Vacu-matic's slight cost. Get the facts. Write today.

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Gentlemen: Please send me full particulars concerning the Vacu-matic and details of your Free Offer. This course does not obligate me in any way.

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

Check here if interested in selling proposition.

Programs for Friday, February 15

Star ★ Indicates High Spot Selections

6:30 a.m.
 WLW—Top of The Morning
 WNAC—Sunrise Special, organ
6:45 a.m.
 NBC—Health Exercises, Arthur Bagley, director; WEAF WGY WEEI WBEN
 WOR—Musical Gymnast Clock
7:00 a.m.
 WBZ—Musical Clock
 WEAN—Musical Clock
 WGR—Musical Clock
 WICC—Musical Clock
 WLW—△Nation's Family Prayer Period.
 WTC—Morning Watch
7:15 a.m.
 WLW—△Morning Devotion
 WNAC—News
7:30 a.m.
 CBS—Organ Reveille, Popular Music; WABC WFBL
 NBC—Yoichi Hiraoka, Japanese xylophonist; Sylvia Altman, accompanist; WJZ
 WAAB—Musical Clock
 WEAN—△Morning Devotions
 WICC—Farm News
 WJAR—Morning Melodies
 WLW—Buenos Dias
 WNAC—Joe Mitchell Chappel
 WOR—Vincent Sorey's Orch.
 WSYR—Roll Out of Bed
7:45 a.m.
 NBC—Jolly Bill & Jane; WJZ
 NBC—Pollock & Lownhurst; WEAF WBEN WGY WEEI
 WEAN—Melody Echoes
 WICC—Concert Airs
 WLW—Rex Griffith
 WNAC—Musical Clock
 WSYR—△Morning Devotions
8:00 a.m.
 NBC—Morning Devotions; Kathryn, soprano; Joyce Allmand, contralto; John Jamison, tenor; John Wainman, baritone; Lowell Patton, organist; WJZ WBZ
 CBS—Musical Postmen; Artells Dickson, vocalist; Charles Touchette, pianist; WABC WFBL
 NBC—Bradley Kincaid, songs; WEAF WTC WCSH WTAG WBEN WJAR WLW
 Y.N.—News; WORC WAAB WEAN WICC
 WDR—The Shoppers' Special
 WEEI—E. B. Rideout
 WGY—Musical Clock
 WHAM—Kindly Thoughts
 WHIEC—Morning Smile
 WLBZ—On the Air; News
 WNAC—Shopping Around the Town
 WOKO—Musical Clock
 WOR—Current Events
 WPHO—Morning Musical Revue
 WSYR—Musical Clock
8:15 a.m.
 NBC—Don Hall Trio; WEAF WBEN WTAG WTC WLW WJAR
 NBC—Wm. Meader, organist; WJZ WBZ
 Y.N.—△Morning Watch; WAAB WICC
 WCSH—△Morning Devotion
 WEAN—Shopper's Exchange
 WEEI—Caroline Cabot's Shopping Service
 WHAM—The Rambler
 WLBZ—Weather Reports
 WOR—Nell Vinick, beauty talk; Melody Moments
 WORC—Musical Time Table
8:30 a.m.
 NBC—Cheerio; WEAF WGY WCSH WEEI WTC WTAG WBEN WJAR WLW
 CBS—Raymond Scott, pianist; WABC WFBL
 NBC—Wm. Meader, organist; WSYR
 WAAB—Phantom Fingers
 WJZ—Weather & Temperature
 WICC—The Shoppers' Exchange
 WLBZ—Thoughts for the Day
 WNAC—John Metcalf, Evangelist
 WOI—Martha Manning, talk
8:45 a.m.
 CBS—Eton Boys; WABC WFBL
 NBC—Laudt Trio & White; WJZ WJIAM WSYR
 Y.N.—The Pajama Club; WLBZ WNAC
 WAAB—Popular Pleasantries, organ
 WBZ—Shopping News
 WOR—Rhythm Encores
 WORC—△Morning Watch
9:00 a.m.
 NBC—Richard Leibert, organist; WEAF WTAG WGY
 CBS—Dear Columbia, dramatization of fan mail; WABC WGR WOKO WDR WNC WEAN WICC WFEA WLBZ WORC WFBL

NBC—Breakfast Club; WJZ WBZ WSYR
 WAAB—Shoppers' Special
 WBE—News; Hollywood Impressions
 WCSH—Notes in Rhyme
 WEEI—Clothes Institute
 WJIAM—Tower Clock Program
 WJAR—Grace Hall
 WLW—Joe Emerson, hymns
 WOR—Johnny Winters, organist
 WTC—Woman's Radio Bazaar
9:15 a.m.
 NBC—Richard Leibert, organist; WBEN WCSH
 WEEI—Deane Moore, the Early Bird
 WGY—Roger Sweet, tenor
 WJIAM—Breakfast Club (NBC)
 WJAR—△Morning Devotions
 WLW—Health Talk
 WOR—Home Town Boys
9:30 a.m.
 NBC—Norman Neilson, baritone; WEAF WCSH WTC WEEI
 WTAG WBEN WJAR
 WGR—Just Sue
 WGY—Bag and Baggage
 WKBW—Dear Columbia (CBS)
 WLW—Nora Beck Thumann, contralto
 WOKO—Little Jack Little
 WOR—Dr. Montague, health
9:45 a.m.
 NBC—The Upstaters; WEAF WTAG WCSH WEEI
 CBS—Carla Romano, pianist; WABC WFEA WICC WKBW
 WNAC WORC WDR WLBZ
 WBEN—Sally Work's Column
 WEAN—Sally and Ann
 WGR—Dance Orchestra
 WGY—Musical Program
 WHAM—Household Hour
 WJAR—Shopping Adventures
 WLW—The Jacksons, comedy
 WOKO—World Cooking School
 WOR—N. Y. State Adult Education; Nan Reid Parsons
 WTC—Morning Musicale
10:00 a.m.
 NBC—News; Johnny Marvin, tenor; WEAF WTC
 CBS—News; Bluebirds Trio; WAAB WKBW WFBL WICC
 WORC WFEA WLBZ WEAN
 NBC—Josephine Gibson, hostess
 counsel; WJZ WBZ WSYR
 WBEN—Little Jack Little
 WCSH—News; Shopping Reporter
 WDR—Eddie Reed, cowboy
 WEEI—News; Parade of Fashion
 WGR—Comedy Capers
 WGY—News; Market Basket
 WJAR—News; Musical Prgm.
 WNAC—Earl Wilke, vocalist
 WLW—The Voice of the Apothecary
 WOKO—News
 WOR—John McKeever, baritone
 WTAG—News; Organ Recital
10:15 a.m.
 NBC—Clara, Lu 'n' Em; WEAF WJAR WEEI WGY WCSH
 WTC WTAG WBEN WLW
 CBS—Bill & Ginger; WABC WOKO WNAC WFBL WGR
 WEAN
 NBC—Hazel Arth, contralto; WJZ WBZ WHAM WSYR
 Y.N.—Memory Lane; WAAB WICC WLBZ
 WDR—Musical Variety
 WKBW—Magic Harmony
 WOR—Adelaide Van Wey, blues
 WORC—Ida Bailey Allen
10:30 a.m.
 NBC—Sweethearts of the Air; Breen & de Rose; Bob Emery; WEAF WCSH WTC WTAG
 WBEN WJAR WGY WEEI
 CBS—Jack Fulton's Orchestra; WABC WDR WNC WEAN
 WOKO WFBL
 NBC—Today's Children; WJZ WBZ WSYR
 WGR—Musical Auction
 WJIAM—Mrs. Thrifty Buyer
 WICC—△Comfort Hour; Rev. L. B. Clayton
 WLBZ—Shoppers Variety Prgm.
 WLW—Livestock; News
 WNAC—Affairs of the Hemingways
 WOR—Allie Lowe Miles Club
10:45 a.m.
 NBC—Betty Crocker; WEAF WEEI WGY WJAR WBEN
 WTAG WCSH WLW
 CBS—Mrs. Wiggs of the Cabbage Patch, sketch; WABC WOKO
 WKBW WORC WAAB WLBZ
 WICC
 NBC—News; Herman & Banta; WJZ
 WBZ—News; musicale
 WEAN—Ida Bailey Allen
 WGR—Shopping News
 WJIAM—News; Radiograms
 WNAC—Dental Clinic of the Air

WG—Household Chats
 WJIAM—School of the Air
 WOR—The Melody Singer
2:30 p.m.
 CBS—Amer. School of the Air; WABC WICC WORC WLBZ
 WDR WFEA WNC WOKO
 WEAN WFBL WGR
 NBC—Harvest of Song; WJZ WHAM
 NBC—“The Kitchen Party”; Frances Lee Barton; Al & Lee Reiser, piano duo; Jimmy Wilkinson, baritone; Warren Hull, m.c., & Martha Mears, songs; WEAF WTC WCSH
 WEEI WGY WTAG WBEN
 WJAR
 WAAB—Donald Van Wart, pianist
 WBZ—Home Forum Cooking School
 WKBW—Pop Concert
 WOR—Women's Hour; Martha Deane
2:45 p.m.
 NBC—Armand Girard, basso; WJZ WHAM
 WAAB—News
3:00 p.m.
 NBC—Vic & Sade; WEAF WGY WTC WCSH WEEI WTAG
 WBEN WJAR WLW
 CBS—Rhythm Band Box; WABC WGR WEAN WLBZ WICC
 WFEA WDR WRC WFBL
 WNAC WOKO
 NBC—Marine Band; WJZ WJIAM WSYR WBZ
 WAAB—Somerville Civic Orch.
 WKBW—Matinee Moods
 WOR—Clinic of the Air
3:15 p.m.
 NBC—Ma Perkins, sketch; WEAF WEEI WTAG WTC
 WGY WBEN WCSH WLW
 WJAR—Souvenirs of Song
 WOR—Afternoon Musical Revue; Frank Ricciardi, baritone
3:30 p.m.
 NBC—Sizzlers Trio; WEAF WTC WGY WTAG WEEI
 WJR
 CBS—Grab Bag; WABC WICC
 WEAN WDR WNC WOKO
 WFBL WLBZ WFEA WGR
 WORC
 WAAB—Harry E. Rodgers, organ
 WBEN—Dollars and Sense
 WCSH—Y.W.C.A. Program
 WKBW—Dance Orchestra
 WLW—Marine Band (NBC)
 WOR—Radio Garden Club; “Making Up Your Seed Order,” W. Raymond Stone
3:45 p.m.
 NBC—Kay Foster, songs; WEAF WTC WBEN WTAG WJAR
 WEEI
 WGY—Book News; Levere Fuller
 WOR—Anna Reichl, soprano; Orchestra
4:00 p.m.
 ★ NBC—Int'l Broadcast from Germany; Feld Jaegerkarp's Military Band; WEAF WTC
 CBS—Pete Woolery; Orch.; WABC WNC WLBZ WICC
 WEAN WFBL WOKO WDR
 WFEA WGR WORC
 NBC—Betty & Boo; WJZ WBZ
 WHAM WGY WSYR WBEN
 WTAG WCSH WJAR
 WAAB—Hits and Encores
 WEEI—Stock Exchange Quots.
 WKBW—Pinto Pete
 WLW—Mary Elizabeth Woods, soprano; John Barker, baritone
 WOR—Robert Itud, “Town Talk”; Orchestra
4:15 p.m.
 NBC—To be announced; WJZ WBZ WHAM WSYR
 CBS—Pro Arte String Quartet of Brussels; WABC WICC
 WLBZ WNAC WEAN WOKO
 WDR WFBL WFEA WGR
 WORC
 ★ NBC—Int'l B'cast from Germany; WTAG WJAR WCSH
 WGY
 WREN—Stocks & Commodity Reports
 WEEI—Musical Turns; Y.M.C.A. News
 WKBW—Lonsome Cowboy
 WLW—Betty and Bob, drama
 WOR—The Heat Waves
4:30 p.m.
 NBC—Music Guild; WEAF WEEI
 WTC WJAR WTAG
 NBC—Bennett Sisters, trio; WJZ
 WBEN—Poetic Gems
 WBZ—Civic Chorus
 WCSH—Loring Short & Harmon
 WGY—Elmer Tidmarsh, organist

Afternoon

12:00 Noon
 NBC—The Story of Mary Marlin; WEAF WEEI WBEN WJAR
 WTAG WCSH WGY WTC
 CBS—Voice of Experience; WABC WNC WDR WGR
 WEAN WFBL
 NBC—Fields & Hall; WJZ
 Y.N.—Noon-day Musicale; WAAB
 WORC WLBZ WFEA WICC
 WBZ—Views of the News
 WHAM—Tower Trio
 WKBW—Organ Recital
 WLW—Mary Alcott, vocalist
 WOKO—Russian Program
 WOR—Current Events
 WSYR—Song Rambler
12:15 p.m.
 NBC—Hinneyboy & Sassafras; WEAF WTC WTAG WJAR
 WBEN WEEI WCSH
 CBS—The Gumps; WABC WDR
 WOKO WEAN WNC WGR
 NBC—Morin Sisters, trio; WJZ
 WHAM WSYR
 WBZ—Weather; temperature
 WGY—John Sheehan & Lady-fingers
 WICC—Jim Cavallero, violinist
 WKBW—Market Reports
 WLW—Market, River & Livestock Reports
 WOR—Mrs. Reilly's Common Sense
 WORC—On the 12:15
12:30 p.m.
 NBC—Stanley High, talk; WEAF
 WTC WJAR
 CBS—“Five Star Jones,” dramatic sketch; WABC WNC
 NBC—Farm & Home Hour; WJZ
 WBZ WJIAM WSYR
 WAAB—Farm & Garden Chat
 WBEN—News; Paul Small, tenor
 WCSH—Mid-Noon Highlights
 WDR—The Ad-Liner
 WEAN—Around the Town
 WEEI—Market Quotations
 WGR—Organ Recital
 WGY—Musical Program
 WKBW—Studio Program
 WLBZ—Dept. of Agriculture
 WLW—Cousin Bob & His Kin-folk
 WOKO—Popular Dance Program
 WOI—Marjorie Harris, contralto
 WORC—Heralding the News
 WTAG—Markets; Farm Flashes.
12:45 p.m.
 CBS—Allen Leaf's Orch.; WABC WOKO WFEA WKBW
 WLBZ WAAB WFBL
 NBC—Olea Samaroff, pianist; Susan B. Anthony, “The Woman Who Changed the Mind of a Nation”; WEAF
 WBEN—Stock & Commodity Reports
 WCSH—News; Weather; Farm Flashes
 WEEI—A Bit of This and That
 WGY—Farm Program

Night

6:00 p.m.
 NBC—Xavier Cugat's Orch.
 WEAF WTAG WJAR WGY
 CBS—Leon Navara's Orch.; WABC WAAB WOKO WKBW
 WDR
 NBC—Jack Berger's Orchestra
 WJZ
 Y.N.—News; WORC WNC
 WLBZ WEAN WICC
 WBEN—News; Household Rev-
 eries
 WBZ—Ray Jones, tenor
 WCSH—Variety Program
 WEEI—The Evening Tattler
 WGR—Junior Sports
 WHAM—Sportcast
 WLW—Stamp Club
 WOR—Une Don
 WSYR—Variety Program
 WTC—Wrightville Clarion

Contests on the Air

EMBOLDENED by the success of a contest recently inaugurated on one of their many programs, a sponsor incorporates still another cash offer this week into the script of the *Vic and Sade* show. Although, as in so many other contests, a name must be supplied to win a prize, this offer takes on originality by bringing this culinary art into prominence. Details of this and other contests being broadcast are listed herewith:

Time Shown Is Eastern Standard

MONDAY

9:30 p. m., NBC-W.E.A.F. network. Otto Harbach's new musical program. Prizes: first, \$500; second, \$250; twenty-five prizes of \$10 each. Nature, submitting name for program. Winners will be announced on program February 11. Sponsor, Colgate-Palmolive-Peet Co.

SATURDAY

5:45 p. m., CBS-WABC network. Art Dickson, baritone; Charley Morgan, pianist. Prizes: \$25 for each unusual, "fascinating fact" accepted and used on the broadcast. Two will be used each week. Contest continues indefinitely. Sponsor, Delco Appliance Corp.

THROUGH THE WEEK

10:30 a. m., daily except Saturday and Sunday. NBC-WJZ network. Today's Children program. Prizes, 618, totaling \$10,000 cash: first, \$3,000; second, \$1,000; third, \$500, and 615 others down to \$5.00. Nature, statement of 20 words or less on sponsor's product, using only words given on statement procurable from grocer. Closing date indefinite. Sponsor, Pillsbury Flour Mills Co.

3 p. m., daily except Saturday and Sunday. Vic and Sade program. Rebroadcast at 4:15 p. m. Prizes: first, \$1,000; second, \$500; third, \$250; fourth, \$100; several smaller cash prizes and one thousand silver plated pie servers. Nature, suggesting name for pie, recipe for which is given on broadcast. Open to anyone, man or woman. Closing date, March 10. Sponsor, Procter and Gamble.

3:15 p. m., NBC-W.E.A.F. network, daily except Saturday and Sunday. Ma Perkins program. Rebroadcast to Midwest and West at 4:30 p. m. Prizes: 708 prizes totaling \$10,000: first, \$5,000; second, \$750; third, \$250; smaller prizes. Nature, supplying last line of limerick given on broadcast. Contest begins February 13, closing date indefinite. Sponsor, Procter and Gamble.

4:45 p. m., NBC-WJZ network, daily except Saturday and Sunday. Orphan Annie program. Rebroadcast to the South and Midwest at 6:45 p. m. Prizes: first, \$100; second, \$50; third, \$25; 200 prizes of \$1.00 each. Open to children only. Nature, discovering identity of the Red Wolf, villainous character on program. Contest starts February 14, closes February 23. Sponsor, Wander Co.

8:15 p. m., CBS-WABC network. Monday, Wednesday and Friday. Edwin C. Hill. Prizes: one new sedan automobile. Nature of contest, letter of 25 words or less on sponsor's product. Contest closes following Friday. Sponsor, Wasey Products.

4 p. m., daily except Saturday and Sunday. NBC-WJZ network. Betty and Bob program. Nature, suggesting name for baby. Prizes: \$10,000 first prize for suitable name; 1,176 smaller prizes. Contest closes February 17. Sponsor, General Mills.

ON INDEPENDENT STATIONS

WLW, Cincinnati, Ohio, 9:30 p. m. Thursday. Ken-Rad program. Nature: Solving mystery presented on program. Letter must tell how crime was committed, who did it, and what the motive was. Prizes: ten complete sets of radio tubes given weekly. Contest closes Wednesday night following program. Sponsor, Ken-Rad Co.

Saturday - Continued

9:00 p. m.
★ NBC-RCA **RADIOTRON**
Presents Radio City Party, featuring Frank Clark's Orch.; John B. Kennedy; Guest Stars: WJZ WBZ WIAM WSYR
★ CBS-Andre Kostelanetz' Orchestra; Vocal Ensemble; Male Quartet: WABC WLWB WEAN WFBL WKBW WNAC WOKO WDRC WORC WICC WFEA
NBC-Songs You Love; Rose Bampton, contralto; Orch.: WEAF WEEI WGY WTIC WCHS WTAG WBEN WJAR WLW
WAAB-Marshall Van Poo's Orchestra
WGR-Hockey Game
WOR-Happy Hal's Housewarming Prairie Ramblers and Patsy Montana

9:15 p. m.
WAAB-News
WBZ-D'Leary's Irish Minstrels

9:30 p. m.
NBC-Gibson Family; Lois Bennett, Jack & Loretta Clemens; Conrad Thibault & Don Voorhees' Orch.; WEAF WBEN WCHS WTAG WGY WJAR WEEI WTIC WLW
★ CBS-STUDEBAKER CHAMPIONS Present Richard Humber's Orch.; Joey Nash, vocalist; the orchestra will play the six leading songs of 1934 selected by the readers of Radio Guide: WABC WOKO WEAN WFBL WKBW WCAU WCAO WJSV WAAB WDRC

★ NBC-ALKA-SELTZER Presents Barn Dance; The West-erners; Lulu Belle; Hoosier Hot Shots; Uncle Ezra; Spare Ribs; Linda Parker; Maple City Four; WJZ WIAM WBZ WSYR
Y. N.-Will. Alexander's Orch.: WICC WNAC WORC WLWB
WOR-Canadian Society of New York Annual Banquet from the Hotel Biltmore; Speakers: Secretary of State Cordell Hull; Right Hon. Richard B. Bennett, Prime Minister of Canada; A. H. Elder, Pres. of Canadian Society of N. Y., presiding

10:00 p. m.
CBS-Wm. A. Brady, Behind the Scenes: WABC WDRC WFBL WAAB WKBW WICC WEAN WFEA WOKO WORC WLWB
WNAC-Jacques Renard's Orch.
10:15 p. m.
CBS-Saturday Revue: WABC WAAB WEAN WICC WORC WOKO WFEA WLWB WDRC WKBW WFBL

10:30 p. m.
NBC-"Let's Dance," Thre-Hour Dance Program with Kel Murray, Xavier Cugat, Benny Goodman & Their Orchs.; WEAF WEEI WTIC WCHS WJAR WGY WTAG WBEN WLW
★ CBS-California Melodies: WABC WDRC WKBW WLWB WICC WOKO WAAB WEAN WORC WFEA WFBL
NBC-Emil Coleman's Orch.; WJZ
WBZ-Dance Orchestra
WGR-Fritz Miller's Orchestra
WHAM-Washington & Lee Orchestra
WNAC-Meyer Davis' Band
WOR-Johnnie Johnson's Orch.
WSYR-Romance & Melody

10:45 p. m.
WNAC-Musical Rhythmer
WSYR-Dick Fidler's Orch.
11:00 p. m.
CBS-Glen Gray's Orch.: WABC WAAB WDRC
NBC-Jack Denny's Orch.: WJZ WSYR WHAM
Y. N.-News: WNAC WORC WLWB WEAN WICC
WBZ-Weather; Curley Joe
WGR-Carl Coleman, organist
WKBW-Harold Austin's Orch.
WOKO-State Police News
WOR-Current Events

11:15 p. m.
CBS-Glen Gray's Orch.: WFEA WLWB WORC WICC
WBZ-Don Humbert's Orch.
WEAN-Local News
WNAC-Hockey; Bruins vs. St. Louis
WOKO-Harold Nagle's Orchestra
WOR-Burt King's Orchestra
11:30 p. m.
CBS-Johnny Green's Orch.: WABC WICC WLWB WORC WOKO WKBW WFEA WDRC WFBL
NBC-Charlie Davis' Orch.: WJZ WBZ WSYR WIAM
WAAB-Perley Stevens' Orch.
WEAN-Pietro D'Alunsi's Orch.
WGR-Dance Orch.
WOR-Freddy Berrens' Orch.
11:45 p. m.
WNAC-Johnny Green's Orch. (CBS)
12:00 Mid
CBS-Cab Calloway's Orch.: WABC WNAC WOKO WEAN WFBL WKBW
NBC-Larry Stry's Orch.: WJZ WBZ WSYR
WHAM-Tommy Tucker's Orch.
WICC-The Jungle Band
WOR-Eric Correa's Orchestra
12:15 a. m.
CBS-Arthur Warren's Orch.: WABC WKBW WNAC WOKO WEAN
WKBW-Dance Orchestra
12:30 a. m.
CBS-Frank Dailey's Orch.: WABC WOKO WNAC WICC WEAN WFBL
NBC-Hal Kemp's Orchestra: WJZ WBZ WSYR
WOR-Anthony Trini's Orchestra
1:00 a. m.
CBS-Claude Hopkins' Orch.: WABC
1:30 a. m.
WLW-Mel Snyder's Orchestra
2:00 a. m.
WLW-Bernie Cummins' Orch.
2:30 a. m.
WLW-Moon River, organ and poems

11:30 p. m.
CBS-Johnny Green's Orch.: WABC WICC WLWB WORC WOKO WKBW WFEA WDRC WFBL
NBC-Charlie Davis' Orch.: WJZ WBZ WSYR WIAM
WAAB-Perley Stevens' Orch.
WEAN-Pietro D'Alunsi's Orch.
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1:30 a. m.
WLW-Mel Snyder's Orchestra
2:00 a. m.
WLW-Bernie Cummins' Orch.
2:30 a. m.
WLW-Moon River, organ and poems

SPORTCASTS

(Time Shown Is Eastern Standard)

SUNDAY, FEBRUARY 10
WGN (720 kc)-Hockey; Chicago Black Hawks vs. New York Rangers, 10:45 p. m.
WMCA (570 kc)-Hockey; Boston Bruins vs. New York Americans, 10 p. m.
WNAC (1230 kc)-Hockey; Boston Bruins vs. New York Americans, 11:15 p. m.

MONDAY, FEBRUARY 11
Yankee Network-Baseball School, 5 p. m.
CFRB (690 kc)-Hockey Game, 10 p. m.
CKCL (580 kc)-Hockey Game, 9:30 p. m.

TUESDAY, FEBRUARY 12
CKOC (1120 kc)-Hockey Game, 9 p. m.
WAAB (1410 kc)-Hockey; Toronto Maple Leafs vs. Boston Bruins, 9:45 p. m.
WGBF (630 kc)-Wrestling Matches, 10:30 p. m.
WMCA (570 kc)-Hockey Game, 10 p. m.

WEDNESDAY, FEBRUARY 13
Yankee Network-Baseball School, 5 p. m.
CKOC (1120 kc)-Hockey Game, 9 p. m.
THURSDAY, FEBRUARY 14
CKCL (580 kc)-Wrestling, 9 and 10:30 p. m.
WMCA (570 kc)-Hockey; New York Rangers vs. Toronto Maple Leafs, 10 p. m.

FRIDAY, FEBRUARY 15
Yankee Network-Baseball School, 5 p. m.
ABC Network-Boxing Bout, 10 p. m.
CKCL (580 kc)-Hockey Game, 9 p. m.
CKOC (1120 kc)-Hockey Game, 9 p. m.
WAAB (1410 kc)-Boxing Bout, 10 p. m.
WMCA (570 kc)-Boxing Bout, 9:30 p. m.

SATURDAY, FEBRUARY 16
Yankee Network-Baseball School, 5 p. m.
WGR (550 kc)-Hockey Game, 9 p. m.
WHN (1010 kc)-Boxing Bout, 9:30 p. m.
WKBW (1480 kc)-Hockey Game, 8:30 p. m.
WNAC (1230 kc)-Hockey; Boston Bruins vs. St. Louis Eagles, 11:15 p. m.



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Saturday 9:30 P.M. Eastern Time
CBS - Including WABC - WOKO
WCAO - WAAB - WDRC - WCAU
WEAN - WFBL - WJSV
and Coast to Coast Network

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Contests on the Air

EMBOLDENED by the success of a contest recently inaugurated on one of their many programs, a sponsor incorporates still another cash offer this week into the script of the *Vic and Sade* show. Although as in so many other contests, a name must be supplied to win a prize, this offer takes on originality by bringing this culinary art into prominence. Details of this and other contests being broadcast are listed herewith:

Time Shown Is Eastern Standard

MONDAY

9:30 p. m., NBC-WEAF network. Otto Harbach's new musical program. Prizes: first, \$500; second, \$250; twenty-five prizes of \$10 each. Nature, submitting name for program. Winners will be announced on program February 11. Sponsor, Colgate-Palmolive-Peet Co.

SATURDAY
5:45 p. m., CBS-WABC network. Art Dickson, baritone; Charley Morgan, pianist. Prizes: \$25 for each unusual, "fascinating fact" accepted and used on the broadcast. Two will be used each week. Contest continues indefinitely. Sponsor, Delco Appliance Corp.

THROUGH THE WEEK

10:30 a. m., daily except Saturday and Sunday, NBC-WJZ network. Today's Children program. Prizes, 618, totaling \$10,000 cash: first, \$3,000; second, \$1,000; third, \$500, and 615 others down to \$5.00. Nature, statement of 20 words or less on sponsor's product, using only words given on statement procurable from grocer. Closing date indefinite. Sponsor, Pillsbury Flour Mills Co.

3 p. m., daily except Saturday and Sunday. Vic and Sade program. Rebroadcast at 4:15 p. m. Prizes: first, \$1,000; second, \$500; third, \$250; fourth, \$100; several smaller cash prizes and one thousand silver plated pie servers. Nature, suggesting name for pie, recipe for which is given on broadcast. Open to anyone, man or woman. Closing date, March 10. Sponsor, Procter and Gamble.

3:15 p. m., NBC-WEAF network, daily except Saturday and Sunday. Ma Perkins program. Rebroadcast to Midwest and West at 4:30 p. m. Prizes: 708 prizes totaling \$10,000; first, \$5,000; second, \$750; third, \$250; smaller prizes. Nature, supplying last line of limerick given on broadcast. Contest begins February 13, closing date indefinite. Sponsor, Procter and Gamble.

4:15 p. m., NBC-WJZ network, daily except Saturday and Sunday. Orphan Annie program. Rebroadcast to the South and Midwest at 6:45 p. m. Prizes: first, \$100; second, \$50; third, \$25; 200 prizes of \$1.00 each. Open to children only. Nature, discovering identity of the Red Wolf, villainous character on program. Contest starts February 14, closes February 23. Sponsor, Wander Co.

8:15 p. m., CBS-WABC network, Monday, Wednesday and Friday. Edwin C. Hill. Prizes: one new sedan automobile. Nature of contest, letter of 25 words or less on sponsor's product. Contest closes following Friday. Sponsor, Wasey Products.

4 p. m., daily except Saturday and Sunday. NBC-WJZ network. Betty and Bob program. Nature, suggesting name for suitable name; 1,176 smaller prizes. Contest closes February 17. Sponsor, General Mills.

ON INDEPENDENT STATIONS
WLW, Cincinnati, Ohio, 9:30 p. m. Thursday. Ken-Rad program. Nature: Solving mystery presented on program. Letter must tell how crime was committed, who did it, and what the motive was. Prizes: ten complete sets of radio tubes given weekly. Contest closes Wednesday night following program. Sponsor, Ken-Rad Co.

Saturday - Continued

9:00 p. m.
★ NBC-RCA RADIOTRON Presents Radio City Party, featuring Frank Black's Orch.; John B. Kennedy; Guest Stars: WJZ WBZ WIAM WSYR
★ CBS—Andre Kostelanetz' Orchestra; Vocal Ensemble; Male Quartet: WABC WLBZ WEAN WFBL WKBW WNAC WOKO WDRC WORC WICC WFEA WGR—Songs You Love; Rose Bampton, contralto; Orch.: WEAJ WEEI WGY WTIC WCSH WTAG WBSN WJAR WLW
WAAB—Marshall Van Pool's Orchestra
WGR—Hockey Game
WOR—Happy Hal's Housewarming Prairie Ramblers and Patsy Montana

9:15 p. m.
WAAB—News
WBZ—D'Leary's Irish Minstrels

9:30 p. m.
NBC—Gibson Family; Lois Bennett, Jack & Loretta Clemens; Conrad Thibault & Don Voorhees' Orch.; WEAJ WBSN WCSH WTAG WGY WJAR WEEI WTIC WLW

★ CBS—STUDEBAKER CHAMPIONS Present Richard Himber's Orch.; Joey Nash, vocalist; the orchestra will play the six leading songs of 1934 selected by the readers of Radio Guide: WABC WOKO WEAN WFBL WKBW WCAU WCAU WJSV WAAB WDRC

★ NBC—ALKA-SELTZER Presents Barn Dance; The Westeners; Lulu Belle; Hoosier Hot Shots; Unele Ezra; Spare Ribs; Linda Parker; Maple City Four: WJZ WHAM WBZ WSYR

Y. N.—News: WNAC WORC WLBZ WEAN WICC
WGR—Carl Coleman, organist
WKBW—Harold Austin's Orch.
WOKO—State Police News
WOR—Current Events

10:00 p. m.
CBS—Wm. A. Brady, Behind the Scenes: WABC WDRG WFBL WAAB WKBW WICC WEAN WFEA WOKO WORC WLBZ WNAC—Jacques Renard's Orch.
10:15 p. m.
CBS—Saturday Revue: WABC WAAB WEAN WICC WORC WOKO WFEA WLBZ WDRC WKBW WFBL

10:30 p. m.
NBC—"Let's Dance," Three-Hour Dance Program with Kel Murray, Xavier Cugat, Benny Goodman & Their Orchs.: WEAJ WEEI WTIC WCSH WJAR WGY WTAG WBSN WLW

★ CBS—California Melodies: WABC WDRG WKBW WLBZ WICC WOKO WAAB WEAN WORC WFEA WFBL

NBC—Emil Coleman's Orch.: WJZ
WGR—Dance Orchestra
WGR—Fritz Miller's Orchestra
WHAM—Washington & Lee Orchestra

WNAC—Meyer Davis' Band
WOR—Juliette Johnson's Orch.
WSYR—Romance & Melody

10:45 p. m.
WNAC—Musical Rhymester
WSYR—Dick Fidler's Orch.

11:00 p. m.
CBS—Glen Gray's Orch.: WABC WAAB WDRG
NBC—Jack Denny's Orch.: WJZ WSYR WHAM

Y. N.—News: WNAC WORC WLBZ WEAN WICC
WGR—Carl Coleman, organist
WKBW—Harold Austin's Orch.
WOKO—State Police News
WOR—Current Events

11:15 p. m.
CBS—Glen Gray's Orch.: WFEA WLBZ WORC WICC
WBZ—Don Humbert's Orch.
WEAN—Local News

WNAC—Hockey; Bruins vs. St. Louis
WOKO—Harold Nagle's Orchestra
WOR—Burt King's Orchestra

11:30 p. m.
CBS—Johnny Green's Orch.: WABC WICC WLBZ WORC WOKO WKBW WFEA WDRG WFBL
NBC—Charlie Davis' Orch.: WJZ WBZ WSYR WHAM
WAAB—Perley Stevens' Orch.
WEAN—Pietro D'Alfonso's Orch.
WGR—Dance Orch.
WOR—Fredly Berrons' Orch.

11:45 p. m.
WNAC—Johnny Green's Orch. (CBS)

12:00 Mid
CBS—Cab Calloway's Orch.: WABC WDRG WKBW WLBZ WICC WOKO WAAB WEAN WFBL WKBW
NBC—Larry Stry's Orch.: WJZ WBZ WSYR
WHAM—Tommy Tucker's Orch.
WICC—The Jungle Band
WOR—Eric Correa's Orchestra

12:15 a. m.
CBS—Arthur Warren's Orch.: WABC WKBW WNAC WOKO WEAN
WKBW—Dance Orchestra

12:30 a. m.
CBS—Frank Dailley's Orch.: WABC WOKO WNAC WICC WEAN WFBL

NBC—Hal Kemp's Orchestra: WJZ WBZ WSYR
WOR—Anthony Trini's Orchestra

1:00 a. m.
CBS—Claude Hopkins' Orch.: WABC

1:30 a. m.
WLW—Mel Snyder's Orchestra

2:00 a. m.
WLW—Bernie Cummins' Orch

2:30 a. m.
WLW—Moon River, organ and poems

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RICHARD HIMBER AND HIS STUDEBAKER CHAMPIONS with Joey Nash

Saturday 9:30 P. M. Eastern Standard Time
CBS—Including WABC—WOKO
WCAO—WAAB—WDRG—WCAU
WEAN—WFBL—WJSV
and Coast to Coast Network

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JIMMIE FIDLER
The Hollywood Tattler, who knows Hollywood in and out, does his tattling into a microphone now. Mr. Fidler promises to give his listeners news and chatter on what's happening in the movie capital before they read about it. Listen to him on Wednesday evenings at 10 p. m. EST (9 CST) over the NBC-WJZ chain

SPORTCASTS

(Time Shown Is Eastern Standard)

SUNDAY, FEBRUARY 10
WGN (720 kc)—Hockey; Chicago Black Hawks vs. New York Rangers, 10:45 p. m.
WMCA (570 kc)—Hockey; Boston Bruins vs. New York Americans, 10 p. m.
WNAC (1230 kc)—Hockey; Boston Bruins vs. New York Americans, 11:15 p. m.

MONDAY, FEBRUARY 11
Yankee Network—Baseball School, 5 p. m.
CFRB (690 kc)—Hockey Game, 10 p. m.
CKCL (580 kc)—Hockey Game, 9:30 p. m.

TUESDAY, FEBRUARY 12
CKOC (1120 kc)—Hockey Game, 9 p. m.
WAAB (1410 kc)—Hockey; Toronto Maple Leafs vs. Boston Bruins, 9:45 p. m.
WGBF (630 kc)—Wrestling Matches, 10:30 p. m.
WMCA (570 kc)—Hockey Game, 10 p. m.

WEDNESDAY, FEBRUARY 13
Yankee Network—Baseball School, 5 p. m.
CKOC (1120 kc)—Hockey Game, 9 p. m.

THURSDAY, FEBRUARY 14
CKCL (580 kc)—Wrestling, 9 and 10:30 p. m.
WMCA (570 kc)—Hockey; New York Rangers vs. Toronto Maple Leafs, 10 p. m.

FRIDAY, FEBRUARY 15
Yankee Network—Baseball School, 5 p. m.
ABC Network—Boxing Bouts, 10 p. m.
CKCL (580 kc)—Hockey Game, 9 p. m.
CKOC (1120 kc)—Hockey Game, 9 p. m.
WAAB (1410 kc)—Boxing Bouts, 10 p. m.
WMCA (570 kc)—Boxing Bouts, 9:30 p. m.

SATURDAY, FEBRUARY 16
CRC Network—Hockey Game, 9 p. m.
WGR (550 kc)—Hockey Game, 9 p. m.
WHN (1010 kc)—Boxing Bouts, 9:30 p. m.
WKBW (1480 kc)—Hockey Game, 8:30 p. m.
WNAC (1230 kc)—Hockey; Boston Bruins vs. St. Louis Eagles, 11:15 p. m.

OFFICIAL DETECTIVE STORIES

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Thrilling **fact stories**
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CLAW FINGER! A woman—murdered—a claw finger on her hand—the only clue. A true, weird, detective thriller—that will stand your hair on end—taken from the records.

THE RACKETEER BARONS. Third installment of the Terrible Touhys, reviewing their bad breaks.

PUBLIC ENEMIES. Eight new pictures of "wanted" men, descriptions and rewards.

51 BONES! Sterilization! The subject cries out anew in this revolting Riverside, California crime—a crime beyond all imagination—the facts taken from official records.

THE "FIRE" RACKET! Mysterious Fires! The evidence burned! New York's Fire Marshal exposes big arson ring—a real bit of sleuthing—a fact story.

"THIS IS A STICK-UP!" Detroit police shoot it out with bandits. A mysterious telephone tip turns the war into a police victory—taken from official police records.

NO WHITE GIRLS WANTED! Don't miss the university student-Apache Indian murder—a real job of detection among secretive, close-mouthed redskins.

WINE TALKS! A jug of homemade wine found in a moonshine territory, alongside a murdered body. Did it stop the detectives? You read it! A thriller—a fact story from official records.

Also other True Stories in this issue

Ham Radio Breaks Yegg

(Continued from Page 10)

The furtive glances that he shot at the dentist were almost apologetic. The phrase "apprentice gunman" popped into Doctor Weintraub's mind. In spite of the danger to himself, he almost laughed.

But now the maturer man remembered something. "Say!" he bawled. "How long are you gonna take to fork over your dough?" He held out his hand. Doctor Weintraub handed him a pocketbook.

"There's only some stamps in here," said Joe, the apprentice thug, as he held up the cash-box.

"Take 'em, Joe—you can have 'em," his mentor urged, as he dumped the contents of the dentist's pocketbook upon the desk.

"Why, you dirty——" he roared at Weintraub. "You only got five bucks in here!"

"That's all I've got," said the dentist, as soothingly as possible.

"I got a good mind to give it to you!" The gunman's little eyes were puckered viciously as he spoke.

"Take my watch!" exclaimed Weintraub, quickly stripping it from his left wrist. The man with the gun looked quickly at the wrist-watch. His gaze softened just a trifle—but the moment of tensest danger had passed.

"Now don't you worry about this guy, Joe," the boss thug said. "We'll tie him up. Then we'll look the place over a bit.

Meanwhile, what about Evelyn Weintraub? Promptly at 7:30 she had turned on the powerful ham station which her husband had erected in their penthouse-apartment. The first thing she had heard was her Phil's pleasant voice, talking to the other short-wave amateur. Unwilling to interrupt, Mrs. Weintraub had enjoyed listening. That was how she came to hear her husband say:

"... There's someone knocking at the door."

And then another voice spoke—

Utter horror gripped the young wife. Of course she realized that her husband was being held up! They were going to kill him! Any instant now she might hear the very shot that would blast life from the man she loved. For an instant Evelyn Weintraub couldn't move. Then she dashed to the telephone—called the police. In a moment this police call was broadcast from radio headquarters:

"Calling Car 16... Car 16... A hold-up now in progress in the office of Doctor Weintraub, 3860 West Harrison Street... gunmen have just threatened the doctor's life... Car 16..."

And now the young wife showed what love and courage lay behind her blase exterior. Her man was in danger! She must go to him at once.

That is why people on the street that evening stopped and stared in amazement.

They saw a dark, beautiful young woman running down the street. She wore neither coat nor hat. Upon her lovely face was an expression of utter horror.

They were killing her husband—and she was going to save him. Either that, or die with him.

And what's more—she got there before the police, for all the flashing speed of their radio signal!

"Oh—oh, Phil!" she panted, leaning weakly upon her husband's desk—and glancing around the apparently deserted office. "They've kidnaped him!"

She threw open a couple of doors—but the closet door was locked, and the key was gone. Did she imagine it—or was there a faint sound inside?

"He's in here!" Mrs. Weintraub screamed. She wrenched at the door-knob, while a pounding of feet sounded in the hall outside. Policemen dashed in, guns in hand.

"Get this door open!" the young wife cried. "He's in here!"

In two minutes those policemen had the closet door off—and the inert body of Philip Weintraub tumbled out upon the floor.

In a moment they had that strangling gag out of the young dentist's mouth. One slash of a knife freed the pinioned wrists. Gently, strong police hands stretched Weintraub upon the floor, while others quietly restrained the frantic wife.

"Where are they?" was his first question. No one knew. After gagging Weintraub with callous disregard for his life, the boss thug and his apprentice had ransacked the office. That much was apparent. But why had they left so suddenly? Where had they gone? There can be no answer to that question—yet. The men vanished as suddenly as they had appeared.

"You'd be a widow right now," said the police Sergeant, "if you hadn't heard the holdup on your ham set!"

There were tears in Evelyn Weintraub's eyes, but she smiled gallantly at her husband.

"Come home, Papa," she said. "and have roast duck." Then her smile grew mischievous. "Though I think tonight it's ham I should feed you!"

In Next Week's Issue of
RADIO GUIDE:
Radioed to the
Glory Road

What was the effect on Noel Ferguson? The amazing answer will appear in next week's RADIO GUIDE.

The Cover Girl

SHE FLOATS through the waves with the greatest of ease—the daring young girl who adorns this week's cover of RADIO GUIDE. And it makes no difference to Dorothy Page whether the waves are in the ocean or the ether. For Dot swims as well as she sings.

In fact, she was a swimmer before she was a singer—professionally at least. Figuratively—and what a figure!—she floated through school. When Dorothy went to college at Cedarcrest, near Allentown, Pennsylvania, she paid for her musical education by teaching swimming. She specialized in the crawl stroke—but her career has been no crawl. Ever since she started, Dorothy has climbed faster and faster towards the top of her profession.

And as for accomplishing things with the greatest of ease—well, take her Jan Garber program for instance. Each performance is a picnic for the little Page girl—whose nickname by the way, is "Carrot Top." Jan she, and the orchestra boys kid one another till they almost forget the broadcast. Almost—but not quite. "And to think," is Dorothy's summary,

"they pay real money for it!"

Just a few years back, Dorothy got very fed up teaching swimming. So she went into the Detroit News, and saw the radio editor, Bob Kelly. "I want to sing over WWJ," she announced. Kelly was too polite to say: "So what?" but his answer meant that. "So I'm going to do it!" was Dorothy's attitude. And she did. She made a hit singing with Seymour Simons' orchestra.

Can Dorothy move her audience? It may sound like a dirty crack, but it's gospel truth that she actually moved a lot of Chicago listeners all the way to Florida! An important railroad recently wanted to boost its passenger business from Illinois to the Southland. So they hired Dot (alias Carrot Top) Page to warble a few warm notes. The wind howled in Chicago streets, and Dorothy sang into Chicago's loudspeakers. People piled into southbound trains, and railway officials beamed in their offices.

For—after just one broadcast—Dot's torrid tones trebled the Florida passenger business! Now that's what might be called a voice with carrying power!

Two Pages Missing

Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters, which MUST NOT exceed 100 words to VOL, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois

Word from the Wives Wynne & Loss Dept.

Dear VOL: Forlett, Texas
I am a teacher and my husband is Superintendent of Schools. Also, I'm the mother of a ten year old boy, and I'm loudly protesting the children's radio programs which put fear, hate, and other wrong emotions into the minds of children. Nothing but the highest type of drama, with proper character building lessons, should be before young citizens. My son cannot listen to Skippy, Adventure Hour, Jack Armstrong, Jimmy Allen, Smoky Joe and Teetain, Dangerous Paradise, Orphan Annie, and others similar. Such filth is not going to help mind the lives of my boy and our school children. We are taking this problem before the Parent Teacher Association and our community is going to boycott such programs and their products. Children are easily entertained. I could replace anyone of their entertainers and in three weeks have every child and parent "crazy" about me, and my programs would have literary value, moral lessons, and spiritual and thought provoking food. I'm chairman of a committee to see that the P. T. A. in every state takes action. Roth Reisdorf

Dear VOL: Youkers, N. Y.
Won't somebody please, please, please, put "Forty-five Minutes In Hollywood" back on the air? It was by far the most outstanding program on the air! Different! Swelegant! Gee! How I miss it! Won't some other sponsors take advantage of the popularity I am sure this program must have had, and put it on again?!! We'll be waiting!
Miss Adele Wynne

To Hal, Says Guy
Dear VOL: Chicago, Ill.
In reference to Jane Greenberg's letter criticizing Hal Kemp's orchestra, I don't believe the girl knows what she is talking about. Two years ago, when Lombardo was playing at the Dells and Kemp at the Blackhawk here in Chicago, Lombardo praised Kemp personally by saying Kemp had a very individual style. Jane Greenberg, write to Lombardo and have this verified.
Harry Walker

Et Tu, Jane

Dear VOL: Chicago Illinois
Like many others, I, too, am irritated beyond words with the Betty and Bob program. As a matter of fact up until the last week or so I liked the program well enough that I was willing to endure the ponderous sales talk, the deadly repetition of the Bob, Bob, Bob, but when it got to the point of listening to the awful voice and delivery of Jane, I was through. There may be worse voices than hers on the air, but just at the moment, I can't remember that I ever heard none.
E. A. Monti

Inspiring Story

Dear VOL: Ft. Atkinson, Wis.
I can't find words enough to tell you how I enjoy Carleton Smith's weekly article, "MOTHER SCHUMANN HEINK." He so skilfully presents her to us that reading his article is on a par with listening to Schumann Heink herself each Sunday afternoon. Her wholesome life and viewpoint have given a lot of us food for thought. Let's have more of this type of article. Mary Rose

A Student Plea

Dear VOL: Monticello, Ind.
I wish to enter my plea for more concerts by the U. S. Marine, Army, and Navy Bands, but at an hour later in the day. Thousands of school band students and directors are deprived of hearing these banals because of the morning concerts.
Dan Jensen

That Captain Again

Dear VOL: Natick, Mass.
When a man so much a part of "Show Boat" as Charles Winninger, who grew up on a real show boat, created the part in Ziegfeld's gorgeous production which he had to do at repeated intervals (it was so popular), and then brought the lovable character to radio, where for three years he was the "life" and "personality" of the "best show" on the air gets ousted, I think a kick is due regarding the judgment of his sponsors. Another display of poor judgment on a sponsor's part was shown in letting Al Julson go. The dramatic interpretations of "Viva, Villa," "A Man Without a Country," and others were original, and intelligently done, not the cut and dried musical programs we hear over and over again.
Another kick is that of taking Mr. John B. Kennedy, the most excellent commentator, off the air on Sunday afternoons—he was most interesting and educational.
Well, so much for that. I, for one, am most thankful a sponsor is bringing to the mike America's most outstanding baritone, John Charles Thomas. He is too divine. His repertoire and interpretation and quality are unexcelled. I would also like to take this opportunity to express to Chase and Sanborn my thanks for opera in English. It is unique, instructive and beautifully done.
Patricia Stewart

Still They Protest

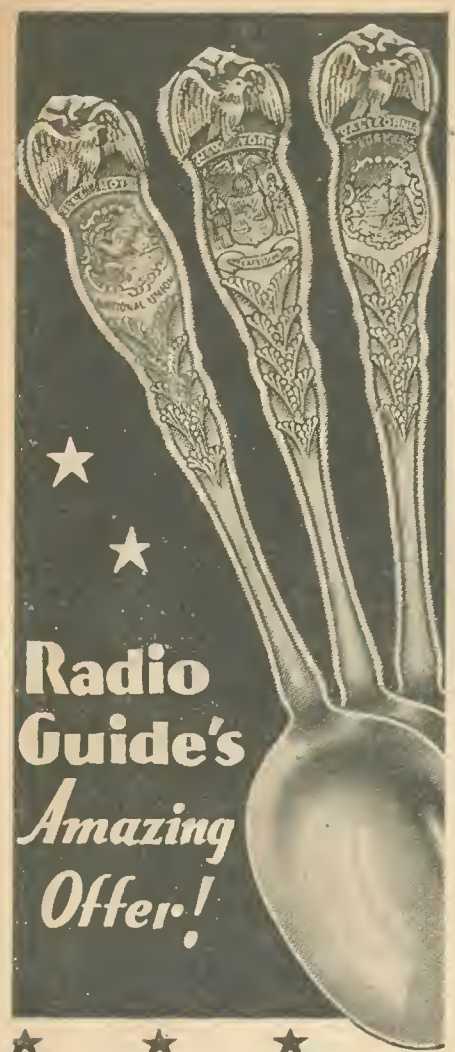
Dear VOL: Benton Harbor, Mich.
I agree with Mrs. J. St. Hilaire, in saying that Skippy and American Boy are the noisiest programs on the air—too much screaming, and yelling. Hope the sponsors can do something about it.
A. L. B.

NEW LOWEST PRICES ON TIRES
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30x5.25-20 2.95 1.15
31x5.25-21 3.40 1.25
29x5.50-18 3.35 1.15
30x5.50-10 3.35 1.15
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32x6.00-21 3.65 1.25
32x6.50-20 3.75 1.35
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3855-59 Cottage Grove Ave. Chicago, Ill.

IF YOUR BREATH HAS A SMELL YOU CAN'T FEEL WELL
When we eat too much, our food decays in our bowels. Our friends smell this decay coming out of our mouth and call it bad breath. We feel the poison of this decay all over our body. It makes us gloomy, nervous and no good for anything.
What makes the food decay in the bowels? Well, when we eat too much, our bile juice can't digest it. What is the bile juice? It is the most vital digestive juice in our body. Unless 2 pints of it are flowing from our liver into our bowels every day, our movements get hard and constricted and 1/3 of our food decays in our 28 feet of bowels. This decay sends poison all over our body every six minutes.
When our friends smell our bad breath (but we don't) and we feel like a whipped tomato, don't use a mouthwash or take a laxative. Get at the cause. Take Carter's Little Liver Pills which gently start the flow of your bile juice. But if "something better" is offered you, don't buy it, for it may be a calomel (mercury) pill, which loosens teeth, gripes and scalds the rectum in many people. Ask for Carter's Little Liver Pills by name and get what you ask for—25c.
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8 INCHES OFF WAISTLINE
"Director Belt reduced my waistline from 42 to 34 inches. I feel 10 years younger. Constipation gone—no tired, bloated feeling after meals."—G. NEWTON, Troy, N. Y.
Director Belt instantly improves your appearance, puts snap in your step, relieves "shortness of breath," restores YOUR VIGOR as fat vanishes.
Loose, fallen abdominal muscles go back where they belong. Gentle massage-like action increases elimination and regularity in a normal way without use of harsh, irritating cathartics. You look and feel years younger.
NEW EASY WAY NO DRUGS NO DIET
Let us prove our claims. No obligation. Write today for trial offer.
LANDON & WARNER 360 N. Michigan Ave. Dept. 525, Chicago, Ill.

BUNIONS Reduced Quickly
BUMP GOES DOWN!
Pain stops almost instantly. Then blessed relief! Fairyfoot helps reduce painful, ugly bunions. Foot soon appears more natural. Fairyfoot is easy to use, entirely harmless. Used on over two million feet since 1897. Write for FREE trial treatment.
Fairyfoot Products Co., Chicago Dept. 3532
1223 S. Wabash Ave., Dept. 3532. FREE PROOF!



Radio Guide's Amazing Offer!

STATE SEAL SOUVENIR SPOONS Mail the Coupon

This Week The KENTUCKY Spoon

SPOONS are now available by mail only. Send the coupon below to Radio Guide, 731 Plymouth Court, Chicago, Ill., with 15 cents, plus 3 cents postage, for the handsome "Kentucky" State Seal Spoon being offered this week.

Spoons are Original Rogers Silverware, made by International Silver Co. of Meriden, Conn., oldest and largest makers of silverware in the world. They are AA quality—66 pennyweights of PURE SILVER to the gross. Regular teaspoon size with plain bowls, easy to clean.

To date seventeen spoons have been issued. If you have not already started your collection, simply indicate on the coupon below which spoons you desire and send it to Radio Guide as directed. Spoons will be sent by mail, prepaid. If you have already started your collection, you will not want to miss the opportunity of adding the distinctive "Kentucky" Spoon. Get the coupon in next week's Radio Guide for the next spoon.

SPECIAL OFFER!
6 Spoons for Only \$1.00 Postpaid. Send Coupon.

COUPON

Radio Guide, Souvenir Spoon Bureau, 731 Plymouth Court, Chicago, Ill.
Please mail me Original Rogers AA Quality State Seal Spoons as checked below:
Ill. N.Y. Cal. N.J. Mich. Tex. D.C. Pa. Wis.
Neb. Mass. Ga. Conn. Del. Fla. Ind. Ky.
I am enclosing 15 cents for each spoon plus 3 cents each for postage and packing.
 or, I am just starting my collection. Send me an assortment of the first six spoons: Illinois, New York, California, New Jersey, Michigan and Texas—one each—for \$1.00 postpaid.
 or, Send me six of any one of these spoons for \$1.00 postpaid.
Total Amount.....
Name.....
Address.....
City..... State.....

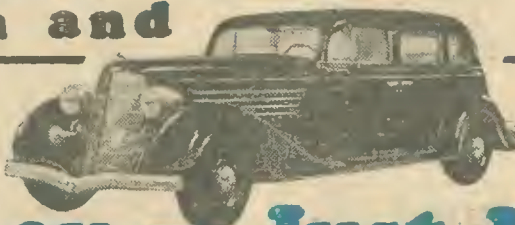
Coming Next Week:
Combing the Globe for a Thrill
By Paul W. White
The Man in Charge of Public Events and Special Features for Columbia Broadcasting System. Tells What It Means to Broadcast First-Hand Accounts of Shipwrecks, the Destruction of Blimps, and Other News Thrillers. Aud —
The True Romance of Helen Trent
She Is Virginia Clark off the Air, One of the Busiest Women of Radio, Who Yet Has Found Time to Raise a Family and Live Ideally. Also —
Scores of Feature Stories of the Stars



Can You Find 10 Faces IN THE PICTURE BELOW?

Answer Quick! Get the Opportunity to . . .

Win \$2,250.00 or Buick Sedan and \$1,250.00 Cash!



Here's a lot of cash for someone. Would you like to have it? We are going to pay over \$5,000.00 in big cash prizes. Can you find ten of the hidden faces in the picture? Look sharply and mark the faces you find. Then fill in the coupon, mail quick, and you will receive opportunity to win as much as \$2,250.00. Some one, maybe you, will receive a new Buick Sedan and if prompt, \$1,250.00 cash extra or, if all cash is preferred, \$2,250.00. Surely you would like to have this magnificent prize. Think what you could do with all this money at one time. It would come in pretty handy

right now, wouldn't it? We want people everywhere to have the opportunity to share in this great distribution of money. This is our unique way of advertising. Besides the First Grand Prize of \$2,250.00 including promptness, there are 100 other big, grand prizes. The Second Grand Prize is a DeLuxe Chevrolet Master 6 Sedan or \$750.00 cash. Third Grand Prize is DeLuxe Ford V-8 Sedan or \$600.00 cash. Fourth Grand Prize is \$150.00 cash and many others. Thousands of dollars in special cash rewards. Mail your answer on the coupon today.

Send No Money - Just Mail Coupon

Pennsylvania Woman Recently Won \$2,250.00

Nick Pappas
New York

Sophie A. Griesser
Pennsylvania

Marguerite Francis
New Mexico

Georgia A. Johns
Kentucky

Robert C. Rick
Pennsylvania

Mrs. Billie Crowley
California

Study the picture of the barn yard and see if you can find ten of the hidden faces. Sharp eyes may find them. Some of them look straight at you, some are upside down, others are sideways. Look for them in the clouds, trees, around the boy's legs, in the bushes, etc. It is not as easy as some people may think. Don't give up—keep looking and you may find them. Mark the faces you find and send to me quick with the coupon.

Proof That Prizes Are Paid
Thousands of dollars have already been awarded to many happy prize winners by Paramount Products, Inc. Mrs. Sophie Griesser, of Penn. won \$2,250.00; Mrs. Georgia A. Johns, of Ky. won \$1,987.00; G. Gicbink, of Michigan, won \$975.00; and Edna Mahoney, of Illinois, won \$500.00; Scores of others have won big cash prizes.

And now thousands of dollars more, to be paid to prize winners. Think of it! If first prize winner (and prompt) you will get \$2,250.00 all cash or if you prefer, Buick 8 Sedan and \$1,250.00 cash.

This company is reliable. We belong to the Chamber of Commerce of Des Moines. We bank at one of the largest banks in the state of Iowa,—the Central National Bank. The money to pay all of the prizes is already on special deposit for that purpose. When you send in the coupon we will tell you about prize checks recently cashed by many happy winners.

Prize Money Now in Bank
The money to pay every prize is on deposit in the big, strong Des Moines bank. Three prominent Des Moines business men will see that the prizes are awarded honestly and promptly. Get your share of the \$5,000.00 in cash prizes, besides thousands of dollars in special cash awards. Over 100 prizes in all.

SEND ANSWER QUICK

You will receive the Buick 8 Sedan and if prompt, \$1,250.00 cash extra, or if all cash is preferred, you get \$2,250.00, if you win first prize according to the plan which the answer will bring.

You cannot lose anything. Send in this coupon and we will give you the opportunity to win the \$2,250.00 First Grand Prize. Don't put it off until tomorrow. It may be too late. **Do it today—Right Now!**

Oh boy! what you could do with \$2,250.00 cash all at one time. Think of the joy of having the money to provide the better things of life. New clothes, furniture, bills paid, a new home, education, travel, etc. Nothing hard to do now. But act quick.

Hurry—mark the faces you find. Just mail the coupon if you can find ten hidden faces. This gives you the opportunity to win the \$2,250.00. **Send your answer quick. Don't delay. Mail your answer today.**

OVER \$10,000.00 RECENTLY PAID IN CASH PRIZES



\$1,250.00 EXTRA
Send answer quick and we will tell how the winner can get \$1,250.00 extra cash—
FOR PROMPTNESS

Remember send not one penny with your answer. All you do now is to find ten faces if you can and mail the coupon. Send answer right away
Hurry! Just mark the faces you find and send with the coupon right away. This gives you the opportunity to win \$2,250.00 First Grand Prize. Someone wins. Maybe you. Mail your answer quick. Don't delay. Do it today.

PARAMOUNT PRODUCTS, INC.
Dept. 2510A Des Moines, Iowa

DEPT. 2510A I found _____ faces.

My Name _____

Address _____

City _____ State _____