

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

WEEK ENDING SEPTEMBER 22, 1934

TELLS WHAT'S ON THE AIR — ANY TIME — DAY OR NIGHT

5¢

Volume III.
Number 48

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AS I KNOW HIM"
BY IDA CANTOR
—HIS WIFE


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Patti Pickens

Southwestern (8) 

Voice of the Listener

Are You Lissenin'?

Dear VOL: Norwich, N. Y.
Have you folks listened to Ward's new Sunday program with Buddy Rogers and Jeanie Lang? It's one of the finest on the air. It won't be long before they are recognized as the new sweethearts of the air.



I am secretary of the Buddy Rogers club and I'm trying to see if I can't get the club mentioned in RADIO GUIDE.

Could I say something about Buddy in the Voice of the Listener? I'd like so much to hear from all of Buddy's fans

and I know if I could let them know there is one, they would write to me.

Flo Scafidi

More Art Throbs

Dear VOL: Syracuse, N. Y.
I have recently read a letter in your column from Arthur Claire inquiring about Arthur Tracy. Why doesn't someone put him on the air again? I never missed his program when he was on the air before and he certainly is too good to fade away into the background.

Isn't there some way that he could be brought back to the air again?

George Davis

Bee Attitude

Dear VOL: Huntington, W. Va.
I always read the Voice of the Listener each week and enjoy knowing the opinions of other readers and listeners.

One thing I can't understand is why people say such foolish things about the radio stars. Let them give their opinions but quit criticizing the ones they have been if they can't do better themselves, and I'm sure they can't.



Let's hope people will be more careful of how they express themselves. I would like to correspond with all those who like to discuss radio problems.

Bee Bivens

The First Ward Bawl

Dear VOL: Fostoria, Kan.
May I for one disagree with the listeners, at least those I have met, who are raving about the new Ward program?

I think it's about the silliest thing I ever heard and doesn't paint either Buddy Rogers or Jeanie Lang as very firm and aggressive people. They sound so mushy and wishy-washy that sometimes I feel just like getting up and yelling at the loud speaker.

The reason I don't turn it off is because I like both these performers. It's the script that gripes me.

Peggy Fowler

Those Rap Scallions

Dear VOL: Pen Argyl, Pa.
Scallions to NBC for withdrawing from the air (except Saturdays) two of my greatest daily favorites, Singing Strings and In the Luxembourg Gardens.

And orchids to the beautiful new programs: Imperial Hawaiians, Romany Trail, Road to Romany, Viennese Sextet, Album of Popular Classics, Howard Barlow's In Old Vienna, In a Spanish Garden, On the Village Green, Along the Volga, Mood Neapolitan, Among Our Souvenirs, Orientale.

Add to these lovely programs some genuine American Indian music and a good Magyar lieder singer.

J. Wasso, Jr.

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 to VOL editor, 731 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing.

Attention, Sponsors:

Dear VOL: Corning, N. Y.
May I please have a bit of space to contribute an idea to sponsors? In the first place why do all sponsors try to outdo each other in trying to put on the most spectacular or startling, overcrowded programs?

Then, why not have more programs with a human appeal, or also some more like the Princess Pat program,—a down-to-earth interest? Also the

Soony Sketches are most commendable along this line.

Furthermore, I would like to know why some demand has not been made to have more often on the air, that very pleasing singer, John L. Fogarty?

Surely there are many people who would enjoy such a treat after his long absence.

M. T. Lee

If You're Dissatisfied

No more forceful reason for letting the American system of broadcasting alone can be found than Hergesheimer's recent article in *The Saturday Evening Post*, "Daffodils on the Air". This is drawn to the particular attention of that faction of the American radio audience which continually finds fault with the commercial announcements attached to sponsored programs. It will make good reading also for those of us who are inclined to take American broadcasting with casual indifference. It will be a special delight to the exponents of American radio who have given close study to the situation here.

Hergesheimer reviews a typical day of broadcasting over the BBC network. If he is boring, it is because his subject does not lend itself to the treatment that even his masterly touch could make light and scintillating.

In this article one will find the parallel to which American broadcasting would sink if advertising were barred from our airways and the governmental license control substituted.

England is forced to take its radio out the way it takes its weather and its telephone service—their being the public can do about it. However, a movement to scrap the British Broadcasting Company, and start on a commercial basis imitating the American

The article in *The Saturday Evening Post* and one by Captain Peter Eckersley, one-time chief of the BBC, published in RADIO GUIDE last June, both confirm the desirability of the non-commercial—non-competitive—the-peace-be-damned!—English system.

If, as has been suggested by so many the listeners, we could do nicely without commercial intrusion to break the spell of fine music or entertainment, what would they do about the fine, desirable type of music? Apparently English broadcasts also fail to produce good music. It looks to us as though lack of competition and the substitution of non-commercial music under control is slowly but surely strangling public interest in British broadcasting.

A similar attitude on the part of American broadcasters would bring the etherial structure down around our ears in jig time. We are not a nation noted for silent suffering, nor are we blessed with the British quality of too much patience. Added to this, the contract between the radio we now enjoy and what the government directors might want us to have, would disgust the average listener and silence ninety per cent of the receivers in the country.

The governmental attitude must be paternal. It always has been and always will be. It represents a case of "take this because it is good for you—regardless of whether you like it." That is just what has happened in the British Isles. The average English listener does not get the type of entertainment he likes, but what the overlords of BBC decide is best for him.

When Mr. Fan goes out for an evening he goes to the clubs, restaurants and theaters—where he gets a decidedly different brand of entertainment than that given to him over the officially controlled broadcast system. The British attitude would give the American listener a cramp in his ears that would make radio as popular in the average home as a skunk at a garden party.

For those who still think harshly of our commercial plugs on programs, and who would scrap our system to be rid of this so-called annoyance, let us recommend a reading of Hergesheimer's "Daffodils on the Air" as an antidote and sure cure for their indisposition towards commercially supported broadcasting.

Scoring With Talley

Dear VOL: Peoria, Ill.
In June my husband surprised me with the lovely gift of a radio. Since then I have enjoyed listening in to programs listed in RADIO GUIDE. I have found that the change made in placing a star opposite the high spot selections is a much greater help in finding programs.

I am making a radio album from all the pictures and interesting stories and highlights from RADIO GUIDE.

I have already found that it is a book which my friends pick up to read for pastime as all the articles are short and interesting and helpful.

The recipes which are given are helpful, too. I have found they make a helpful addition to my recipe file.

Lucille Talley



Tribute to Miss Mack

Dear VOL: Brooklyn, N. Y.
As a regular reader of RADIO GUIDE I find the most interesting column to be "The Child's Hour" by Miss Nila Mack.

I find her observations to have so much value to me that I save each week's column. In order to make the file permanent I am binding them in book form. Her practical suggestions are a great aid to me and should be a boon to all mothers who have child problems.

Mrs. Dora Rifkin

Recognizing Merritt

Dear VOL: Philadelphia, Pa.
May I say that James Merritt's perfect evening would suit me perfectly? It's grand! But my very special reason for writing is to express appreciation for the Saturday program "One Man's Family" and the grand Thursday show "Forty-Five Minutes in Hollywood."

The former is a perfectly human sketch, dealing with a modern generation and its feelings and ideas. The latter brings us the last minute gossip by Cal York, an interview direct from Hollywood.

If you've never heard it, make it your business to do so.

Kathryn Gensbauer

The People's Choice

Dear VOL: Wellington, Ill.
As I am a constant reader of RADIO GUIDE and it gives us all an opportunity to give favorites what they deserve, I want to give my favorite a great big hand.

It is none other than the Maple City Four. I don't say they are the best but if all the other quartets were singing and on the air at the same time I would be still listening to the Maple City Four, for I like them best of all.

And the team of Mac and Bob is my next choice. I love them all over the radio so come on, you Maple City Four fans, and do your bit for your favorites, so that we can hear them oftener.

Sallie Keller

Back to the Soiled

Dear VOL: Galveston, Texas
With the Fall so close I know we will shortly have back on the air, Mr. Eddie Cantor and I dread to think of the children, with whom he is such a favorite, being subjected to those nasty little inuendos of which he is so fond. It's too bad that a chap with such great capabilities has to revert to occasional dirty remarks to force his humor home.

Adelaide Hampton

The Eddie Cantor I Know

By Ida Cantor, His Wife

How Many Times Have Listeners Wondered Whether a Comedian Is a Grouch in the Bosom of His Family—or If He Is as Funny at Home as Before the Public? Eddie Cantor's Wife Here Gives the Lowdown About Her Celebrated Husband — and Reveals Many Intimacies of Their Home Life Never Before Published

I'm getting very tired of it. Some day I'm going to scream when some kind soul asks me: "And is Mr. Cantor as funny at home as he is on the radio?"

If your husband was a bricklayer or a steeplejack or a jockey, how would you like to have people ask: "And does he lay bricks? . . ." or "Does he paint flagpoles? . . ." or "Does he ride horses . . ." as well in your parlor as he does at work?"

Would you like it?

Neither do I! I'm married to a real man who happens to be a comedian, not to a comedian who just happens to be a husband!

There, I feel better—so much better that I'll break down and confess that Eddie is as funny at home as anywhere else. Most husbands are but Eddie does it on purpose.

For instance, the other day he came home and said he was very tired. He wanted a nap. Would our five daughters and I please keep the house very quiet?

The six of us sat around and "shushed" one another. Eddie went upstairs. But in a few minutes we heard a soft tread on the stairs, and Eddie came into the room. His eyes were closed. His arm was stretched, rigid, in front of him. He was the perfect picture of the somnambulist.

"The house is so quiet," he said sepulchraly, "I'm walking in my sleep. For Heaven's sake make a noise and wake me up!"

And all he had on was a silk hat and a pair of bathing trunks!

Were we surprised!

Yes, Eddie clowns at home. Sometimes he laughs us out of little domestic peevishness that arise even in the best families. And only when it's all over do we realize that he did it on purpose—tickled us into good humor against our wills.

And that, you see, is the keynote of Eddie's character. He clowns at home to make us happy. Because home, for him, is the center of the universe. The real truth about Eddie Cantor is that he is a husband and father first—and a great artist second. As I shall try to explain, he became a great artist only when moved to boundless ambition through the inspiration afforded him by his growing family.

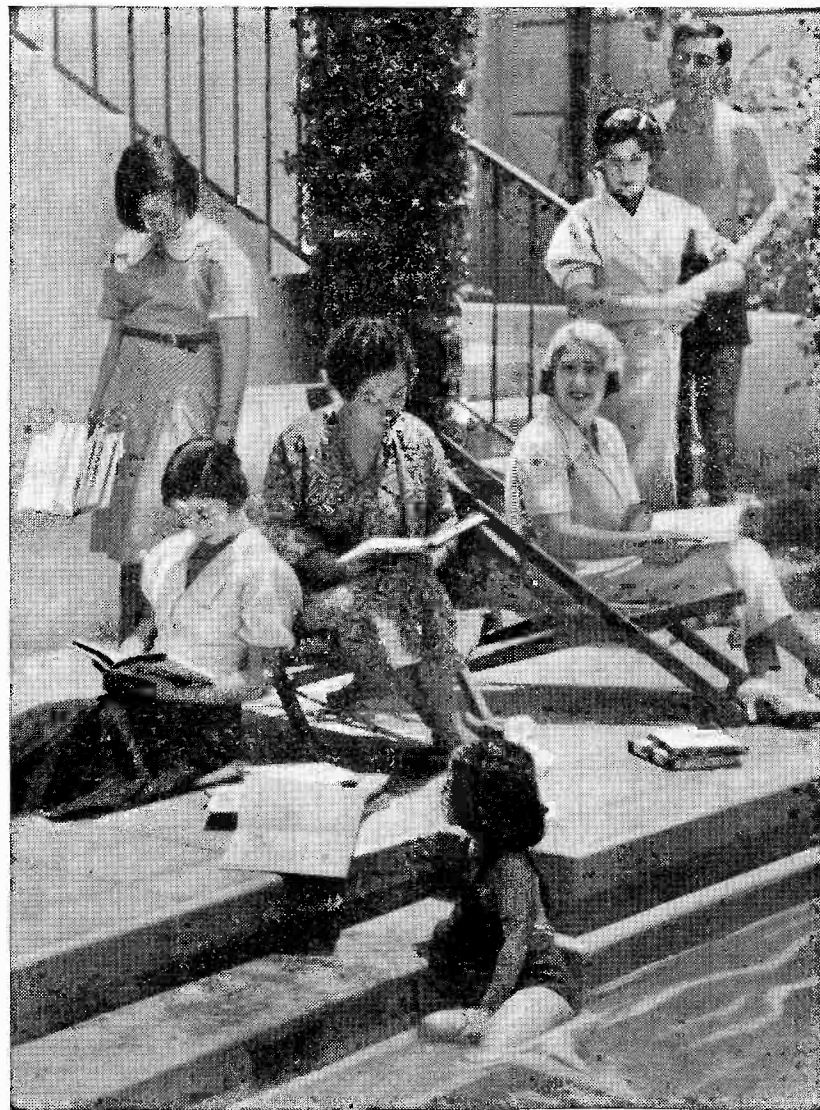
Of course, you may think I'm prejudiced in favor of this man I'm married to—but remember, I've known him for a long time. They say that no man is a hero to his valet. Certainly, few men are heroes in the eyes of their wives, as Eddie really is in mine.

He wore short pants when I met him, and by that I don't mean golf knickers. If anybody had said "golf" to us kids who played in the gloom and racket under the elevated tracks of New York's East Side, we'd have thought he had eaten too many radishes! Anyway, Eddie and I went to Henry Street public school. I was attracted to him by his genius for the comic—remarkable even in those days. I remained fascinated by the shyness, the tenderness and the tremendous force of character of this sensitive, big-eyed boy. And as he says: "I used to carry your schoolbooks; now you carry my bank books!"

It was only after Eddie went on the stage, while still a youngster, that we began to think of marriage. But my family had ambitions for me. They wanted me to enjoy greater comfort than they had experienced; they did not think I could find that comfort and security in marriage with a young actor. They said, in effect; "We don't want Cantor!"

It was then that Eddie gave me the first of the big surprises that have enlivened all our days. He made a great sacrifice. Instead of trying to persuade me to disobey my parents, he tried to conform to their wishes. This young man, born to be a genius of the stage, denied the urge of his blood. He gave up the

Eddie Cantor photographed at his home in Beverly Hills, with "his six girls." Left to right they are Marilyn (12) standing; Natalie (18) the studious member of the family; Marjorie (19) her father's secretary and companion and sometimes advisor; Mrs. Cantor; Edna (15) standing with Eddie. It is Edna who plays the piano when he rehearses his songs. And seated on the steps is the smallest Cantor, little Janet, aged 6



stage for me, and got a series of jobs—including one in a garment house. As long as I live I shall always remember that I was more important to my Eddie even than his career. He was willing to give up the life he loved—and cut out patterns!

But it was an impractical sacrifice. They fired him from his pattern-cutting when they caught him cutting dance-steps on the table!

For one whole unhappy year Eddie tried to get the dancing and singing out of his system—to walk sedately in the ways of commerce. And at the end of that time it was I—not he—who gave up in despair.

With a heavy heart—for I knew my entire future happiness might be at stake—I made him go back to

stage. I didn't want my man to turn himself into a tame husbandly, clerky person—even for me. Well, I'm still having my reward.

Immediately he got a job with Gus Edwards' "Kid Cabaret" at \$75 a week. This lasted eleven months, and each week he sent me every penny he could squeeze out of that \$75, to save for him. When he came back, we had \$1,800. This, he said, would be our nest-egg. Furthermore, he had an offer of a European theatrical engagement. Wouldn't I like a European honeymoon? Wouldn't I marry him right away?

And that illustrates another side of Eddie Cantor. Note the calm, quiet persistence he showed in wooing me. For a year he slaved at jobs which revolted him; for the next year he demonstrated how much better, financially, was his way of making a living. And finally, he popped this romantic-plus-practical offer of a European honeymoon (with a job for him thrown into the bargain) and a nest-egg of \$1,800. What a campaign!

And didn't Eddie make the English like him! His success during an eight-weeks' engagement at the Alhambra Music Hall in London was simply phenomenal. It made me realize anew what a great sacrifice Eddie had made by working at petty jobs, just to please me and my family. And ever since, I have had a tender spot in my heart for the English. My husband was appreciated in London before New York gave him recognition—and the English have been enthusiastic about him ever since! I sometimes think they are more so than anywhere else.

We returned from Europe just as the Great War started. At first we shared an apartment in the Bronx with my married sister. Then when we could afford it, we moved to one of our own near by, when Max Hart—then Eddie's booking agent—signed him on a vaudeville tour doing blackface. He teamed with a

straight man, Al Lee, first husband of the late Lilyan Tashman. The vaudeville engagement lasted five years.

Marjorie, oldest of our five daughters, was born a year after we were married. Eddie's reactions to this birth surprised even me—already too proud of him. It was, in fact, the second big surprise he handed me. You'd have thought that he had suddenly become the father of his country, instead of one little red, squalling infant! His joy was equalled only by the tremendous feeling of responsibility he suddenly acquired.

I think young married people who are afraid of the expense of raising children, would be happier if they realized how much the coming of babies can help. Before Marjorie came, Eddie was a clever, happy comic, a fine fellow with probably a good future ahead of him. After her arrival he became, overnight, utterly determined to rise to the very topmost pinnacle of his profession. And in that contrast there is all the difference between a man who will "get along," and a great man. From that day on Eddie never ceased to watch for the big chance, the opportunity that would put him among the comic immortals.

It came. Max Hart obtained him a one-night engagement in the Ziegfeld Roof Show. If Eddie could put that over, he was made!

The big night arrived. Unknown to Eddie, I slipped by the doorman and peeped in on his performance. I dared not go in. A smart, brilliant, blase New York audience was there to be amused. The biggest names in town sat at the tables.

Spotlight! Out comes Eddie Cantor, the unknown—a slim youth in blackface. In the shadows of a doorway I trembled, nervously twisting a handkerchief. Music! A song! Eddie passing from table to table clowning with the millionaires, calling them by name.

He was a sensation! The distinguished audience fell for this newcomer. (Continued on Page 23)

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Russ Columbo as he looked shortly before a stray bullet, accidentally fired, put an end to his brilliant career

Russ Columbo is dead. The very perverse Fate which permitted a John Dillinger long escape from a thousand of the most modern bullets, delivered up the idolized singer, violinist and actor to an ancient soft-nosed ball fired through the eeriest of all accidents.

Motion picture and radio audiences will mourn Columbo as a lost favorite. Intimate associates will grieve for him as a lost friend or sweetheart, notably Carole Lombard and Sally Blane. But in the Columbo home where Russ Columbo shone the most brilliantly, he will ever be the irreplaceable son, brother and companion.

It is the way of the world that with the public he will some day be supplanted by a new idol, but around that hearthside where he loved most to linger, there can be no replacement. A bright light has been forever dimmed, and no number of succeeding years can efface the poignant grief of that untimely mishap.

Russ' closely-knit unity was atavistic. It goes back to the sunny Neapolitan hills where his forbears stood side by side to protect their tiny olive groves and their vineyards against marauders from the North.

When the ambitious Nicholas Columbo, struck out for a new land, he transplanted to his tiny home in San Francisco strong traditions of family ties that were to be so revered by his children that came later. Most of the large family of children were born along the blue waters of the Golden Gate. The youngest boy, who was christened Ruggerio, was born at Camden, N. J., during one of the family's migrating periods. It was Ruggerio who was destined to be known as Russ, and who was to reverse history by making America discover Columbo. At the age of six, the sunny, dark-eyed and dark-haired youth began to show prominently his heritage of music. Grace and rhythm were even in his playing, and it was apparent that the land of which music is a symbol had bestowed upon him its gracious gift.

The proud but none-too-well-financed family made sacrifices that he might be tutored on the violin, for which he showed a natural aptitude. In 1914, when Russ was seven years old, the family moved to the little town of Calistoga, just north of San Francisco, and it was there that Russ began his long practice on the violin.

Further migration, this time south, followed, and when Russ reached high-school age, he was living in Los Angeles and already sufficiently accomplished to earn money with his beloved fiddle.

These high-school years found him a member of the school glee clubs and orchestras, and on rare occasions when opportunity offered he was able to earn a few dollars playing in dance orchestras. Character-

"The Melody Lingers On"

By Henry Bentinck

The Untimely Passing of Russ Columbo in Tragic Accident Leaves a Void Beyond Remedy in the Hearts of His Millions of Friends. How Many Knew Him for the Artist, Family Boy, Friend and "Idol" That He Was?

istically, he carried home these meager earnings, anxious to repay in part the expenses of his lessons, expenses which had been a drain on the never ample family purse. To all who knew him, he was a good boy. His outlet was music; his companionship he found amid the members of his own family.

But even his contributions could not save the family exchequer, and it was during the second year of his music career that reverses overcame the Columbo family. He was forced to abandon education in favor of remunerative toil, and he began a series of connections with various Los Angeles hotel orchestras. Even at this early age he was becoming known as a "hot" fiddler. Syncopation was riding the crest, and there developed a growing demand for any exponents of the jazz principle in music. Russ Columbo was born to the moment. His employment was timely, and he forged ahead, not on the concert stage of which he had dreamed, but as a featured dance-band artist with a violin that kept pace with the modern tempo.

So far there had been no hint that he would one day confound listeners with a voice that was to have but one rival, and one which was to be the basis of a feud which will long be remembered wherever vocal talent is discussed. His violin teacher, Professor Moore, discovered that the boy violinist had a rare quality in his baritone voice, and it was Professor Moore who urged him to add his vocal talent to his prowess with the resined bow. His success was immediate, and it was only a matter of weeks before he had an engagement for a vaudeville tour of the West Coast.

Spurred on by the urge to lend aid at home, the ambitious youth sought an opening in Hollywood. He detested the long trip away from the family home and the separation from those whom he loved. By this time he was a lithe and handsome brunette, later, described by many as the perfect prototype of Rudolph Valentino.

However, at that moment the demand for the sleek Latin type had just passed its zenith, and Columbo met with indifferent success in pictures. He was cast in minor parts but had the privilege of seeing his name printed in casts with such stars as Pola Negri, Gary Cooper and Lupe Velez. But the unimportance of his roles was discouraging, and he turned again to his music, both as an emotional outlet and a means to increase his income.

Suddenly came the tender of an opportunity to sing at the famous Cocoanut Grove with Gus Arnheim's orchestra, and a bid for the popularity which was to carry him to the fore in American entertainment circles.

He quickly became a favorite with the smart clientele that patronizes this popular cafe, perhaps too quickly, because there suddenly developed a distaste for him in the mind of the conductor for whom he was working. Wrangling developed, and Columbo's antipathy to dissension prompted him to leave the Cocoanut Grove and organize an orchestra of his own.

In 1930 Con Conrad, star-maker and composer, decided that Columbo not only was a find but a "natural" for radio.

At that time a young vocalist by the name of Bing Crosby had startled a surfeited world with something new in the way of singing. Conrad, Columbo's manager, realizing that Russ had almost the identical flair, determined that the opera stage toward

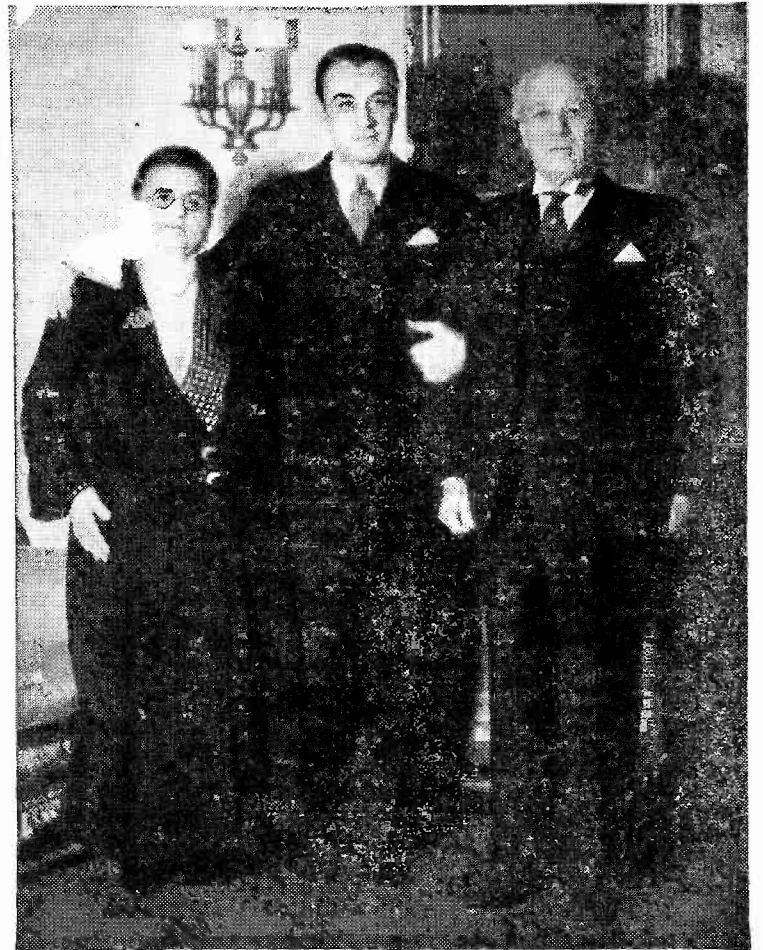
which Columbo was headed would be a less lucrative field, and set about to train Columbo in the Crosby style of singing. Aptitude was an outstanding characteristic with Columbo, and under Conrad's careful tutelage he was soon outcrooning Crosby himself.

Conrad urged Columbo to accompany him to New York, but those ever dominant home ties bound Columbo to his family's side and he fought being uprooted.

Conrad felt that the young singer might be inhibited by the fact that radio had not reached out for him, so went to New York alone, to inform radio program chiefs of what he described as a sensational find. When sufficient contacts had been made to warrant the journey, Columbo descended upon Manhattan. Conrad was not mistaken. The National Broadcasting Company heard Columbo once and contracted with him for a long series of appearances.

So similar was his voice to that of Crosby's, so identical his style, that many could not tell the two apart and thus was the much discussed Crosby-Columbo feud born. Meanwhile, back on the Coast, Crosby, who had tuned in by chance one night and heard his rival singing a song he had himself made famous, was stirred to hasty action.

It is doubtful that Bing ever entertained any deep animosity for the unfortunate Columbo. Any resentment on his part must naturally have been for Con Conrad, whom he rightfully felt had impelled Columbo to adopt the Crosby style of singing. Crosby hurried to New York, determined (Continued on Page 26)



Russ and his mother and father, from an exclusive photograph taken three years ago when he tried—against the odds of terrific homesickness for his beloved California—to make his home in New York

"...And Say Something Interesting"

As Recorded By "Bottle"



Beetle: "Listen, stupid. RADIO GUIDE is paying twenty cents a word for this interview. So if you know what's good for you, you'll talk and talk fast. Come on now, use one-syllable words and plenty of them"



Baker: "I getcha, pal . . . Cat, rat, ma, cow, pa, mule . . . What ever became of Vice-President Garner? . . . Did I ever tell you the one about where I'm standing on the corner and the fellow says to me—"

Scene: A room in Phil Baker's home. Baker, seated at a desk, is reading a fan letter. He is at peace with the world. The phone rings. Phil picks up the receiver and answers in a well modulated, jovial voice:

Baker: Hello?
 Phone: Hello?
 Baker: Hello—
 Phone: Hello! Who do you want?
 Baker: Who do I want? I'm answering a call.
 This is Phil Baker.
 Phone: Just a minute. I'll see if he's in. (aside) Has anyone here seen Phil Baker? (back to Baker) No. He's not in. (hangs up)
 Baker: (to himself) What tha . . . (hangs up) (Reads two more sentences from his fan letter. Phone rings again.)
 Baker: (picking phone up; voice a little uncertain) Hello?
 Phone: Hello. Who do you want?
 Baker: I don't want anybody. Who do you want?
 This is Phil Baker spea—
 Phone: Just a minute. I'll see if he's here. (aside) Is Phil Baker here? (back to Baker) He's not here. (hangs up)
 Baker: (looks at phone in hand) Well, she said there'd be days like this. (Goes back to fan letter. Reads with one eye—watches phone with other eye. It rings. Baker, with wild look, seizes the instrument.)
 Baker: HELLOTHISISPHILBAKERSPEAKING!
 Phone: Just a minute, I'll—
 Baker: I know, I know, you'll see if he's in. Well, don't bother. I'll tell you where he is. He's talking to you.
 Phone: Well, why didn't you say so? What do you want?
 Baker: I . . . DON'T . . . WANT . . . ANYTHING !!!
 Phone: Well, what's the idea of calling up then?
 Baker: I . . . DIDN'T CALL . . . UP!
 Phone: Well, what business do you have with me on the phone?
 Baker: I have no business with you on the phone !!!
 Phone: Then GET OFF THE PHONE—EEEEEEHAHAHAHAHAHAHA
 Baker: SO—It's you, is it, Beetle? The old annoyer himself!
 Beetle: Well, if I'm not an annoyer I'll do till

Even Though Baker and "Beetle" Are Off the Air on Vacation, Baker's Nemesis Still Pursues Him. "Bottle's" Account of the Latest Haunt is Faithful and Accurate to the Last Degree

you send out and get one.
 Baker: All right, reprobate. What do you want of me now?
 Beetle: Silence! And very little of that.
 Baker: Cut the clowning. What did you call me up for?
 Beetle: RADIO GUIDE asked me to. They want a few facts about you.
 Baker: Oh—they're going to write my biography?
 Beetle: No, they're going to write your obituary. When were you born?
 Baker: I was born under the sign of Sagitarius.
 Beetle: Too bad it didn't fall on you.
 Baker: What's that?
 Beetle: I said, is that in the fall?

Baker: No. It's in the summer.
 Beetle: Summer what . . .
 Baker: Summer here and summer there. Ha-ha. Some joke, eh, Beetle?
 Telephone Operator: (cuts in) Say, which one of you guys is Joe Miller?
 Baker: Who's that?
 Beetle: That's my sister, Tse-tse. She's a telephone operator.
 Baker: Oh! So you're ganging up on me, hey?
 Beetle: Okeh. Let's get back to the interview. What were your parents' names?
 Baker: Mama and papa.
 Beetle: Boy! . . . If Joe Miller were alive today he'd turn over in his grave.
 Baker: Perhaps it would be better if you just went back to the stratosphere.
 Beetle: That's where I'm haunting from now. Listen, Baker, where were you born?
 Baker: In New York City.
 Beetle: Okeh. What's the weirdest thing you ever heard of?
 Baker: I once knew a woman who slept with cats.
 Beetle: What woman ever slept with cats?
 Baker: Mrs. Katz.
 Beetle: Boy—there's a gozeroo for you!
 Baker: It was good when I clipped it.
 Beetle: All right, skip it. What was your first job?
 Baker: Playing accompaniment for a cinema.

Beetle: Playing for a what?
 Baker: A cinema. Cinema! What do you see when you go to the theater?
 Beetle: Mickey Mouse.
 Baker: Listen, my silly gargoyle, you had better put a rein on that saucy tongue of yours, or I'll hang up.
 Beetle: Oh, no, you won't. Not while RADIO GUIDE is paying 20 cents a word for this.
 Baker: What's that?
 Beetle: I said, I made a deal with RADIO GUIDE to get an interview with you, and they're paying for it at 20 cents a word. And if you're a good boy I'll see that you get a check for your share in the morning.
 Baker: What? What? Wait a mo, my good fellow. You interest me strangely. Repeat them thar words in slower and more modulated tones so that I may dwell upon them properly.
 Beetle: Listen, stupid. RADIO GUIDE is paying 20 cents a word for this interview. So if you know what's good for you, you'll talk and talk fast. Come on now, use one-syllable words and plenty of them.
 Baker: I getcha, pal. Cat, rat, ma, cow, pa, mule . . .
 Beetle: No, no, stupid. Say something interesting.
 Baker: What?
 Beetle: Say something interesting. Don't forget, RADIO GUIDE is listening in . . . well, say something.
 Baker: What ever became of Vice-President Garner?
 Beetle: Can that, stup! They want a story of your life. Come on now, talk fast.
 Baker: Oh . . . well . . . I made my first appearance on the stage at an amateur night in Boston. I later worked for Carl Laemmle at the old IMP film com-

pany. One night in a movie, the piano player got sick. I dashed down— Took over the job . . .
 Beetle: And then the whole audience got sick.
 Baker: Lay off, kibitzer. You've got a dime a word coming. I went into vaudeville—then I got together with Ben Bernie—the good ol' team of Bernie and Baker. Then the war, with me in the navy and Bernie in the intelligence service . . . watching German acrobats on the RKO circuit.
 Beetle: A little faster, please.
 Baker: After the war the "Greenwich Village Follies," "The Passing Show," "Artists and Models," "A Night in Spain," other shows and revues. With Fannie Brice and Ted Healey in "Crazy Quilt." Morris Gest's "Century Roof." Ziegfeld's "Midnight Frolics." Night clubs, movies, radio . . . radiomovienightclubs frolicsglumph. Did I ever tell you about the one where I'm standing on the corner and the fellow says to me, for 20 a word he says to me, and I says to him there's the one about the three Irishmen, the two Jews, the six Germans, the two and one-half farmers and their eight daughters, so he says to me and I says to him that it seems one afternoon— (phone sputters, clicks and goes dead)
 Baker: (jiggles hook) Beetle! Are you there? He's gone! Well, for 20 cents a word I'll keep talking . . .

Bottle: (enters) Beg pardon, sir?
 Baker: (looks up from phone impatiently) Say, what you want to tell me into this phone? I'm getting 20 cents a word for this.
 Bottle: Oh, that's too bad, sir.
 Baker: What's too bad?
 Bottle: Why, there's a man outside, chopping out all the telephone connections with an axe. He says he's from RADIO GUIDE.
 Baker: Oh . . . I get it. (hangs up; he sighs; picks up fan letter; starts to read)
 Bottle: Shall I serve tea, sir?
 Baker: Yes. (Bottle starts to leave)
 Baker: Oh, Bot.
 Bottle: Yes, sir?
 Baker: Make that tea with cream.
 Bottle: But the Governor of New York is outside.
 Baker: Okay, then make it with Lehmann. Get it, Bot?
 Bottle: Oh, yes, sir—20 cents a word.
 (FINIS)

Standing By—

With Ray Perkins

Radio's Palsie-Walsies: There frequently exists among radio performers a fine and sincere friendship. It is as though those who wrestle with the great god Mike are linked by bonds of common suffering and mutual sympathy. Unless observation fails me, however, these friendly attachments are rare between two artists who do the same type of work. You seldom find one lady song bird, for instance, sharing worms with another, nor is it likely that two orchestra leaders will turn out to be bosom pals.

There are exceptions, of course. But of all the varied sub-species of the genus Radio Artist, the funny men seem to be most broad-minded about one another. Some of the ha-ha boys are just like that, real chummy—go the same places together and everything. In fact sometimes they're so close to each other that you'd think nothing could ever come between them, not even a knife.

Occasionally the gals and fellas 'round the studios overdo the graciousness. There's plenty of the old flattery among us ether troupers. You should see a couple of those song gals greet each other. To paraphrase an old line—flattery is the most imitated form of insincerity.

All this is written about radio folk. But tush-tush my chickabiddies, it applies to folk of any kind. You find the human relationships in a millinery shop, a delicatessen or a men's college, for that matter. And lest I be accused of turning Judas to my fellow disciples of radio, I hasten to state that they're a grand and noble sect, with a far smaller proportion of washouts than most other groups of people.

FLOWERS AND BOWS to *Rowene Williams*, who won the nation-wide CBS audition and debuts as leading soprano in "Hollywood Hotel" October 5. I've never been in a nation-wide audition. The ones that are just studio-wide are tough enough. *Rowene* (whose name is already being misspelled in hundreds of papers) had a sore throat when she won the audition. Maybe that's why I've missed out on so many of 'em—my throat is so dang healthy.

My Aunt Pandora Perkins won a village-wide audition in 1921 for soprano soloist in the young people's Hallowe'en festival of the Cowslip Community Church, but she hasn't done much since. She is now spending all her time sitting beside open windows in the hope that a good throat infection will set in. The



James Melton's spare-time occupation is cruising on his new yacht "Melody," with his wife—shown here as they plied the waters of Long Island Sound recently. Just now "Jimmy" is on a vaudeville tour

other night her throat was so bad that she couldn't sing a note and everybody said it was a great improvement.

Prometheus Hicks, the well-known piano player, entered an Artist Bureau-wide audition last week. Although he spent the night before hitting his fingers with a hammer until they were badly bruised, he didn't win. So apparently the sore throat method for winning singing auditions can't be applied to piano playing.

I hear *Baron Keyes* is recently back in Mike Harness out on the coast with his "Clickety Clack, the Little Wooden Man." Small kids go big for the *Baron*. I recall hearing him daily by special decree of my young hopeful when we were out in Hollywood in 1930. His work was delicious, full of dreamy nonsense like Hollywood itself.

Baron is his first name, not a title. But there's an idea. Someday I'm going to write a program that will include: Baron Keyes, Ray Knight, Phil Lord, The Singing Lady, Earl Hines, the Princess Pat Players, Wayne King and Queenie Smith. I think I'll even add Jean Paul King so the sponsor will pay extra royalty.

Speaking of royalty, the well-known King and Queen of England will be presented on a program from London via BBC and NBC next Wednesday morning. They will do a boat-christening act, with a boat named *Victoria* cast in the title role. It's a shame *King George* and *Queen Mary* don't get a break on an evening hour. Dirty work is hinted at in England. They say it's because *Mr. and Mrs. Roosevelt* are jealous.

The "Bobby Benson" program is now being scribbled by someone else, and Peter Dixon, I hope, is going on to further literary triumphs. Pete has a swank office in New York's Hotel St. Moritz, where he cooks up radio scripts and his weekly syndicated column.

He believes that the time has come finally for programs with sophisticated comedy. So he tried to explain to me what s. c. means. Personally, I'm afraid it's just a nice phrase that covers too much. Magazines like *The New Yorker*, *Vanity Fair* and *Esquire*, for example, contain sophisticated (meaning worldly-wise) comedy, but a program with such a flavor would appeal to only a small group of listeners.

Plays such as Noel Coward writes contain sophisticated (meaning sexy) comedy, but sex may not rear its head in radio.

Along the Airtalto

By Martin Lewis

Howdee, folks! It's nice to be back on the job again after spending the best holiday I've ever had in my young life.

Several changes have been made since I left the Airtalto—*Annette Hanshaw* quits the "Show Boat" program to join the Camel Caravan . . . *Mr. Good News* told me my favorite trio, the lovely *Boswell Sisters*, will be back on the air joining the *Bing Crosby* airing. Can you imagine what a show this is going to be? . . . *Eddy Duchin's* nimble fingers will pound the piano keys while his orchestra will make the music during the *Fire Chief's* program. *Duchin* replaces *Voorhees* because the sponsor wanted *Don* exclusively and couldn't get him.

KILOCYCLE CHATTER: Although you were told *Willard Robison* was conducting the orchestra on the program featuring *Mrs. Franklin D. Roosevelt*, it was really *Merle Johnson* who waved the baton. I Vas dere, Sharlie. When *Joe Penner* comes back to the air October 7 it will be minus his duck Goo-Goo. *Joe* probably drowned it while out taking swimming lessons . . . *Eddie Cantor* returns on the same date . . . *Lennie Hayton* is grooming a 22-year-old boy by the name of *Paul Barry*. *Lennie* claims the kid will be another *Crosby*, and as soon as he thinks the newcomer is ready he'll present him during one of his programs . . . and how about calling that toothpaste program "Bring 'Em BUCK Alive?" . . . As predicted here many columns ago, *Lawrence Tibbett* will not return to the air for *Firestone*. His new boss is *Packard*, the show starts on the NBC-WJZ network next Tuesday at 6:30 p. m.

John B. Kennedy will be the m. c. . . . *Deems Taylor* is out in Hollywood writing the music for a forthcoming Paramount production. He is slated to return to the airwaves soon for a radio set sponsor . . . *Tony Wons* is now in his ninth year of scrapbook broadcasts . . . The theme song on *Tony's* show was written by *Ulderico Marcelli*, musical director of the program, and *Audrey Call*, violinist. The title is "I've Built a House by the Side of the Road."

Irene Rich will not forsake radio for the stage—she will continue her weekly broadcast while appearing in a new play, "Any Woman," which opened recently. *Miss Rich* signed a new radio contract and will be heard for the same sponsor at least until next January . . . *Shirley Howard* has been given several sustaining spots and will probably be back on the air by the time you read this . . . *Tito Guizar* has written a song called "March of the Soldiers" and dedicates it to the President of Mexico during one of his forthcoming CBS programs . . . While *Lewis James* vacations for a month, *Frank Luther* takes his place as one of the Revelers . . . *Ralph Kirbery* is taking up aviation, and aviation is taking the "Dream Singer" up. OUCH! . . . *Dick Humber* signed an NBC Artists' Bureau contract and will continue under their management at least until October, 1935 . . . *Del Campo*, when he goes on the air with his orchestra from the Roosevelt Hotel on the 20th, will feature the "Debutantes" who have been

heard recently on the *Vallee* programs. *Charlie Davis* is introducing another new trio on his broadcasts. They call themselves the Three J's a sister team from 'way down South in Texas.

Frank Crumit has his own song publishing business . . . *Ted Husing* has signed up with CBS for four more years . . . There will be a house cleaning of sustaining artists at both networks, due to the many commercials coming on . . . *Hazel Glenn* has replaced *Muriel Wilson* as featured soloist on the "Lavender and Old Lace" program . . . *Senator David I. Walsh* of Massachusetts, scheduled to go on the air from the NBC studios in New York at 9:45 p. m. on Labor Day, called from New Haven, Connecticut, a few minutes before that time to inform them he got on the wrong train.

The fellows that make the rounds for the music publishers have no cinch. They have to visit the studios, night clubs and hotels each night in order to tell the bandleader what great songs they have in their catalogue, and of course they hope to get the maestro to schedule one or more of their numbers on a forthcoming program. Their usual gift of gab is a fast line of flattery. Some baton wavers eat it up. All this is leading up to a recent telegram received at the NBC studios by a very famous ork pilot which was sent by a song pluggger. It read:

"Heard your program tonight—the orchestra never sounded better—keep up the good work." The payoff was that the band (one of your favorites) still had five minutes before they were scheduled to go on the air. Was someone's face red?



Jessica Dragonette



Harriet Hilliard



Ruth Etting



Annette Hanshaw



Babs Ryan

The Zero Hour for Queens

As the zero hour approaches in RADIO GUIDE's stupendous hunt for a Queenly ruler of the air, another smashing upset is recorded with the elevation to the leadership of Irene Beasley, one of the contest's dark horses. Charming heroine of many singing programs, Irene leaped from seventh place to the lead with a total of 10,923 votes.

One day's balloting alone saw more than 2,000 votes cast in "Bee" Beasley's favor. It's a grand achievement for Irene, for it was one of the most sensational single achievements of the week's balloting in the contest.

Dorothy Page, last week's leader, is now second by virtue of her 10,367 ballots—very close to the leader; Mona Van, the unknown singing oriole who was wafted to fame by virtue of her steady climb in the last few weeks of the contest, is third with 9,245 votes; stately Jessica Dragonette is fourth with a total of 9,186, and lovely Leah Ray is fifth, with 9,014 votes.

This contest has seen the greatest upsets of any similar contest in radio history. The "Queens" have been shuffled around with bewildering rapidity. Only one of them has been able to hold the leadership twice—Rosemary Lane—yet today she is not even listed among the

Startling Upsets Mark the Latest Tabulation of Votes for Radio's Queen for 1934. With One Week More for the Election to Run—Anyone May Yet Win

first five contestants! Votes are still pouring in, in tremendous quantities. The deadline for ballots was midnight, September 10. Final counting and tabulation got under way the morning of September 11. In next week's issue, bearing the date line "Week Ending September 29," the colossal search will come to an end and the winner be revealed.

Last week everyone was advised not to leap to foregone conclusions, and this week's results bear out this

statement. It is still possible for any one of at least eight entrants to slip under the winning wire before the contest closes.

This year's National Electrical and Radio Exposition will get under way September 19 and will last until September 29. RADIO GUIDE will leave no stone unturned in its efforts to make the stay of the Radio Queen for 1934 a momentous and memorable occasion. Unprecedented honors and acclaims await the ultimate winner of the Queen election.

The winner of the contest will receive notification of the honor accorded her as soon as the votes are counted. Immediately thereafter she and a traveling companion will be brought to New York (if she is an out-of-towner) and escorted to the Garden, where she will be greeted by tens of thousands of loyal radio fans.

Reservations at the New York hotels are pouring in by the thousands from radio fans and exhibitors for the week of the show. September 19-29 promises to be a real carnival period in New York City.

See next week's RADIO GUIDE for final outcome of the contest!

Standing of Entrants

Irene Beasley	10,923	Shirley Howard	3,505	Jane Pickens	1,575	Mickey Greener	915	Dorothy Hicks	356	Patti Pickens	97
Dorothy Page	10,367	Doris Shumate	3,487	Alice Faye	1,554	Grace Hayes	881	Elaine Melchior	329	Elizabeth Lennox	96
Mona Van	9,245	Connie Boswell	3,294	Lillian Roth	1,531	Mary Livingstone	856	Jane Ace	321	Martha Mears	91
Jessica Dragonette	9,186	Kate Smith	3,210	Sandra (Dixie Debs)	1,468	Maxine Gray	825	Louise Sanders	310	Mary Wood	89
Leah Ray	9,014	Marion McAfee	3,198	Priscilla Lane	1,432	Myrt (Myrt & Marge)	810	Frances Forbes	297	Marguerite Padula	76
Rosemary Lane	8,950	Joy Hodges	2,919	Lulu Belle	1,410	Mary Steele	763	Marguerite Huestis	259	Betty Winkler	69
Olga Albani	8,485	Julia Sanderson	2,791	Marge (Myrt & Marge)	1,361	Roxanne Wallace	732	Jeanie Lang	243	Betty Brooks	67
Harriet Hilliard	7,360	Ruth Lee	2,685	Dolores Gillen	1,328	Peggy Healy	724	Sue Fulton	226	Mabel Todd	58
Gertrude Niesen	7,025	Gracie Allen	2,591	Irma Glen	1,280	Irene Wicker	692	Betty Barthell	215	Ann Leaf	54
Ruth Etting	6,870	Lee Wiley	2,339	Gale Page	1,249	Irene Rich	645	Mattie Curran	213	Dale Nash	50
Annette Hanshaw	6,597	Rosaline Greene	2,317	June Meredith	1,215	Judy Talbot	610	Mother Moran	197	Mary Lakey	48
Dorothy Lamour	6,504	Mary Rooney	2,256	Gladys Swarthout	1,211	Alice Remsen	609	Marian Jordan	176	Baby Rose Marie	47
Ethel Shutta	5,994	Dorothy Adams	2,198	Mary McCoy	1,194	Emrie Ann Lincoln	581	Fannie Cavanaugh	174	Hortense Rose	39
Rosa Ponselle	5,672	Carolyn Rich	1,935	Frances Langford	1,078	Anna Melba	569	Grace Donaldson	164	Irene Noblette	36
Loretta Lee	5,148	Mary Barclay	1,921	Alice Joy	1,034	Schumann-Heink	480	Ruby Wright	155	Patsy March	33
Muriel Wilson	4,893	Virginia Rea	1,849	Honey Sinclair	1,015	Beatrice Churchill	475	Joanne	143	Connie Gates	31
Babs Ryan	4,290	Memo Holt	1,760	Virginia Hamilton	963	Arlene Jackson	471	Frances Baldwin	129	Irene Taylor	27
Edith Murray	4,010	Ramona	1,703	Mary Eastman	957	Vet Boswell	439	Mary Small	117	Josephine Leone	27
Sylvia Froos	3,896	Joy Lynne	1,694	Louise Massey	936	Florence Case	415	Nan Johnson	115	Eva Taylor	26
Vera Van	3,674	Gretchen Davidson	1,627	Elsie Hitz	924	Ruby Keeler	385	Lilian Bucknam	109	Gogo Delys	24
Jane Froman	3,520	Linda Parker	1,592			Lucille Hall	365	Cynthia Knight	102	Blanche Calloway	22



Jane Froman



Shirley Howard



Frances Langford



Mona Van



Loretta Lee

"ROXY"

By Jack Banner



Gladys Rice (above) coloratura soprano, and Douglas Stanbury, baritone, (right) both members of the original Roxy Gang of the air



Evelyn Herbert (above) and "Wee Willie" Robyn (left) also among the first of Roxy's Gang, have gone on to theatrical and radio success



Roxy's Return to the Air in His Greatest Triumph of All His Radio Accomplishments, Recalls His Early Broadcasting Experiences. In a Review of His Brilliant Career as Master Showman (of Which This Is the Second Instalment) Roxy's Early Struggles to Justify His Belief in "the New-Fangled Art" Are Told in Full



The Master at work: Roxy as he looks today, about to broadcast. Note the position of the "mike," and the way he stands—and note his smile of happy interest in his occupation

After his initial triumph on the radio, Roxy immediately visualized the changes that would be wrought through this new medium. The entire picture spread out in his mind with lightning speed, affording him a clear panorama of the whole future movement of daily affairs—a nation figuratively and actually welded together by broader tastes and desires, through the magic medium of radio.

The Capitol Theater broadcasts thus became a regular event in Roxy's life. Each week thereafter the theater was the setting for a symphonic radio concert.

Roxy's exacting nature, however, was far from satisfied. Something seemed lacking, and for days he mulled the matter over in his mind. What was the missing link? Suddenly it came to him—the introduction of the human element! Radio was too stilted, too machine-like. The warmth of human voices was the medium needed to instill a sparkle and verve. Thus the Roxy Gang was born.

He searched his files and his memory for artists whose voices would register well over the tricky microphone. Finally, after a diligent search and endless try-outs, he selected Gladys Rice, a young coloratura soprano; "Wee Willie" Robyn, tenor; Douglas Stanbury, baritone; Celia Branz, contralto; Joseph Stopak, violinist; Phil Ohman and Victor Arden, pianists; Frank Moulton, comedian; Florence Mulholland, contralto; Beatrice Belkin, soprano, and Maria Gambarelli, singer and dancer.

The first broadcast of the gang took place in the A. T. & T. studios on lower Broadway. Roxy acted as master of ceremonies. Despite the nervousness and actual stage and mike fright of the entire group, each number went off flawlessly. It was the most pretentious radio offering of the day, and took a full hour of time.

At the conclusion of the broadcast Roxy strode to the microphone with a carefully prepared speech in his hand. It was his firm intention to explain the purposes of the broadcast and to thank the air audience for its support and cooperation, but he was so overcome with excitement and emotion at the moment that he forgot all about the script and blurted out:

"Good night, sweet dreams, God bless you!"

After the mike was cut off, one of the studio attendants rushed over and pumped Roxy's hand. "That was a great piece of hokum, Mr. Rothafel!" he exulted. "That speech should wow 'em!"

"It wasn't hokum," said Roxy quietly. "I was so rattled for the moment that I forgot all about my speech. Those words came direct from my heart. I meant every word of it."

That closing benediction was one of the small but sincere accidents that helped to make Roxy the broadcasting king of the realm. As he stated at the time, it was more than mere showmanship and hokum that prompted him to utter those extemporaneous words. It was a sincere phrase that came about because of his

friendly spirit towards the listeners.

The heart of America was struck and touched by the phrase. Letters began to pour in with such expressions as: "We feel that we've found a new and true friend," "Your voice made me feel that I was blessed," and "Your expression was a benediction." Roxy still retains these letters and has had them framed and hung on the walls of his den.

The next development left Broadway aghast. Roxy had come to the cross-roads of his career. He had been a theatrical man all his life, and now he found his sympathy and talents leaning towards a new art. The question was clear and simple. Should he renounce forever the new wireless field, or should he try to harness this encroaching giant and ally it with the theater? His native shrewdness told him that the latter course would be better, so he electrified his colleagues when he announced that it was his intention of erecting a broadcasting studio backstage of the Capitol, making the theater the focal point of the broadcasts!

Broadway and the movie industry seethed. Furtive attempts were made to undermine his position with the owners of the theater, but he was too valuable to them. His energy, vision, enthusiasm and revolutionary ideas had helped to lift the Capitol Theater to a new prominence in the metropolitan area, and they decided to

string along with their brilliant program director and await developments.

Thus the studio was built, and Roxy, ever on the lookout towards the future, decided to coordinate his gang. He planned larger, better and more diversified broadcasts. He made other additions to his original crew:—Viola Philo, Bert Shefter, Morton Gould, the Southernaires, Julia Glass, Arturo De Fillipi, Caroline Andrews, Sidor Belarski, Elizabeth Lennox, Kouznetzoff and Nicolina, the Three Graces, a vocal trio; Anna Robinson, Geoffrey O'Hara, Dorothy Miller, Wladima Padwa, Jeanie Lang, John Pierce and many others.

Many of the above, mentioned artists, first introduced to radio by Roxy, have since gone to great heights, but at the time it was the unexcelled showmanship of the man behind the scenes that put them over with the listeners in such grand style. The personality and ability of Roxy can best be illustrated by pointing out the great manner in which he promoted "Gamby and Doug" as the first "sweethearts of the air". In fact, Gambarelli was an artist of his own making. Roxy detected the value of her funny little giggle, added a Neapolitan patter song to her dance routine, and placed her before the microphone, with momentous results.

Meanwhile, the theater broadcasts were making history. It was during one of these back-stage broadcasts that Roxy again allowed his sentiment to get the best of him. He was delivering a little speech when the impulse seized him to demonstrate again his sincere regard for the listeners. "Look, folks!" he exclaimed. "My friends here in New York all call me Roxy. If you'd like to, you may call me Roxy, too!"

The listeners were delighted. Up to this point he always had been "Mr. Rothafel" to them. Hardly had his broadcast ended when telegrams, telephone calls and personal visitors began to arrive, all bearing such greetings as "Dear Roxy," "Good Old Roxy," "Mr. Roxy," and hundreds of other "Roxy" variations.

Numerous theories have been advanced concerning the beginnings of the nickname of Roxy. And Roxy himself has this to say about the subject:

"Once when I was eleven years old, I was playing ball with a group of my pals on the sandlots of my old home town. Along about the eighth inning I came to bat. My team was behind by one run. There was a man on base, and I hit the first ball for a home run. I streaked around the bases and was just rounding third base when one of my teammates, in a burst of excitement, hollered 'Come on, Roxy, come on and slide!' That was the first time I had ever heard the name, and it stuck, on and off, until the night I used it on one of my broadcasts. It's been Roxy ever since."

To return to the stage broadcast, however. The initial radio show had been advertised heavily, and as a consequence the house was practically empty that night, Roxy's opponents gloated over this, and went about openly declaring that (Continued on Page 26)

"Too Fast to Buck"

"Calling All Cars"

By Vance Dickson

Leon Michelet Studied Economics Until His Money Gave Out. He Tried to Get a Job, with Repeated Failure Thwarting Him. Then Came That Fatal Night in Washington, D.C., When He Found Himself Alone and Broke . . . If Only He Had Known the Power of Radio to Defend the Law, When Temptation Surged Through Him . . .



"Papa! Get the police! There's a burglar in —" "Shut up, or I'll kill you"

The youthful, athletic figure crouching in the darkness beneath the shrubbery that surrounded the mansion moved at last. Leon Michelet stood erect in the black wedge of shadow behind a giant hydrangea bush and shook his fist at the wide-open second-story window.

"You win, damn you," he muttered viciously. "I've taken too much dirt from you and your kind. Here goes for a little getting even."

He swiftly tiptoed across the grass, silently tested the strength of the vines that clambered over the covered veranda, found a handhold and climbed upward foot by foot. Two minutes later, reaching for the window sill, he hoisted himself carefully until the sill was waist high. Then he swung one leg over and vanished within the room. Leon Michelet, college student and disappointed, disgruntled seeker for a government job, had turned burglar . . .

Events that are turning points seldom come parading with brass bands and the shriek of sirens. This occurrence actually occupied a mere two minutes of time, got a few casual lines of notice in the press of Washington, D. C., was immediately brushed aside and forgotten for greater, noisier events. But it is remembered in Washington today even though the only noise about it was a girl's scream.

Meet six characters whose lives were to be thrown together this night. Meet the girl—Myrna Ward. Fifteen. Pretty, of course—all fifteen-year-old girls are that, and Southern girls of refined Washington families have a prettiness of their own. Look into Myrna's mind, behind the well-schooled manners and the adorable drawl, and you'd find it chock-a-block full of typical fifteen-year-old girlish rebellion.

"Nothing ever happens to me!" she sometimes raged as she walked from her charming home to the select finishing school. "It's all so mapped out and ordered! Why couldn't I have been born a pioneer's daughter—with an axe and a gun to keep the Indians off—or a man? Put me into danger once and they'd see! I wish there could be some danger, some risk—just to show the stuff I know I'm made of!"

Oh, for one short moment of life in the raw! Plenty of fifteen-year-old girls are like that, inside of their pretty heads.

Meet Papa Ward, Myrna's father. What you'd call a solid

business man, slightly grey-haired, and in his own mind at least, slightly fading. Up every morning by the clock, to his office exactly on time, back on the street car at night excepting when one of his family called for him in the automobile. What really worried Papa Ward, though he wouldn't have said so for worlds, was the passage of time. He felt that his muscles and nerves and arteries weren't what they used to be, what they should have been. He'd had war-training in 1917—then slipped back.

As he shaved he always noticed that he was rather pale-faced, that his forehead line was getting high. True, he was making money—there was a lovely house, nice furniture and pictures, cash wasn't short and his wife had her jewels—but what, he wistfully wondered, would happen if he were to be tested like the men of a generation or two ago, in a desperate moment of physical struggle? Could he come through and keep his pride, or would he meekly fail? Would the strength a man should have in his forty-year-old prime of life be there at the moment of call?

Comfortless thoughts for a man to have! But plenty of men, successful men too, have just such thoughts in this effete age. Papa Ward's ego was suffering from civilization.

And now meet Mama Ward. No such doubts plagued her. She had her home, her husband and daughter, her garden and servants, her busy and intricate Washingtonian society life. She had her jewels, and occasionally she wore them. Mama Ward loved to employ her tact, diplomacy, manners and charm. How would this elegant, slim lady react under a pressure of crude emergency? Mama Ward didn't even ask. Her leisured life never brought that question up.

The next two characters were total strangers to the Wards. They were Jerry Donovan and Bill Jennings, husky young policemen both, out riding around the fashionable Northwestern District in their blue cruising car.

Donovan and Jennings were bored. This riding around in autos may be efficient, and it spares the arches; but it has taken a lot of the fun out of a cop's life. And tonight they had something to talk about.

"What's this new radio dewdad good for anyhow, I want to know?" demanded Donovan, who was driving.

"To give some fellow up

at headquarters a nice soft job usin' his voice," grumbled Jennings, not ill-naturedly. "Being a sergeant, he likes to hear himself talk. The boys ought to get him a phonograph so we can have some good, hot dance music. Hear what he's saying?"

The radio, which was a brand-new departure for the Washington Police Department, won by the Commissioner from a penurious treasury after a protracted fight, and getting its very first try-out on this particular night, was saying at the moment with a good deal of experimental buzz:

"Operators of cruising cars are instructed—buzz—zzzz—bzzz—careful to note and bear constantly in mind their own car numbers. Orders for any individual car or cars—bzzz—bzzz—preceded by the numbers which will be repeated twice. Sample order for purposes of instruction: 'Calling cars 23, 13 and 16—calling cars 23, 13, and 16—proceed with all possible haste to number 1693—bzzz— . . .'"

We're car 19. And if you're talking about the weather or the Senators' chances against the Yankees when one of them orders comes in, we're just out of luck," commented Jennings. "I got to keep my ears peeled to catch what the thing is saying. It's goin' to make a lot of difference to our work, Jerry."

"More difference than you may be thinkin'," said Donovan, slowly rounding a corner. "It'll make plenty difference."

"How do you mean?"

"The first night they tried it out in Detroit," Donovan replied, "they did what they had never done before—caught a gang of loft-thieves red-handed! And that's what police work's been needing these many years, with slow signal systems and the crooks gettin' all the breaks. Maybe people'll get wise and report the crimes in quicker. Ever happen in on a crime while it was still goin' on, Bill?"

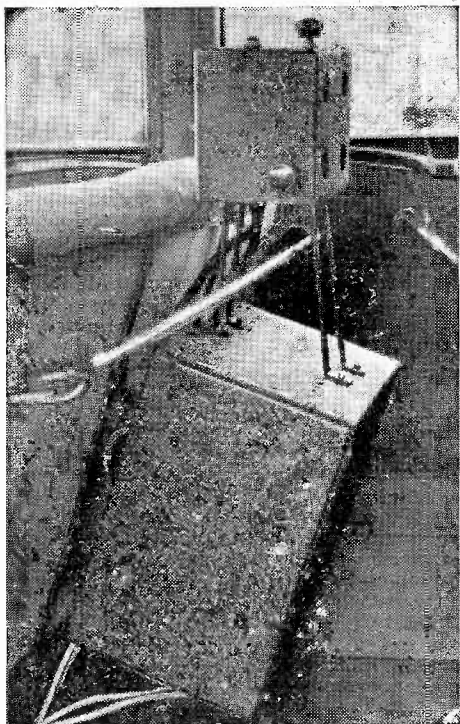
"Four years on the Force and never once," was Jennings' answer. "Nearest I ever got to it was a man running out of a door. Listen to him at headquarters now! It's comin' in better. Must be gettin' the trick."

"We'll be seein' action any time now," forecast Jerry Donovan as the cruising car rolled on through peaceful streets.

And so we come, finally, to the lone, athletic figure of Leon Michelet—head down, coat-collar up, choosing the darker streets for his nocturnal walk with the angry disappointment in his heart.

College. Ambition. The thirst for knowledge that had made him work nights in a chilly gas-station to pay the freight for his education. Yes—Leon thirsted for knowledge; but not the kind of knowledge that is to be found in the Ten Commandments. He was more interested in the laws of economics than in those old, worn-out laws. Then—the depression deepening, and the gas-station folding up. Curtains to Leon's hopes for a degree. And in this moral crisis of bitter disappointment, the laws of economics afforded him no comfort, no consolation.

This particular night, he'd wandered far out in a broad-streeted district of beautiful homes. Homes that said: "We who live here are rich." Midnight had come, then two o'clock, then three. (Continued on Page 26)



Two-way radio set, equipped for receiving and sending messages between headquarters and roving automobiles, similar to the one used by the Washington police. Note its compactness, and how easily it may be installed

Signposts of Success

Revealed by the Lines of Your Face

By "The Doctor"

Brilliant Work and Varied Possibilities Show in Betty Winkler's Face. Are You a Similar Type?

Betty Winkler barely missed being too profound, too much the reasoner and thinker, for her own success. Her analysis is high, her reasoning good; and she possesses excellent spontaneous judgment. High imagination is here, and enough skill with the hands, manual dexterity, to have made a good mechanic. I have no way of knowing, but I imagine Miss Winkler is quite capable of taking her automobile apart and putting it together again. Possibly, she has never indulged in this pastime. The latent ability is there, nevertheless.

Yes, this lady is versatile. She possesses both artistic and mechanical faculties, refinement, and high quality in general.

Analysis is easy to recognize. It is determined by how much of the septum of the nose shows from the profile view. It doesn't matter whether the septum hangs down or the nostrils curve up. The results are the same.

Much discretion is evident in this face. Its owner is not cold, but is particular in friendships.

Betty Winkler could have been successful in the old standard repertory plays as a character actress. She can act with restraint and live the part assigned. It is quite probable that she is able to visualize her audience "beyond the microphone." There are reasons, which cannot be explained satisfactorily in an article of this length, to make me feel sure that this lady will have a long life as a featured player over the air, and that she will add more and greater laurels to her present collection.

Her property and money values are high without her being penurious. The faculty for economy is located at the side of the nose. In Miss Winkler it



Betty Winkler, who will be heard every Sunday night over an NBC network, starting September 30

indicates an ability to invest wisely and to take care of her future. She has determination, hardihood and fortitude. She can stand punishment, and possesses great courage.

Miss Winkler has a rather strong disposition towards domesticity and love of home, children and pets. In her upper cheek, high caution is displayed; in her upper lip, social and personal sincerity.

Hardihood and endurance are visible down toward the corner of the jawbone and in the chin.

Betty Winkler's high forehead indicates a capability for high culture. She is optimistic, inclined to belittle her troubles and make the best of a situation, while she allows her imagination to paint the brightest possible picture of any good fortune. She does not make her friends shoulder her cares and worries. Her face is harmonic, which means that she likes to see things done thoroughly and running smoothly. She is generous, courteous and peaceful, but not easily imposed upon.

Bulls and Boners

Pat Flanagan: "The ball was going straight up in the air and Hartnett was going after it."—Mrs. F. S. Shaw, Sheboygan, Wis. (Aug. 17; WBBM; 3:20 p. m.)

Capt. Edward P. Gaston: "I am very proud to stand before you as a body of women and encourage the preservation of early California ruins."—Joseph R. Bjorn-dahl, Long Beach, Calif. (Aug. 9; KECA; 2:26 p. m.)

Boots Downing: "And freeze it while you sleep in a Norge."—Geneva Cobb, State Park, S. C. (Aug 1; WBT; 1:10 p. m.)

Announcer: "My Red Star Yeast Cocktail is as important as my bath. I've been taking one for weeks."—Marie Zarnow, Des Moines, Ia. (Aug. 16; WOC; 9:10 a. m.)

Paul Muni (Interview): "Then I made 'Seven Faces' and left Hollywood."—Dorothy Wortman, Racine, Wis. (Aug. 14; WBBM; 11:40 a. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour.

Flashes of Best Fun

Fred Allen: Weather report—Thursday, calm; Friday, calm; Saturday, calm up and see me.

Stock Market Report: Hold American red flannel for a bull market. —Town Hall Tonight

Sharlie: If you can't get suited here, Baron, try another bazaar.

Baron: Hello?

Sharlie: I said try another bazaar. You know what a bazaar is, don't you?

Baron: Sure! If you want an elevator you push the buzaar! —Tender Leaf Tea

Stooge: When I first met you, Mr. Holtz, I didn't think I was going to like you, but now I can say that I've taken a genuine dislike to you.

Lou Holtz: That's very sweet. Although I've only known you a short while I give you my sacred word of honor that you nauseate me! —Vallee Variety Hour

Meadows: My word, Sir, but isn't this gondola ride exhilarating!

Durante: Not only exhilarating Meadows, it is also expensive. This guy charges thirteen liras an hour!

Meadows: You're wrong, Sir, he only charges twelve liras an hour.

Durante: Don't make a liar of me, Meadows!

—Chase and Sanborn

Baron: Look, Sharlie, there is a police dog!

Sharlie: Huh, he doesn't look like a police dog to me!

Baron: Shh! Not so loud. He's a stool pigeon!

—Tender Leaf Tea

Portland: Do you know why glow worms are born?

Fred Allen: Sure, that's easy. For birds that get hungry at night! —Town Hall Tonight

Open Door to Beauty

By V. E. Meadows

What is the Question Most Frequently Asked of Mr. Meadows Over the Air? Here It Is—with His Pertinent Answer

The subject of dry skin, its cause and how to eliminate this condition, has been asked many times by members of the Beauty Guild of the Air. Dry skin can be caused by two conditions. One is an acid condition of the body. In this case the dryness manifests itself over the entire body. This is a health condition, and must be treated by a physician. The other reason for dry skin is extremely clogged pores plus exposure. This condition, naturally, must be treated locally.

I have discussed the structure of the skin before, but I will have to discuss it again briefly in order for you to understand this dry condition and how it can be eliminated. There are three layers of skin; the dermis, the epidermis and the coria. When the skin in functioning normally, nature exudes enough oil through the pores to lubricate the skin properly. However, when these pores are clogged with foreign material, nature cannot exude sufficient oil to lubricate the skin.

Now, where there is not sufficient oil for lubrication, the facial skin becomes dry and scaly, due to exposure. A person affected with this condition feels that she cannot use soap and water because they make the face feel

dry and drawn afterward. Now providing that this condition is purely a local one, and providing that soap and water can be used on the body with no ill effects, the same should apply to the face. The first step is to rid the pores of foreign matter.

I suggest the following treatment every night before retiring: Apply a good liquid cleanser to the face. Let it remain for a few minutes, then remove it gently with a soft cloth or tissue. Follow this by washing the face with comfortably warm water and a mild soap. Make a creamy lather with the soap, smooth it gently on the face, using a soft cloth or the hand. Rinse the face with warm water and dry. (It is not necessary to apply cold water to the face before retiring.) Then apply another liberal portion of the same liquid cleanser used for the first application. Allow this to remain on over night.

In the morning wash the face with lukewarm water and soap—exactly as was prescribed for the evening wash—rinse the face and dry. Cold water may be applied each morning. If the elements are to be faced outdoors, put on a protective makeup, so that the face will not be subjected to excessive powdering during the day.

Remember my oft repeated warning—no more powder after the first makeup is put on, unless the entire makeup is changed. All corrective routines are wasted if more material is piled on the face and rubbed into the pores with the powder puff.

In conclusion, a word of warning about dry skin: It is far more serious than most persons realize. When the pores become badly filled with foreign materials, nature throws a ring of protection about the affected area. In other words, there appears an ugly and festering pimple—nature's way of warning that there is poison around the facial pores. The natural tendency, of course, is to pinch the pimple, but this only aggravates the trouble, and usually marks the face with a blemish.

The Child's Hour

By Nila Mack

The Director of All Children's Programs for CBS, Here Discusses "The Time Killer"

Not so long ago a mother came to me and unburdened herself of a tale of woe. She complained of a lack of concentration in her boy. He was insensitive to the orders of his schoolteachers and his parents, lolly in the performance of his duties; he delayed and procrastinated to a maddening degree.

"My lad is normal in every other respect," she said. "But it is an ordeal to get him to apply himself to a given task without a great deal of scolding. He delays and puts off things just as long as he can. I have scolded, I've spanked and I've exhorted in vain. He just won't be roused from his lethargy. He is the same in school.

"He has one saving grace—and that's the reason I am here discussing his case with you. He has a positive genius and love for dramatics. If he hears a radio program, he mimics and imitates the actors perfectly. He is always browsing about the movie and stage theaters, and usually can be found sitting curled up in some corner reading a book on dramatics."

Many parents are plagued with a similar complaint. Children often seem to be devoid of a sense of responsibility, and consequently they are lolly in the performance of their duties. Of course, it would simplify matters to brand these timewasters as lazy, but, unfortunately or fortunately, this is not the case. A bit of probing and some insight into child psychology will reveal that a lack of interest in certain subjects and duties usually is the basic cause of lolliness in a child.

The methods of this mother—which are the same as most parents generally employ—were not effective in changing her boy's habits. By her own admission she had spanked, scolded and exhorted. Had these methods continued, they would have intensified his shortcomings rather than modified them.

I informed this worried mother that the only effective method to induce her boy to set a higher standard for himself was to place him in a new environment. I pointed out that he needed to get away for a while from



Miss Mack's advice to mothers about the correction of time-killing habits might have been applied to this happy youngster early in life

his parents, teachers and companions. He had become established to their manner of treating him. Not infrequently parents and teachers keep nagging children con-

stantly, with the result that they build up a defensive reaction within the child against them, and become callous to complaints and entreaties. New taskmasters and a change of atmosphere might bring out in him the qualities that would enable him to do better work.

As an upshot of this confab I agreed to take the lad under my wing for a time. I studied him carefully. I observed that he was slow and comparatively indifferent to all those around him. Only in one definite respect did he differ from most normal youngsters—and that was in his unusual interest in all forms of dramatic art. It was unusual for a child to be so completely absorbed in dramatics. At play, too, I received an insight into his other nature. He never lagged or tried to kill time while roistering at play. He was active in all sorts of athletic competition, and competed on even terms with the other boys of his age.

The only time he was indifferent, careless and uninterested came when he was asked to do something that was obnoxious to him. It was a selfish attitude, and I determined upon a course equally as selfish.

For a full two weeks I compelled him to labor at tasks which I knew he abhorred.

I alternated this treatment, keeping him at distasteful and odious tasks until he was ready to kick over the traces, when I would allow him to nibble at a part in a show. But I stressed the fact that his parts depended upon the excellence of the work performed in the school and work rooms.

It took a little time, but gradually he rounded into form. He began to evince interest in all manner of things and tasks. He aroused himself from his lethargy and began to do acceptable work in every branch of my air school.

Today he is a different lad. He's no longer a time-killer. He is vitally interested in any question or task that arises. His entire case revolved about understanding, and the application of proper psychology.

Your Grouch Box

You can talk back to a loud-speaker—but it won't do you much good. So, if something on the air makes you mad, what are you going to do about it? Answer: Send your radio grouch, or pet peeve, to "Your Grouch Box," where it will be read by radio executives from coast to coast, as well as by hundreds of thousands of fellow listeners. Remember—the listener's word is radio's law.

Silly symphonies in jazz:

Dear Editor: Someone is always hollering about the classics being jazzed up. I'd like to commit mayhem on the conductors who take a hot jazz number and make it into a symphony. Paul Whiteman and Andre Kostelanetz are the worst offenders. Concert artists singing "St. Louis Blues" murder that beloved number and make fools of themselves.

Atlantic City, N. J.

MRS. J. J. STEWART

Spurious plugs and shouting pluggers:

Dear Editor: Where do sponsors get the erroneous idea that those silly, inane and "asinine" dramatic plugs are good advertising? Listeners know they are written by advertising experts. *Spurious!* And why do some announcers yell at us? Are they striving to be heard without the aid of radio?

Moline, Ill.

CARL R. CANTERBURY

Let's hear the eagle scream in English:

Dear Editor: I can't see any sense in so-called "high-class" stuff. People who enjoy opera should go to some low-brow, alien "blow-out" or factory where this type of people work. The average American working man and woman like to hear singing in their own language. We want Cantor!

Auburn, N. Y.

JAMES E. EASTMAN

Stupid studio stooges:

Dear Editor: Radio studio audiences are a nuisance. Cornish, Maine.

MRS. A. W. COLCORD

It's good for you to get a grouch "off your chest". It may do radio some good, too—providing you send your pet peeve to "Your Grouch Box," RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.—where others will have a chance to agree with you.

Radio Road to Health

By Shirley W. Wynne M. D.

Heart Diseases, Their Causes and Prevention, Command the Attention of the Director of the Nation's Health

Heart disease is increasing alarmingly, especially in children. An analysis of the causes of this condition, and a few suggestions as to how to prevent and remove them, will not be amiss here.

To understand diseases of the heart, we must know something of its anatomy and of the blood vessels. The function of the blood is that of a carrier. It has the power of absorbing certain materials, taking these where they are needed, and there giving them up. Thus, digested and absorbed food is carried to the tissues for nourishment; oxygen is carried from the lungs; waste products from the tissues; heat to equalize the temperature of the body; secretions from the various glands to regulate body action, as well as other materials which play an important part in warding off diseases, and in the maintenance of immunity to disease.

The blood is propelled through these vessels by the contractions of the heart. It makes a complete circuit of the body from the heart, and back again.

Disease of the heart is divided into two classes, functional and organic. When a heart beats too rapidly or too slowly, or irregularly, a functional disease is said

to exist. If the size of the heart is too large, or too small, if it is changed in shape, or if the vessels are shrunken or deformed, the abnormal condition is called organic disease. Thus the heart muscles may become thinner, thicker, or fatty; the valves may open too much or too little.

The causes of heart disease are manifold. Some acquire it as an after-result of infectious diseases, either acute or chronic; or from putrefaction of the intestines; from physical strain; from interference with the circulation of the blood vessels; from the effect of the emotions, or from drugs. By far the greatest number of cases of heart disease originate from some form of infection—often as an after-effect of such diseases of childhood as scarlet fever, whooping cough, diphtheria, rheumatism, pneumonia, and more rarely from measles.

In adult life influenza, pneumonia, rheumatism, typhoid and "social diseases" are more often the causes.

Of late it has been found that a local focus of inflammation may affect the heart—that is, infected teeth and tonsils.

A sedentary life and lack of exercise lessen the muscular power of the heart, and thus the muscles lose tone. The danger in such a case lies in putting an unusual strain upon the heart. The change from a sedentary to an active life should be gradual. Moderate exercise strengthens the heart—severe muscular effort produces dilation. Never carry an object that is too heavy, never walk against a strong wind, and do not row against the tide. Do not eat or drink an excess of cheese, meat, coffee, tea or alcohol. Insufficient rest and sleep are also predisposing causes of heart disease.

One of the great causes of heart disease at all periods of life is the effect of the emotions—worry, fear, anger, mental strain and drugs of any kind.

New Programs, Changes

(Shown In Central Standard Time)

Sunday; Sept. 16

Columbia's "Church of the Air" returns to regular schedule with two half-hour periods each Sunday, beginning today at 8 a. m., when the service is conducted by the Reverend Ze Barney T. Phillips, D.D., Ltd., Rector, Epiphany Episcopal Church, Washington, D.C. The other period at 11 a. m., will be conducted by Rabbi Jonah B. Wise, of Central Synagogue, New York City, in a broadcast over the CBS network.

Gene Arnold and the Commodores, formerly heard at 12 noon, are now heard at 12:30 p. m. over the same NBC-WEAF facilities.

"Symphonic Hour," conducted by Howard Barlow, will replace the hour program heretofore provided by the Detroit Symphony Orchestra from the World's Fair, at 1 p. m., today over the Columbia network.

"The Maybelline Musical Romance," starring Don Mario, romantic Spanish tenor, with Bebe Daniels, screen star, as guest artist, assisted by Harry Jackson's Orchestra, will have its premiere broadcast today. Jimmy Fidler, noted Hollywood columnist, will also be heard on this program every week with his "gossipy" chats about filmdom. This program will originate in the Hollywood Studios and will be heard at 1:30 p. m. over an NBC-WEAF coast-to-coast hookup.

Arthur Allen and Parker Fennelly,

famed radio portrayals of New England characters, will be the featured artists on the new weekly "Big Ben Dream Dramas" heard at 2:45 p. m. over an NBC-WEAF network.

Dr. Robert Cushman Murphy, who has studied bird life over and around every ocean on the Globe, will take radio listeners to visit a family of penguins in the Antarctic when he comes to the microphone as guest explorer of the American Bosch Radio Explorers program at 3:30 p. m. over an NBC-WJZ network.

Will Rogers will broadcast from London over an NBC-WJZ network at 7 p. m.

The world-famous pianist, Mischa Levitzki, will return to NBC networks for a short series of four weekly recitals. These programs will be presented each Sunday at 8:15 p. m. over an NBC-WJZ network.

Monday; Sept. 17

Harold Sherman, psychologist and author, who conducts a series entitled "All About You" over station WABC, will now present the same program thrice weekly over a CBS network, from 8:30 to 8:45 a. m., every Monday, Wednesday and Friday.

A Constitution Day address by Ogden L. Mills, former Secretary of the Treasury, before the Women's National Republican Club in New York, will be broadcast over the Columbia network today from 2:30 to 3 p. m. The subject of Mr. Mills' speech will be "The Constitution of the United States."

The 147th Anniversary of the adoption of the Constitution of the United States will be celebrated today at two meetings at the headquarters of the Women's National Republican Club in New York. Lieutenant Governor Bacon will speak on "Individual Guarantees Under the Constitution" at the morning session which will be broadcast over NBC-WEAF from 8:35 to 9 a. m. Ogden Mills will speak over an NBC-WJZ network at the afternoon session broadcast from 2:30 to 3:15 p. m.

Effective today, Frank Buck and his dramatized jungle adventures will be presented over an NBC-WEAF network at 5:45 p. m. daily except Saturday and Sunday. This broadcast previously was heard over NBC-WJZ facilities. The Pepsodent Company, sponsors of this broadcast, will continue to present Frank Buck Monday to Friday, inclusive, at 5:45 p. m.

"The Human Side of the News," by Edwin C. Hill, returns to the air as a regular presentation of Wasey Products, Inc., in behalf of Barbasol, Bost and other Wasey products, to be heard from 6:15 to 6:30 p. m., Mondays, Wednesdays and Fridays.

Fray and Braggiotti, CBS piano team, take a new time, Mondays 7:15 to 7:30 p. m.

Tuesday; Sept. 18

"Carolyn Fashion Show of the Air," sponsored by National Modes, Inc., from Arnold Constable's, is a new program scheduled from 1:30 p. m.

Today the "Household Musical Memories" changes its time to 5:30 p. m. The previous time was 7 p. m. This program will continue over an NBC-WJZ network.

Hazel Glenn, soprano musical comedy star, joins the cast of "Lavender and Old Lace," to co-star with Frank Munn, tenor, and Gustav Haenschen's orchestra, in broadcasts every Tuesday over the Columbia network from 6 to 6:30 p. m.

Lawrence Tibbett, famous American baritone, will be starred in a new triple role on a weekly series of broadcasts over an NBC-WJZ network. A new threefold role, bringing to radio for the first time the gamut of his unusual ability in two major fields, and introducing to listeners a colorful personality with an exciting background, has been developed for Tibbett on this program. Wilfred Pelletier's Orchestra, with John B. Kennedy as master of ceremonies, complete the line-up which will be heard over an NBC-WJZ network from 6:30 to 7:15 p. m.

Bing Crosby returns to the air as the central figure of a new series presented by the John H. Woodbury Soap Company, Tuesdays from 7 to 7:30 p. m. The Boswell Sisters will also be heard on this program.

Wednesday; Sept. 19

Rabbi Louis L. Mann, of the Chicago Sinai Congregation, speaks from the studios of WBBM in Chicago, over the Columbia network, from 11 to 11:30 a. m., as a feature of the Yom Kippur or Day of Atonement Services of the Jewish High Holy Days.

Kate Smith's "Matinee Hour" is the new feature for Wednesdays 1 to 2 p. m.

The gripping radio dramas of "Twenty Thousand Years in Sing Sing" begin their third successive season on the air with Warden Lewis E. Lawes presenting more of those authentic human dramas every Wednesday at 7 p. m. over an NBC-WJZ network.

John McCormack, back from a concert tour, will return to NBC networks for his second extended series of radio recitals at 7:30 p. m. over an NBC-WJZ network. William Daly and his string orchestra will accompany Mr. McCormack.

Burns and Allen return to the air in "The Adventures of Gracie," presented at their regular time, 7:30 to 8 p. m., by their regular sponsors, the General Cigar Company in the interests of White Owl Cigars, over the Columbia network.

Henry L. Roosevelt, Assistant Secretary of the Navy, will be the guest speaker in the weekly National Radio Forum series, at 9:30 p. m., over an NBC-WEAF network.

Thursday; Sept. 20

Smilin' Ed McConnell takes an additional period, 10:30 to 10:45 a. m., Thursdays and Sundays at 4:30 p. m.

Fred Waring and his Pennsylvanians are now heard over CBS network in a regular two-a-week series, Thursdays and Fridays at 7:30 p. m.

Friday; Sept. 21

Vida Sutton, noted speech authority, will begin her seventh season of weekly "Magic of Speech" broadcasts over an NBC-WEAF network at 12 noon.

Walter Pitkin takes a new time effective today, in his shift from Thursday to Fridays for his weekly broadcasts 7:15 to 7:30 p. m., over the Columbia network.

Saturday; Sept. 22

Columbia inaugurates its extensive football schedule for the season with a broadcast of the game between Manhattan College and St. Bonaventure, from New York, over WABC and a New York State network, this afternoon. CBS plans to cover at least eighteen of the major college football games during the coming gridiron season.

A portion of the banquet tendered to the Musicians' Protective Association in Rochester will be broadcast at 6 p. m. over an NBC-WJZ network. Joseph N. Weber, President of the American Federation of Musicians, will address the banquet.

"Benjamin Franklin," dramatic sketch from Los Angeles, is broadcast over the CBS network, as a serial presentation every Saturday, 7:30 to 8 p. m.

YOU'LL LIKE THIS PROGRAM!

"Smilin' Ed" McConnell

Sponsored by ACME QUALITY PAINT and LIN-X

You'll hear him over the Columbia Broadcasting System

KFAB KMBC KMOX KRDL WDSU KLZ

EVERY SUNDAY EVENING at 4:30 P. M., C. S. T. EVERY THURSDAY at 10:30 A. M., C. S. T.

"THE HOUSE BY THE SIDE OF THE ROAD"

SUNDAY AFTERNOONS NBC Coast to Coast See listing for time and station

TONY WONS

and other stars, (Gina Vanna, Emery Darcy, Ulderico Marcelli, Horace the Stuttering Gardener, etc.). This thrilling new show brings you glorious music, romance, comedy. Through the courtesy of the makers of JOHNSON'S WAX

LEARN AT HOME

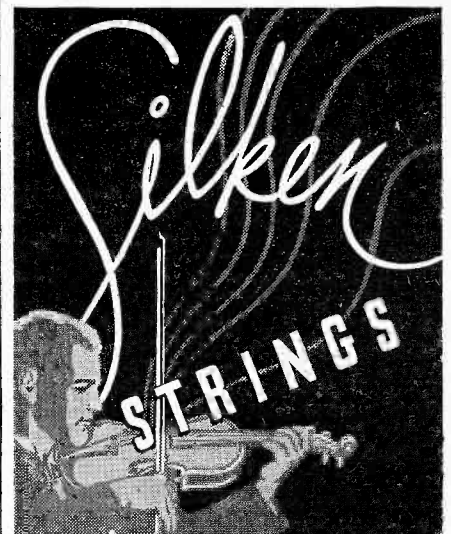
to make GOOD MONEY in RADIO

Be a Radio Expert. Many men I trained at home in their spare time make \$40, \$60, \$75 a week. Many made \$5, \$10, \$15 a week in spare time while learning. Get facts about Radio's opportunities and my amazingly practical 50-50 method of training. Home experimental outfits make learning easy, practical, fascinating. Mail coupon today for free 64-page book, "Rich Rewards in Radio."

J. E. SMITH President, Dept. 4JTB National Radio Institute, Washington, D. C. Send me your free book, "Rich Rewards in Radio." This does not obligate me. (Please print plainly.) Name Age Address City State

SONGS WANTED FOR RADIO BROADCAST

Cash payments will be advanced to writers of songs, if used and published in "The Orchestra World." Send us any of your material (words or music) likely to be found suitable for radio entertainment. RADIO MUSIC GUILD, 1650 Broadway, New York



CHARLES PREVIN and his distinguished group of musicians, including Mischa Mischakoff and his Stradivarius, Daniel Saidenberg, cellist, George Parrish, pianist and Edward Vito, harpist.

SUNDAY 5 P.M. CENTRAL STANDARD TIME NBC-WJZ coast-to-coast chain

REAL SILK HOSIERY MILLS, INDIANAPOLIS Branches in 200 cities

TYPISTS

Make Money for your spare time copying Radio Scripts, others. Interesting work. Experience unnecessary. Free Particulars. Write enclosing stamp to TYPISTS' ASS'N, 1741 Hunter Bldg., CHICAGO



Lighten Your Hair Without Peroxide

..to ANY shade you desire ..SAFELY in 5 to 15 min. Careful, fastidious women avoid the use of peroxide because peroxide makes hair brittle.

Lechler's Instantaneous Hair Lightener requires NO peroxide. Used as a paste it cannot streak. Eliminates "straw" look. Beneficial to permanent waves and bleached hair. Lightens blonde hair grown dark. This is the only preparation that also lightens the scalp. No more dark roots. Used over 20 years by famous beauties, stage and screen stars and children. Harmless. Guaranteed. Mailed complete with brush for application. 24-page booklet "The Art of FREE Lightening Hair Without Peroxide" Free with your first order.

EDWIN F. LECHLER, Hair Beauty Specialist 669A, W. 181st St., New York, N. Y.

Mr. Fairfax Knows the Answers

LILLIAN HILSUM, of the "Songs The Whole World Loves" program, is the same artist who was soloist of the Hunter College Choral Society. (For Mrs. C. L. Richards, Jersey City, N. J.)

JOHNNY, the bell boy of the Philip Morris program is 22 years old. The Landt Trio and White can be heard on the NBC network at 6:15 a. m. CST, daily except Sunday. (For D. M. P., Amesbury, Mass.)

RED NICHOLS is not colored. (For I. Sosaowitz, Brooklyn, N. Y.)

ANTHONY FROME was born September 14, 1903. Richard Leibert was born in 1909. Mario Cozzi was born October 28, 1908. (For K. Kerr, Baltimore, Maryland.)

JOHNNIE MARVIN's wife is the girl traveling with Johnnie and Frankie. (For Mrs. E. L. L., Sunapee, N. H.)

PHIL COOK is a six-footer, good-looking, in his thirties, and very athletic and good natured. He plays all kinds of string instruments, sings, writes his own tunes and scripts. The Voice of Experience is five feet seven inches tall, weighs 150 pounds, has brown hair and brown eyes. (For Reader of Scranton, Pa.)

Wave Marks

Relays. (And more relays!) All within a few days, four members of the staff of "Forty-five Minutes in Hollywood" have heard stork news. Peggy Allenby has a girl; Carlyle Stevens, a boy; Conrad Van Voorhies, a girl and Don Stauffer, the director, a girl.

Relay. To Islea Olerich, wife of Doug Hope, "Princess Pat Players" actor and director, came Douglas Jr.—six pounds, ten ounces. Islea radioacts, too.

Relay. Early this month to Russell Richmond, WIK announcer, came announcement of baby son Craig.

Signals. Danny Cahill, Columbia's crooning elevator operator, is storking.

Signed On. Howard A. Chinn, WABC-CBS engineer, took a holiday and a wife—Mena Cayton.

BUDDY ROGERS is American; you can address him in care of the College Inn, Hotel Sherman, Chicago. (For Mary Albert, New Castle, Pa.)

GERALDINE REGER of the Cheerio program is married, but to whom it is not made public. (For Miss Mary Bell, Portsmouth, Ontario.)

JACK DOTY takes the part of Dennis Fallon in the Helen Trent series. (For Gertrude Rebstock, Jersey Shore, Pa.)

RUDY VALLEE broadcasts Tuesday at 9:30 p. m. CST from the Pavillon Royal, over an NBC network. (For Miss Alberta, Ft. Thomas, Ky.)

RUTH CORNWALL can be addressed in care of NBC, 30 Rockefeller Plaza, New York City. (For Miss Olive Hess, Elkhart, Ind.)

LILIAN BUCKNAM was born in New York City. She has been married and has a thirteen year old son. (For Clarence Stevens, Newton, Ia.)

ALAN DEVITT has played parts in the Palm Olive programs, "The Other Americas," "K-Seven," "Witch's Tales" and others. K-Seven's real name is Zimmerman. Uncle Abner of the Spotlight Reviews

Signed On. To a blue suburban cottage now moved Edward C. Buddy, CBS Special Features and Public Events Dept., and the lady who recently altared her name from Judy Adams to Mrs. Buddy.

Signed On. CBS's Margaret Wright is now Mrs. Gibson LaFoy.

Signed On. Bill Meredith, WLS's (Chicago) continuity man, made Virginia Bauer Mrs. Bill on September 1.

Hookup. Phil Bowman, Chicago CBS announcer, will wed willowly Sally Kinsey, brown-eyed brunette of Arcadia, Nebraska.

Hookup. Down the middle aisle, to a South Seas honeymoon, will march Kay Downey, Chicago CBS studio hostess, who on September 18 becomes Mrs. Peter (lawyer) Conboy.

and the Orange Lantern programs is Parker Fennelly. (For H. K., Chicago, Ill.)

JEANIE LANG can be addressed in care of station WBBM in Chicago. For tickets to broadcasts, address the network on which you hear the programs you desire to see. (For H. K., New York City.)

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30 x 4.50	21	2.40	.85	32 x 4	2.45		.85
28 x 4.75	19	2.45	.95	33 x 4	2.55		.85
29 x 4.75	20	2.50	.95	34 x 4	3.25		.85
29 x 5.00	19	2.55	1.05	32 x 4 1/2	3.35		1.15
30 x 5.00	20	2.65	1.05	33 x 4 1/2	3.45		1.15
28 x 5.25	18	2.80	1.15	34 x 4 1/2	3.45		1.15
29 x 5.25	19	2.95	1.15	30 x 5	3.65		1.35
30 x 5.25	20	2.95	1.15	33 x 5	3.75		1.45
31 x 5.25	21	3.25	1.15	35 x 5	3.95		1.55
28 x 5.50	18	3.35	1.15	Heavy Duty Truck Tires			
29 x 5.50	19	3.35	1.15	Size	Tires	Tubes	
30 x 6.00	18	3.40	1.15	30x6	4.25		1.95
31 x 6.00	19	3.40	1.15	32x6	7.95		\$2.75
32 x 6.00	20	3.45	1.25	34x7	10.95		3.95
33 x 6.00	21	3.65	1.25	36x6	9.95		3.95
32 x 6.50	21	3.75	1.35	36x8	12.45		4.25
				40x8	15.95		4.95

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7:00 p.m.
★ NBC—Harry Horlick's Gypsies: WDAF
CBS—Evan Evans, baritone: KMOX KFAB KOMA KSL KMBC KRLL KLZ KTUL WIBW
★ NBC—Greater Minstrels: WSM KOA WSMB WOAI WLW KTBS WKY WREN WFAA WLS KPRC KVOO KWK
KFI—Organ Recital
KOB—New Mexico Motor Patrol
WWL—Dance Orchestra
7:15 p.m.
CBS—Fray and Braggiotti, pianist: KMOX KOMA WDSU KLZ KSL KTUL KRLL WIBW KFAB KMBC
KGBX—Dinner Music
WWL—The Apple Knockers
7:30 p.m.
CBS—Carlos Molina's Orchestra: KSL KOMA KRLL KTUL WIBW KFAB KLZ
★ CBS—Summer Interlude: KMOX KMBC
★ NBC—House Party; Donald Novis, tenor; Joe Cook, comedian: WSMB WKY WFAA WOAI KOA WLW WDAF KFI KTBS WSM KVOO KPRC
NBC—Princess Pat Players: WENR WREN KWK
KOB—Anson Weeks' Orchestra
WWL—The Pickard Family
7:45 p.m.
KOB—"Behind the News"
KGBX—Castles in Music
WWL—Ring Rout
8:00 p.m.
NBC—Concert Orchestra: KTHS KWK WREN WFAA WENR KVOO WOAI WSMB

Central Standard Time
★ NBC—Contented Program: WDAF WLW KOA KFI
★ CBS—Wayne King's Orchestra: KMBC KMOX KSL WDSU KRLL WIBW KFAB KLZ
KGBX—World Revue
KOB—Margaret Moseley, pianist
WFAA—News (5 Min.)
WSM—Waller Brothers
WWL—Willard Sereander
8:15 p.m.
WSM—Mary Cortner, soprano
WWL—Quarter Hour
8:30 p.m.
NBC—Demi-Tasse: KOA WDAF KFI CBS—Care and Feeding of Hobby Horses: KMBC KMOX KTUL KSL KOMA KLZ KRLL
KGBX—Musical Auction
KOB—K Circle B Serenaders
WFAA—Eddie Dunstader's Orchestra
WLW—Henry Thies' Orchestra
WOAI—Norse Singers
WSM—Symphony Orchestra (NBC)
8:45 p.m.
★ NBC—Democratic-Republican Series: WREN KTBS WKY WSM KWK KPRC WENR KVOO WFAA CBS—Care and Feeding of Hobby Horses: KRLL WIBW
KGBX—Rhythm Encores
WLW—Franklin Bens, tenor; Orch.
WOAI—Hearts Delight Millers
WSMB—Joe Capraro's Orchestra
9:00 p.m.
NBC—Amos 'n' Andy: WSM KFI KPRC KOA WSMB KTHS WOAI WKY WDAF KWK WFAA WREN KPRC

Monday, Sept. 17

CBS—"Fats" Waller, songs: KMBC KRLL KOMA WIBW
KFAB—Henry Busse's Orch. (CBS)
KGBX—Dance Orchestra
KMOX—Baseball Resume
KOB—Coleman Cox
KSL—Origin of Superstition
WENR—Donald McGibeny, commentator
WLW—Cousin Bob's Kin Folk
9:15 p.m.
NBC—Gene and Glenn, comedy: WSM KTBS WOAI KTHS WFAA WSMB KOA KPRC WKY KFI WDAF CBS—Edwin C. Hill, news: KMBC KSL
NBC—Don Bestor's Orchestra: KWK WREN WENR
CBS—Glen Gray's Orchestra: WDSU KLZ
KGBX—News
KMOX—Rita Rogers, songs
KOB—Public Health Talk
WGN—Lum and Abner, sketch
9:30 p.m.
NBC—Garden Concerts: KOA WDAF KFI
CBS—Herbie Kay's Orchestra: KFAB NBC—Shep Fields' Orchestra: WKY WREN KTBS WSM WSMB
CBS—Glen Gray's Orchestra: KMOX KOMA
E. T.—Club Aquila: KPRC WFAA KGBX—Song Bag
KSL—The Skiles Family
WENR—Don Pedro's Orchestra
WLW—Follies; Orchestra
WOAI—Gebhardt's Orchestra

Continued from Preceding Page

9:45 p.m.
CBS—Enoch Light's Orchestra: KLZ KRLL KMBC WIBW KOMA KMOX
KSL—Musical Group
WENR—Art Kassel's Orchestra
10:00 p.m.
NBC—Ralph Kirbery, baritone (5 Min.): KPRC
NBC—Guy Lombardo's Orchestra: KWK WREN WSM WBAP WOAI KPRC KOA WKY KTHS
NBC—Johnny Johnson's Orchestra: WDAF WKY
CBS—Dan Russo's Orchestra: KOMA KMOX KTUL KFAB KSL KMBC KRLL KLZ
KFI—The Show
WENR—Buddy Rogers' Orchestra
WGN—Johnny Hamp's Orchestra
WLW—News; Conservatory of Music
WOAI—Baseball (5 Min.)
WSMB—Pinkie's Orchestra
10:15 p.m.
NBC—Guy Lombardo's Orch.: KTBS KMOX—Dan Russo's Orchestra (CBS) WSMB—Anson Weeks' Orch. (NBC)
10:30 p.m.
NBC—Harold Stern's Orchestra: KWK WREN KTBS KTHS
NBC—Hessberger's Orchestra: WKY WDAF WLW WENR WSMB KTHS WBAP
KOA—Pick and Pat
WOAI—Henry Lang's Orchestra
WSM—Variety; Orchestra
10:45 p.m.
KPRC—Hessberger's Orchestra (NBC)

11:00 p.m.
NBC—Richard Himber's Orchestra; Joey Nash, vocalist: KOA KFI
NBC—Clyde Lucas' Orchestra: WBAP WENR WSM WSMB WKY KTBS KWK WREN
CBS—Earl Hines' Orchestra: KTUL KLZ KRLL KSL WIBW KFAB KOMA KMOX KMBC
WDAF—Soloist
WLW—Dance Orchestra
11:15 p.m.
WBAP—Mallan Harmon's Orchestra
11:30 p.m.
NBC—Paul Pendarvis' Orchestra: WSM WSMB WKY KTBS KWK WREN KOA
CBS—Carlos Molina's Orchestra: KLZ KMOX KTUL WIBW KOMA KFAB KMBC
KFI—Waltz Time
KSL—Dramatic Sketch
WDAF—Gray Gordon's Orch. (NBC)
WENR—Noble Sissle's Orchestra
WLW—Dance Orchestra
11:45 p.m.
KMOX—When Dav Is Done
12:00 Midnight
KFI—Reporter of the Air
KSL—Merle Carlson's Orchestra
WLW—Moon River, organ and poems
WREN—Weather Forecast
12:15 a.m.
KFI—Dance Orchestra
KOA—Dance Orchestra (NBC)
12:30 a.m.
KFI—Jimmy Grier's Orchestra
KSL—Organ Moods
12:45 a.m.
KSL—Joe Sullivan, pianist
1:00 a.m.
KFI—Dance Orchestra
1:30 a.m.
KFI—Jimmy Grier's Orchestra

Star ★ Indicates High Spot Selections

5:30 a.m. KMOX—Home Folks Hour
5:45 a.m. WLW—Top o' the Morning
6:00 a.m. KMOX—Dynamite Jim
6:15 a.m. WLW—The Nation's Family Prayer
6:30 a.m. NBC—Cheerio: WLW
6:45 a.m. KMOX—Swanee String Sextette
7:00 a.m. ★ NBC—Breakfast Club: KTHS WKY
7:15 a.m. CBS—In a Spanish Garden: KMOX
7:30 a.m. KMOX—Tick-Tock Revue
7:45 a.m. CBS—Round Towners Quartet: KMBC
8:00 a.m. NBC—Breen and de Rose: KWK
8:15 a.m. CBS—Crane Calder, bass: KOMA
8:30 a.m. CBS—News (5 Min.): KMOX
8:45 a.m. NBC—Madison Ensemble: KLZ
9:00 a.m. NBC—The Honey-mooners: WSM

9:15 a.m. ★ NBC—America's Cup Yacht Race:
9:30 a.m. CBS—Do Re Mi Trio: WDSU
9:45 a.m. CBS—Mary Lee Taylor, talk:
10:00 a.m. CBS—Voice of Experience:
10:15 a.m. NBC—Honeyboy and Sassafras:
10:30 a.m. NBC—Vic and Sade:
10:45 a.m. CBS—Al Kavelin's Orchestra:
11:00 a.m. CBS—George Hall's Orchestra:
11:15 a.m. NBC—The Hon. Archie and Frank:
11:30 a.m. NBC—Farm and Home Hour:
11:45 a.m. KFAB—Esther Velas' Ensemble:
12:00 Noon CBS—American Cup Race (5 Min.):

12:15 p.m. WFAA—Markets; College Broadcast
12:30 p.m. CBS—Orientele; Orchestra:
12:45 p.m. NBC—Ma Perkins, drama:
1:00 p.m. NBC—Dr. Lawrence Cross, talk:
1:15 p.m. CBS—Metropolitan Parade:
1:30 p.m. NBC—Woman's Radio Review:
1:45 p.m. NBC—Joseph Gallicchio's Orchestra:
2:00 p.m. NBC—Johnny Johnson's Orchestra:
2:15 p.m. CBS—Among Our Souvenirs:
2:30 p.m. ★ NBC—Finish of Yacht Race:
2:45 p.m. NBC—Adventures on Mystery Island:

3:00 p.m. NBC—Blue Room Echoes:
3:15 p.m. CBS—Between the Bookends:
3:30 p.m. NBC—Ma Perkins, drama:
3:45 p.m. CBS—Mischa Ruginsky's Orchestra:
4:00 p.m. CBS—Men of Notes:
4:15 p.m. NBC—Mid-week Hymn Sing:
4:30 p.m. NBC—Horacio Zito's Orchestra:
4:45 p.m. NBC—Billy Batchelor, sketch:
5:00 p.m. CBS—Jerry Cooper, baritone:
5:15 p.m. NBC—Grace Hayes:
5:30 p.m. CBS—Bing Crosby:
5:45 p.m. NBC—Russian Symphonic Choir:

5:15 p.m. NBC—Gene and Glenn, comedy:
5:30 p.m. NBC—Musical Memories:
5:45 p.m. ★ NBC—Frank Buck's Adventures:
6:00 p.m. ★ NBC—Crime Clues:
6:15 p.m. KFI—Kay Parker, reporter:
6:30 p.m. ★ NBC—Lawrence Tibbett, baritone:
6:45 p.m. KASA—Front Page Drama:
7:00 p.m. ★ CBS—Bing Crosby:
7:15 p.m. NBC—Russian Symphonic Choir:

Afternoon

Bandstand and Baton

Two years ago this summer *Andrew Karzas* was casting about frantically for an orchestra to take over his Trianon ballroom, Chicago spot. *Ted Weems* was about to leave for New Orleans and points south; all other tried and proven south-side favorites were under contract elsewhere. So Karzas finally settled upon a stranger to Chicago, *Hal Kemp*, and his North Carolinians.

For two months *Kemp* and his lads entertained at the Trianon, with frequent broadcasts over WGN. Apparently nobody noticed the band; the press was unusually quiet, the crowds weren't overly enthusiastic, radio fans failed to respond.

However, one person had become an ardent *Kemp* fan, the first of the multitude that now acclaim this band. That man was *Al Roth*, manager of the Black-

hawk restaurant in Chicago. Against the advice of friends, *Roth* put *Kemp* into the Blackhawk. Then things began to happen. *Hal's* broadcasts first attracted attention, the crowds began to flock to the restaurant in numbers reminiscent of *Coom-Sanders'* regime there during the boom days.

Now *Hal* is one of the big names in the business. When he leaves Chicago early in October for the Pennsylvania Hotel in New York City, and the fresh plaudits of a new audience, he will leave a myriad of midwestern fans.

Already he holds attendance records at O. Henry Park near Chicago among many others. *Hal's* style has been copied by numerous bands throughout the country and has been incorporated into the libraries of most of the best orchestras. His featured singer, "*Skinny*" *Ennis*, is famous in his own right.

FILLING *KEMP'S* shoes at the Blackhawk will be *Kay Kyser*, coming to Chicago from the Miramar Cafe, Los Angeles, to make his Windy City debut. His band is five years old; originated as a collegiate group in North Carolina; has played in New York, San Francisco, Syracuse, N. Y., and Cleveland.

CINCINNATI local boys make good on the air. Which is no lie, for NBC is now relaying *Gene Burchell's* music on a Saturday afternoon sustaining from the Netherland Plaza. *Burchell* is a native Cincinnati who studied the flute, and played it in symphony groups. He broke existing records at the Plaza last summer with a 13 weeks' stay, and is headed for a new record this season. . . . *Larry Lee*, from the Hotel Gibson, is attracting attention in his broadcasts over powerful WLW.

EMIL COLEMAN is back in the Hotel Plaza, New York, with NBC lines after a European trip. *Coleman* originally headed for the French Riviera, but didn't quite get there. . . . Wonder what happened to those playlets to music *Charlie Davis* threatened to introduce on his NBC broadcasts not so long ago. . . . *Ozzie Nelson* is back in the Hotel New Yorker for his NBC commercial this fall. CBS is also planning to air his music as a sustaining feature.

STANLEY MYERS is the name of that maestro going into the Terrace Gardens of the Morrison hotel Sept. 14 in place of the road-tripping *Clyde Lucas*. . . . *Lucas* stays away from the nets for awhile, but settles into the Edgewater Beach in October.

HUEY LONG'S nemesis, the Sands Point Bath Club of Long Island, abandons

political fisticuffs for network broadcasts now with music by the D'Orsey brothers' new and highly publicized orchestra. NBC has been devoting two periods a week to this aggregation, which features the vocals of *Bob Crosby* and *Kay Weber*. The brothers, *Tom* and *Jimmy*, have been studio specialists in different instruments these many years and lately went into the dance racket with satisfying results.

JOSEPH N. WEBER, long president of the American Federation of Musicians, will be heard over NBC Saturday, September 22, in an address to the Musicians' Protective Association, in convention at Rochester, N. Y. Mr. Weber has been acting head of this, one of the most powerful and beneficial of labor organizations, for 35 years. His talk will deal with problems now confronting the professional musician.

Hours to Come

Scoopie: Swift & Co. have contracted for a full-hour show over WEAF's red network, starting Oct. 6, from 6 to 7 p. m. It will be an all-musical affair. Thus far the only artist signed is *Sigmund Romberg*. . . . *Lawrence Tibbett*, famous American baritone, will be starred in a weekly NBC-WJZ network show sponsored by Packard Motors starting September 18. Heretofore heard only as a vocal performer, *Tibbett* will be presented also as a dramatic actor, and will participate in skits with *John B. Kennedy*, who will m. c. the show. . . . *Wilhelmina*, Queen of the Netherlands, will address American listeners September 18 over an NBC-WEAF network in honor of the opening of the Dutch Parliament at The Hague.

Mary Pickford will replace *Jack Pearl* on October 3. The program will be a weekly radio dramatic star company presentation originating in Hollywood. *Pickford* will select her own cast.

The world-famous pianist, *Mischa Levitzki*, returns to the NBC-WJZ network in a new series of piano concerts beginning Sunday, September 16, and weekly thereafter. The time: 8:15 p. m. . . . The Northwestern Yeast Company, manufacturers of Yeastfoam tablets, have prepared a lavish new show with *Dorothy Page*, singer; *Jan Garber's* orchestra and a supporting cast of dramatic and vocal talent. The program swings under way at 6 p. m. over the NBC-WJZ network Mondays, and will be billed as "Jan Garber's Supper Club."

Theme Songs that Click

The theme song for the "Ward's Family Theater" program, heard over the WABC-Columbia network each Sunday from 7 to 7:30 p. m., is the wartime tune "My Buddy," which was heard no matter where you turned during the days of turmoil and strife two decades ago. The Kahn and Donaldson song hit was selected because it is a particularly significant introduction to the smooth strains of the Green Stripe Orchestra, under the direction of Buddy Rogers.

Between musical numbers a romantic episode, featuring Buddy and Jeanie Lang, is unfolded. The scenes are laid in the mountain town of Fountain Springs. Buddy plays a role written around his own life as an orchestra leader, and Jeanie is cast as the daughter of an aristocratic family in straitened circumstances, who opens the old Lang mansion for dining and dancing, and engages Buddy's orchestra to play there.

"Mountain Greenery" from the "Garick Gaieties" of 1926 serves as a most suitable introduction to this weekly narrative. The hit tune of 1926, it was the first to employ trick lyrics by rhyming three-syllable words and combining the result with a fast, catchy tune. Sterling Holloway and Bobby Perkins introduced the number, and their interpretation did much towards making Richard Rodger's song one of the most whistleable, danceable songs during the past eight years.

SHARA STRONG

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7:30 p.m.
NBC—Soconyland Sketches: WKY WBAP

CBS—Richard Himber's Orch.: Joey Nash, tenor: WDSU
★ NBC—Mrs. Franklin D. Roosevelt, talk: WENR WREN KWK KFI KVOO

NBC—Kaltenmeyer's Kindergarten: WDAF WSMB KPRC
KSL—The Old Observer
KGBX—Eddie Jones, guitar
KOA—String Symphony Orchestra
WDAF—Kaltenmeyer's Kindergarten
WLW—Orchestra; Vocal; Drama
WSM—A Holy Day Services
WWL—The Pickard Family

7:45 p.m.
KGBX—Twilight Romance
KOB—"Behind the News"
WKY—Kaltenmeyer's Kindergarten (NBC)
WSM—Katherine Goss, violinist
WSMB—Enrique Tuit, pianist
WWL—"Guilty or Not Guilty"

8:00 p.m.
★ NBC—Beauty Box Theater: WLW WSM KPRC KVOO WBAP WDAF KFI KOA KTBS WSMB WKY WOAI

NBC—Battle of the Cliff Dwellers; Orchestra; Soloists: KWK WREN
CBS—George Givot, comedian: KLZ KFAB KMBC KTUL KMOX KOMA WIBW KRLD KSL
KGBX—Melba Ann
WWL—Willard Serenader

8:15 p.m.
KGBX—Musical Headlines
WWL—Melody Weaver

Central Standard Time

8:30 p.m.
CBS—Melodic Strings: KMBC KSL KMOX WIBW KOMA KRLD KLZ KTUL
KGBX—Melody Race
WENR—Gene Arnold
WREN—Tim and Irene's Sky Road Show (NBC)

8:45 p.m.
KGBX—Rhythm Encores
KOB—Hi-Hilarities
KSL—Comedians from Hollywood
WENR—Buddy Rogers' Orchestra

9:00 p.m.
NBC—Amos 'n' Andy: KTHS WREN WKY WSM KWK WSMB WOAI KOA KFI WDAF WBAP WREN KPRC

CBS—Richard Himber's Orchestra; Joey Nash, tenor: KLZ KSL
KFAB—Henry Busse's Orch. (CBS)
KGBX—Dance Orchestra
KMBC—Tattler's Four Little Gossips
KMOX—Baseball Resume
KOB—The Hawk
WENR—Donald McGibeny, commentator
WLW—Cotton Queen Minstrels

9:15 p.m.
NBC—Robert Royce, tenor: KWK WENR WREN
NBC—Gene and Glenn, comedy: WSM WKY KFI KTHS WBAP KOA KPRC WDAF KTBS WOAI WSMB KGBX—News
KMBC—Evening Serenade

Tuesday, Sept. 18

KMOX—Variety Program
WGN—Lum and Abner, sketch

9:30 p.m.
NBC—Anson Weeks' Orchestra: WKY WOAI WREN KTBS

★ CBS—The Party Issues: KFAB KLZ KRLD KMBC KOMA KTUL KMOX
NBC—Leo Reisman's Orchestra: Phil Duey, soloist: WLW KFI WSMB WSM KOA WDAF
KGBX—Homer Rodehaver, songs
KOB—College Educational Program
KSL—The Skiles Family
WBAP—Marius Thor, violinist
WENR—Hessberger's Orchestra
WGN—Wayne King's Orchestra

9:45 p.m.
CBS—Joe Reichman's Orchestra: KLZ KSL KMBC KMOX KFAB WIBW KRLD KTUL
KGBX—Heat Waves Quartet
WBAP—Dance Orchestra
WENR—Art Kassel's Orchestra
WOAI—Variety Program

10:00 p.m.
NBC—Gus Arnheim's Orchestra: KWK KTHS WREN WLW WOAI KTBS WKY KPRC
CBS—Herbie Kay's Orchestra: KLZ KFAB WDSU WIBW KOMA KRLD KMBC
KFI—Charlie Hamps' Orchestra
KMOX—Alma Rotter; Organ
KOA—Comedy Stars of Hollywood
KSL—Dramatic Program
WDAF—Dance Orchestra

WENR—Buddy Rogers' Orchestra
WGN—Jan Garber's Orchestra
WOAI—Baseball (5 Min.)
WSM—Jack Shook
WSMB—Joe Capraro's Orchestra

10:15 p.m.
NBC—Art Landry's Orchestra: WSM WFAA
CBS—Herbie Kay's Orchestra: KSL KMOX KTUL
NBC—Gus Arnheim's Orchestra: KOA WSMB
KFI—Singing Service Men

10:30 p.m.
CBS—Enoch Light's Orchestra: KLZ KFAB KOMA KRLD WIBW KMOX
NBC—Pete Smythe's Orchestra: WKY KTBS KWK KTHS KOA WREN WSM KPRC
NBC—Harold Stern's Orchestra: WLW WDAF WOAI
KFI—Death Valley Days (NBC)
KMBC—Walkathon
KSL—Pinto Pete; Ranch Boys
WENR—Hessberger's Orchestra
WFAA—Seymour Simons' Orchestra
WSMB—Variety Program

10:45 p.m.
NBC—Pete Smythe's Orchestra: KPRC WSMB KTUL
CBS—Frank Dailey's Orch.: WDSU
KMBC—Enoch Light's Orch. (CBS)
11:00 p.m.
CBS—Dan Russo's Orchestra: KLZ KFAB KOMA WIBW KTUL KSL KRLD KMOX KMBC

Continued from Preceding Page

NBC—Stan Myers' Orchestra: WENR KOA WKY KTBS WSMB WFAA KWK WSM WREN KPRC
KFI—Variety Program
WDAF—Art Kassel's Orchestra
WLW—Dance Orchestra

11:15 p.m.
KFI—Masters Immortal; News
KSL—Mary and John, romantic sketch

11:30 p.m.
NBC—Paul Pendarvis' Orchestra: KOA WKY KTBS KWK WREN WSMB KPRC
CBS—Carlos Molina's Orchestra: KLZ KMOX KTUL KOMA WIBW KFAB KMBC
NBC—Carl Hoff's Orchestra: WDAF WENR

KSL—Frank Cookson's Orchestra
WLW—Dance Orchestra
WSM—Leon Cole; Robert Tucker

11:45 p.m.
KMOX—When Day Is Done
12:09 Midnight

KFI—News
KSL—Merle Carlson's Orchestra
WLW—Moon River, organ and poems
WREN—Weather Forecast

12:15 a.m.
KFI—Dance Orchestra
KOA—Jay Whidden's Orchestra

12:30 a.m.
KFI—Jimmy Grier's Orchestra
KOA—Theater Harmonies
KSL—Everett Hoagland's Orchestra

1:00 a.m.
KFI—Gus Arnheim's Orchestra
1:30 A.M.
KFI—Dance Orchestra

Star ★ Indicates High Spot Selections

5:30 a.m. KMOX—Home Folks' Hour WLS—Arkansas Woodchopper WLW—Top o' the Morning 5:45 a.m. KMOX—Dynamite Jim 6:00 a.m. KMOX—Riddles and Grins KWTQ—Stockeyards Service WLS—Smile A-While WLW—△Family Prayer Period 6:15 a.m. KMOX—Home Folks' Hour WLW—△Morning Devotions 6:30 a.m. NBC—Cheerio: WLW KMBC—△Morning Devotions KMOX—Melody Weavers and Skeets WDAF—Over the Coffee Cups WLS—△Morning Devotions WSM—Leon Cole, organist 6:45 a.m. KMBC—Tex Owens, songs KMOX—Black and White Rhythm WDAF—△Bible Lesson WFAA—Peg Moreland, cowboy songs WLS—Children's Feature WSM—Burnett's Scrap Book 7:00 a.m. CBS—The Song Reporter: WDSU ★ NBC—Breakfast Club: KTBS KTHS WSMB WREN WOAI KWK KPRC KVOO WKY KMOX—Mountain Minstrels WDAF—Musical Clock WFAA—Early Birds, Jimmie Jeffries WLS—Neighbor Boys WLW—Salt and Peanuts, harmony WSM—△Morning Devotions 7:15 a.m. CBS—Patterns in Melody: WDSU KMBC NBC—Don Hall Trio: WLW KMOX—Novelty Boys WLS—The Westerners WSM—Breakfast Club (NBC) 7:30 a.m. CBS—Metropolitan Parade: WIBW KMBC KTUL KMOX—Tick-Tock Revue KSL—Morning Musicales WDAF—Soloist WLS—Ford Rush WLW—Joe Emerson, Hymns 7:45 a.m. NBC—The Southernaires: WLW CBS—Metropolitan Parade: KLZ WFAA—Blue Bonnet Harvesters WLS—News, Julian Bentley 8:00 a.m. NBC—Harvest of Song: WREN KVOO KTHS WOAI WSM WSMB KOA KTBS KWK KPRC CBS—Madison Singers: KOMA KSL KLZ KRLD WIBW KFAB KTUL KMBC—Musical Time WFAA—Armstrong's Bird-brands WLS—Kitchen Krew WLW—Suzanne Littleford WWL—Musical Clock 8:15 a.m. NBC—Clara, Lu 'n' Em: WLW WDAF WSM WOAI WKY WFAA KPRC KVOO WSMB KTHS NBC—Florinda Trio: WREN KOA KWK KMBC—Musical Moments KSL—△Morning Watch WWL—Souvenirs, Henry Dupree 8:30 a.m. CBS—News (5 Min.): KRLD WIBW WDSU KTUL CBS—All About You: KOMA WDSU KRLD WIBW NBC—News (5 Min.): WSM WDAF KOA NBC—Three Scamps: WDAF WSM KOA WSMB CBS—Fiddler's Fancy: KTUL KLZ NBC—Today's Children: WREN WKY KWK WBAP KPRC WLS WOAI KMBC—Walkathon WLW—Berch's Musical Group WWL—Morning Musical 8:45 a.m. NBC—News (5 Min.): WREN WSMB KWK WKY NBC—Radio Kitchen: WREN KOA WSM WSMB WKY NBC—Betty Crocker: KTHS KVOO WOAI WBAP WLW KPRC KMBC—High Grade Melodies KMOX—Fashion Parade KOA—Program Preview (5 Min.) WLS—Organ Concert 9:00 a.m. NBC—Juan Reyes, pianist: WDAF CBS—Cooking Closeups: KMOX NBC—The Honeymooners: WREN WSM KTHS KOA KMBC—Joanne Taylor, talk WBAP—The Jewel Gems WLS—Livestock; Markets WLW—Franklin Bens, tenor WSMB—May Blanc; Dance Orchestra WWL—Just Home Folks 9:15 a.m. NBC—Alice Remsen, contralto: WDAF CBS—Beale Street Boys: WDSU KMBC KFAB KLZ KMOX

★ NBC—America's Cup Yacht Race: KOA WREN KTBS KVOO KTHS WSMB WKY WOAI KWK KPRC WENR WSM WBAP WLW—News; Livestock Reports 9:30 a.m. ★ CBS—America's Cup Yacht Race: KLZ KTUL KOMA WDSU NBC—Betty Moore: WLW WDAF ★ NBC—America's Cup Yacht Race: WBAP KMBC—Sunshine Lady KMOX—Let's Compare Notes WWL—"Gaga" and the Barker 9:45 a.m. CBS—Jane Ellison's Recipes: KOMA KRLD KMOX KFAB KMBC E. T.—Betty Crocker: KOA WDAF KSL—Morning Melodies WENR—Variety Program WLW—Painted Dreams 10:00 a.m. CBS—Voice of Experience: KMBC KMOX KSL WDSU KLZ KRLD NBC—Fields and Hall, songs: KPRC WREN KVOO KTBS WSM WENR KWK WKY WBAP KOA WOAI KTHS WDAF—Fritz, the cheer leader WLW—Music by Divano WSMB—Health Exercises WWL—Quality Club 10:15 a.m. NBC—Charles Sears, tenor: KTBS WENR KTHS KPRC WSMB WOAI WKY KOA KWK WSM WREN KVOO CBS—Betty Barthell, songs: WDSU KFAB KOMA KMBC KRLD KLZ KTUL NBC—Honeyboy and Sassafras: WDAF KMOX—Katherine Darst, talk KSL—Jennie Lee WBAP—Lost and Found; Reports WLW—The Texans, trio WWL—Marvin's Merry-Makers 10:30 a.m. NBC—Vic and Sade, comedy sketch: WFAA KTHS KPRC WSM WKY KOA WOAI WREN WSMB KTBS KWK KVOO CBS—Al Kavelin's Orchestra: WDSU KLZ KRLD KTUL KOMA NBC—Merry Madcaps: WDAF WLW KMBC—The Magazine of the Air KMOX—Triangle Club KSL—Good Morning Judge WENR—Home Service 10:45 a.m. NBC—Words and Music: WKY WREN KTHS KVOO KTBS WOAI KOA KPRC CBS—Al Kavelin's Orchestra: KSL KFAB KMOX WFAA—Woman's Mirror WLS—Virginia Lee WLW—River; Market Reports WSM—String Ensemble WSMB—Mildred Andrews, beautician WWL—Hollywood Gossip, L. Block 11:00 a.m. ★ CBS—△Yom Kippur Services; Rabbi Louis L. Mann: KMBC WDSU KRLD KSL KTUL KLZ KOA NBC—Words and Music: KWK WSM KMOX—Jimmy Corbin, pianist WDAF—On Wings of Song (NBC) WLS—George Simons, tenor; Orchestra WLW—Ohio Farm Bureau WWL—Masters of Music 11:15 a.m. NBC—Hon. Archie and Frank: WREN KTHS KWK KPRC WOAI KTBS WSMB WSM ★ CBS—△Yom Kippur Services; Rabbi Louis L. Mann: KMOX KFAB KOA—Memories (NBC) WFAA—The Wanderers WLS—Friendly Philosopher WWL—Radio Salute, Henry and Don 11:30 a.m. NBC—Farm and Home Hour: WREN WKY KTHS KVOO KOA WFAA WDAF KWK WLW KPRC WOAI KTBS WSMB WSM CBS—Joe Reichman's Orchestra: KMBC WDSU KTUL KOMA KLZ ★ NBC—America's Cup Yacht Race: WSMB KMOX—Magic Kitchen KSL—Betty Crocker WGN—Markets; Ensemble Music WLS—Roundup; The Westerners 11:45 a.m. CBS—Jane Ellison's Magic Recipes: KSL KLZ KFAB—Joe Reichman's Orch. (CBS) WLS—Weather; Markets; News

Afternoon

12:00 Noon CBS—American Cup Race (5 Min); Romany Trail: WDSU KMOX KSL KLZ KFAB

KASA—Around the District with the Bell Oiders KMBC—Sunbonnet Girls KOB—The Hawk KWTQ—Radiotrial WFAA—Markets; College Broadcast WLS—Dinnerbell Program WWL—Salon Orchestra 12:15 p.m. CBS—Romany Trail: KRLD KOMA KMBC—News; Markets KMOX—Piano Interlude; Markets KOB—Homemakers' Program KWTQ—Luncheon Music WFAA—Waltz Time WWL—Variety Musical 12:30 p.m. CBS—Ann Leaf, organist: WDSU KOMA KSL KLZ KMBC NBC—Smack Out: KWK WREN WSMB WKY KOA T. N.—Lee O'Daniel's Doughboys: WBAP WOAI KMOX—Ozark Mountaineers KWTQ—News WDAF—Melody Parade WLW—Gene Burchell's Orchestra WSM—Tennessee Division of Markets WWL—Erwin Victor, News 12:45 p.m. NBC—Ma Perkins, drama: WLW WSM NBC—Colette Carley, songs: KTHS KVOO T. N.—Varieties: KPRC KMBC—Walkathon KOA—Livestock and Produce Markets KSL—Betty Moore KTUL—Ann Leaf (CBS) KWTQ—Ozarkanna Corners WBAP—Dance Orchestra WDAF—Aunt Sammy WLS—Livestock and Grain Markets WOAI—The Crazy Band WREN—Eb and Zeb, comedy sketch WSMB—Anson Weeks' Orchestra WWL—Light Crust Doughboys 1:00 p.m. NBC—Don Carlos' Orchestra: WSMB KOA WKY KTBS WSM WREN KVOO ★ CBS—Kate Smith's Matinee Hour: KSL KTUL KMBC WDSU KOMA NBC—Dreams Come True: WDAF WLW T. N.—Chuck Wagon Gang: WBAP WOAI KPRC KMOX—Georgia Erwin, contralto KOB—New Mexico Motor Patrol KTHS—Wise Man (NBC) WDAF—Don Pedro's Orchestra WLS—Homemakers' Hour WWL—Krauss' Program 1:15 p.m. NBC—Song of the City: WLW NBC—The Wise Man: KTBS KVOO NBC—Harry Kogen's Concert Orchestra: WSM WREN WKY WSMB KOA KLZ—Kate Smith (CBS) KMOX—Exchange Club KOB—Home and Farm Hour KWTQ—Merry Oldsmobile WBAP—Markets WDAF—Rainbow Court WLS—Rangers Quartet WOAI—Henry Lang's Orchestra WWL—Eddy Hour 1:30 p.m. NBC—Woman's Radio Review: KPRC WDAF WBAP WKY KMOX—Edith Karen, soprano KOB—Hollywood Impressions KWTQ—Duke Ellington WLS—Homemakers WLW—Walter Furniss, organist WREN—Yacht Races (NBC) WWL—Dance Orchestra 1:45 p.m. NBC—Joe White, tenor: KOA WREN WKY KPRC WSMB WBAP KVOO KMOX—St. Louis Club KWTQ—Parade WLS—Homemakers' Hour WLW—Ethel Ponce, vocalist WOAI—Stocks, program resume WSM—Robert Tucker, pianist 2:00 p.m. NBC—Pop Concert: WSM WDAF WSMB ★ CBS—American Cup Yacht Race: KRLD KMOX KTUL KFAB KMBC NBC—Betty and Bob: KPRC WLW WKY KOA WLS KVOO KWK WBAP KSL—Payroll Builder KWTQ—Roy Queen's Rangers WREN—The Aristocrats WWL—Frank and Bob 2:15 p.m. CBS—On the Village Green: KLZ KOMA WDSU KRLD KOA—Luncheon Dance Program KPRC—Dorothy Page (NBC) KWTQ—Chronicles

WLS—Bill O'Connor, tenor WLW—George Dorn, vocalist 2:30 p.m. ★ NBC—Finish of Yacht Race: KVOO WSM WREN KPRC WSMB KTBS WFAA WENR ★ CBS—Science Service: KMOX KSL KRLD KOMA KLZ WDSU KTUL ★ NBC—Finish of Yacht Race: WDAF WBAP KMBC—D.A.R. Talk KWTQ—Glenn Stambach, organist WLW—Life of Mary Sothorn 2:45 p.m. CBS—The Instrumentalists: KLZ KMBC KMOX KSL KRLD WDSU KOMA KTUL NBC—Adventures on Mystery Land: WDAF KOA WKY—America Cup Races (NBC) WLW—Business News 3:00 p.m. NBC—Chick Webb's Orchestra: KOA WLW WDAF KVOO CBS—Jack Brooks; Orchestra: KTUL KMBC KLZ KOMA KFAB KRLD KMOX—Window Shoppers; Orchestra KSL—Payroll Builder KWTQ—Silver Strains WOAI—America's Cup Race (NBC) WWL—Ed Larman, organ recital 3:15 p.m. CBS—Between the Bookends: KMBC KOMA KTUL KSL KRLD KMOX—Jack Brooks; Orch. (CBS) KWTQ—Slim and Shorty WSMB—Baseball Game 3:30 p.m. NBC—Ma Perkins, drama: WENR KOA KVOO WKY WOAI WDAF KTBS WFAA KPRC NBC—Singing Lady: WLW CBS—Cadets Quartet: KMBC KTUL KRLD KOMA KFAB NBC—Irving Kennedy, tenor: WSM WSMB WREN KMOX—The Voice of St. Louis KSL—Town Crier KWTQ—World Day Time Revue WWL—Dance Orchestra 3:45 p.m. NBC—Dreams Come True: WOAI KPRC WFAA WKY WDAF KTBS WSM KOA KVOO CBS—Organ Melodies: KMBC KSL KOMA WIBW KFAB KRLD KTUL KMOX NBC—Ranch Boys: WREN WENR KWK WLW—Monkey Hollow, comedy WSMB—Ray McNamara 4:00 p.m. NBC—Education in the News: KWK WSM WREN WENR KTBS WFAA WOAI KPRC CBS—Men of Notes: KFAB KSL KLZ WIBW KTUL KOMA NBC—Al Pearce's Gang: WKY KOA WLW WDAF KMBC—The Villae Choir KMOX—The Blue Buddies KOA—Theater Reporter (5 Min.) KOB—Ralph Romero's Rhumba Band KWTQ—Classified Ads WSMB—Herbie Pell's Orchestra WWL—Henry and Minerva 4:15 p.m. CBS—Edward Wurtzbech's Orchestra: KRLD KOMA KLZ KTUL KFAB WIBW NBC—Alma Kitchell, contralto: KWK WREN WSM WFAA KPRC WKY KTBS KVOO WSMB KMBC—The Collegians KSL—Dental Clinic of the Air KWTQ—Bill Ring WENR—Larry Larsen, organist WWL—Ring-Rout 4:30 p.m. NBC—Martha Mears, contralto: WKY WOAI WDAF KVOO NBC—Three X Sisters: KWK KTBS WFAA KOA WSMB WOAI KPRC KMBC—News KMOX—The Little Theater KSL—Parent-Teachers Program KWTQ—Sports, Lee George; Markets WENR—Three C's WLW—Jack Armstrong, drama WREN—The Black Ghost WWL—Dance Orchestra 4:45 p.m. NBC—Happy Jack Turner: WKY WREN WSM KTBS WFAA WOAI KOA KVOO KPRC NBC—Orphan Annie: WENR WGN NBC—Lowell Thomas: WLW KWK CBS—Peter Bili's Orchestra: KMBC KMOX KTUL KOMA KSL KLZ KRLD KFI—Billy Batchelor, sketch (NBC) KWTQ—Kampus Kids WDAF—Better Business Bureau WSMB—Harold Van Horne (NBC) 5:00 p.m. NBC—Amos 'n' Andy: WFAA KTBS WOAI KWK WKY KTHS KVOO

CBS—Modern Mountaineers; Orchestra: KRLD KOMA WDSU KFAB KTUL KMBC—Big Brother Club KMOX—Sports; Piano Melodies KOA—Microphone News KSL—Broadcasters' Review KWTQ—Aces of Rhythm WDAF—Service Reports WENR—What's the News? WLW—Dance Orchestra WREN—News WSM—Marjorie Cooney, pianist; Jack Shook, guitarist WWL—Dorothy Broach 5:15 p.m. CBS—Vera Van, songs: KSL KTUL KRLD KFAB KOMA WDSU KLZ NBC—Gene and Glenn, sketch; Orchestra: KTHS KMBC—Happy Hollow KMOX—Baseball Highlights KOA—Denver Radio Hour KWTQ—Early Dinner Music WENR—Baseball Resume WLW—Joe Emerson and Orchestra WREN—Johnny Johnson's Orchestra (NBC) WSM—Financial News; Marjorie Cooney, pianist WWL—Duncan Brothers 5:30 p.m. NBC—Pickens Sisters Trio: KOA KTHS WDAF WOAI KTBS KPRC ★ NBC—Irene Rich in Hollywood: WSM WREN WENR KPRC CBS—Russell Brown's Orchestra: KOMA KLZ KMBC—Walkathon KMOX—Buck Rogers (CBS) KSL—The Junior Hour KWTQ—Sports Summary, Lee George WBAP—Evening Reveries WLW—Bob Newhall, sportsman WSMB—Enrique Tuit, pianist WWL—Mayor Bayou Pom Pom 5:45 p.m. ★ NBC—Frank Buck's Adventures: KTBS WSMB WDAF KVOO KOA CBS—Those McCarty Girls: KRLD KOMA WIBW NBC—Crimoline Singers: WENR WSMB WBAP WOAI KTHS WREN CBS—Boake Carter: KMBC KMOX NBC—Gray Gordon's Orch.: KWK KWTQ—Dinner Music WLW—Melody Masters WSM—Freddie Rose, pianist WWL—Dinner Hour; Salon Orchestra Night 6:00 p.m. ★ NBC—Crime Clues: WREN WLS KWK WLW CBS—Edgewater Beach Concert: KLZ KMBC WDSU KRLD KFAB KTUL ★ NBC—Jack Pearl, "The Baron": WSM WOAI KOA WSM KPRC WKY KTBS KFI WBAP KVOO KTHS WDAF KMOX—College Rodeo KOB—Patrol Broadcast KSL—Town Crier KWTQ—News 6:15 p.m. ★ CBS—Edwin C. Hill, news: KLZ KOMA KMBC WIBW KRLD KMOX KWTQ—Sax Trio WWL—Varieties 6:30 p.m. ★ NBC—Wayne King's Orchestra: WDAF WSMB WKY WSM ★ CBS—Everett Marshall's "Broadway Varieties": KMBC KLZ WDSU KMOX KSL KRLD WIBW KOMA NBC—Igor Gorin, baritone: WREN WLS KOA KFI NBC—Billy Batchelor, sketch: WSM KASA—Front Page Drama KOB—Cecil and Sally KWTQ—Sully's Radio Spotlight WFAA—Rhythm Time WLW—Unbroken Melodies WOAI—News; Mack Rogers' Orch. WWL—The Pickard Family 6:45 p.m. NBC—Sport Stories Off the Record: WLS WREN KOA WOAI KFI KOB—△Watchtower Program KWTQ—Around the Family Organ WFAA—Southwesterners WLW—Southwind, orchestra, quartet 7:00 p.m. ★ NBC—Town Hall Tonight; Fred Allen: KTBS WDAF WSMB KPRC WSM WOAI WKY KVOO WFAA WLW ★ CBS—Mickey Cochrane, Pennant Race: KRLD KFAB WDSU KMOX KMBC ★ NBC—Twenty Thousand Years in Sing Sing: WLS KWK WREN KOA CBS—Carlos Molina's Orchestra: KSL KTUL KOMA KFI—Organ Recital KOB—New Mexico Motor Patrol WWL—Castro Caraza's Orchestra

Plums and Prunes

By Evans Plummer

Considering the many years it has been going on, long before even Alka-Seltzer took notice of the program and placed it on the NBC network, the WLS National Barn Dance certainly must have wearing qualities. Designed to be wholesome and folksy, it is just that, and John Q. Public goes for it in a big way. The designers were right.

No truer words were ever spoken than "there's a little hayseed in the slickest of us." We all like mountain music and rural rhythms because we all have the love for those tunes in our veins. It is our heritage, this harmony with the American folksong, whether we were born in the hills of Tennessee, on the plains of Kansas, or in the tenements or mansions of Chicago and New York.

In lauding the National Barn Dance, plums are likewise due for the new caller, Joe Kelly, who has so efficiently filled the shoes of his predecessor, Hal O'Halloran. The recently returned Westerners and Uncle Ezra, just back from their vacations, the Maple City Four, Spare Ribs, the Hoosier Hotshots, Linda Parker and Lulu Belle—all these are reasons for the continued success of the Barn Dance.

Unlike too many network productions, there is never that depressing and lifeless mechanical precision in the Barn Dance. Nor is there ever a line spoken or lyric sung that you wouldn't want your children to hear. The National Barn Dance is a lively, clean and friendly show, and we like it.

GORY KIDNAPING PLOT IN "LIGHTS OUT"

SO READ THE notice from NBC regarding the Wednesday, August 29, performance of this midnight thriller series which hitherto has enjoyed many kind notices in this column. Accidentally we tuned it in. And we stayed tuned in not because we liked this particular program, but mainly to see how terrible it was going to be. If you likewise heard the show, you know that it turned out quite awful. Suffice to say, it lived up to the quoted headline, and then some. It was sickening.

We may be a bit old-fashioned, but we don't get a kick out of spilling blood and human-flesh stew all over the air-lanes. If that's good drama, the yellowest newspapers are, by the same measuring stick, good literature.

"Lights Out" has provided a number of intelligent, yet hair-raising, ghost and

supernatural stories. These were neither moronistic nor emetic. There is a line.

ADDED PLUMS are awarded this week to the revamped *Sentinels Serenade* program series, heard over NBC on Sundays with Josef Koestner directing, and to Armand Girard, recently brought to Radio City from California by NBC (as we "told you so" they would), who in our humble opinion has the makings of a second Tibbett. Likewise baskets of the juicy fruit are on their way to the very entertaining "Forty-Five Minutes in Hollywood" show—ever voice perfect in its screen star impersonations and always pleasing with its music directed by Mark Warnow. The *Variety Show* of Rudy Vallee's on Thursday, August 30, however, was below par. The pruneful elements were the irritating Lou Holtz, to our ears extremely unfunny, and Chic Sale, who just doesn't seem to be capable of permeating the unseeing microphone with his portrayals. Chic was better, on the other hand, than we've ever listened to him through the loudspeaker.

Wons Returns

THOSE OF YOU who caught the initial broadcast of "The House by the Side of the Road" Sunday afternoon (September 2), heard for the most part, with the exception of Tony Wons, a practically entirely new-to-the-networks group of actors and musicians. The program is produced independently by Donna Parker, veteran concert impresario of Chicago, with the able assistance of Hazel Dopbeide, writer and actress from KMOX in St. Louis, and Conductor Ulderico Marcelli, of film making and motion picture theater pit fame.

The idea is a radio natural and surrounds Wons with the most ambitious vehicle since the old Camel Quarter Hours.

Phil Baker hung up quite a record with *Armour*. He was on the air weekly for eighteen months without tiring his public! And finally, it was Baker who decided he needed a rest—not the public.

Inside Pickups

THE LONG THREATENING Pat Kennedy nuptials with Pittsburgh's Connie Callahan are now definitely set for Thanksgiving Day, for which Pat is thankful.

The Irish troubadour has returned to Chicago to await his sponsor's renewal September 14 over CBS this time with Art Kassel's music. . . . Twenty-nine stations, including two in Canada, will carry *Father Coughlin's* dynamic talks this fall starting Sunday, October 28, at the usual hour. This is his largest network yet. . . . It must be a good show, for that famous national radio survey which all sponsors rely upon, places Irna Phillips' "Today's Children," of NBC, way up at the top of all daytime programs. Miss Phillips should get somewhere, for she observed Labor Day literally, writing the scripts for five days! . . . Long, tall Irene Beasley is being called to vaudeville again and expects to desert the NBC ether parlors sometime late in September for a four to six week tour.

SPEAKING OF RATINGS, that same survey-bible doesn't show up the recently returned "Clara, Lu 'n' Em" so well. They've been sliding down the list dangerously, and something may be done about it. . . . On his Conoco broadcast from the Windy City, Harry Richman is accompanied by a local orchestra recruited by Leroy Shield, the NBC music man. Harry made himself very popular with Chicago film and air scribes by switching their press table, at his Chez Paree opening, over to some cronies and leaving the writers a location ordinarily assigned to bus boys. The spot was so remote that the columnists had difficulty in seeing Mr. Richman—and they probably will continue in the same dilemma.

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.

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Central Standard Time Wednesday, Sept. 19 Continued from Preceding Page

<p>7:15 p.m. CBS—Emery Deutsch's Gypsy Violin: KMBC KRLD KMOX KSL KTUL KFAB KOMA WIBW WDSU KGBX—Dinner Music WWL—The Apple Knockers</p> <p>7:30 p.m. ★ NBC—John McCormack, tenor: WENR KWK KOA KFI WREN ★ CBS—Adventures of Gracie; Burns and Allen: WIBW KMOX KMBC KSL KOMA WDSU KRLD KOB—Anson Weeks' Orchestra WOAI—Mack Rogers' Orchestra WWL—The Pickard Family</p> <p>7:45 p.m. KCBX—Castles in Music KOB—Behind the News KTUL—Cecil and Sally WWL—A Little Bit of Everything</p> <p>8:00 p.m. ★ NBC—Guy Lombardo's Orchestra: KTBS WDAF WOAI WSM WSMB WLW WKY KTHS KWK KPRC KVOO WFAA ★ CBS—Byrd Expedition: KMBC KMOX KRLD WDSU KOMA KSL WIBW KLZ ★ NBC—Dennis King, baritone; Or- chestra: WREN KOA WENR KFI KGBX—Evening Concert KOB—Margaret Moseley, pianist WWL—The Serenaders</p> <p>8:15 p.m. NBC—Paul Pendarvis' Orchestra: KWK WREN KFI KOA WENR KOB—Bebe Wood WWL—Variety Program</p> <p>8:30 p.m. ★ NBC—The Other Americas: WDAF CBS—Mystery Story: KRLD KMOX ★ NBC—Harry Richman; Jack Den- ny's Orchestra: WENR WREN KOA KPRC KVOO WKY KWK WFAA</p>	<p>Central Standard Time</p> <p>CBS—Howard Barlow's Symphony Orchestra: WIBW KLZ KSL KOMA KFI—Charlie Hamp KGBX—Melody Race KMBC—The Musical Barbers KOB—Johnny Floyd's Orchestra KGBX—Musical Auction WGN—Johnny Hamp's Orchestra WLW—Henry Thies' Orchestra WOAI—Musical Missionaries WSM—Orchestra WSMB—News; Dance Music</p> <p>8:45 p.m. KFI—The Junior Forum; Baron Keyes KGBX—Riggs' Quartette WLW—Charioteers WOAI—Hearts Delight Millers WSMB—Joe Capraro's Orchestra</p> <p>9:00 p.m. CBS—Nick Lucas, songs: WIBW KLZ KMBC KOMA KSL KRLD KFAB NBC—Amos 'n' Andy: KFI WREN WSM WSMB KTHS KPRC WOAI WKY KOA KWK WDAF WFAA WENR KGBX—Dance Orchestra KMOX—Baseball Resume KOB—Coleman Cox WLW—Cosmopolitan Serenade</p> <p>9:15 p.m. NBC—Voice of Romance: WREN KWK WENR CBS—Frank Dailey's Orchestra: KSL KRLD WIBW KLZ KFAB WDSU NBC—Gene and Glenn, comedy: WOAI WFAA WSM WDAF KOA KTBS KTHS KFI WKY WSMB KPRC KGBX—News KMBC—Evening Serenade</p>	<p>KMOX—Rita Rogers, songs WGN—Lum and Abner, sketch</p> <p>9:30 p.m. ★ NBC—Henry L. Roosevelt, talk: WKY KTHS WOAI WDAF WSMB KTBS NBC—Don Bestor's Orchestra: WREN KFI—Memory Lane KGBX—Half-A-Hill KGBX—Song Bag KOA—Myron Johnson's Orchestra KOB—Bebe Wood, blues singer KOMA—Frank Dailey's Orch. (CBS) KSL—The Skiles Family WENR—Carl Hoff's Orchestra WFAA—Merry Maids WGN—Wayne King's Orchestra WLW—Dance Orchestra WSM—Armand Program</p> <p>9:45 p.m. CBS—Frank Dailey's Orchestra: KSL KMBC WIBW KLZ WENR—Art Kassel's Orchestra WFAA—Jane Froman; Don Ross; Or- chestra WSM—Marjorie Cooney, pianist</p> <p>10:00 p.m. CBS—Leon Belasco's Orchestra: KMBC KOMA KLZ WDSU KSL KRLD NBC—Buddy Rogers' Orchestra: WBAP WENR NBC—George Sterney's Orch.: WREN WKY KWK KPRC KTHS WSM WJR KTBS WOAI WBAP NBC—Town Hall Tonight: KOA KFI KFAB—Carlos Molina's Orch. (CBS) KMOX—Sports; Rhapsody of Reeds WDAF—Lowry Kohler</p>	<p>WGN—Jan Garber's Orchestra WLW—News; Dance Orchestra WOAI—Baseball Scores (5 Min.) WSMB—Pinky's Orchestra</p> <p>10:15 p.m. CBS—Leon Belasco's Orchestra: KMOX WDAF—George Randol, baritone WSMB—George Sterney's Orchestra (NBC)</p> <p>10:30 p.m. NBC—Jack Berger's Orchestra: KTBS WREN KTHS WKY KWK WLW WSMB WSM CBS—George Hall's Orchestra: WIBW KFAB KOMA KRLD KMOX KMBC—Walkathon KSL—Jack Pacey's Orchestra WBAP—Dance Orchestra WDAF—"The Play's the Thing" WENR—Hessberger's Orchestra WOAI—Henry Lang's Orchestra</p> <p>10:45 p.m. CBS—George Hall's Orchestra: KMBC WDSU KTUL KFI—Cray Mountaineers KPRC—Jack Berger's Orch. (NBC) WDAF—Sonia Sanders, soloist</p> <p>11:00 p.m. NBC—Art Kassel's Orchestra: WSM WDAF WBAP KTBS WSMB WKY KOA KPRC NBC—Lights Out, drama: WENR WREN KWK CBS—Earl Hines' Orchestra: KTUL KLZ WIBW KOMA KFAB KRLD KSL KMOX KMBC</p>	<p>KFI—Remembering; orchestra; solo- ists KMOX—Frankie Masters' Orchestra WLW—Dance Orchestra</p> <p>11:15 p.m. KFI—Robert Hurd, tenor KOA—Dramas of Real Life KSL—Mary and John, sketch</p> <p>11:30 p.m. CBS—Dan Russo's Orchestra: KMOX KLZ KTUL WIBW KOMA KFAB KMBC NBC—Tom Coakley's Orchestra: WSM WDAF WSMB WKY KTBS KFI KOA KPRC NBC—Grav Gordon's Orch.: WREN KWK KSL—Frank Cookson's Orchestra WENR—Noble Sissle's Orchestra WLW—Dance Orchestra WREN—Gray Gordon's Orchestra</p> <p>11:45 p.m. KFI—Margaret Schmitt, violinist KMOX—When Day is Done KOA—Dance Orchestra</p> <p>12:00 Mid. KFI—Richfield Reporter KSL—Merle Carlson's Orchestra WLW—Moon River; organ; poems</p> <p>12:15 a.m. KFI—Dance Orchestra KOA—Jay Whidden's Orch. (NBC)</p> <p>12:30 a.m. KFI—Jimmy Grier's Orchestra KSL—Joe Sullivan, pianist</p> <p>12:45 a.m. KSL—Robert Snyder, organist</p> <p>1:00 a.m. KFI—Dance Orchestra</p> <p>1:30 A.M. KFI—Dance Orchestra</p>
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Star ★ Indicates High Spot Selections

5:30 a.m. KMOX—Home Folks' Hour WLS—Ramblers and Patsy Montana WLW—Top o' the Morning 5:45 a.m. KMOX—Dynamite Jim 6:00 a.m. KMOX—Riddles and Grins WIBW—Musical Vaughns WLS—Smile a While Time WLW—The Nation's Family Prayer 6:15 a.m. WLW—Morning Devotions 6:30 a.m. NBC—Cheerio: WLW KMBC—Morning Devotions KMOX—Melody Weavers and Skeets WDAF—Over the Coffee Cups WLS—Morning Devotions WSM—Paul and Bert 6:45 a.m. KMBC—Tex Owens, songs KMOX—Swanee String Sextette WDAF—Bible Lesson WFAA—Peg Moreland, cowboy songs WLS—Sparrib's Fairy Tales WSM—Zeke Clements' Bronco Busters 7:00 a.m. CBS—The Song Reporter: WDSU ★ NBC—Breakfast Club: WREN WSMB KTBS KWK KPRC WKY KTBS KVOO KMBC—Musical Time KMOX—Mountain Minstrels WDAF—Musical Clock WFAA—Early Birds; Jimmie Jeffries WLS—Neighbor Boys and Sodbusters WLW—Salt and Peanuts, harmony duo WOAI—Hearts Delight Millers WSM—Morning Devotions 7:15 a.m. NBC—Breakfast Club: WOAI WSM CBS—Mood Neopolitan: KMBC WDSU KMOX NBC—Don Hall Trio: WLW WLS—Westeners 7:30 a.m. KMBC—News KMOX—Tick Tock Revue KSL—Morning Musicale WIBW—Mood Neopolitan (CBS) WLS—Ford Rush WLW—Joe Emerson, Hymns 7:45 a.m. CBS—Eton Boys: KMBC WIBW NBC—Sylvan Trio: WLW WFAA—Starchiv Elasticians WLS—News; Markets 8:00 a.m. NBC—Breen and de Rose: KWK CBS—Bill and Ginger: KTUL KOMA KSL KRLD WIBW KLZ KFAB WREN NBC—Edward MacHugh, baritone: WOAI WSMB WSM KVOO WREN KTBS WFAA KOA KTBS KMBC—Musical Time WLS—Kitchen Program WLW—Health Talk WWL—Musical Clock 8:15 a.m. NBC—Clara, Lu 'n' Em, gossip: WLW WDAF WSM WOAI WKY WFAA KPRC KVOO WSMB KTBS CBS—Visiting with Ida Bailey Allen: KRLD KLZ KOMA KTUL NBC—Castles of Romance: WREN KOA KWK KMBC—News; Musicale KSL—Morning Watch WWL—Souvenirs 8:30 a.m. CBS—News (5 Min.): WDSU KRLD KOMA WIBW KTUL CBS—Artist Recital: KTUL KRLD WIBW KLZ KOMA WDSU NBC—News (5 Min.): WSMB WSM KOA NBC—Morning Parade: WSMB WDAF WSM NBC—Today's Children: WKY KWK WBAP WREN KPRC WLS WOAI KMBC—Walkathon KOA—Breakfast Guest WLW—Mailbag WWL—Morning Musical Moments 8:45 a.m. NBC—News (5 Min.): WREN KTBS WBAP WOAI WKY KTBS KPRC NBC—Radio Kitchen: WREN KTBS WBAP WOAI KVOO WKY KTBS KPRC CBS—Academy of Medicine: KLZ WDSU KRLD KOMA WIBW KMBC—High Grade Melodies KOA—Morning Parade (NBC) KMOX—Fashion Parade KSL—Musical Moments WLS—Organ Concert WLW—Elliott Brock, violin 9:00 a.m. NBC—Hazel Arth, soloist: WREN WOAI WSM KTBS KWK KVOO KTBS WKY WSMB KPRC WSMB CBS—Swinging Along: KMOX KOMA KTUL KRLD WDSU NBC—Galaxy of Stars: WLW WDAF KOA KMBC—Joanne Taylor, talk KSL—Morning Watch

WBAP—The Jewel Gems WLS—Weather; Markets WSM—Leon Cole, organist WWL—Just Home Folks 9:15 a.m. NBC—Francis Lee Barton, talk: WLW WDAF CBS—Swinging Along: KFAB KLZ KMBC ★ NBC—America's Cup Yacht Race: KOA KPRC WENR WREN KTBS WSMB WBAP WKY WBAP—Between Us 9:30 a.m. ★ CBS—America's Cup Yacht Race: KOMA WDSU KLZ KTUL KVOO ★ NBC—America's Cup Yacht Race: WOAI WKY KTBS KTBS KWK KMBC—Sunshine Lady KMOX—"Let's Compare Notes" KWTQ—Thrifty Tips WDAF—The Carnival (NBC) WGN—Bob Davis and Texans WLW—Livestock Reports, news WSM—Leon Cole, organist WWL—"Gaga" and the Barker 9:45 a.m. CBS—Mary Lee Taylor, talk: KLZ KMBC KTUL KMBC WDSU KRLD KOMA KSL—Morning Melodies WBAP—Through the Looking Glass WLW—Painted Dreams WSM—Hazel Arth, contralto (NBC) 10:00 a.m. ★ NBC—Treasure Chest: WDAF KOA WLW ★ NBC—Fields and Hall, songs: WREN KVOO KWK KPRC KTBS WSM WENR WKY WBAP WOAI ★ CBS—Voice of Experience: KMOX KSL KLZ WDSU KRLD KMBC WOAI—Mom and Lilly WSB—Concert WSMB—Health Exercises WWL—Quality Club 10:15 a.m. NBC—Honeyboy and Sassafras: WDAF CBS—Connie Gates, songs: WDSU KRLD KLZ KOMA KFAB KMBC KTUL ★ NBC—Merry Macs: WKY WOAI KOA WSMB KVOO KTBS WREN KWK KTBS KPRC WENR KMOX—Through the Hollywood Looking Glass KSL—Jennie Lee of Auerbach's WBAP—Highway Report; Markets WLW—Morning Hilites WSM—Strinz Ensemble WSMB—National Safety Program WWL—Merry Makers 'n' Tony 10:30 a.m. ★ CBS—ACME WHITE LEAD AND Color Works Presents Smilin' Ed McConnell: KFAB KMBC KMOX KRLD WDSU NBC—Merry Madcaps: WDAF NBC—Vic and Sade, comedy: WOAI WSMB KVOO KTBS KOA WSM WREN KTBS WFAA WKY KWK KPRC KMBC—Magazine of the Air WENR—Home Service WLW—Through the Looking Glass 10:45 a.m. NBC—Words and Music: WOAI KOA KVOO KTBS WSM WREN KTBS KPRC KWK WSMB WKY CBS—Al Kavelin's Orchestra: KOMA KLZ KMOX KSL—Barbara Badger, Economist WFAA—Woman's Migror WLS—On Parade: WLW—Rex Battle's Ensemble WWL—Farm and Home Hour 11:00 a.m. CBS—America's Cup Race (5 Min.): George Hall's Orchestra: KSL KFAB KLZ KOMA KTUL WDSU KMOX KMBC KRLD WDAF—Dick Fiddler's Orch. (NBC) WGN—Mid-day Service WIBW—Musical Vaughns WLW—Bob Albright WWL—Masters of Music 11:15 a.m. NBC—Hon. Archie and Frank: WOAI WSMB WSM KTBS WREN KTBS KOA KWK KPRC WDAF—Service Reports WFAA—The Wanderers WLS—Party Line, skit WLW—River, Weather and Market WWL—Radio Salute; Henry and Don 11:30 a.m. NBC—Farm and Home Hour: WKY KOA KVOO WOAI WSM WSMB KTBS KTBS WFAA WDAF WREN KWK KPRC WLW CBS—Frank Dailey's Orch.: KMBC KSL KLZ WDSU KTUL KOMA KMOX—Magic Kitchen WLS—Roundup; The Westeners WLW—National Farm and Home Hour 11:45 a.m. KFAB—Frank Dailey's Orch. (CBS)

KWTO—Markets WLS—Weather; Markets WWL—Variety Program Afternoon 12:00 Noon CBS—America Cup Race (5 Min.): Ann Leaf, organist: WDSU KSL KMOX KLZ KASA—Around the District with the Bell Oilers KMBC—The Sunbonnet Girls KOB—Anson Weeks' Orchestra KWTQ—Sully's Radiatorial WFAA—A. and M. College Broadcast WLS—Dinnerbell Program WWL—Salon Orchestra 12:15 p.m. CBS—Ann Leaf, organist: KOMA KRLD KMBC—News KMOX—Live Stock Report KOB—Home Makers' Program KWTQ—Luncheon Music WFAA—Ezra and Uncle Zeke WWL—Variety Program 12:30 p.m. NBC—Smack Out: KOA WREN WKY WSMB KWK CBS—Poetic Strings: KSL KOMA KLZ T. N.—Lee O'Daniel's Doughboys: WBAP WOAI KMBC—Tex Owens, songs KMOX—Ozark Mountaineers KWTQ—News Reporter WDAF—Melody Parade WLW—Gene Burchell's Orchestra WSM—Division of Markets WWL—News, Ervin Viktor 12:45 p.m. NBC—Ma Perkins, drama: WLW WSM ★ NBC—Echoes of Erin: KTHS KVOO CBS—Poetic Strings: KTUL KMOX KMBC—Walkathon KOA—Livestock and Produce Reports Weather Forecast KSL—Colonial Dames' Program KWTQ—Ozarkanna Corners WBAP—Dance Orchestra WDAF—Aunt Sammy WLS—Livestock and Grain Markets WOAI—Band Music WREN—Eb and Zeb, comedy sketch WSMB—Dance Orchestra WWL—Doughboys 1:00 p.m. NBC—Dreams Come True; Soloists: WLW CBS—Metropolitan Parade: WDSU KTUL KSL KMBC KMOX NBC—Tommy Tucker's Orch.: KOA KTBS WSMB WREN KWK WSM KVOO T. N.—Chuck Wagon Gang: WBAP WOAI KPRC KOB—Mexico Motor Patrol WDAF—Carlos Molina's Orchestra WGN—Blackstone Jongleurs WLS—Homemakers' Hour WWL—Krauss Program 1:15 p.m. CBS—Metropolitan Parade: KRLD KLZ KOMA NBC—Song of the City: WLW KMOX—Exchange Club KOA—Farm Question Box KOB—Home and Farm Hour KWTQ—Musical Moments WBAP—Markets WDAF—Rainbow Court WKY—Tommy Tucker's Orch. (NBC) WLS—Rangers Quartet WOAI—Mack Roers' Orchestra WWL—Eddy Hour 1:30 p.m. NBC—Woman's Radio Review: WDAF CBS—Chansonette: KMBC KFAB KTUL KSL KMOX KLZ KOMA KRLD ★ NBC—America's Cup Yacht Race: WKY WREN KTBS KWK WSMB WSM WBAP KVOO KOA—Theater Harmonies KWTO—Lotus Land WLS—Westeners WLW—Walter Furniss, organist WWL—Dance Orchestra 1:45 p.m. NBC—Roy Shield's Orchestra: WREN WSMB KMOX—St. Louis Club KOB—Eb and Zeb KWTQ—Roy Queen's Rangers WLW—Dorothea Ponce, vocalist WOAI—Weather and Stock Reports 2:00 p.m. NBC—Chick Webb's Orchestra: WSM WDAF WSMB NBC—Betty and Bob, drama: WLW WKY KPRC KOA WLS KVOO KWK WBAP ★ CBS—American Cup Race: KMOX KRLD KFAB KTUL KMBC WDSU

KSL—Payroll Builder KWTO—Spencer Smith, tenor WREN—Anson Weeks' Orchestra WWL—Frank and Bob 2:15 p.m. NBC—Jackie Heller, tenor: KWK WREN KTBS KOA WBAP NBC—Chick Webb's Orchestra: KPRC WKY CBS—Rambles in Rhythm: KOMA KLZ KWTQ—Chronicles WLS—Tower Topics WLW—Jack Berch, vocal trio 2:30 p.m. ★ NBC—Finish of Yacht Race: KOA WDAF CBS—Round Towners: KMOX KLZ KTUL KOMA WDSU ★ NBC—Finish of Yacht Race: WSM WSMB KVOO KTBS WENR KPRC KWK WREN WFAA KSL—Utah State Agricultural College KWTQ—Glenn Stambach, organist WLW—Life of Mary Sothorn 2:45 p.m. NBC—Adventures on Mystery Island: WDAF KOA CBS—Along the Volga: KMOX KTUL KSL KLZ KOMA WDSU ★ NBC—Finish of Yacht Race: WKY WLW—Business News 3:00 p.m. ★ NBC—Finish of America's Cup Yacht Race: KOA WOAI CBS—Tea Dansant: KTUL KOMA KLZ WDSU KFAB KMBC KRLD KFAB KMOX—Window Shoppers; Orchestra KSL—Payroll Builder KWTQ—Souvenirs of Song WLW—Mary Alcott, vocalist WWL—Ed Larman, organ recital 3:15 p.m. CBS—Between the Bookends: KSL KTUL KRLD KOMA KMBC KFAB KMOX NBC—Meredith Wilson's Orchestra: WLW WDAF KWTQ—Slim and Shorty WSMB—Baseball Game 3:30 p.m. NBC—Ma Perkins, drama: WENR WOAI WFAA KTBS WKY WDAF KOA KPRC KVOO CBS—Organ and A. M. A. Speaker: KOMA KTUL KRLD NBC—Tales of Courage: WSM WSMB NBC—Singing Lady: WLW WREN KMBC—The Classic Hour KMOX—"Voice of St. Louis," Dorie Shumate KSL—Town Crier KWK—Maurie Sherman's Orchestra (NBC) KWTQ—Sammie Lane's Orchestra WWL—Dance Orchestra 3:45 p.m. NBC—The Oleanders: WDAF CBS—Modern Mountaineers: KSL KOMA KFAB KMOX KRLD WIBW KMBC KTUL NBC—Ranch Boys: WENR WREN NBC—Dreams Come True: KOA WSM WOAI KPRC WFAA WKY KTBS KVOO WLW—Monkey Hollow WSMB—Enrique Tuit, concert pianist 4:00 p.m. NBC—Tom Coakley's Orchestra: WSM KWK WREN WENR KVOO KTBS WKY KOA WOAI WFAA KPRC CBS—Men of Notes: WIBW KOMA KSL KLZ KFAB KTUL NBC—Horacio Zito's Orchestra: KOA WDAF KMBC—The Village Choir KMOX—Missouri Federation of Women's Clubs KOA—Theater Reporter (5 Min.) KOB—Leone Turnbeau, pianist KWTQ—Classified Ads WLW—Treasure Adventure WSMB—Herbie Pell's Orchestra WWL—Henry and Minerva 4:15 p.m. CBS—Edward Wurtzebach's Orchestra: KOMA KFAB KRLD KLZ KTUL WIBW NBC—Tom Coakley's Orch.: WSMB WLW KMBC—Pastel Harmonies KMOX—Tune Shop KSL—Dental Clinic of the Air KWTQ—Bridge Party Tunes WENR—Larry Larsen, organist WWL—Germaine Cazenave 4:30 p.m. NBC—Mary Small, songs: WDAF NBC—O'Leary's Irish Minstrels: WSM WFAA WOAI KWK KTBS KPRC WENR KVOO KOA WKY WSMB CBS—Edward Wurtzebach's Orchestra: KSL KMBC—News KMOX—Marvin Mueller, organist KWTQ—Sports, Lee George; Markets

WLW—Jack Armstrong, drama WREN—The Black Ghost WSM—Jack Shook, guitarist WWL—Pinkie's Orchestra 4:45 p.m. NBC—Lowell Thomas, today's news: WLW KWK KPRC NBC—Billy Batchelor, sketch: KOA NBC—Orphan Annie: WENR WGN CBS—Esther Velas' Ensemble: KOMA KRLD KLZ KMOX KMBC KSL KTUL NBC—Happy Jack: WKY WREN WSM KTBS WOAI KVOO NBC—Singing Strings: WSM WSMB KOB—Sue Burton, blues singer KWTQ—Tunerville Triplets WDAF—Singing Strings WFAA—Dramatic Team 5:00 p.m. NBC—Amos 'n' Andy: WSM KVOO WKY KTBS KTBS WSMB CBS—Round Our Town; Orchestra: KSL KRLD KOMA KTUL WDSU KFAB KMBC—Big Brother Club KMOX—Sports; Piano Melodies KOA—Microphone News KWTQ—Woody Mason, guitar WDAF—Service Reports WENR—What's the News? WLW—German Band WREN—News WWL—The Southsiders 5:15 p.m. NBC—Stamp Club: WREN KTBS KOA KGBX—Dinner Music KLZ—Round Our Town; Orchestra (CBS) KMBC—Happy Hollow KMOX—Baseball Highlights KWTQ—Early Dinner Music WDAF—Don Pedro's Orchestra WENR—Baseball Resume WLW—Joe Emerson; Orchestra WSM—Financial News WWL—Youngblood and Ray 5:30 p.m. NBC—Armand Girard, baritone: WREN KTBS KPRC KWK CBS—Whispering Jack Smith; Orchestra: KMOX KOMA ★ NBC—Danny Malone, tenor: KTHS WKY KTBS WOAI KMBC—Walkathon KOA—The Old Observer KSL—The Junior Hour KWTQ—Sports Summary, Lee George WBAP—News; Evening Reveries WDAF—Fiddlers Three WENR—Marion and Jim Jordan WLW—Bob Newhall, sports talk WSM—Freddie Rose, pianist WSMB—Tarzan WWL—Y. M. B. C. Talk 5:45 p.m. CBS—Sis Mirandy, sketch: KRLD KOMA WIBW KLZ NBC—Yella Pessl, concert harpsichordist: WENR KTBS WSMB WOAI WBAP WREN CBS—Boake Carter, News: KMBC KMOX ★ NBC—Frank Buck's Adventures: WDAF WSM KVOO KTBS KOA NBC—Gray Gordon's Orch.: KWK KWTQ—Dinner Music WLW—Melody Masters WWL—Dinner Hour; Salon Orchestra

Night

6:00 p.m. ★ NBC—Rudy Vallee's Orchestra: WSM KPRC WSMB WOAI WKY KOA KFI WBAP WLW KVOO WDAF ★ CBS—Kate Smith's Swanee Music: KLZ KTUL KMOX KSL KRLD WDSU NBC—Grits and Gravy, sketch: WREN KWTQ—News WLS—Art Kassel's Orchestra 6:15 p.m. KWTQ—Dinner Music WLS—Old Heidelberg Octet WWL—Crazy Crystals 6:30 p.m. NBC—Melodies Romantique: WREN WLS CBS—Leith Stevens' Harmonies: KMBC KLZ KFAB WIBW WDSU KASA—Front Page Drama KMOX—Four Shamrock's Orchestra KOB—Cecil and Sally KSL—Town Crier KWTQ—Radio Spotlight WWL—The Pickard Family 6:45 p.m. CBS—Leith Stevens' Harmonies: KOMA KTUL KMOX—Norman Paule, organist KRLD—Drug Talk; Music KWK—Melodies Romantique (NBC) KWTQ—Around the Family Organ WFAA—Rhythm Time, orchestra WLS—Illinois Legislature Speaker

Asthma Was Choking Her



Illustration

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December 8, 1916.—"I had asthma for 17 years. I coughed most of the time and couldn't rest, day or night. I tried everything, but grew so weak I could hardly walk across the room. After taking one bottle of Nacor, I could do most of my housework. That was 8 years ago. I am still feeling fine, with no sign of asthma."—Mrs. Mary Bean, R. 3, Nashua, Iowa.

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"My daughter's goitre is reduced, thanks to you. Our doctor says she is now sound as a dollar" says the Rev. S. A. Cotton, Washington, North Carolina. Pictured above is Miss Sophia Kuric before and after using a simple, easy, harmless home treatment of a great Battle Creek Specialist. This treatment which has already been used by 200,000 others is described in a book on "How to Reduce Goitre Quickly." Anyone suffering with goitre will receive this book free by sending their name at once to Physician's Treatment & Advisory Co., Suite 562K, Sanborn Bldg., Battle Creek, Mich.

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Sportcasts of the Week

SCHEDULE OF EVENTS

(Shown In Central Standard Time)
SATURDAY, Sept. 15: 1 p. m., National Amateur Golf, CBS-WABC network; 2 p. m., Futurity Stakes and Jockey Club Gold Cup from Belmont, CBS-WABC network; 4 p. m., Pendleton Roundup, CBS-WABC network.

Golf makes its final '34 appearance on the ether Saturday, September 15, when Columbia's staff of sports announcers brings the final match in the Men's Amateur Golf Championship to be contested at The Country Club, Brookline, Mass. Lined up against *George Dunlap*, defending titleholder, will be such stars as *W. Lawson Little*, *Francis Ouimet*, *Jimmy Johnston*, and a host of other competent simon pures, and for an hour, from 1 to 2 p. m. EST, *Roland Wingate*, Brookline pro, and WNAC sportcasters will bring by portable short-wave the account of the title round.

Summaries of the early rounds beginning September 12 will be aired also each evening by the CBS-WABC chain.

QUIN RYAN makes his latest sports announcing appearance as the wrestling public's chief observer in the Jim Londos-"Strangler" Lewis match at Wrigley Field, Thursday night, September 20. WGN (720 kc), which made a hit with sports listeners in the middlewest with its extensive broadcast of the recent All-American-Chicago Bears football game, scores another with this latest *Trib* sponsored event, which is hailed as the best and only authentic *World's Championship* mat affair in a number of years.

TALKING of football, WGN announces that *Bob Elson* will be on the sidelines for the broadcasts of all the *Chicago Bears'* games in the National Professional League, beginning October 14, when *George Halas'* club takes on its rivals from the South Side, the *Cardinals*. The opening four tilts on the Bears' schedule will not be aired by WGN as Elson still has a baseball public to satisfy.

RADIO equipment will be shifted on three automobiles from Portland, Ore., to Pendleton, 250 miles away, to pick up the doings at the annual rodeo, *Art Kirkham*, KOIN, Portland, announcer, will be at the mike for this CBS sports feature... *Pat Flanagan* will continue through the football season shouting the merits of that caddy. They've already contracted for the first four Notre Dame games at South Bend, Ind. And *Graham* is the final monicker of that *Freddie* who fits in so well with Pat on his baseball play-by-plays.

On Short Waves

Once again, short-wave broadcasting gives its fans advantages not shared by those whose sets are equipped only with long-wave apparatus. Parts of two of this week's important broadcasts are not being rebroadcast over long waves—and consequently can be heard only by short-wave fans.

One of these broadcasts will be the address from the throne by Wilhelmina, Queen of the Netherlands, at the opening of the Dutch Parliament at The Hague on Tuesday, September 18. This special program will be presented at 7:15 a. m. CST, over station PCM, which operates on 46.63 meters. This program will also be rebroadcast over the NBC-WEAF network—but only until 8 a. m.

Following the Queen's speech, a summary in English will be given, together with a description of the colorful scene in the historic hall. Special importance is attached to Her Majesty's remarks to her people's representatives at this time, due to unrest in her kingdom reflected from the storm centers of social and political conflict in other parts of Europe.

And every day this week all short-wave listeners will be able to tune in on the "inside" operations of the American Cup Races, which will be sent by short wave to both large networks, between 15 and 40 meters.

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Without obligation send me your free booklet "How to Find Your Place in Broadcasting" and full particulars of your home study course.

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

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Chicago, Illinois

Gentlemen:

Enclosed please find \$_____ for which send RADIO GUIDE to me for (six months) (one year)

NAME.....
ADDRESS.....
TOWN..... STATE.....

7:00 p.m.
★ NBC—Captain Henry's Show Boat: WDAF WSMB KTBS WSM WOAJ WBAP KPRC WKY KOA KFI
CBS—Carlos Molina's Orchestra: KSL KOMA KRLD WIBW KLZ
★ NBC—Death Valley Days: WLW WLS WREN KWK
CBS—Bar X Days and Nights: KMOX KMBC
KOB—El Rancho Grande
WWL—Dance Orchestra
7:15 p.m.
KGBX—After Dinner Music
WWL—The Apple Knockers
7:30 p.m.
★ CBS—Fred Waring's Orchestra: KMOX KOMA KSL WIBW KMBC KLZ KRLD KTUL KFAB WDSU
NBC—Hessberger's Orchestra: WREN WENR
KGBX—Eddie Jones, guitar
WGN—Wayne King's Orchestra
WLW—Show Boat (NBC)
WWL—The Pickard Family
7:45 p.m.
KGBX—Twilight Romance
KOB—"Behind the News"
WWL—Fairchild Program
8:00 p.m.
★ NBC—Paul Whiteman's Orchestra: WDAF KTBS WLW KFI KTHS WBAP KPRC WOAJ KOA WSMB WKY
★ CBS—BORDEN PRESENTS FORTY-Five Minutes in Hollywood; Radio Previews of Best Current Pictures; Screen Stars in Person; Hollywood Music by Mark Warnow; Cal York, studio gossip: KMOX KSL WDSU KLZ KOMA KRLD KTUL KMBC

Central Standard Time

NBC—Parade of the Provinces: KWK WREN WENR
KGBX—Magic Harmony
KOB—Benny Bennett's Orchestra
WWL—Willard Program
8:15 p.m.
KGBX—"Front Page Dramas"
WLS—Hessberger's Orchestra
WWL—Melody Weavers
8:30 p.m.
NBC—Echoes of the Palisades: KWK WREN
KGBX—Melody Race
WENR—Buddy Rogers' Orchestra
WSM—Revels
8:45 p.m.
★ CBS—Tito Guizar; Concert Orchestra: KRLD KMOX KTUL WIBW
KGBX—Rhythm Encores
KOB—Hi Hilarities
KSL—Comedians of Hollywood
WENR—Morin Sisters
9:00 p.m.
NBC—Amos 'n' Andy: KOA WREN WKY WOAJ KPRC WSMB KFI WSM KWK WDAF KTHS WBAP WENR
★ CBS—American Federation Program on Textile Strike: WIBW KOMA KRLD KFAB KMBC
KGBX—Dance Orchestra
KMOX—Baseball Resume
KOB—The Hawk
KSL—Strange Adventures in Strange Lands
WLW—Concert Hour

Thursday, Sept. 20

9:15 p.m.
NBC—Don Bestor's Orchestra: WENR WREN
NBC—Gene and Glenn, comedy: WSM KFI KOA WDAF KPRC WOAJ WKY WBAP KTHS KTBS WSMB
KGBX—News
KOMA—Joe Haymes' Orch. (CBS)
KWK—Voice of Romance (NBC)
WGN—Lum and Abner, sketch
9:30 p.m.
NBC—Freddie Berrens' Orch.: WDAF
NBC—Charlie Davis' Orchestra: WSM KVOO WREN KTBS WKY WOAJ
KFI—Winning the West
KGBX—Song Bag
KMOX—Leona Simma, soprano
KOA—Eddie Dunstedter's Orchestra
KOB—College Education
KSL—The Skiles Family
WBAP—Dance Orchestra
WENR—Carl Hoff's Orchestra
WGN—Wayne King's Orchestra
WOAI—News (5 Min.)
WSMB—Joe Capraro's Orchestra
9:45 p.m.
CBS—Henry Busse's Orchestra: KSL KMBC KFAB KRLD WIBW KLZ KMOX KTUL KOA
NBC—Johnny Johnson's Orchestra: KPRC WBAP
WENR—Art Kassel's Orchestra
WSMB—Charlie Davis' Orch. (NBC)
10:00 p.m.
NBC—Buddy Rogers' Orchestra: WREN KVOO KTHS WKY WENR WSM KTBS WOAJ KPRC

Continued from Preceding Page

NBC—Mills' Blue Rhythm Band: WDAF
CBS—Joe Reichman's Orchestra: KFAB KMBC KOMA KLZ WIBW WDSU KRLD
KFI—Symphony Hour
KMOX—Sports; Organ
KOA—Comedy Stars of Hollywood
KSL—Dramatic Program
WFAA—Jay Burnett, songfellow
WGN—Jan Garber's Orchestra
WLW—News; Los Amigos
WOAI—Baseball Scores (5 Min.)
WSMB—Pinky's Orchestra
10:15 p.m.
CBS—Joe Reichman's Orchestra: KMOX KSL KTUL
NBC—Buddy Rogers' Orchestra: WFAA WSMB KOA
10:30 p.m.
★ NBC—Shep Fields' Orch.: WDAF WLW WFAA WOAJ
CBS—Charles Barnett's Orch.: KRLD KOMA KLZ
NBC—Dancing in the Twin Cities: WREN WSMB WKY KTHS KTBS KWK WSM KVOO
CBS—Earl Hines' Orchestra: KMOX KSL WIBW KFAB
KOA—Dance Orchestra
WENR—Hessberger's Concert Orch.
10:45 p.m.
CBS—Earl Hines' Orchestra: KMBC WDSU KTUL
KPRC—Dancing in the Twin Cities (NBG)

11:00 p.m.
CBS—Carlos Molina's Orch.: KMOX KTUL KSL KLZ WIBW KRLD KFAB KOMA KMBC
NBC—Stan Myers' Orchestra: WENR WSMB KWK WSM KOA WKY KTBS WREN WFAA KPRC
KFI—Ladies Laugh Last
WDAF—Art Kassel's Orchestra
WLW—Larry Lee's Orchestra
11:15 p.m.
KSL—Mary and John, sketch
WBAP—Mallan Harmon's Orchestra
11:30 p.m.
CBS—Dan Russo's Orchestra: KLZ KMOX KTUL KFAB KOMA WIBW KMBC
NBC—Don Pedro's Orchestra: KTBS KWK
NBC—Carl Hoff's Orchestra: WREN WSMB WKY WSM WENR KOA KVOO KFI KPRC
KSL—Frank Cookson's Orchestra
WDAF—Paul Pendarvis' Orchestra
WLW—Dance Orchestra
11:45 p.m.
KMOX—When Day Is Done
WREN—Noble Sissle's Orch. (NBC)
12:00 Midnight
KFI—Richfield Reporter
KSL—Merle Carlson's Orchestra
WLW—Moon River, organ and poems
12:15 a.m.
NBC—Tom Coakley's Orchestra: KFI KOA
12:30 a.m.
KFI—Jimmy Grier's Orchestra
KSL—Everett Hoagland' Orchestra
1:00 a.m.
KFI—Dance Orchestra
1:30 a.m.
KFI—Jimmy Grier's Orchestra

"Too Fast to Buck"

(Continued from Page 9)

He'd instinctively straightened up and walked briskly whenever cars drew near. If he had had a gun he'd have killed himself, but he hadn't a gun.

Then he saw a fine, large mansion, set back in a garden of shrubbery—and a wide-open, tempting, second-story window!

Now he was over the window-sill and inside the mansion. Instantly he side-stepped, flattened himself against the wall. Somewhere, very near, was the sound of someone breathing. He heard it over the pounding of his heart. Across the large room was the glint of a dresser-mirror. There he would start his burglarious search.

He crossed the padded carpet silently—it seemed a mile—and his hands crept about the various objects on the dresser. A handbag! He opened it, felt crisp paper and loose change, put them into his pocket. Next, a ring-stand—and on it, four rings! He couldn't judge their value. Into his pocket they went. And now for the downstairs silver—where was the door? He took a long step in the darkness—and kicked a chair.

"Wh—who's there?" said a choking voice. It was Myrna Ward—trying to be brave.

"Shut up!" whispered Leon Michelet fiercely. He hardly knew his own voice.

"I won't!" The girl in the bed sat up. Her moment for thrill had come at last!

"Shut up or I'll kill you!"

"Horse-feathers!" said the girl quite loudly. And she screamed!

It wasn't a scream of fear, either. It was a good, deliberate, shriek: "Papa! Get the police! There's a burglar in the room!"

Leon's hand shut off the shriek. The next instant he found himself in a struggle. The girl seized his wrist, clung to it with both hands. Roughly he shoved her back upon the pillow. She didn't loosen her clutch upon his wrist—she bit it!

Michelet struck out wildly, freed himself, made for the open window. Behind him he heard the rush of feet, slamming of a door, a man's voice shouting: "Mother! Call the police at once!" He was already out on the window-sill, stooping to get under the sash, when he felt his arms pinned by a powerful grasp and his body being hauled back into the room. He fell to the floor with a crash.

Leon Michelet was young and strong. But the man with whom he found himself grappling in the darkness was quicker and stronger than he. This man knew something about wrestling.

As to Mother, she was surprising herself. The phone she only used for social calls was at her bedside. "Police—be quick!" she had told Central. The girl had responded. To give the address took only an instant. . . .

Officer Jennings, four blocks away, (time 3:58 a.m.) was shaken from his drowsiness by the radio voice:

"Car 19! Calling Car 19! Burglar reported at 1933 Euclid Avenue! 1933 Euclid Avenue! Speed . . ."

"Step on it, Donovan!" he shouted—and Donovan stepped. The Ford shot around in a circle. Officer Jennings unlimbered his service-revolver.

It was the first chance under the newly-installed system—a chance to catch a crook red-handed at last! Officer Jennings threw open the side door and put one foot out on the running board, ready for the leap.

Lights flashed on downstairs in a house—a front door was flung open—there was a slender woman in a filmy nightdress. "Upstairs and to the right!" she cried. "Quick!" Jennings sprinted. Donovan was only a few strides behind. . . .

The police found a curious scene: An exhausted, slightly grey-haired man, pajama-clad, lying on the floor with his

In Next Week's Issue:

Roses and Drums

The Full Story of This Thrilling Hour—Its Cast—How It Is Written and Produced—Forecast of What It Brings with the New Season

Madman of the North

A Killer Gone Berserk—the North of Canada in Search of Him for One Hundred Square Miles—Planes Loaded with Royal Canadian Mounted Police in Hot Pursuit Before He Could Add to His List of Murders—Here Is One of the Most Thrilling Stories of the Popular Series, "Calling All Cars"

All in an Issue Packed with Feature Stories of the Stars

arms locked from the rear around a writhing, sullen-faced figure of a younger individual who made no resistance as the handcuffs were snapped on his wrists and who staggered, clutching his midriff, when they jerked him to his feet. And a girl in her nightdress who, after flashing on the lights, had returned to the fray and was belaboring the victim in a manner that would have done credit to Wild West Sal, the Cowgirl of the Prairies. . . .

Cruising police in a score of cars were thrilled by the announcement:

"4 a. m.—Officers Donovan and Jennings in Car 19 have reported the capture of a burglar in the act of crime at 1933 Euclid Avenue, aided by a citizen, James Ward, whose house was entered, and his wife and daughter, Mrs. Ward and Miss Myrna Ward. This is the first capture under the new radio signal-system and a one-hundred-per-cent success. It shows the response of the citizens to this new service. The report of the capture reached headquarters exactly two minutes after the call went out over the air—the officers are commended for their promptness. . . ."

"You're not so bad for a man your age!" Officer Jennings was saying admiringly. "You ain't forgot your stuff at all!" And Papa Ward, still panting, was saying:

"If I hadn't known about the new signal

"ROXY"

(Continued from Page 8)

his goose was cooked; that it was a mere question of a few more days before he would be ousted from his position.

Roxy fooled them. For the balance of the week, the Capitol played to packed houses, and had to hang out the S. R. O. sign every night. That week broke the house record for attendance!

Meanwhile, out-of-towners, vacationing in New York, kept flocking into the theater begging Roxy to take his gang on tour so that their townfolk might be able to see the gang in action. More letters commenced to arrive, all stressing the same plea. Many of these letters came from shut-in veterans in the various government hospitals. Finally official Washington put on a bit of pressure, and Roxy capitulated to the demands and agreed to take his gang down to the Walter Reed Hospital, in Washington. There they put on a concert for the benefit of the war-crippled lads.

Here Roxy realized more than ever the powerful influence radio was beginning to exert on the masses. The eager attentiveness and the enthusiasm of the hopelessly-crippled soldiers left an indelible print on his memory. At the same time he realized the crying need of headphones for the boys in the hospitals. A large horn, shaped like the old gramophone amplifier, provided the only means of program reception. Roxy was touched and decided to do something for the boys.

After the concert he gathered several of

system I'd never have tried it—I knew there was a chance I could hold out! What a splendid thing—it surely revives the old theory of law-enforcement, gives the citizen a real chance to help the police! I'll write a letter of appreciation to the Commissioner tomorrow."

Myrna Ward said: "Life in this dead town can be good fun after all." And Michelet, down at the booking-room at headquarters, told the sergeant frankly:

"It was my first job—and my last. That radio business is too fast to buck. Sure, you found the rings and the cash on me—I'll plead guilty."

He did—and got three years.

In Next Week's Issue of

RADIO GUIDE

Madman of the North

A killer went wild in the north country. And before his reign of terror could be checked, radio had to be invoked to call a corps of Royal Canadian Mounted Police by plane. If only his killer's ram-page had been checked in time! Read the details of this thrilling radio crime-detective story in the issue of RADIO GUIDE dated Week Ending September 29.

By Jack Banner

the Cabinet members together, and the upshot of the following discussion was that he agreed to take his gang on a non-commercial tour, the proceeds to go into a fund with which to purchase headpieces for every bed in every government hospital.

The newspapers cooperated and gave gobs of space to the humane purpose of the forthcoming tour. The American Legion was enlisted to manage the tour nationally. Wherever the gang appeared—Washington, Boston, Philadelphia and various other principal cities—vast throngs greeted the troopers. Every auditorium was packed to capacity, with the result that in a comparatively short time every service man's cot was equipped with a set of headphones.

Roxy was astounded at the phenomenal success of the tour. The new art was progressing faster than he had realized.

Yes, he was riding the dizziest pinnacles of success, but fate destined that he be lifted to even greater heights, only to dash him down to the deepest slough of despair. He was slated to read his professional obituary time and time again.

But that professional obituary did not come. Roxy's gasp of showmanship, his understanding of public taste, his artistry in "handling men"—all carried him through to highest success. Read his struggles and his triumphs in next week's RADIO GUIDE, dated Week Ending September 29.

"Melody Lingers"

(Continued from Page 4)

to be presented on a rival network, a goal which he realized without great difficulty, but the public had by then become aware of the "battle of the baritone."

Partisans of the two singers insisted that their particular favorite had originated the boo-boo-boo era in singing, and an enmity was set up which later led both of these extremely popular singers to abandon that particular style in favor of one more orthodox.

Once officially launched in radio, Columbo found his subsequent success assured.

While he continued with a sponsored program on the air, he went into pictures with new vigor. The previews of his first starring vehicle, "Wake Up and Dream," had hardly been re-wound on their spools when Fate overtook him at the innocent hands of a close friend, Lansing V. Brown, Jr. Brown, who is a photographer, had a mutual interest with Columbo in antique firearms. It was Russ' habit to drive to his friend's home on many evenings while other film luminaries were out toasting their success in the hilarious night-spots of Los Angeles and Hollywood.

On the afternoon of Sunday, September 2nd, Columbo made one of his casual visits to Brown's home. While they were examining a brace of duelling pistols, Brown stuck a match head in the nipple which holds the caps, and pulled the trigger, not knowing the pistol had been loaded for decades. There came a dull report, a flash of fire, and Russ Columbo fell to the floor with a portion of the bullet in his brain. It had ricocheted off the top of a mahogany table to pierce his skull. Six hours later the beloved voice was forever stilled, and Russ Columbo was never again to "Wake up and Dream."

Judges Carry On

Radio demands exactness. On the stage, a faulty show can be "fixed up" at the next performance. But in radio, each show goes on the air only once. Radio stars are trained never to make mistakes.

It is only natural, therefore, that the brilliant radio performers who are the judges in RADIO GUIDE's "Name-the-Stars" contest, should be especially determined to make no mistakes in selecting the winners.

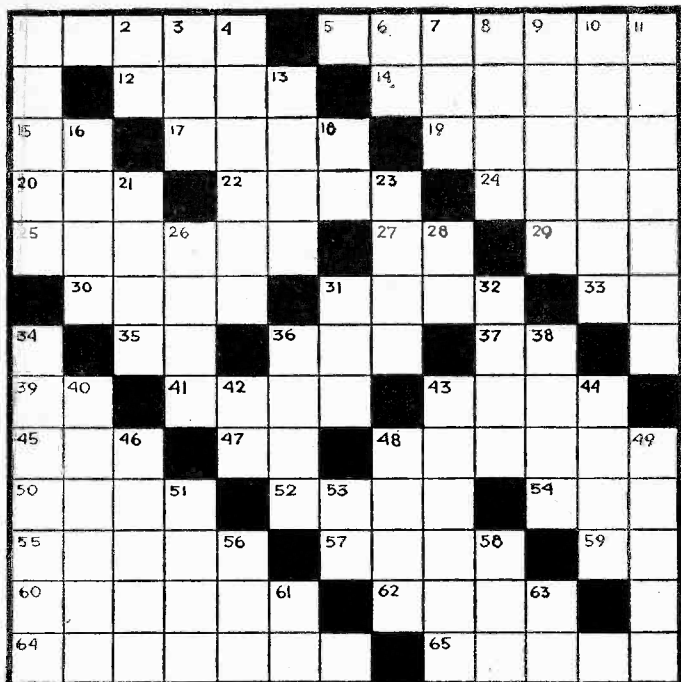
Accordingly, the announcement of the winners will be postponed until next week's issue. There you will find a complete list of all prize-winners.

Meanwhile, it is interesting to note that a very large number of correct solutions have been received. To select the winners, the judges have set aside only those which—in addition to being correct—contained no errors in spelling. One big determining factor in the final selection of the winners will be the 20-word letter which—according to the rules—must accompany each set of solutions. The originality and interest of these letters are being carefully considered by the judges.

The judges are:

Frank Buck—star of "Frank Buck's Adventures," NBC-WJZ; Edgar Guest—star of "Household Musical Memories," NBC-WJZ; Morton Downey—outstanding radio tenor; Buddy Rogers—whose orchestra is heard over NBC and CBS; Tony Wons—star of NBC's new "House by the Side of the Road" program; Phil Baker—famous NBC-Armour jester; Gertrude Niesen—glamorous CBS blues singer; Dolores Gillen—radio dramatic star; RADIO GUIDE; Eddy Duchin, celebrated piano-playing maestro, and Joe Kelly—master of ceremonies, WLS National Barn Dance.

Radio Guide's X-Word Puzzle



The solution to this puzzle will be published in next week's issue, in which you will find another absorbing puzzle

DEFINITIONS

HORIZONTAL

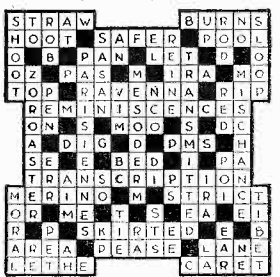
- 1—Mixture
- 5—Traveling company
- 12—Phillips —, "Seth Parker"
- 14—Peaceful
- 15—Each (abbr.)
- 17—Tidy
- 19—Coarse cotton material
- 20—Eastern Standard Time (abbr.)
- 22—Soon
- 24—Identical
- 25—Tease
- 27—Mid-Western State (abbr.)
- 29—Spanish article
- 30—Melodies
- 31—Prefix, against
- 33—Long Island (abbr.)
- 35—3,1416
- 36—Personality
- 37—Civil Engineer
- 39—Thoroughfare (abbr.)
- 41—Vic and —
- 43—Deceased
- 45—Contraction, it is
- 47—Myself
- 48—Save
- 50—Prefix, before
- 52—Negatives
- 54—Shut in

- 55—Former rulers
- 57—Measure (plural)
- 59—Therefore
- 60—More weird
- 62—Small measure
- 64—Hailed
- 65—Arthur —, "The Street Singer"

VERTICAL

- 1—Species
- 2—Elevated (abbr.)
- 3—Prefix, not
- 4—Fears
- 6—While

SOLUTION TO LAST WEEK'S X-WORD PUZZLE



- 7—Color
- 8—Greek God of War
- 9—Hireling
- 10—Beast
- 11—Goddess of Revenge (myth.)
- 13—Native of Denmark
- 16—On the sea
- 18—Preposition
- 21—Journey
- 23—Martini
- 26—Pupil of the eye
- 28—Near
- 31—Era
- 32—Freezes
- 34—Properties
- 36—Paradise
- 38—Every
- 40—Thin metallic plate
- 42—Part of verb "to be"
- 43—Forsake
- 44—Fees
- 46—Look fixedly
- 48—Species of grass
- 49—University in Atlanta, Ga.
- 51—Great Lake
- 53—Preposition
- 56—Place
- 58—Sailor
- 61—Regarding
- 63—Parent

The Cover Girl

She's almost 19—is Patti Pickens, the girl on the cover of this week's RADIO GUIDE. She is the youngest of NBC's three Pickens Sisters, who sing southern songs superbly because they were all born on a plantation in Georgia's cotton country.

Patti is named after her mother—home-maker and Southern lady, who keeps house on Park Avenue as graciously as in the South. She is the most important element in young Patti's background. In the home she makes, the girls are glad to do most of their living and even much of their rehearsing.

Patti still goes to school—by tutoring several hours daily. She had just finished high school when she went on the air. Also, she studies music and dancing and collects unusual species of goldfish.

Although highly imaginative, this youngster indignantly denies that she has any of the superstitions that terrify most show people. Not even a black cat crossing her path can bring pallor to her face. When a little child, she resented the fact that her sisters, older than she, were able to do "grown up" things that were beyond

her. So out of her imagination she created "Marie," a playmate all her own. "Marie" stayed with her for several years.

But no humorless brooder is little Patti. Her worst vice is making puns. This she does unceasingly, to the alternate amusement and mock-horror of her family. Some are good—and many are—But ask her family about *that*.

Back Copies Out

Readers who desire back copies of RADIO GUIDE are urged to consult the following list of editions, which are out of print. It is impossible to supply copies of any of these, all of 1934:

April	21	June	2
April	28	June	9
May	5	June	16
May	12	June	23
May	19	June	30
May	26		

RADIO GUIDE is paying
\$100 A WEEK
FOR LAST LINES TO

RADIO JINGLES

try your skill—it's free!

Winners of Jingle No. 6

Will Rogers is one who to me
 Is radio's master of glee,
 The way he cracks jokes
 About Washington folks.

1st Prize \$25 Myron W. Johnson
 Milwaukee, Wisconsin
"Just 'panning' for gold!" opines he.

2nd Prize \$15 Alice F. Keplinger
 Franklin, Illinois
It's telling them on the "cue-t."

3rd Prize \$10 D. H. Walker
 Le Roy, New York
He must have a skeleton key.

\$5.00 Prizes:

- A. G. Fisher Philadelphia, Pa.
- Lois Stanley Huntington, W. Va.
- J. Minnis Waterbury, Conn.
- Paul H. Hatton Port Arthur, Ont.
- Mrs. E. Bartol Hall Pineland, Fla.
- Clarence Van Fossen Tulsa, Okla.
- Addison G. Jackson Biloxi, Miss.
- Mrs. Julia Marcus New York, N. Y.
- A. Laurence Morris Racine, Wis.
- Mrs. Maye Hawe Seattle, Wash.

THE RULES:

1. Each week until further notice, Radio Guide will print an unfinished "Radio Jingle." You are invited to write the last line for the jingle. Write anything you wish. The last line must rhyme with the first two lines.
2. Radio Guide will pay \$100.00 in cash prizes each week for the best last lines submitted for the jingle published that week. (See Prize List below.)
3. You may send in as many answers as you wish. Try to be clever. Originality will count. Neatness will count.
4. Mail your answers to "Jingles," Radio Guide, 731 Plymouth Court, Chicago. Answers for this week's Jingle must be in by 10 A.M., Friday, September 21st. Winners will be announced in Radio Guide as soon thereafter as possible.
5. This offer is open to everyone except employees of Radio Guide and their families. Answers will be judged by a committee appointed by Radio Guide. The committee's judgment will be final. In case of ties, duplicate awards will be given.
6. The use of the coupon in Radio Guide is suggested but not required. You may write your last line on the coupon or on a post card or any other piece of paper. Radio Guide may be examined at its offices or at public libraries free.

THE PRIZES

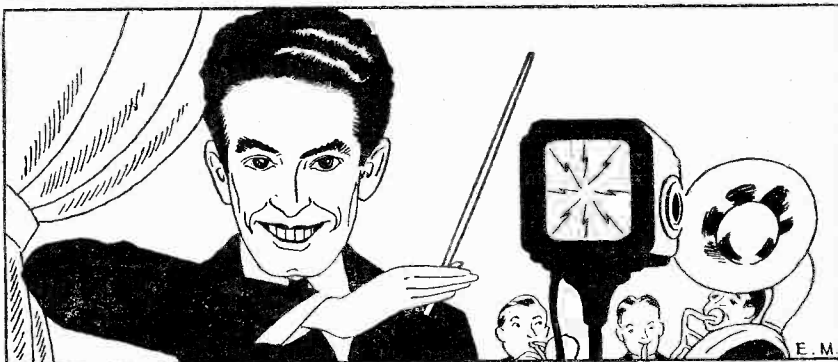
- 1st Prize.....\$25.00
- 2nd Prize..... 15.00
- 3rd Prize..... 10.00
- Next 10 Prizes \$5.00 each..... 50.00
- Total.....\$100.00

Here is an easy chance to win some ready money. Every week Radio Guide is paying \$100 in cash prizes to persons who send in the best answers to Radio Jingles. Why don't you try? Simply write a last line for Jingle No. 6 printed in the coupon and mail it to "Jingles," Radio Guide, 731 Plymouth Court, Chicago. Yours may be a prize winner.
Another Jingle in Next Week's

Radio Guide

AMERICA'S WEEKLY OF PROGRAMS and PERSONALITIES

CAN YOU WRITE A LAST LINE FOR THIS?



A girl by the name of Fay Weaver,
 Tuned in on her brand new receiver;
 When she heard Freddie Waring,
 She started declaring

Write your last line here

NAME _____

STREET ADDRESS _____

CITY _____ STATE _____

SAVE THIS PORTRAIT FOR YOUR ALBUM

ETHEL SHUTTA

As She Appears Under the MIKEroscope

By Harry Steele

Ethel Shutta (pronounced that way) is one of those girls who will fight with a guy, marry him and then refuse to battle him again. She and Bandleader George Olsen have the reputation of having attained absolute marital serenity. But it took a quarrel to bring them together.

It was during Ethel's Follies days. She was doing a number, and George and his band were accompanists. "That guy must be going to the races," the blonde songstress complained to the imperturbable Flo; "Can't you slow him down to my tempo?" "Can't you?" countered Ziggy. "I don't even know him," she replied, but she didn't let that hamper her.

She waylaid him after the show and asked him how he got that way. "Your time is my time," retorted the Scandinavian batoneer. Nobody knows if or not Rudy Vallee had any scouts around to record the conciliatory reply. But the concession must have been mutual because neither now has time for anyone else save their two sons, Charles, 7, and George, Jr., 4.

Perhaps previous misadventures with marriages had taught both George and Ethel that adjusted tempos make for unruffled marital symphonies. But more likely their happiness revolves about that sunshiny personality that has marked Ethel's climb to fame from a most humble beginning.

Her origin was not humble in the sense that it was obscure. In fact it was practically a public event. The child of old troupers, she made her advent on the stage at the ripe old age of three. She was a dancing veteran at six, and had scarcely passed the lisping age when she found song her medium. It was the original happy medium. She has been singing and laughing her way through life ever since.

Or perhaps Ethel's variegated career fitted her for the life of a peaceable bride. Success with her was a matter of accomplishment. She didn't have it thrust upon her. In fact, all that was ever thrust on her was the need for making her way.

Early struggles found her in Chicago hoofing it a bit, smiling a lot, and singing wherever an unsoiled dollar beckoned. With blonde hair that looks for all the world as though it might have been caressed by the bewitched hand of King Midas, she gathered in the shekels as she prepped herself for higher places.

Theaters and clubs knew her during the years she spent in the Middle West. And she was a pretty consistent winner at song contests fostered by music publishers; pretty, anyway. Finally she turned on that dazzling personality while a vaudeville booker was in the neighborhood. Came the dawn, and Ethel found herself back on Broadway, the Mecca of the performers; where they either Mecca girl or Brekka.

Someone on the prowl mentioned to Flo Ziegfeld that there was a singer at hand all ready for the glorification bath. Ethel and the producer both plunged, and she took it with a splash heard 'round the world. So successful was she that she overwhelmed even the satiated Ziggy and he, fearing her talents might be wasted, booked her into two of his productions at once. That brought about the Olsen incident.

Ethel is neither old nor young in years, but she is the quintessence of youth in manner and personality. She is svelte and lithe; and so far as her perfection of line is concerned, has never heard of the lamb chop and the pineapple. Her eyes suggest evening in the Blue Grotto.

She is a smart dresser. While making concessions to her coloring by respecting the creamiest of the pastel shades, she isn't afraid to venture forth in something scarlet. And can she wear it? Don't be silly!



ETHEL SHUTTA

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the twenty-third. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

What Price Publicity?

By Howard Wilcox

Ever since Steve Brodie jumped off Brooklyn Bridge—in order to woo business to his new saloon—men and women in the public eye have resorted to all kinds of tricks to get publicity.

Whenever you see your favorite radio "great" photographed in some unusual pose—such as being made an Indian chief, joining the Boy Scouts or crooning to an alligator—right away you can suspect that there's a publicity agent in the woodpile. For of late years radio artists have become almost as well accustomed to being photographed while climbing steeples and mountains—or posing with strange people or animals—as are film stars.

It's only a short time ago, for example, that Kathleen Wilson (Claudia Barbour) met a chimpanzee socially. It made a nice beauty-and-the-beast photograph when the winsome Kathleen tripped up and shook the muscular right hand of a chimp as big as herself. She smiled—he grunted

—the cameras clicked. The only one who didn't know what it was all about was the big monkey—and even he may have had a good idea. He had met celebrities before, and probably realizes that they do not love him for himself alone.

Then Barbara Jo Allen (Beth Holly) actually managed to look charming and happy while balancing a 75-pound English setter on the lap of her prettiest new organdy dinner dress. The setter thought it was great fun, but Barbara probably was glad it wasn't a baby elephant. That, by the way, is one picture that no publicity man seems to have thought about—yet. A baby elephant sportively dandled on Frank Buck's knee would be a natural!

So devoted to his art is Charlie Runyan, NBC organist, that for the sake of it he recently endured the sinuous and sinewy squirmings of a couple of baby boa-constrictors! A detached, impersonal radio listener might wonder what boa-constrictors could possibly have to do with Charlie's excellent playing—but few radio listeners are detached and impersonal. Most of us are hero-worshippers who would welcome the sight of this musical celebrity posing as a kind of lonely Laocoon.

Dot Kay, the contralto, had to poise herself on a narrow metal railing with a fifty-foot drop to a cement floor behind her. Probably this picture was intended to show that, though a contralto, Dot wasn't afraid of the high spots.

But the greatest hero of them all—says he—is Earl Lee, NBC dramatic star. He posed with a butterfly net in his hand and a live skunk on one shoulder!

