MOST COMPLETE PROGRAM LISTINGS PUBLISHED!

RADIO GUIDE

TEN CENTS

WEEK ENDING
SEPTEMBER 11, 1937

LANNY ROSS
Who returns to NBC Tuesday night of this week—See Page 22

WATCH BURNS AND ALLEN IN THE BIRTH OF A NATION'S LAUGHTER
THE WEEK'S BIGGEST BROADCASTS—IN STORIES AND PICTURES
CAMELS don't get on our nerves," writes a customer, "but the studio audience of its program certainly does."

Nelson Eddy may or may not be our best baritone, but he is herewith awarded the title of "radio's most defended man." Carleton Smith's recent evaluation of Mr. Eddy's abilities published in Radio Guide, aroused the ire of a host of the blond singer's admirers. We are still digging out from under the hurricane of letters they sent us. Nothing we have ever published, so far as we know, has raised the blood pressure of so many persons. By way of an answer to all who wrote, we must insist that Mr. Smith, who is a competent critic of music and singing, is old enough to know his own mind, and his own mind tells him that Mr. Eddy isn't quite the miracle man his fans think him. That's a Carleton Smith opinion, not Radio Guide's. To all those who accused us of having formed a vendetta to "get" Mr. Eddy and saw our publication of the Smith column as a sneaky business designed to put a dent in the Eddy tiara, we refer the forthcoming issue of September 25. Its cover will be a stunning Rubino portrait of Nelson Eddy all dressed up as an artist, flowing tie and all.

Broadcasting is experiencing another "gold rush." Shows are stampeding to Hollywood at a tremendous rate. Every star in the business, it seems, is eager to soak up some of that golden sunshine while resting from his broadcasting labors. Right now, the big show radio center is in California. But will it stay there? We asked a man who has just spent six months in Hollywood. He said: "It will. And here's why. Every radio star worth his salt gets a movie contract, so he goes to Hollywood to make a picture and his radio show follows him. Every picture star worth his salt can get on the radio as a guest or with a series of his own, and he has to stay in Hollywood to make pictures while he broadcasts on the side. So it's Hollywood, mister, whether you like it or not."

These paragraphs recently begged broadcasters to bring into their temples America's acknowledged masters of writing so that the best brains in the creative business might be set to work concocting entertainment that would be something more than "penny-dreadful" material. We've just heard the news that our foremost dramatic poet has done a radio play for NBC. It is called "The Feast of Ortolans" and the immensely able Maxwell Anderson wrote it. Radio Guide will tell more about it next week. But here is the reason for this paragraph. We are told the words will be spoken by characters who will be nameless, that a mood will be created instead of a plot, that life will be interpreted by a multitude of thoughts which will pour into our ears, coming not from any one man but from voices representing a psychological force or an economic consciousness. Frankly, it has us worried. Either we are about to be dosed generously with genius or this advance news is a lot of goose grease. At any rate, we can hardly wait for next week and "Feast of Ortolans."
MEMORIAL OF MUSIC

BY GUNNAR NORBERG

CBS AIRS HOLLYWOOD BOWL CONCERT IN MEMORY OF GEORGE GERSHWIN THIS WEDNESDAY NIGHT

Hollywood Bowl, where thousands will gather in honor of the late George Gershwin

The detailed program for the Gershwin Memorial Concert to be aired from Hollywood on Wednesday night will be found on page 16—The Editors.

A SMALL boy stood outside a penny arcade on a busy street in Brooklyn in 1904. He was barefoot, wore overalls, stood very still, did not see the people hurrying by on the crowded street. Inside the arcade a player-piano sounded the notes of Rubenstein's "Melody in F" as the small boy listened.

Thirty years later, the boy grown to manhood said, "The peculiar jumps in the music held me rooted."

In Hollywood, July 11, 1937, the Brooklyn boy of 1904 died. And all the world mourned. For he was George Gershwin.

Of radio, which honors his memory in a two-and-a-half-hour concert, September 8, as CBS broadcasts from the Hollywood Bowl, Gershwin said in 1930: "... There is a new kind of culture in the world, and particularly in America ... And the voice, the instrument, the supreme interpreter of this new culture is radio, without which few of us could acquire it!"

To composers of his day, Gershwin said in 1934: "... to be true music and lasting, it must repeat the thoughts and aspirations of the people and the times. My people are Americans. My time is today."

And to the world, Gershwin brought great music, written in the tempo of his time. Said Dr. Walter Damrosch (who introduced his distinguished "Concerto in F" in 1925): "Gershwin's passing is a great loss to all musical America." Said Paul Whiteman (who first directed a performance of his famed "Rhapsody in Blue" in 1924): "... he had only scratched the surface of the fame that would have been greater still had he lived to continue his work..."

Let's turn back the clock of the years to 1898. In that year George Gershwin was born, September 26, in Brooklyn. His father has been described as a man who "had more vocations in a decade than most men have in a lifetime." Once he was a designer of women's shoes; another time, owner of a cigar store and billiard parlor; another time still, he founded a chain of restaurants. Like the times, the Gershwins were constantly on the move, called 28 different places home during the first 17 years of George's life.

The boy George showed no unusual talents. He engaged in fast-fights, considered school a nuisance, home work drudgery, piano-playing unsatisfactory. "Little Maggie" was his name for boys who took music lessons while he was roller-skating champion of his block.

His mother's vanity caused the beginning of George's musical career when he was 13. Mrs. Gershwin bought a piano in 1911 to be on a social par with her sister, who had just purchased one. George's brother, Ira, was given music lessons; then George became interested, studied.

Two years later he quit high school, took a $15-a-week job as a piano-pounding song-plugger at a New York music...
Nothing unusual or extraordinary about the boy in the Bronx factory, nothing unusual but his voice, sweet, simple, unaffected. He didn’t want to go on the stage. He didn’t belong for the stage—he was chubby-cheeked, hefty, and bashful. But he could make music with that voice of his—beautiful music.

Frank decided to follow in the footsteps of his idols and become a phonograph artist. He saved enough money at work to study under the noted voice teacher, Dudley Buck.

As his voice developed, the dollars saved for lessons dwindled rapidly. Munn was forced to go to Gustav Haenschens, then musical director of a prominent phonograph-record concern, for an audition. And got it. And two weeks later made his first recording, for which he received $50. Three hundred dollars is a lot of money to a Bronx kid who had never made over twenty-five a week in his life.

Frank Munn decided to give up his factory job and gamble on his voice. It would have been incentive enough for almost any youngster who had struggled through the hardships and denial that young Munn had endured during those factory years.

Once he had gained self-confidence, he was in constant demand for recordings. It was this work that kept him in bread and butter and shirts until the day in 1923 that he walked into a New Jersey radio station, at the suggestion of his friend, Gus Buck, to become a pioneer star of the air.

Now, if you are looking for something spectacular, or colorful, or exciting about the radio life of Frank Munn—you won’t find it here. Or anywhere that the truth about him is printed. His private life, as well, is as old-fashioned and sentimental as the balance of this been singing over the air for thirteen years.

He has always been a sore throat to publicity agents because he can never tell them anything more exciting than the last movie he has seen. He is known around the studios as the "No man" because he refuses to attend any special benefits or performances or parties for important figures. The only way to hear the voice of Frank Munn is to tune in on one of the programs that he has kept going for years.

He is still the same kind of person as he was as a kid in the Bronx: short, fat, with quiet brown eyes, and an easy-going nature. His favorite expression is "Take your time." Thirteen years on the air and he’s never missed a broadcast! Thirteen years, and never without a commercial! But Munn means the word.

Frank Munn has been on the air thirteen years—never without a commercial! He knows how to say "No!" to benefit-seekers—even presidents!

BY JACK SHER

MUNN'S THE WORD

HE GAMBOLE ON HIS VOICE—AND HE WON TWO WEEKLY PROGRAMS OVER NBC

Most of the time you’ll find him hanging around the race-track near his home at Merrick, L. I. He tells with a childish glow about how he just met Wild Bill Cummins.

"Yes, sir, talked to him myself yester-day,” Barnum says. "I’m pretty lucky to have a race-track right at my back door."

You can tell him the day and the hour that race-track is to be opened; what drivers will be at the wheel, all about their records, how many of them he knows. He’ll talk for hours about it—if you’ll stay that long. And most of them have no idea he is a great singer. Just a gentle, skinny kid to hang around the track and talk about cars.

All his life he has wanted to go to Indianapolis to see the great race. But he is as fat—never has been able to take off enough time from his broadcasts. And now he has a race-track a mile from his home and he is as happy as a kid about it.

When he isn’t at the race-track or on a golf course trying to take off some of that 200 pounds, he is down at his old hideout in Harmon, New York.

He has never quite forgiven himself for not becoming a railroad engineer, he spends much of his time around the roundhouse there—chatting with the boys. Over a period of years he has worked up a fast friendship with the superintendent, who lets him ride in the cab now and then. He could step into the cab and take almost any ride that the engineers do.

He’s proud of that, and proud of what the boys around the yard think of him. Sometimes he’ll even sing for them! He actually looks like a railroad engineer. Like the kind of a guy you probably waved to as a kid.

M ost of the page boys around the NBC studios don’t even know him on sight. They come up and ask him if he is Mr. Casey or Joseph Hall! He is that quiet and unassuming. He always seems to be wearing the same dark blue serge suit, and it looks like a dress wouldn’t fit him.

That doesn’t bother Munn. It’s how you can sing that counts.

He tells those in his eyes about the old days. He talks about twelve years ago when he first went to work for WJZ. When there was no ventilating system and he worked for hours in nothing but a pair of shorts! (That may sound like truth—but it is an actual fact, and Munn doesn’t care whether anybody believes it or not.)

Talking to Frank is like going through an album of yesterday. He was the fire station in New York; he watched Radio City being built, and was the first singer who was asked to sing at the dedication of that magnificent structure. He sang at the dedication with John McCormac. He sat right next to him and couldn’t help thinking about how as a kid he had saved his money to buy the phonograph records that had made McCormac famous.

It is no small wonder that Munn gets all the young singers who walk around the radio stations with a high and mighty air. He doesn’t have to say much of anything—but he uses the chances they often are, either. He just walks up and tells them the direct proportion between the distance of their conception. Sometimes it helps. There are two very popular young singers who

(Continued on Page 14)
"ANIMAL KINGDOM"
ON THE AIR

JOHN AND ELAINE BARRYMORE HEAD CAST
OF TRIANGLE PLAY MONDAY NIGHT (EDT)

ON MONDAY, September 6, John and Elaine Barrymore will play, over the NBC-blue network, the Philip Barry stage hit of several seasons ago, "The Animal Kingdom." And thereby hangs a tale as fantastical romantic as any the stage has yet seen.

Exotic as is the story of "The Animal Kingdom," that story is more than fresh, original. It takes an actual story of the people who will present it on the air Monday night. Theirs is a tale of love under difficulties, of love on the run, and the pursued-pursuer; it's the story of the incredibly bizarre romance of a man of 54, rich, respected, one of the great figures of the American stage, and a girl barely out of her teens, obscure, unknown, a college student nobody had ever heard of—until Love beckoned! Played on a stage the width of America, and more, some of the lines in this strange drama were whispered in the soft blue silence of a moonlit night in Cuba—and some were spoken in a noisy microphone, for all the world to hear! It was a story that jarred even hardened Amanda Brannan, and as we are to the public love-making of the public idols.

But back to the beginning. The year is 1910. The people: Dr. John Barrymore, a wealthy and exclusive Doctors' Hospital in New York; John Barrymore, a matinee idol as long ago as 1910, still one of the great artists of the American stage and screen, totes on a bed in a private suite. He is ill, unhappy, bored. To while away the time and lift his spirits, Barrymore begins to run through a pile of fan letters. The letters are the usual thing, the ordinary, routine adoration. Only there, heretofore, he has never met and never will. But wait a minute—there's something. It's a spartly little note signed by a girl named Elaine Jacobs, a student in New York's Hunter College, a girl only 19 years of age. This is no run-of-the-mill fan letter: it's bright, fresh, original. It's the answer to John Barrymore himself!

She didn't know it then—although she soon found out—but when Elaine Jacobs came to Doctors' Hospital in response to Barrymore's invitation to visit him, she was taking a step that was to change her whole life. She was writing the first chapter of one of the most fabulous of modern-day Cinderella stories.

For John Barrymore fell in love with her. Barrymore the great lover, the greatly loved; Barrymore the matinee idol, who was so used to seeing women at his feet that the spectacle no longer roused him; Barrymore the veteran of four marriages—well muddied in love with the opera star. But the feeling was mutual. Love had come to Elaine Jacobs. (In honor of that love, she changed her name to Barrie.)

No man in love stays long in a hospital if he can possibly get out, and so John Barrymore was soon up and about. A cruise on his $60,000 yacht Infanta was next in order, and when the names of the roster of ship's guests—her parents came too—the romance made the front page of newspapers. For the fourth time, Barrymore, lovely blond former Do- lores Costello, the yacht trip was the highlight. She heard the decree was granted on October 9, 1935. Mrs. Barrymore was granted cus- tody of her children, Dolores, Jr., and John, Junior. Three. Informed of the divorce by newspapermen, Elaine Barrie said she was "not particularly interested." Interested or not, she was married to John Barrymore exactly one month later.

But a storm had gone before, and more storms were to come after. On the day May 21, 1935, in the Havanna Country Club, John and Elaine had become engaged. The truth was concealed, an item later to be of some interest to the United States customs authorities, who claimed that Barrymore owed $3,200 in duty on it. Ecstatically happy, John and Elaine left the Infanta in Cuba, took a cruise to Haiti, to the laudanum-and champagne film festival. On to New York, to the Barrymores and the Barrymores and the Barrymores. And on the time the romance was in a quiescent stage, and the newspapers were able to devote some attention to the coming presidential election and other inconsequential matters. Suddenly it flared up again. Barrymore had called at Miss Barrie's home, a quarrel had developed, and at the peak of which, she said, he had snatched the diamond from her. The next thing anyone knew, Barrymore was California-bound by train. The train was not long on its way before Miss Barrie wire in pursuit—by air. She was waiting in Chicago, boarded the train, made a desperate effort to get into Barrymore's compartment. To her angry pounding on the door, to her repeated "John, John, take me open the door!"... or someone—turned an adamant ear. And during a lull in Miss Barrie's frontal attack, the actor was slipped off the train and away. Miss Barrie made an assault by radio. "John, dear, I know you now. I know..."

"No more separations," says John Barrymore, and proves it as he kisses Elaine outside the studio where they're practising for their play this week.

Radio Guide • Week Ending September 11, 1937
Martha Raye, radio and screen singing sensation, and Little Jackie Heller (left), NBC tenor, frolic between stage engagements and broadcasts in Chicago. The lady of "swing," who's just finishing a personal appearance tour 'round the country, returns to the air this Tuesday night on the Al Jolson show. Jackie, heard on many sustaining shows, and Martha have been friends for years.

Veteran CBS News Analyst Boake Carter (at right) recently won RADIO GUIDE'S medal for being voted radio's most popular commentator in the Star of Stars election. The award was presented by Ace Gossip Sleuth Martin Lewis (left). Carter, heard thrice weekly, has been views-commentating for 8 years and has missed only 2 broadcasts.

Movieland Bandleader Roger Pryor and his cinemactress wife, Ann Sothern (left), get together for a brief visit at Chicago's Edgewater Beach Hotel, where Pryor's band, heard nightly over CBS, is appearing. They're Hollywood's most separated married couple. She's picture-making, and he's road-touring.

Following the presentation recently of a gold award for their Hollywood Bowl concert, which broke all attendance records last year, Diva Lily Pons and Conductor Andre Kostelanetz (front row, center) were entertained by Edward G. Robinson of the movies and Mrs. Robinson (standing)—at a dinner.
At Jolson and his famous wife, Ruby Keeler, escaped serious injury at a prize-fight recently, when a swirling whisky bottle struck a post near by, showering them with glass. Al’s fall CBS show opens Tuesday night.

Betty Winkler, NBC’s “Girl Alone” star, finds the beach, with its cooling breezes and warm sun, an ideal hot-weather “workshop,” goes over her lines there. With her (above) is Screen & Radiator Don Briggs.

Tuesday night (EDT) Charles J. Correll, Andy of NBC’s Amos ‘n’ Andy, guests on “Packard Hour” with Amos, & Saturday he’ll wed Miss Alyce McLaughlin. The couple (above) will take a two-day honeymoon.

Right, left to right: Janet Logan, Alice Patton, Jeanne De Lee and Vivian Fridell have found a formula for keeping cool—in shorts. They’re air actresses on NBC’s popular week-day “Backstage Wife.”
A NOTHER multi-star variety program of A-1 caliber will hit the Airlines on Tuesday night of this week when the Packard Hour resumes its fall and winter series over an NBC network with a talent line-up including Lanny Ross, Charles Butterworth, Don Wilson, Florence George, Cliff Arquette, the music of Raymond Paige—and as guest stars no less than Amos 'n Andy! Sparkling in its cast and brilliant in its conception, the new weekly hour is a fit herald of the new radio year which is expected to be the greatest in radio history, to bring a greater array of stars to the microphone each night than ever before.

The program has contracted as its singing star handsome Lanny Ross, almost everybody's favorite tenor, and holds Charlie Butterworth over from last year as chief funnaker. Raymond Paige, until recently engaged as maestro of "Hollywood Hotel" and imported to radio previously for the program ideas he originated for the "California Melodies" hour several years ago, will direct the orchestra. Don Wilson, selected this year by RADIO GUIDE, readers as the most popular announcer in America, will act in that capacity on this program as well as the Jack Benny show when it resumes.

The first Ross-Butterworth program plans two surprises for tuners-in. Number one will be the appearance of Amos 'n Andy, premiere blackface script team, as guests in a different sort of vehicle than that for which they are famous. Number two will be the commercial program debut of Florence George, lovely young soprano, unknown to radio but a few months ago, who now is on the threshold of air and screen success.

Charles Correll and Freeman Gosden, as Amos 'n Andy are known in private life, have been top-ranking network favorites for eight years. But seldom have they made appearances outside their own daily dramatic series, and they never before have been guest stars of a big, sponsored variety show. In fact, only last December, when they introduced their Friday night minstrels, did they break a long-standing rule that no one except an engineer and Announcer Bill Hay could watch their show in progress. This was the public's first opportunity to witness their work. Charlie Butterworth, in introducing Amos 'n Andy to Packard Hour listeners, will reveal the pair in a new light—as comedians of another sort.

And, while this will be a distinctly new radio picture of Correll and Gosden, it will not be a virgin field for them, for when they began working together as a team longer than fifteen years ago, they were stage headliners with their harmony and comic-patter act.

A MOS 'n Andy were selected for the guest spot on the initial Ross-Butterworth show because of their tremendous following, one of the largest and most loyal in radio today.

The voice of Florence George is a brand-new one to big-time radio. Discovered less than a year ago by the Chicago City Opera, the beautiful blond coloratura was signed quickly by the NBC Artists Service in Chicago. First film tests were successful and she was transferred to the Hollywood Studios of NBC two months ago. Almost simultaneously she was tendered contracts to appear as prima donna of the Ross-Butterworth hour and in Paramount pictures.

As beautiful and possessed of as winning a personality as any singer on the airplanes, Miss George is a natural for television broadcasts when they finally do get around the mythical "corner." She is one girl in a million who can be photographed from any angle without make-up! Her classmates at Wittenberg College, in Springfield, Ohio, will remember her as Catherine Guthrie, voted the most beautiful co-ed on the campus a little more than a year ago. Miss George derived her professional name from the first names of her parents.

Listeners will be glad to learn of the return to the program of Cliff Arquette, who, as "Grandpa Sneed," was comedy foil for Charlie Butterworth in last winter's Packard Hour series. Arquette has been heard frequently during the summer months on the Burns and Allen shows.

LEARN THE HAPPIEST THAT SONGS BRING. LISTEN TO THE SONG SHOP FRIDAY NIGHT

RADIO'S premiere-packed week comes to a climax Friday with a star-studded program christened "The Song Shop," which is in the business of selling the happiness that songs bring. The debut will be heard over a 30-station wide CBS network.

In the role of star is black-eyed, black-haired Kitty Carlisle, already a star of the movies and the stage and frequently heard last season as a radio guest star. With her will be the jovial veteran master of ceremonies, Frank Crumit; Reed Kennedy, romantic baritone who is now heard on the CBS "Magazine of the Air," Alice Cornell, petite rhythm singer who will be new to most listeners; a 47-piece concert orchestra under the direction of Gustav Haensch, the versatile renegade of the widely known Songsmiths' Quartet, refagied "The Song Shop Quartet" for this series; and a 23-voice glee club directed by Kenneth Christie.

The entire cast cooperates to serve as the purveyors of songs, old and new, and each program ends with a miniature Broadway musical production which Producer Walter Craig calls a "Romance." In the first program Friday the songologue is a Viennese love story. The last of the fellow orchestra begins the strains of the immortal "Blue Danube Waltz," which fades into conversation between Reed Kennedy, his wife, Miss Carlisle, and his daughter, played by Mr. Crumit and Miss Carlisle. The father asks his daughter why she likes this Vienna restaurant, why she keeps coming back there, and then accuses her of looking for someone. She tells him that her heart is in Vienna; that his name is Karl. The orchestra then starts, "A Waltz Was Born in Vienna" and Miss Carlisle starts to sing. But her heart is too heavy to continue. As she sola, the orchestra, unnoticed, slips into "In Old Vienna" and then modulates into "Vienna Beauties" and "Vienna Dreams." Suddenly the baritone voice of Reed Kennedy, in the role of Karl, is heard singing. The young American girl recognizes him and together they sing the song Kitty didn't finish, "A Waltz Was Born in Vienna.

MISS CARLE, ISLE was picked because of her unusual success in her recent Broadway show, "The White Horse Inn," an international musical extravaganza which played all last season in the huge Center Theater in Radio City. Previously, Miss Carlisle appeared in the revival of Ziegfeld's "Rio Rita" and "Champagne Sec," as well as the motion pictures "Murder At The Vanities," "She Loves Me Not," "Here Is My Heart" and "A Night At The Opera.

Gustav Haensch, the musical director, has been heard on "Show Boat," "The American Album of Familiar Music," "Lavender and Old Lace," "Saturday Night Serenade" and in many stage productions.

From 1923 until 1935, Reed Kennedy was president of two coal companies, director of a mining concern and director of a pulp company. He inherited these corporations from his father. He "arrived," as radio trade says, when he soloed on Will Rogers' show.
AS THE ten fastest airplanes in the world roar overhead at Cleveland on Monday, a corps of NBC announcers and commentators, headed by Tom Manning, will bring the thrill of the week to listeners throughout the land.

The event they will cover is the eighth annual race for the Thompson Trophy, one of the most coveted cups in aviation. Run over a quadrangular 10-mile course, the 200-mile race has no limit on the ratings of the planes entered. It’s a free-for-all, with speed the important factor, and consequently most of the planes are enrobed in a veil of mystery.

Not so with the pilots, however. They’re the best-known aviators in the world. There’s Col. Roscoe Turner, for instance, former holder of the transcontinental record, Lee Miles, Roger Don Rae, S. J. (“Oakkosh”) Wittman and others of their caliber—flying planes known to have speeds up to 350 miles per hour.

LAST year’s race was won by a Frenchman, Michel Detroyat, whose speed of 284.26 miles per hour still stands as the record. But even that breaking speed won’t be enough to take this year’s event. Trials and tests have already proved that near 300 miles per hour is a certainty.

For the pilot making such a speed run—to win the Thompson Trophy, there will be a substantial reward, in addition to considerable prestige and glory. The total purse is $35,000—and of this sum, $20,000 is given for the winning of the race, the race NBC airs Monday.

After a “racehorse start,” in which the planes are lined up on the field to give every pilot an equal chance, the first of the ten to cross the finish line will get 45% of the purse; the second, 25%; the third, 15%; the fourth, 10%; and the fifth, 5%—after $1,000 has been subtracted for consolation prizes for the remaining five. In addition, there is a $2,000 purse for each of two qualifying trials, split the same way, $1,000 prizes to the winners of the first lap and every odd-numbered lap following it, an added $2,000 for the flyer who sets a new Thompson record.

Still, the real attraction is the elaborately publicized race, NBC’s “Pace of the World’s Fastest Race.” In order to cover the race as completely as possible, NBC will air this thrilling sky-classic in two broadcasts. One, just before the race actually begins, will cover the start and earlier stages of the race. A second airing, three-quarters of an hour later, will pick up the race as it goes into its breath-taking final stages—and will continue until after the planes have landed. As the pilots come to earth after completing their 200-mile dash, NBC microphones will be awaiting them, and they will be interviewed for the radio audience. Thus the network will not only bring all the thrills and high-spots of this dangerous race to its listeners, but it will also give them the inside story—told by the very men who have taken part in it! Even those present will not get such a complete picture of the day’s affair as this. With NBC covering the race so completely, all thrill-loving listeners will do well to be tuned in on this broadcast.

THIRTEEN weeks of radio idleness end for Al Jolson, Martha Raye, Parkyakarkus and Victor Young’s orchestra on Tuesday night of this week, when the Jolson banner is again run up on the Coast-to-Coast Columbia network.

Bringing George Jessel as the first in a series of guest stars, to appear on alternate weeks, Jolson will have his 1936-37 company intact.

The new show, strangely enough, will be the only radio program featuring four bona fide film personalities. Jolson has been under contract to Warner Bros. Miss Raye is now an established screen star, and Parkyakarkus works for RKO-Radio. Victor Young is one of Paramount’s music directors.

No one program was the subject of more discussion than the Jolson show which took to the air last fall. Replacing Ken Murray and featuring Jolson, Miss Raye and Sid Silvers, the half-hour seemed to lack coordination and zip.

Critics throughout the country jumped on it almost gleefully, and for a time the show and Jolson’s radio future hung in a precarious position. Sid Silvers was definitely a person who must be seen, and it was at his own suggestion that he severed connections with the show. Martha Raye, who had sky-rocketed to fame in the motion pictures, was still inexperienced in radio, and she was trying too hard to attain perfection.

Only Young’s orchestra and Jolson’s courage held the show together. Then the sponsors got busy. Silvers left and was replaced by Parkyakarkus. Tiny Ruffner was won away from “Show Boat” to act as announcer-producer.

Slowly the revised program began to take definite shape. Within a few weeks after Ruffner took the job, it was moving along at a rapid pace. Jolson’s courage had burst into renewed enthusiasm, and Martha Raye had “found” herself. Six weeks later the half-hour variety show, which had held so little promise at first, had soared to a ranking reserved for only the best programs on the air.

NOW the company is returning intact—Jolson, Miss Raye, Parkyakarkus and Young—with Ruffner again producing and Ed Ettinger writing the material.

A new policy will be inaugurated with the first program. Jolson’s dramatizations, so popular in last season’s opus, will be presented on alternate weeks, with guest stars filling in the additional time on other weeks. Rather than just coming in for a song or a few lines of patter, the guests will be woven into the script as regular members of the company. George Jessel will be the first guest on the new series. Others have not as yet been chosen. Arthur Caesar, Academy Award winner, has been re-engaged to write Jolson’s dramatizations.

The comedy pattern will be similar to that used last season. Musically, Young’s band has been augmented somewhat for the new series. Jolson, Miss Raye and the guest star will be heard in one song each week.

Tiny Ruffner’s current status as producer of the show affords an interesting angle for discussion. A product of NBC’s announcing staff, he got his first taste of producing when “Show Boat” began floundering a year ago. Ruffner was the choice for producer, and he rallied his forces with such skill that other advertising agencies opened negotiations for his services.

Shortly after the first of the year, Ruffner was rushed to Hollywood to whip the Jolson show into shape. That he accomplished his purpose was manifested in the high rating the program had in polls throughout the country.

Now Ruffner has his work cut out for him. In addition to producing and announcing the Jolson show, he will supervise the Joe Penner and Walt Disney “Mickey Mouse” broadcasts, among others.
FAREWELL, Your FAILURE

BY MARGE KERR

SPARKS OF HOPE FAN INTO FLAME—WHEN STARS' SECRETS LIFT THE SMOKE SCREEN OF SUCCESS!

There's a secret formula for success which the stars know but don't talk about.

It's the same formula that many great people know, but conceal. It's the formula that will mark a turning-point in your life, once you discover what it is and learn how to make the most of it.

It's your farewell to failure!

Lloyd Douglas hinted at the secret when he wrote "The Magnificent Obsession," Walter Pitkin suggested it when he wrote "More Power to You." Brotherly love was the basis of the Douglas formula, and energy was the basis of Pitkin's.

Then Dorothea Brande came along and wrote "Wake Up and Live."

"Act as if it were impossible to fail," she told us.

And that, I think, is what the famous have been doing all along! It is the secret of the formula which turns strivers into stars.

For instance, you must have observed that the people who get places get there, apparently, because they have a secret source of power. Power in the form of an inner spark that smolders somewhere in every human, but one which only the initiated know how to blow into flame.

In radio, Jessica Dragonette knows how. So do Dick Powell and Ramona and Anne Seymour and Fibber McGee. Let me give you some anecdotes to prove it.

Take Jessica first. She uses the formula every time she sings.

Jessica fans her spark into flame by pretending that she, Jessica, is not there at all! Only a mysterious singer is there—a singer haloed with a peculiar radiance that makes her seem more wraith than woman.

"I have to forget that I exist," Jessica told one writer, "otherwise, I am earthbound."

If you've ever seen her broadcast, you must know how well this pretense works—how ethereal she seems to be. No Cho-Cho San presented in the history of Metropolitan opera ever suffered more painfully, more realistically, for a lost love than does the little Dragonette when she sends Madame Butterfly's wistful sighs into the microphone.

Jessica's not one, but a hundred women all in one, and by throwing herself wholly into every part she sings, it's her way of acting as if it were impossible to fail.

Then there's Dick Powell, who practices a secret formula too, although he probably won't admit it. If you were to ask him what his success formula is, he'd only grin engagingly and say that he was "lucky"; that he "had the breaks," or any one of a dozen stock phrases that successful people use to cover up the truth.

But I happen to know that Dick's success isn't the result of luck or breaks. To understand this, go back to the town of Little Rock, Arkansas, on a cool winter day almost fifteen years ago.

"Going to the dance tonight, Dick?" a freckled youth calls as he passes one of Little Rock's gayest blades on the street.

"Yeah," the red-headed fellow yawns back in elaborate unconcern.

"I suppose so...

But his unconcern is really not so elaborate as his yawn implies, for inwardly Dick Powell is seething with excitement. He's going to the dance, all right, and more than that, he's going with his new bride—the Louisiana girl with whom he'd eloped only a few weeks before.

As it turned out, the dance was much more momentous than the squirrel
of a new wife seemed to press the pause button on the evening, when fun ran riot around the dance floor. Dick's friends began urging him to sing.

"Dick hadn't done a lot of public singing before that time," one of his Arkansan intimates told him. "He'd only been singing around in church choirs and serenading girls on their front porches, so naturally we thought he'd be scared to death in public. We pushed him up on the platform, fully expecting him to blush, tremble, apologize—and climb down."

But his Ozark friends were badly fooled, for Dick Powell had his secret success formula well in mind, even as far back as fifteen years ago. "Gosh," his Arkansas friend continued, "he just stood up there and sang as confidently as if he couldn't fail! And sure enough he didn't, for a few weeks later that same band wired him an offer and he went to work on his first professional engagement as a singer—for the Royal Peacock orchestra, then playing in Louisville, Kentucky.

Again those magic words—as if it were impossible to fail—had been the open sesame to success, and though Dick didn't know it then, they were to work a second wizardry later on in his career. This occurred in Indianapolis, when he got a job with Charlie Davis' band at the Indiana Theater.

DAVIS had hired Dick to be a singer, but he didn't want Dick sitting on the theater rostrum with a dead pan while the rest of the orchestra worked the stage show.

"You can't just sit between numbers," he told Dick. "You'll have to learn to play something."

"But what?" Dick asked.

"Banjo," said Charlie.

The average tenor would probably have thrown up the sponge and them and there. But Dick, remember, already knew the formula. So he bought a banjo and almost immediately learned to play. Again he was acting as if it were impossible to fail, and again he was succeeding.

Ramona is another famous person who has her finger fastened firmly on the pulse of inner power. Many years ago she demonstrated this when she was working for Radio Station WLY in Cincinnati.

"When Ramona signed a contract at WLY," one of the fellow artists there told me, "she signed it with the understanding that she was to sing as well as play, but unfortunately for her, it didn't turn out that way."

In fact, she didn't get to sing at all. She had to sit all day long at the piano and play for everybody else... she accompanied the harmony girls, the cloak-a-doop boys, the ensemble hillbilies and the corny choirs until her soul rebelled. Then one day, Paul Whiteman played a concert in Cincinnati, and Ramona, compelled by disgust, asked him for an audition.

SHE was just a kid at the time," one of Whiteman's musicians explained, "but she sat down at the piano as regally as if she couldn't possibly be wrong, and she played with the passion of a feminine Paderewski."

As if she couldn't possibly be wrong! Different words, perhaps, but the magic formula just the same. A few weeks later Whiteman wired Ramona that she could join him in New York. But her confidence didn't stop with her first big-time radio contract, for three days before she was scheduled to start for New York, she suddenly decided to buy a second-hand Puchard car. Before its purchase, she had never in her life driven or attempted to drive an automobile.

But she learned it all in three days. And she drove to New York—alone. She felt that she couldn't be a poor pianist—and she wasn't. She felt that she wouldn't turn out to be an incompetent driver—and she didn't!

Anne Seymour, I know, has a secret formula too, and the first time she used it happened several years ago when Anne was a student in the Theater Guild dramatic school. "I worked like a slave," she told me. "Then one day they told me brutally...

"Anne, you'll never be an actress!"

But Anne knew better. She left the Guild school, enrolled in the American Laboratory theater, and started acting as if it were impossible to fail.

A few years later, this formula paid her its first big dividend when Ethel Barrymore, first lady of the American stage, said, in a statement to the syndicated press...

"Anne Seymour, in my opinion, is the best dramatic actress on the air."

If you're still not convinced that confidence can put you where you want to be, consider the case of Fibber McGee and Molly. Ten years ago, they were no more than a bewildered pair of stage conservatives, who saw the handwriting on the wall for vaudeville but still didn't know what to do about it.

One night, at dinner with friends, they chanced to tune in on a mediocre radio program. Suddenly Fibber, who is Jim Jordan away from the mike, jumped up and shouted...

"By gosh, Marian and I can do as well as these guys...."

His host challenged this remark.

"Don't be too sure," he said, suavely. "You've got to be pretty good to get on the air."

"But we are good," Jim said angrily. And to prove it, he wagered his host ten dollars that he and Mrs. Jordan would be on the air before the week was over. The next day, he and Marian crashed the doors of a Chicago local station and requested an audition.

"When we faced that funny little mike—they used to call 'em birdcages in those days," Marian told me. "I was scared to death. But Jim told me to act like I knew what I was all about and we'd be sure to succeed."

And they did, for after that first broadcast, they signed for radio and they've been on the air without intermission ever since.

So when you add it all up and analyze it—whether it's the case of Dragonette or Powell or Ramona or Seymour or the Jordans, the answer is the same—just as Mrs. Brandon said—"As fast as we were impossible to fail" and sure enough, you probably won't!
EDDIE CANTOR will not buck Charlie McCarthy's Chase and Sanborn hour. The famous comedian let this be known last week when he announced plans for his return to the Texaco show. According to arrangements, the last summer Texaco program will be either that of September 12 or 19. But Cantor will not return to the air until Wednesday, September 29, when Texaco will take over the spot on CBS now occupied by the Ken Murray show. The latter, in turn, will be incorporated into the Friday night Hollywood Hotel presentation of Murray's present sponsor. Thus Cantor will conflict with no other comedian; Murray and his stooges will reinforce Hollywood Hotel into a top-notch variety hour, and CBS will find itself with a vacant hour on Sunday that will be hard to sell to anyone.

Said Showman Cantor: "It has been our feeling for some time that it was unfortunate to divide the listening audience on Sunday night between two important shows. When this new time became available, naturally we arranged for the change." His winder line-up, by the way, will include Deanna Durbin, Pinky Tomlin, Jimmy Weldon, Saymore Saymore, Jacques Renard and possibly the Raymond Scott (Mark Warnor's brother) Swing Quintet.

Andy (Charlie Correll) will march to the altar Saturday of this week to music played by Joe Gallicchio and an ensemble of holiday reinforcers. The affair, to which ladies have been sent many friends, will be staged at a tiny chapel at Forest Lawn cemetery here, and a local judge will tie Andy's third knot. But the cemetery locale is not as odd as it sounds. Folk even have pictures and christenings at this unusual park of death. A&A, by the way, explain away the Elinor Harriot extra-work offer. It seems that they did not block her; the Olsen and Johnson script called for her to provide a colored character's voice, and she had no available voices not in use already on the A&A show. ... Which reminds me: Is Bill Hay to continue with this team when they change sponsors in January? Fans, as past tests prove, believe he's an integral part of the act — but there's been no announcement.

Show hostess Virginia Verrill, who also will play a prominent part in Jack Haley's forthcoming Log Cabin show, is a happy-go-lucky youngster and a miniature of Myrna Loy. Dancing the other night at Catalina to Jan Garber's music, Jan spotted her and she obliged him by singing several songs. Conspicuous in the spotlight, she was besieged by tourists and autograph hunters, the funniest of whom was the other night at Catalina shot of tourists asking her, "Oh do tell me, aren't you Myrna Loy?"

Edgar Bergen's Charlie McCarthy was cocktail-party host to friends last Sunday at his Beverly Hills home, but W.C. Fields wouldn't take a sip until he was assured there wasn't any wood alcohol in his glass. Matter of fact, Fields is teetotaling. Which brings to mind my recent observation of W.C. giving his favorite golf club to one of those motor scooters. Asked if he wasn't going to carry it, he replied, "Well, the owner of the bulbous nose confirmed that the scooting was by way of replacing his current club, in one scene of which he has ruled straightened out. Speaking of Trotter, when Bing first brought him out west to arrange the music for "Penguins from Heaven," Johnny expressed no favorite grand piano. Then he and the piano returned east. Then, when Crosby sought him to do the Kraft music, the piano had to travel west again. Trotter just can't arrange, he says, on any other piano!

Little news wafts overseas from the show's Music Hall. Johnny Trotter here announces that raps-toced harmonica player Scott is now being shot for the Jell-O show. Andy also has been added to the cast of the picture "A Young Man's Fancy." The Ken Murray vehicle now being shot by Universal.

HOLLYWOOD SHOWDOWN
BY EVANS PLUMMER

Kitty Carlisle, singing star of recent "White Horse Inn," Broadway musical, whose radio appearances have been confined to guest spots, becomes a regular member of the Coca Cola show, which premieres Friday night.

Gregory Ratoff, left, well-known screen and stage comedian, guests on the first coast airing of Ben Bernie and all the lads this week; Frank Crumit, right, "Universal Rhythm" m.c., will add new Coco Cola show to his duties.
NOT once during my recent annual holiday did this reporter listen to a radio loudspeaker. However, I did ask some of my fellow pleasure-seekers a few general questions about radio programs.

It was amusing to hear the same complaint about one particular program from a good percentage of those questioned, despite the fact they all enjoyed the show. The sore spot is when Phil Lord interrupts his interviewer during Gang Busters at the most interesting point of the program in order for the announcer to come forth with a long-winded commercial. One man told me that he listened to the program regularly, but he would not buy the sponsor's product for this reason, stating that advertising at the beginning and end of a program should be sufficient without spoiling the entertainment. My Sponsor, take note.

As for music, it seems Wayne King leads the field in popularity. The reason given by most people is that it is so restful, and he doesn't try to over-arrange his numbers. Then's my sentiments, too.

Al Pearce seems to have established more of a reputation for himself than this scribbler had ever imagined. Young 'uns and grown-ups alike repeated any number of times his popular "I hope—I hope." Broadway with a friend, I met Dick Himber. As we stopped to talk, the maestro took a package of cigarettes from his pocket and offered one to the maestro. Himber looked at the brand, and noticing that it wasn't his current sponsor's product, grabbed the package and threw it into the sewer. He then ran into the corner cigar store and purchased a carton of his boss's brand and handed it to the friend, who seemed to be quite bewildered and is undoubtedly still wondering what it was all about.

Kate Smith has been spending most of the summer at her Lake Placid home. She leaves it next week for a trip to Virginia to visit her mother, returning to New York a few days before the debut of her new program. Henny Youngman will again supply the comedy and Jack Miller, who begins his seventh year with Kate, will furnish the music.

The auto sponsor that featured Rubino last season is auditioning talent for a new fall program. Last week they listened to Ted Lewis' orchestra with Jane Froman, The Modern Choir, and Morton Brown. Although they're still listening to other talent, the above set-up sounds like a perfect combination to me for the new series.

Tenor Richard Crooks, left, Metropolitan Opera favorite, will make a guest appearance on the "Magic Key" Sunday afternoon; lyric baritone George Griffin, right, will return to the NBC network on Tuesday night.

Very soon, the CBS "Magazine of the Air" will be heard five times a week instead of three. Reports have it that with this shift will come a change in the entire personnel of the program.

Bob Trout, who is familiarly known as the presidential announcer, replaces Arthur Godfrey on the Professor Quiz show. Some of you may remember that Trout was the professor's original assistant on the program, leaving it to go to Europe to attend the coronation of King George VI.

If someone told it to me, I might think it was a press-agent's brainstorm, but I happened to be an eyewitness. The other sundown, walking along

Tenor Richard Crooks, left, Metropolitan Opera favorite, will make a guest appearance on the "Magic Key" Sunday afternoon; lyric baritone George Griffin, right, will return to the NBC network on Tuesday night.

Beautiful Florence George rises from the ranks of the unknown to become soprano of the Lanny Ross-Charlie Butterworth Packard Hour Tuesday night, which replaces Johnny Green's excellent musical summer series.

Radio Guide • Week Ending September 11, 1937
owe a great deal to Frank Munn and his hard-hitting way of putting them in their place. "All I have to do is look at the lives of men like McCormick and Caruso to realize how unimportant but permanent I am. That's what makes me mad at some of these people who think more of themselves than they do of the business they're in. It's a big business, as large and vast as the number of people who listen to it."

There is not an artist in radio who is as grateful or as loyal to his profession as Frank Munn. He loves his radio work, the routine of it when the red light over the control-room says "On the Air." Then he opens his mouth—and you don't have to be told it is Frank Munn.

Frank Munn may be heard Sunday on American Radio of Familiar Music over an NBC network at:
- EDT 9:30 p.m. - CST 8:30 p.m.
- CDT 8:30 p.m. - MST 7:30 p.m.
- MST 6:00 p.m. - PST 5:00 p.m.

Discard Your Old Aerial

It is most likely corroded and has poor or loose noisy connections. Check it to be certain.

FREE BULLETIN "OLD AERIALS" SIMPLE TO FIX-

$2000 in Twenty Years

In the span of a single generation, celebri-
ty Jeanne Brown has made an impact as one of radio's first nationwide personalities. She has gone on to become one of the most popular radio personalities in the country, with a career spanning more than 20 years.

Jeanne Brown was born in 1937 in Chicago, Illinois. Her parents were John and Mary Brown. She grew up in a middle-class family and attended public schools in Chicago. She was the second of five children, with three brothers and one sister. Her father was a teacher and her mother was a housewife.

Jeanne's early years were spent in the city, and she often heard the radio at home. She was particularly fond of music and would often sing along to the songs she heard on the radio. She would also listen to the news reports and develop an interest in current events.

Jeanne's first job was at the age of 15, when she began working at a local radio station as a answering telephone operator. She enjoyed this job and continued to work there until she was 18. During this time, she also attended local high schools and became interested in music and theater.

Jeanne's love for music led her to attend a conservatory of music in Chicago, where she studied voice and opera. She also developed an interest in acting and began performing in local theater productions.

Jeanne's career took a turn when she was offered a job as a radio personality at a regional station in the Midwest. She was quickly discovered by the national networks and began appearing on national programs. She quickly became known for her distinctive voice and engaging personality.

Jeanne's success continued to grow, and she eventually became one of the most popular radio personalities in the country. She continued to work on radio programs for many years, with a career spanning more than 20 years.

Jeanne Brown's legacy continues to this day, with her music and message still resonating with listeners across the country. Her dedication to her craft and her passion for music and radio continue to inspire new generations of radio personalities.
The "Voice of the Listener" letter-column is a regular feature of RADIO GUIDE each week, offered to the readers as a forum for discussing and exchanging opinions about radio.

Each week RADIO GUIDE will publish letters offering our readers an opportunity to express their opinions. If you have something to say about your favorite programs, about a station, or about radio in general, write to us. We will do our best to print as many letters as possible.

THAT EXTRA "R"

Dear VOL: Radio stars on our best sponsored dramas offer their words that end with a vowel. Ex: John in "John's Other Wife" says "Martha" instead of "Martha." This happens countless times. It grates sickeningly. Yes, he's right. So, why not let them choose their own. —Phil Osbaum, Los Angeles

LO! THE POOR JUVENILE

VOL: "Does the matter with radio..."

Well, for one thing, it's unfair to the juveniles. In the movies the child stars are cast in their best-paid, most publicized and most fussed-over roles. Yet in radio they are practically unheard of. Surely they are as talented as the movie children. The Halop children. Billy, Burke, and Betty are good. Jimmy McAllister, Walter Tetley, Audrey Egans, Mickey O'Day and many others are veterans of countless successful programs. Fifteen-year-old Billy was the star of the very successful play, "Dead End," and is now out in Hollywood making a picture version of it. Sixteen-year-old Jimmy McAllan was the star of the Theater Guild production "But for the Grace of God" and was acclaimed as an outstanding actor by all dramatic critics. Sweet Audrey Egans is a marvelous actress and possesses a voice as lovely as that of Deanna Durbin. Eleven-year-old Mickey O'Day cannot be equaled, and Walter Tetley — well, he's one of a kind. They're really swell kids. If Hollywood appreciates its juveniles, why shouldn't Radio City? C'mon, let's read and hear more about them. Give them some good publicity. They deserve it! —Miss Leona Johnson, Jamaica, Queens, New York City.


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LICORICE AND CAVIAR

VOL: Why in the name of radio entertainment does Mrs. Maria Osbaum on the same program with a French cabaret singer, the m.c. rotate a Scotch and caviar following the rendition of a song by Richard Bonelli, and sing a song interspersed by chortles by Mr. Fields and "Charlie"? It is really in very bad taste. One does not wear slacks to the opera, serve licorice-drops with caviar or place a Rembrandt in a gaudy frame. —Bertha X. Small, New York City.

SHAKESPEARE VS. SHAKESPEARE

Dear VOL: May I raise my voice in protest against current string programs not only in content, but in time? As I write, there are two Shakespeare programs on the same night, the only difference being that one comes on a half-hour before the other. It certainly annoys to listeners who would like to hear both parts. Last week I was so provoked that I listened to neither. It certainly seems incredible that program directors or broadcasting stations should be so short-sighted, especially when they are offering something so unusual and worth while. Please cut out the competition, and be sensible, please to you alone; program directors! —Miss Ann Dale, Baltimore, Maryland.

ONLY 6%, ILLITERATE

Dear Voice of the Listener: On June 23, 1937, I wrote a letter regarding institutional radio. This letter was published in the July 24th issue of Radio Guide. I would like to point out that I misquoted a fact to the effect that 60% of all inmates were illiterate. I wish to correct this situation with the facts that 6 of all inmates were illiterate. I wish to point out this situation to the effect that it should have been 6% instead of 60. A typographical error on my part. —Frank Polt, Eastern State Penitentiary, Gretna, Pa. (C-7755).

NO STARS

VOL: The one thing to which I object is the tendency to some programs listed in Radio Guide, while others receive none. Such outstanding shows as "Columbus Circle," "SMQ Time" and "Blue Velvet" receive nothing, but programs like "Town Hall Tonight," "National Barn Dance" and hundreds of others are given every week. In my opinion it should be the other way. Everyone has a different taste in programs, so why not let them choose their own. —Philip Osbaum, Los Angeles.
MEMORIAL OF MUSIC
(Continued from Page 3)

horrible. When he resigned at the end of two years, his salary was only $25.

George's next job lasted only one year. He was pianist in the pit at the
cheap 14th Street theater in New York.

Ridiculed before the theater audience from the stage, he became furious,
walked out without even taking his
days' pay.

Soon he was heard in vaudeville as accompanist for Louise Dresser and
Yora Bayes. It was while he had this
job that he met Max Dreyfus, head of
an important music-publishing firm.

Dreyfus hired George as a composer—at $35 a week. His first tune was "Swanee," first sung from the
stage of New York's Capitol Theater in 1919.

Al Jolson sang it in the musical
"Sinbad." It became a hit within nine months after it was published.

In 1921, Gershwin had his first big chance. Producer Alex Alon connected him to score his first musical comedy, "La Lucille." It was a smash hit. For the
next five years Gershwin wrote all the music for George's "Scandals." Meanwhile he also composed for
other musicals; "Tip-Toe," "Hello,"
"Sweet Little Devil!" "Lady, Be Good!" was produced in New York. Starring in "Lady Be Good!" were Fred and Adele Astaire. During the same period, Gershwin's "Porgy,"
"Porgy and "Stop Flirting" were pro-
duced in London. His fame as a
harmonizer of song-writer crossed the sea. In 1922 his first serious music, a oneact opera, "Blue Monday," was staged.

In 1922 a newspaper story stated that Gershwin was at work on a sym-
phony. He wasn't. But, reading the item, he decided to start work on the now-famous "Rhapsody in Blue," the following year an amazed New York audience heard what the Sunday "jazz opera" given by a "jazz band," when
Paul Whiteman introduced the "Rhapsody" on the Avalon Hall. The new music
told the story of modern America to
the world. The story of too, a culture of abundance, of many quick movements:
Ball games, prize-fights, jazz, preach-
ing, sex, symphonies, and Gersh-
win termed it.

Dr. Walter Damrosch, then con-
ductor of the renowned New York Symphony, heard the "Rhapsody,"
recognized the genius of its 24-yearold composer, commissioned him to write the "Concerto in F." The result. December 3, 1925, was a great day in George Gershwin's life. It was
the first time the New York Symphony had presented his new "Concerto," with Dr. Damrosch conducting. Gershwin himself at the piano.

At the age of 21, Gershwin was a
great man. The whole world knew his name, applauded his work. The barefoot boy of six who had heard the "pe-
cular jumops" in Rubenstein's "Melody in F" had gone a long way; he had composed successful music; he had composed symphonic mu-
sic that leaders in music called great.

But he did not sit idly, listening to the solemn sounds of approach.

Soon audiences heard more musical comedies by Gershwin: "Swanee," "Of Thee I Sing," "Flame," "Tell Me No More," "Oh, Kay," "Strike Up the Band," "Funny Face," "Tenderly," "Girl Crazy," "Of Thee I Sing," "Let 'Em Eat Cake." For "Of This America" Gershwin was awarded the 1931 Pulitzer
Prize. New songs, too, came from Gershwin: Next to "Swanee" his "I Love" was his biggest hit. Gershwin was heard in the great halls of America and Europe: "An American in Paris," "Second Rhap-
sondy," "An American in Paris," the movies Gershwin scored Janet Gay-
ney, "Delicious," in one of his most popular Federal works, "Hit of the Wind." "Old Georgia Folk Song." Next he wrote for Fred Astaire's picture, "Shall We Dance," "Porgy and

Bess," his only full-length opera, was produced in 1935. It was a success.

And now, on September 8, CBS ded-
icates a great program to the memory
of George Gershwin. Millions will listen to the CBS program, will remem-
ber the great man who is gone. For the small boy at the Brooklyn penny
arade in 1904 is no more. But his music—"true music and lasting"—lives on.

Gershwin Memorial Concert may be heard Wednesday over a CBS network
at:

EDT: 12:30 a.m. — EST: 11:30 p.m.
CST: 10:30 p.m.
MST: 9:30 p.m.
PST: 8:30 p.m.
MUSIC of the MASTERS

BY CARLETON SMITH

WITH all due respect to George Gershwin, it hardly seems plausible to cite him as the American Beethoven. His music is too obviously a hybrid to draw the crowds to the Stadium and elsewhere, where he is said to have been "America's Musical Man of the Hour." He wrote melodies as they came into his mind, a chord, the mixture of works of a classic master. He may have now and then incorporated it into his general thought; it was not plagiarism nor even imitation. For he wrote down music with a vitality that was like no other.

It was obviously music which could only be written in our time and our country. It traveled far and wide to the outposts of civilization. It was the hallmark of American culture, the Peggy Lee, the Judy Garland, the Arlen, the Thelma Lambert. Perhaps the best and the least of it is not beyond the Arctic Circle as to the Kurds in the deserts of Persia. It spoke in a potboiler which everyone recognized instinctively as being made as indigenous to the New World, as coming from the land of sky-scrapers.

How did it rate at home? First it was snobbish, of universal appeal. "Jazz." Then, after the sensational reception of "The Rhapso-
sody," "serious" in which Gershwin showed he could set a theme susceptible of symphonic treatment as well as to create a new and original method of treating the outworn form of the piano concerto, it was regarded and patriotically over-rated. A Gershwin cult was formed. The slim, black, young man became the symbol of the "Coming Age of Jazz."

His was an Horatian Alter story. And the plain man, always awed by the bogus mysteries of writing music, looked upon George Gershwin as a man inspired, perhaps descended from above, a real, live composer living in this day.

It is said that when Gershwin, riding on the crest of his success as writer of "Rhapsody in Blue," was sneered at and held up in derision by Walter Damrosch to write a concert piece, he said with his usual contempt, "Get a piano, and compose a concerto as simple as the "Blue."" He made, in the opinion of New York critics, a good attempt at the big form. His writing had all the virtues of his defects as a craftsman, his ignorance of symphonic usage and tradition, his lack of musical background, and an environment which, fortunately, was not that of a standardized institution of learning, such as the most creative talents. He was relieved of the necessity of overhanging useless formulas in his composition.

Of course, he had difficulties in setting down his conceptions. Perhaps he did not harbor a conception that would require vast technique and experience in the facility to execute. But what tried to improve his knowledge of music and of composition. He went to Berlin. He spent 16 months in Germany. He returned to New York; it was a very different George Gershwin;

He sang, essentially, one song. It is not a song of the music hall, the one agricultural. Granted the poetry in his concerto's slow movement, it is the same sort of last warm outside the stage door. The doorkeeper pulls his cigar in the half-sly evening, he sees blue and yellow electric lights, hears the echoes of the street, and the hum of the approaching elevated. It is music, tropical music, free of intro-

duction for problems, written in a few years and thought-and-thoughtless decade. It is sensuous, amorous and of a racy idiom, but it unfurls no broader horizons.

In his later works, Gershwin got still further than in his earlier ones. He stood revealed in no new emotional light. He is simply a representative of one phase of our nation's rapidly unfolding social evolution. America has yet to find its great composer. We cannot name a single writer of music, living or dead, who is to us what Wagner is to Germany. There is no American equivalent of Dieterich. The reason is not hard to find. We have been too busy growing. Great art comes only in the decaying years, the years of poverty and, at best, when the prime is reached. It cannot flower when the struggle for necessities is still being made. Why, when there is a need to build, more mines are to be opened, and the whole continent to be explored.

The interplay of economic and social forces has been too rapid and so great that no thoughtful artist has had an opportunity to seek himself in the substratum of our heritage and to blossom forth out of it. One impresario, another has imposed upon the consciousness of our artists in unending succession. Now he is a completely different man, at once the young artist, or even the artist, the mind of the generation. Meanwhile, we must wait and con-
tent ourselves with what we have had. Not to be content with them. To catch the superficially elegant, the sentimental, the realistic composers who are, in the ultimate sense, puppets of the time. They are not to be ignored or forgotten. By encour-
ging them, we prepare the ground for the work of the man who is to come.

Let us honor George Gershwin for what he was: A man who pointed the way, who showed the direction and who inspired confidence that some day we would enter, artistically speaking, into our own Promised Land. We would recognize that as yet we have not. For, if the compositions of MacDowell, of Victor Herbert, of Dennis Taylor and the rest—especially Gershwin's in small, were really the expression of our national character, we should long ago have been in a concert season for the Japanese navy.

The best is yet to come, Gershwin. There is a new Gershwin, as different...
Log of Short-Wave Stations  
Whose Programs Are Listed

M. 4:30 p.m.~ "Talk of the Steel Industry": W2AXF, Cameron, Penna.
5:45 p.m.~ "The Maffin Book": DJB D8D, Winnipeg, Man.
5:45 p.m.~ "The Maffin Book": W3BK, Chicago, Ill.
6:00 p.m.~ "Talk of the Steel Industry": W2AXF, Cameron, Penna.
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WE APPLAUD

— DOROTHY LAMOUR,
ONCE MISS NEW ORLEANS, NOW RADIO'S NO. 1 GLAMOR GAL

The Dorothy below is a far cry from the sparkling, well-poised Dorothy at right—today's Dorothy! From beauty queen to glamorous star of the movies and the Sunday night (EDT) "Chase & Sanborn" hour—that's her story. Stardom's brought out her true charm, made her real beauty apparent—wrought a new Dorothy!
YOU ASKED FOR THEM—
and HERE THEY ARE

Above: Nye Mayhew, whose smooth swing band at the Glen Island Casino is aired several times weekly over MBS, is serious-minded, modest, athletic. He’s 34, stands 6' 4", has green eyes, brown hair, weighs 190 pounds.

Above: Jean Dickens, 22-year-old coloratura soprano of the "American Album of Familiar Music," is the protege of Lily Pons, reaches high G easily. She was born in Montreal, stands 5' 6", weighs 108 lbs.

Left: Hollace Shaw, red-headed "Blue Velvet" songstress, is 22, began in radio by winning an amateur contest. She auditioned for CBS with the same song, today uses it as the theme for her own program.

Right: Born in Paris, deep-throated singer Jean Sablon won wide European repute before coming to America to sing over NBC. He’s 5' 8", weighs 150 lbs., enjoys football, rugby and Cab Calloway. He’s unmarried.
A hit with the headliners...this FRIENDLY STIMULATION

"PERKS ME UP!" SAYS ANN LEAF, well-known CBS organist. "When I'm tired, need a lift...there's nothing like the Friendly Stimulation of a cup of Maxwell House! And besides—it's one coffee that's always fresh!" (That's because Maxwell House is packed in the Vita-Fresh can, Miss Leaf!)

FULL VALUE FOR YOUR MONEY. Are you sure you are getting, in the coffee you buy, all the flavor you pay for? Are you sure you are getting full value for your money?

Science knows only one way to bring you coffee without loss of flavor...to bring you coffee as fresh and delicious as the hour it was roasted. And that is to pack it in the super-vacuum, Vita-Fresh can you open with a key.

Maxwell House is the only coffee that comes to you in just this way. You always get full value in flavor, freshness and rich, coffee goodness. A product of General Foods.

TUNE IN! Maxwell House Show Boat, with Charles Winninger, every Thursday night, over the NBC Red Network.

MAXWELL HOUSE COFFEE
THE GOOD OLD SUMMER-TIME WITH LANNY ROSS

—WILL END SEPTEMBER 7 WHEN HIS AIRSHOW OPENS ON NBC

Before Lanny trekked west, RADIO GUIDE sent a cameraman for pix of him as a farmer. Ross has spent much time on his 500 acres relaxing. Above: For dinner, he dresses up!

Lanny Ross headlines the new NBC Packard Airshow beginning September 7. The show will originate in Hollywood, which means Lanny will have to leave his beloved farm.

Below: Lanny does a little gardening about the farmer's cottage, which serves as a home while the house is being completed. The farm is 93 miles from Manhattan, at Millbrook.
Pitching hay, right, Lanny gets needed exercise. The old barn, dilapidated, will be replaced by a modern structure. The farm has given much pleasure to Ross, but while in Hollywood it will become a business matter to him.

Lanny has been improving his acreage, which has hundreds of trees, two large ponds, cottage, resident's house, one barn. In contrast to western rust-ruined wheat crop, his was very plentiful. Below: Lanny atop his hay-rake

The two men (below, left) with the tenor are the handymen—now doubling as carpenters. The blueprint is of the new barn, which will have 4 stalls for horses, large space for beef cattle

A continent now divides Lanny and his farm—so if he returns east, that will be one of the reasons. Below, right: The singer leads two prize-winning $1,500 Belgian horses from the barn

Photos by Sydney Desfor
Humor flows easily, seems to come naturally on the Burns and Allen show—but each broadcast means plenty of work for George. Left: Leaving Gracie, he and Willie Burns (rear) go to a quiet hotel to work.

In a room at the hotel, the boys take comedy seriously, labor over gags. Above, at top: As Harvey Helm pounds a typewriter, George, John P. Medbury (center) and Willie Burns (right) do some heavy thinking.

The script is written Friday, polished up Saturday. Rehearsal (left) below is Monday. Left to right: Ronald Drake, Ev. Meade, Willie Burns, George's brother, and George. The hat is Gracie's.

After working all Friday, the boys take the evening off to go to the fights. Below: The crowd trying to get into the stadium. Attending the boxing matches is a regular thing for most stars.
Script-writing the show is pretty much a stag affair, and Gracie drops in on it only occasionally. George, however, is in it from start to finish. And the arrangement works. Right: Announcer Ronald Drake at the microphone.

New Cream Deodorant
No Grease... No Fuss... Vanishes and Checks Perspiration Instantly

JUST as the permanent wave antiquated the old-fashioned curling iron, so does this miraculous new "vanishing-cream" deodorant put all the greasy old cream deodorants out of date!

Not only does Odorono Ice disappear into your skin without a trace of stickiness or grease—as easily and pleasantly as vanishing cream—but also it actually checks perspiration, as well as odor!

No more stained dresses, no extra cleaner's bills, no more embarrassing odors. You just smooth this fluffy, dainty cream in... and forget the whole problem for as much as three days!

ODORONO ICE has no strange smell to turn musty after a while. Just the clean, fresh odor of alcohol... and that evaporates completely the moment it's on!

It's so simple and pleasant to apply, and so effective, that 95% of the women who have tried it prefer it to any other deodorant they have ever used.

Odorono Ice is only 35¢ at all Toilet-Goods Departments. Don't risk your dresses and your charm another day... get a jar NOW!

SEND 10¢ FOR INTRODUCTORY JAR

RUTH MILLER, The Odorono Co., Inc.
Dept. 8-J-77, 399 Hudson St., New York City
(In Canada, address P. O. Box 980, Montreal)
I enclose 10¢ (35¢ in Canada) to cover cost of postage and packing for generous introductory jar of Odorono Ice.

Name
Address
City_________ State_____
Jane Froman and Husband Don Ross—pinch hitters for Jack Eenny on summer Jello program—give their first party of the season!

JANE and DON GIVE A PARTY
—IN THE "WIDE OPEN SPACES"
OF A PENTHOUSE
ON 79TH STREET

Seventeen stories up! The party gathered on the Ross terrace (above, right) for breezes (if any) and a view of Manhattan. The penthouse has six rooms, large terrace.

Radio stars' guests included radiocelebs, singers, comedians, program sponsors. Games played: bridge, ping-pong, darts. Everyone there found something to enjoy!

Below, right: Host Don Ross, with back to camera, talks to recently married Mr. and Mrs. Robert Simmons (she's Patti Pickens) as Frank Luther, tenor, looks on.

Lovely Jane pushed back her dark glasses (left), kept busy rushing cooling drinks to hot guests. Food included caviar, cakes, salads—but most important—Jello!

Photos by Gene Lester
**Sunday, September 5**

### MORNING

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### PROGRAMS

- **NATIONAL ORCHESTRA**: Concert
- **NATIONAL BROADCASTING COMPANY**: Classic Blue network
- **NATIONAL RADIO**: Broadcasts in 9,000+ cycles

### STATIONS

- **KBBI**: 1000 AM
- **KDAI**: 6000 AM
- **KMAM**: 1500 AM
- **KXOK**: 9000 AM
- **KFBI**: 6000 AM

### NETWORKS

- CBS
- NBC
- ABC
- Mutual
- National
- NBC
- National
- Red Network
- HOUR PROGRAMS ONLY

### NOTICE

The programs are scheduled as follows:

- **8:00 AM**: KFBI
- **9:00 AM**: KMAM
- **10:00 AM**: KXOK
- **11:00 AM**: KFBI
- **12:00 PM**: KMAM
- **1:00 PM**: KXOK
- **2:00 PM**: KMAM
- **3:00 PM**: KXOK

**If your favorite station is not listed at quarter or half hour broadcasts**, the chances are you have a network program scheduled. To avoid confusion, consult the listings and plan your listening accordingly.

Please consult the local time listings immediately after this program to avoid any misunderstandings.
Guests and Special Events

AFTERNOON
12:00 CST RICHARD CROOKS, guest on the Music Key.
1:00 CST HUNGARIAN BAND CONCERT from Vienna, Austria, NBC.
3:00 CST SANTA FE ALPACA MUSIC FESTIVAL, NBC.

5:15 CST NATIONAL TENNIS SINGLES CHAMPIONSHIPS, resume by John Tunis, NBC. (Also on Tuesday, Wednesday, Thursday and Friday at this time.)

NIGHT
6:00 CST WORKMAN'S GERMAN SINGING ALLIANCE SÄNGERFEAST from Cleveland, OH.
8:00 PST CECIL CAVALLO'S BAND from Grant Park, Chicago.
8:00 CST ZENITH FOUNDATION SERIES, pre-mier, NBC.

ANNOUNCEMENTS

Sunday September 5

WQAQ, WGN, WTMJ, WIBA, and WTAQ.

2:00 CST

Rippling Shadow, maestro

7:30 CST (6 CD)

WQAQ

9.00

WGN

10:00

WIBA

11:00

WTAQ

11:30 WTMJ

12:00 WQAQ

6:00 WGN

7:00 WIBA

8:00 WTAQ

9:00 WTMJ

10:00 WQAQ

11:00 WGN

12:00 WIBA

6:00 WTAQ

7:00 WTMJ

8:00 WQAQ

9:00 WGN

10:00 WIBA

11:00 WTAQ

12:00 WTMJ

6:00 WQAQ

7:00 WGN

8:00 WIBA

9:00 WTAQ

10:00 WTMJ
Sunday, September 5

MORNING

7:00 CST

WNOH - Breakfast Club; Vocalists: E. C. Turner. News: WOWO-WCF. WBSK-

7:30 CST


8:00 CST


8:30 CST

WBBM - News & Weather. News: WBBM.

9:00 CST


9:30 CST

WBBM - News & Weather.

10:00 CST

WBBM - Morning News. News: WBBM.

11:00 CST

WBBM - News & Weather. News: WBBM.

11:30 CST

WBBM - News & Weather. News: WBBM.

12:00 CST

WBBM - News & Weather. News: WBBM.

12:30 CST

WBBM - News & Weather. News: WBBM.
Guests and Special Events

8:45 CST "LABOR DAY BANNERS," I. M. Ornstein, CBS.

AFTERNOON

12:05 CST
CBS News Through a Woman's Eyes (15.21) - WBBM 870 WGN 720.

WBBM-WGN "Great Hits from the Great Hits of '31."" - WBBM 870.

2:45 CST
NBC "The Old Guys and the New." - WBBM 870.

WBBM "Great Hits of '31." - WGN 720.

The Great Chicago Oak - The Great Chicago Oak - WGN 720.

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no personal replies to questions unless accompanied by a stamped stamped self-addressed envelope.


The cast of "PRETTY KITTY KELLY" is as follows: Arlene Blackburn in the title role; Gladys Shaller as "Sister Delia"; Mary Guralnick as "Sister Janet"; Joanne Davis as "Sister Destry"; and Billy Cruise as "Rev. Finley." The show is broadcast from Studio 13, the NBC Studio, 30 Rockefeller Plaza, New York City.

For information about AL CLAUSER'S OHIO OUTLAWS write to Station WHAS, Des Moines, Iowa—Mr. J. H. Wiseman, Des Moines, Iowa.

Announcer JEAN PAUL KUNG was born in Tokyo, Japan, where he studied music and ballet, five feet seven and a half inches tall, weighs 150 pounds and has brown eyes and hair. He returned to the United States in 1932, and graduated from the University of Cincinnati, Ohio. His ambition is to become a professional writer, and his hobbies are stamp-collecting and polo-playing.—Mrs. W. L. F. HOPKINS.
Tuesday
September 7

Guests and Special Events

245 CST THREE CHOIRS FESTIVAL from London, CBS.
5 CST Governor's Chapel, farm talk credit, CBS.
7 CST MILDRED BAILEY AND RED MORO, guests on Benny Goodman’s Swing School, CBS.
7 CST PACKARD HOUR with LANNY JACOBSON, AUSTIN WILLIAMSON, FLOR- ENCE GEORGE, DON WILSON AND RAY- MOND PAIGE’S ORCHESTRA, premiere of new series, CBS. (On page 8.)

Tuesday
September 7

2:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
2:30 CST WCCO News: WOCX.
3:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
3:30 CST WCCO News: WOCX.
4:00 CST WCCO News: WOCX.
6:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
6:30 CST WCCO News: WOCX.
7:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
7:30 CST WCCO News: WOCX.
8:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
8:30 CST WCCO News: WOCX.
9:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
9:30 CST WCCO News: WOCX.
10:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
10:30 CST WCCO News: WOCX.
11:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
11:30 CST WCCO News: WOCX.
12:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
12:30 CST WCCO News: WOCX.
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7:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
7:30 CST WCCO News: WOCX.
8:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
8:30 CST WCCO News: WOCX.
9:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
9:30 CST WCCO News: WOCX.
10:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
10:30 CST WCCO News: WOCX.
11:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
11:30 CST WCCO News: WOCX.
12:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
12:30 CST WCCO News: WOCX.
1:00 CST CBS Doree Columbus, Fan Mail Drive, letters, News, ENGLISH. WOCX (6/28/52).
1:30 CST WCCO News: WOCX.
Radio Guide • Week Ending September 11, 1937

9:00 LBC News: WGN 24:30 NBC News: WGN
9:30 NBC News: WGN 24:30 NBC News: WGN
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23:30 NBC News: WGN 24:30 NBC News: WGN
23:45 NBC News: WGN 24:30 NBC News: WGN
**Thursday, September 9, 1937**

**9:00 AM**

- CBS Quiet Time, skit (Bob's Night Club)
- WBBM, skit (Jack Benny Show)
- New Songs and Stories, Newsmaker of the Month

**10:00 AM**

- WNAC, skit (Harold Turner, pianist: Triumph)
- WCCO-AM, skit (Rita Colgate, pianist)
- NBC Personalities of the Air, skit (Carl Sandburg)
- WLS, skit (The Three Stooges)

**11:00 AM**

- CBS-ERA, skit (The Three Stooges)
- WBBM, skit (Klux Klan)
- WFRU, skit (The Three Stooges)
- WOR, skit (The Three Stooges)

**12:00 PM**

- CBS-ERA, skit (The Three Stooges)
- WBBM, skit (The Three Stooges)
- WFRU, skit (The Three Stooges)
- WOR, skit (The Three Stooges)

**1:00 PM**

- CBS-ERA, skit (The Three Stooges)
- WBBM, skit (The Three Stooges)
- WFRU, skit (The Three Stooges)
- WOR, skit (The Three Stooges)

**2:00 PM**

- CBS-ERA, skit (The Three Stooges)
- WBBM, skit (The Three Stooges)
- WFRU, skit (The Three Stooges)
- WOR, skit (The Three Stooges)

**3:00 PM**

- CBS-ERA, skit (The Three Stooges)
- WBBM, skit (The Three Stooges)
- WFRU, skit (The Three Stooges)
- WOR, skit (The Three Stooges)

**4:00 PM**

- CBS-ERA, skit (The Three Stooges)
- WBBM, skit (The Three Stooges)
- WFRU, skit (The Three Stooges)
- WOR, skit (The Three Stooges)

**5:00 PM**

- CBS-ERA, skit (The Three Stooges)
- WBBM, skit (The Three Stooges)
- WFRU, skit (The Three Stooges)
- WOR, skit (The Three Stooges)
Thursday
September 9

1:45 CST
** NBC THE O'NEILLS, SKETCH (Every Monday): WTTW, 9 p.m., WTTW (9:30), KSDK (9:30), WSYR (9:30).**

1:55 CST
** NBC VOUR Variations (Tunes): WTTW, 9 p.m., WTTW (9:30), KSDK (9:30), WSYR (9:30).**

2:15 CST
** CBS News Briefs: WBBM, 15 min., WBBM (15 min.).**

2:15 CST
** CBS-News & Writer, paint-**

2:20 CST
** CBS Afternoon News: WBBM, 20 min., WBBM (20 min.).**

2:30 CST
** CBS-Play of the Week: WBBM, 30 min., WBBM (30 min.).**

2:30 CST
** CBS-Radio Gossip Club: WBBM, 30 min., WBBM (30 min.).**

2:30 CST
** CBS-News: WBBM, 30 min., WBBM (30 min.).**

2:30 CST
** CBS-News: WBBM, 30 min., WBBM (30 min.).**

** NIGHT

6:00 CST NICOLAI BEREZOWSKI conducting the Columbia Concert Orchestra, CBS.

7:30 CST SARATOGA SPA MUSIC FESTIVAL, N.B.C.

8:00 CST \[Guests and Special Events\]

Radio Guide • Week Ending September 11, 1937
Ramsey and House terror Fri., 12/31/36 at 7:00 PM (9 CST)

WFWA Dick Cover, organist
WHA Quotations Familiarity
WHW For Women Only
WJHC Payson, chairman
WU MO Mike Pardon Sketch
WLH-3 He Met My Husband
WMAQ Young Harkey, sketch
WMC First Love
WHN Ocean Music
WUBC-Melba, sat.
WJAD Old Spokesman
WACF General Lee's
town
WTMI-Lentzcrat Family

NIGHT
7:00 CST SONJA HEINE AND YRONE POW- 
ER in "Thin Ice," Hollywood Hotel, guest.
7:30 CST BRANCH RYCKEY speaking at com- 
cencement exercises of the American Institute 
of Business Sleeps
8:00 CST THE SONGSHOP STARING KITTY 
WUL, FRANK CRANZ, ALICE CORI-
NETT and others, CBS, (Story on Page 8) 

OVERNIGHT

GUESTS AND SPECIAL EVENTS

NIGHT
7:00 CST SONJA HEINE AND YRONE POW- 
ER in "Thin Ice," Hollywood Hotel, guest.
7:30 CST BRANCH RYCKEY speaking at com- 
cencement exercises of the American Institute 
of Business Sleeps
8:00 CST THE SONGSHOP STARING KITTY 
WUL, FRANK CRANZ, ALICE CORI-
NETT and others, CBS, (Story on Page 8) 

Radio Guide • Week Ending September 26,
CONTESTS ON THE AIR

SUNDAY
6:45 p.m. EST (5:45 p.m. CST), NBC network.
7 p.m. EST (6 p.m. CST), NBC network.
7:30 p.m. EST (6:30 p.m. CST), ABC network.
8:30 p.m. EST (7:30 p.m. CST), CBS network.
9:00 p.m. EST (8:00 p.m. CST), NBC network.
MONDAY
2:30 p.m. EST (1:30 p.m. CST) and 9:30 p.m. EST (8:30 p.m. CST), NBC network.
WOOD-3100 WKRK-950 KSIO-1850 KWHI-1500 WRLN-1290 WKBW-570 WIL-1100
5:00 p.m. EST (4:00 p.m. CST), NBC network.
MARDI GRAS

TUESDAY
7:00 p.m. EST (6:00 p.m. CST), NBC network.
8:00 p.m. EST (7:00 p.m. CST), NBC network.
9:00 p.m. EST (8:00 p.m. CST), NBC network.

THURSDAY
9:00 p.m. EST (8:00 p.m. CST), NBC network.

FRIDAY
8:30 p.m. EST (7:30 p.m. CST), NBC network.
10:00 p.m. EST (9:00 p.m. CST), NBC network.

SATURDAY
9:15 CST: 10:15 CST

LUCILLE MANNERS
"Country Music Concert" start Fri. 6 pm CST (7 CST)

CBS Bruce Connor Orchestra: WGN WM NWK WMBD WMW WTVF

SUNDAY, September 10

6:00 p.m. EST (5:00 p.m. CST), NBC network.

WIBC's Frank Range Orchestra: WLW KWK WMBD WRE WRC WRE WSP WSN WTVW

4:30 p.m. EST (3:30 p.m. CST), NBC network.

WOR's Donald O'Connor Orchestra: KMJ WWK WTC WTVF

5:00 p.m. EST (4:00 p.m. CST), NBC network.

Radio Guide  Week Ending September 11, 1937
Saturday, September 11, 1937

**Radio Guide • Week Ending Saturday, September 11, 1937**

### MORNING

**7:00 CST**
- NBC Breakfast Club News: WCOL, WOR, WOR-AM (2:15)

**8:00 CST**
- CBS Breakfast, black, pianist: WJZ, NBC (2:15)

**8:15 CST**
- NBC The Streamliners: WOR, CBS (2:15)
- CBS-NBC Black, pianist: WMJ, NBC (2:15)
- WTMY - News, Saturday, 5:00: WMJ, WMJ
- WKW - Morning News: WMJ, WMJ (2:15)
- WXXL - Morning News: WMJ, WMJ (2:15)
- WANI - Morning News: WMJ, WMJ (2:15)

**9:00 CST**
- CBS-Dalton Bros.: WOR, WMJ (2:15)
- WBZ - Morning News: WMJ, WMJ (2:15)

**9:15 CST**
- CBS Breakfast Club News: WCOL, WOR, WOR-AM (2:15)
- WJZ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WWJ - Morning News: WMJ, WMJ (2:15)

**10:00 CST**
- NBC Breakfast Club News: WCOL, WOR, WOR-AM (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**11:00 CST**
- NBC Breakfast Club News: WCOL, WOR, WOR-AM (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**12:00 CST**
- CBS Breakfast Club News: WCOL, WOR, WOR-AM (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

### AFTERNOON

**12:00 CST**
- CBS-TV Tour: WMJ, WMJ (2:15)
- CBS-TV Tour: WMJ, WMJ (2:15)
- CBS-TV Tour: WMJ, WMJ (2:15)
- CBS-TV Tour: WMJ, WMJ (2:15)

**1:00 CST**
- CBS-TV Tour: WMJ, WMJ (2:15)
- CBS-TV Tour: WMJ, WMJ (2:15)
- CBS-TV Tour: WMJ, WMJ (2:15)
- CBS-TV Tour: WMJ, WMJ (2:15)

### NIGHT

**8:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**8:30 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**9:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**9:30 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**10:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

### Special Events and Guest Specials

- **JUNIOR CHAMPIONS STAKES AND EDEGEMERE HANDICAP from Aqueduct Race Track**
- **230 COTTER-MATCH NATIONAL STEEPLECHASE**
- **RACE TRACKS**
- **450 COTTER-MATCH TENNIS CHAMPIONSHIPS**

### Sunday, September 12, 1937

**7:00 CST**
- NBC Breakfast Club News: WCOL, WOR, WOR-AM (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**8:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**9:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**10:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**11:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**12:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)

**1:00 CST**
- CBS-NBC Black, pianist: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
- WMJ - Morning News: WMJ, WMJ (2:15)
AT RIGHT - New 1938 RCA Victor Model 815K, 12-tube Electric Tuning Model. Armchair Control available. This allows you to sit across the room and change from station to station by pushing a button with Sonic-Arc Magic Voice. Magic Brain, Magic Eye, RCA Metal Tubes, Overseas Dial, Beauty-Tone Cabinet and many other special features. Gives you a new idea of how fine radio can be. $200

BELOW - This RCA Victor Model 86L nestles against a chair or sofa and forms a convenient end table. The two Seahawks Dial is tuned "right on the nose"—as clear and easy as if you had a radio engineer working for you.

Best of all, families of modest incomes have found that they can afford one of these wonderful new RCA Victor Electric Tuning Models. Reasonable prices, generous trade-in allowances and really convenient terms, make this possible for almost everyone.

Foreign stations easy to get
You'll also find new radio wonders in the RCA Victor Overseas Dial. Its broad curved glass is a showcase where world radio stations are given 50 times more dial space than ever before. There is no more crowding together of foreign programs. All short wave stations have plenty of "elbow room"...are as easy to locate accurately as local stations.

These 1938 RCA Victor instruments present such a totally new conception of radio that at sight you'll want to trade in your present set. With 39 models from which to choose, you'll find it easy to select an instrument that suits you exactly as to price and design. And whichever RCA Victor you choose, you get radio that is RCA All the Way. See the new 1938 RCA Victor radios at your dealer's store. The world's greatest radio season will start in a few weeks. Now is the time to get ready for it.

Why RCA All the Way means radio that's a step ahead
RCA engineers have continuous practical experience in every branch of radio. Through the National Broadcasting Company, RCA creates and broadcasts the major portion of network programs. Through Victor, RCA has the benefit of 39 years leadership in sound production. RCA engineering, NBC broadcasting skill, Victor mastery of tone are combined in every RCA Victor radio. They bring you radio that is RCA All the Way—an extra value, a step ahead that is yours only with an RCA Victor.

You can buy RCA Victor radios on C. T. & E. Every Purchase Count. Any radio is better with an M. B. 1459 coupon. Send the stub-in. RCA Victor, Camden, New Jersey, subject to change without notice.