

Radio 5¢ Guide

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Tiny Gypsy Nina
Makes Good
By Willard Quayle

Paul Whiteman

They Will Insist
Whiteman's Through
By Whitney Bolton

RADIO LOSES FIRST BATTLE WITH PRESS



At the left is Steve Trumbull, ex-midwestern manager of the CBS News Service, who scored beat on story of the hunt for Indiana convicts. He was fired, but Mrs. Mabel Walker Willebrandt, above at left, obtained a withdrawal for station WIND of the Indiana State Police complaint about the station's action to Judge Eugene Sykes, chairman of the Federal Radio Commission, above center. Above at the right is Ralph Atlass, president of station WIND.

Good Work-You're FIRED

THE war between radio and the newspapers of the nation, which RADIO GUIDE recently brought to the attention of its readers, developed suddenly into something akin to a rough-and-tumble bar-room brawl before the smoke cleared away from the first foray of the broadcasting industry into the realm of red-hot news.

CBS Newsman Scores Scoop, But He Gets the Air Because Newspapers Didn't Like It

and that they, themselves, had been one hundred per cent in the right in the whole matter. Yet they fired Trumbull.

If all that they said was true; if the broadcast was not a fake—and incidentally, if Steve says it wasn't, You can take his word that it wasn't—then there could have been no excuse in the world for firing him.

According to Trumbull's story, a young farmer who had been watching the hunt for the convicts, started the shooting in a burst of misdirected zeal, to give an air of authenticity to the broadcast. But, says Trumbull, a group of state troopers who were hunting the convicts among the rows of bottles in a nearby speakeasy, also heard the shooting and came over and joined in. Trumbull, realizing that the shooting had given unwanted color to the broadcast, just before signing off went to the microphone and announced to the listeners:

"These men are not actually shooting at anyone. They think two of the convicts may be taking shelter in these woods before us and I guess they are just doing some shooting to see what they can stir out."

That seems a plausible version of the story in view of the subsequent and startlingly rapid developments.

THE NEXT day, the newspapers in the Chicago area turned a full battery of linotype machines on the happenings of the night before. They viewed with vigorous alarm what they termed "a dramatic though entirely erroneous account" of a "savage gun battle between Indiana state policemen and a gang of escaped convicts."

And perhaps just to show any radio station that happened to be interested that when it came to "dramatic though entirely erroneous accounts" of anything, a newspaper is just as much on its toes as anybody else, one paper in its early editions printed a vivid, though absolutely baseless account of the manner in which five members of the broadcasting party had been arrested. As a matter of fact, nobody at all was arrested.

The newspapers, stung perhaps by the effrontery of the radio chains' announced intention of serving spot news to their listeners-in, and thereby perhaps taking a hefty smack at their circulations, made more fuss about the whole unimportant incident that it could possibly have warranted, and succeeded, incidentally, in making themselves look very silly a few days later when the police complaint was withdrawn.

Vying with the indignant newspapers in his choleric ire at the radio men was Captain Matt Leach, chief of the Indiana state police. One of the Chicago newspaper stories quoted him as saying:

"It was the wildest fake I ever heard. They had police sirens shrieking into the microphone, for instance. And all this shooting. This woman told the story of how these convicts came to her place two days ago, mind you!"

Whether Captain Leach was correctly quoted, or whether the seeming impediment (Continued on Page 15)

out of the hornets' nest it stirred up with a spot news broadcast of the hunt for a gang of escaped convicts by Indiana state police; painstakingly muffing every opportunity to capitalize the nationwide attention it gained, the Columbia Broadcasting System wound up with its sole battle trophy a withdrawal by the Governor of Indiana of the complaint of the Indiana State police. The withdrawal, while it will probably make a swell adornment for the pages of the Columbia Broadcasting System's publicity scrap-book, has a net value of nothing whatever as far as the advancement of news broadcasting is concerned.

And while Columbia officials busied themselves doing the wrong thing whenever opportunity offered, the rival chain, the National Broadcasting Company, went about its business in a more workmanlike manner, although with considerably less fuss and fan-fare.

While Columbia was busy dodging punches after its ill-fated manhunt broadcast, NBC seized the opportunity to send out graphic accounts of the Los Angeles earthquake, and a short time later, at Oklahoma City, entered into what was perhaps the most ambitious news broadcast ever attempted. There, with a gang on trial for the kidnaping of Banker Urschel, twenty NBC staff members sat through each day of court proceedings. When court adjourned for the day, they hurried en masse back to the NBC outlet in Oklahoma City, station WKY, hastily assembled dramatic script from stenographic notes of the day's proceedings, and broadcast dramatizations, authentic and picturesque, of the progress of the court proceedings.

The tremendous publicity in the newspapers, accorded to the Urschel trial, worked to the great advantage of the NBC broadcasts, and stirred up interest in the radio dramatization of the trial, which came to listeners, despite the time required for the preparation of the presentation, much sooner than the newspaper accounts of the case.

So far as any big news broadcasts were concerned, Columbia's news service in the meanwhile was in more or less somnolent state.

But unless Columbia does a lot better and more workmanlike job of seizing its opportunities than it did in the blundering few days during which mid-western papers deluged it with a storm of invective and abuse, the general opinion is that its newly formed Columbia News Service will very shortly flop with a dull, sickening thud.

Steve Trumbull, an experienced and capable newspaper man and radio executive, who was in charge of the broad-

cast, received a tip that Mrs. Thelma Gustafson, living near Chesterton, Ind., had seen two of the convicts, and set out, with commendable initiative, to get her story for Columbia listeners-in at first hand. He got the story, and gave every newspaper service in the country a handsome shellacking. And there is nothing much worse you can do to a newspaper than walk in and scoop it right under its own nose.

Trumbull, designated only a few short days before as "Midwestern Manager, Columbia News Service," loaded portable broadcasting apparatus into an automobile, and with an announcer, set out from Chicago headquarters to Chesterton, where the police search for the escaped convicts was centering.

Upon arrival there, Trumbull, a highly capable young man, did all of the things any good reporter would have done in similar circumstances. He located several policemen in a convenient speakeasy, and from them, got the low-down on what was going on.

Then he proceeded to the Gustafson farmhouse before which was lined an impressive array of police cars and other official automobiles. At once he went into action and persuaded the woman to speak into the microphone which was quickly set up, and she related vividly her experience in sighting the fugitives.

While she spoke, he also rounded up one of the state policemen, and had him give his impressions of the man hunt.

During the broadcast the roar of a fusillade of shots was heard nearby, and went out over the air to the thousands listening in. It lent considerable verisimilitude to the broadcast, but it was the spark which set off the fuse that blew the lid right smack off the whole Radio vs. Newspaper warfare.

FOR RIGHT there, with the woman at the microphone, all similarity in the stories told by Trumbull and the stories told by the police authorities ceases abruptly.

Trumbull insists, and there is no plausible reason to disbelieve him, that he had nothing whatever to do with the shots. Columbia officials vociferously protested that the entire broadcast was absolutely on the level, and entirely innocent of the slightest stigma of fake.

Yet, the Columbia officials fired Trumbull! Get that straight; they insisted that everything Trumbull had done was absolutely on the level, that there had been no fakery whatever in connection with the broadcast,

They Will INSIST Whiteman's Through

HERE was a time when any momentarily stumped exhibitionist could

focus the eyes and attention of a dinner party on himself by remarking, with smug self-satisfaction, that aviation wouldn't amount to a thing until some one had made a non-stop flight around Paul Whiteman. I never thought it was very funny, but it used to get laughs—for others, I rush to explain. Myself, I always shunned the feeble gag as I would a leprous rattlesnake, than which there is no more horrifying combo in the field of science or zoology. I shunned it because it was a bad gag, not because some one else said it first. That never has been a real or impenetrable barrier.

Nowadays, of course, Master Whiteman has sluiced away about fourteen stone and it is no infrequent thing to hear some undisciplined person remark that he is as lithe as a willow switch. As a boy who has gone into the switch business very thoroughly, I am in a position to state that a willow switch is no lither than a poplar switch or even an elm switch and if you are looking for a really lithe switch you would do well to examine the birch family before buying.

All of which is pure fiddling, fiddling for an opening. That's the trouble with doing pieces about celebrities. You've got to fiddle for an opening. You can't just say, "Mr. Sebastian Emmanuel Duckboard was born on July 16, 1897, in Black Foot, Arizona." You just can't. That is an opening which may be described as a delayed pass and among things the Radio Guide is noted for is a stern frowning upon the delayed, or count-ten, pass.

The best possible opening for anything pertaining (it used to be appertaining before the depression took a syllable away from it) to Master Whiteman would be what self-satisfaction there is to be got from the truth that the band leader has a small gripsack, or satchel, in which he carries around his own laughs. These would be the laughs which are loosed at those apparently inexhaustible theorists who for ten years, years by year, have skulked around gloating: "Whiteman is washed up."

NOW, there is no very good reason why these should go unhung. There is, for that cool matter, no very good reason why they should go around moaning their awful chant. Master Whiteman gives no sign, no sign at all, of being washed up and, indeed, his stature as a musician, and publicly popular man, grows by the year. He started off as a good band leader, he was the first to sense that the noisy, cacophonous orchestra of ten years ago would pall, after while, on the sensitive ears of the public. He softened down his instruments and led the way for the tribes of soft-players which followed him. Then, recognizing the need for another change of pace, he began to symphonize syncopated tunes. That too was aped and stolen by less intelligent bandmen. Now he has a new trick ready for springing, a further step into putting dress clothes on roustabout music.

He has been crowned "King of Jazz" too many times to keep count of, has been acclaimed wildly by the public and has held on to his fame while dozens of those who threatened it have waned and, eventually, gone out of the music picture altogether. Does that have the bleak look of a washed-up man? Jern me in a laugh, friends, jern me in a laugh!

He's a Kipling kind of boy: remember the line: "I left 'em sweatin' and stealin' a year and half behind." If that is being washed-up any one with a kind heart and a towel may toss it at me or at him right now. The towel, I mean. I'd like to be washed-up that way.

There is no chance to pin down the reason for the old threnody that Whiteman is washed up. It just exists and no sense or obvious logic can stop it. Whiteman never bothered to stop it: he just went on playing good music

*But Big Bandsman
Just Pays No Heed
To Dire Forecasts*

By Whitney Bolton

of a trinket in the way of personal dealing. He's the automobile salesman's delight, the coffee merchant's own horey and he can go a long way toward making a tailor happy for life.

It all comes about this way: Whiteman is a fastidious dresser, has closet-loads of clothes and overcoats and

in a swell way and popping open the laugh-satchel now and then to let one of the moaning boys have it square in the face.

Having established that the King of Jazz has graduated into a higher bracket which makes him the Dean of American Music and having established that he is a long way from being washed-up, let us turn to something more

of a trinket in the way of personal dealing.

It all comes about this way: Whiteman is a fastidious dresser, has closet-loads of clothes and overcoats and



PAUL WHITEMAN
... He has a new trick ready for
springing ...



When not frittering around with these hobbies and aversions, he passes hours in auditioning young persons with a bent for music. He finds rich satisfaction in starting unknowns on to fame and among those who have spring-boarded off his ample shoulders are Bing Crosby, Morton Downey, Red Nichols and Harry Barris. A fairly important quadro of hombres, if you ask and even if you don't. And while we are on the matter of spring-boards, consider young Master Gershwin and his "Rhapsody in Blue," which the Whiteman brasses and woodwinds scattered into public fancy with such effect that to this day, which is a long day after that birth, it is used by Whiteman as his signature.

JUST now Whiteman is following something new, or rather a new variant of an old theme. He is seeking out young and unknown composers but not only one or two, he wants a farm-load of them, a dozen or so. He wants to try out their music and when he has assembled enough of them he will give their music recognition and play it. Which means that their music not only will be accepted but popular.

And which also means, as long as I have undertaken this job of interpreting it for you, that one of these days you will hear something new dripping from your loud speaker. And it seems to me, somehow, I once heard someone say that what radio needs is something new once in a while. And anyhow, even if I hadn't heard someone say it, I would be saying it myself. I WILL say it myself. What radio needs is something new once in a while. There you are.

And besides, I sort of like that idea of a farm-load of young and unknown composers, a dozen or so. It expresses what I have been trying to say about the "largeness" of this fellow Whiteman. You can just see him saying, "Not one—a dozen or so."

As between buying a new automobile and finding a new young composer, I think Whiteman would take a taxi or walk. He has a fiendish delight in digging up music no one ever heard but ought to. He turns up composers the way jewel collectors track down famous gems. He practically gets dizzy with pleasure when he finds some young musicker worth trucking with.

Look upon some of his finds: Dan Suesse and his "Concerto In Three Rhythms;" John Jacob Loeb and his "Jazz Bolero"; Ferde Grofe and his "Tabloid" and "Grand Canyon Suite," and of course Gershwin's "Rhapsody" and his "An American In Paris." Also, to be reckoned up highly, is William Grant Still and his "Land Of Superstition."

So Whiteman gets thinner and his work gets richer, richer in feeling, in tone and in importance.

hats and sports wear and shooting jackets and everything else invented for the draping of man, except, possibly, a fig-leaf. He has bought (and paid for) \$250,000 worth of automobiles in exactly ten years, buying them in pairs. I'm this kind of a shallow-pate: I'm impressed by anyone who goes for \$25,000 a year just for a couple of cars to ride around in. That comes perilously near to being authentic hot-cha! He rises in the morning to flood himself with at least four cups of black coffee, just to prise his eyes open. After that another four or so to keep them open.

Those things are his weakness, plus two others. He cannot resist cigarette cases and has dozens of them; he can't resist golf and is perfectly terrible at it.

His dislikes (and they are as big as he used to be) take in any elevator ever made; skies, whether they are blue, gray, golden, pink or sirius or even mackerel, and sea travel, especially sea travel. The sea, for him, was something made to get around the best way you can just so that way isn't a boat.

If he likes you he will call you the first incongruous name he thinks of, and he spends money as though it were so many pebbles.

ACCIDENT or FATE

A FEW YEARS ago a scout for the B. F. Keith circuit looking for new theaters to add to that far flung chain of playhouses which was then expanding visited a small motion picture theater in a suburban village. That was in the days of the silent movie when sound tracks were unknown and each theater provided its own music, usually an organ or piano. In the report of this prospector he said the theater would not interest Mr. Albee, generalissimo of the Keith circuit, but he strongly advised that one of the

Muriel Pollock and Vee Lawnhurst Aren't Sure How They Became a Team

By Mark A. Luescher



Vee Lawnhurst (above) and her son, John Jay Morris, seven years old

bookers of the vaudeville and stage shows division be sent to this little theater to see and hear the piano player. The report said "Here is a real find; she has everything and her accompaniment to the picture is the finest thing I have heard. Get a load of this female Paderewski. Don't overlook her, she's a great bet."

The young lady this boy scout raved about was none other than our own Muriel Pollock, who with Vee Lawnhurst, originated the two piano idea for girls and whose singing and skilled playing, compositions and arrangements have enhanced enjoyment of radio listeners from coast to coast.

A good deal of water has run over the dam since that day and Miss Pollock did not reach a Radio-Keith-Orpheum Theater until several years later when S. L. "Roxy" Rothafel discovered her and she met Vee Lawnhurst.

THE FORMATION of the team of Pollock and Lawnhurst was therefore quite accidental, or perhaps it was fate. These talented young musicians now laugh about the first meeting. They were dressed as Pierrot and Pierrette and Vee Lawnhurst says "we certainly looked funny. 'Mollie' Pollock is so short and I am so tall we thought it as good an excuse as any to start a partnership." This was their first professional engagement together but oddly enough they had met for the first time several years earlier at a dance at the Plaza Hotel and as a lark they joined up at two pianos and gave an impromptu recital that was immensely enjoyed by the other guests.

Previous to this duo-piano act in 1926 Vee Lawnhurst had been a member of Roxy's Gang, with which she was a featured artist. She definitely decided to develop her piano playing technique but for a long time Roxy kept her associated with a young man named Bill Langan. In those

days crooning hadn't become a vogue but they sang duets in just that manner, whispering intimately into the microphone. Miss Lawnhurst speaking of this experience says "while I protested to Roxy because he did not further my ambitions as a pianist but kept building me up

as a soft-voiced vocalist, this is just another instance of Roxy's far-sightedness in seeing a future for that type of solo work and trying to create the first exponents of it in Bill Langan and me back in 1926. Bill is now William Hall, and I am proud now to have been associated with him, but I am most thankful to the opportunity Roxy gave me of joining with Muriel Pollock and accomplishing my life's desire."

The combination is a natural. These young ladies seem eminently suited to travel in double harness. They are both blessed with a keen sense of humor but in size, in coloring and general likes and dislikes they are exact opposites.

MURIEL POLLOCK counts among her greatest thrills a ride she had above the clouds in a Bellanca plane with Roger Wolfe Kahn and Sam Herman—while Vee Lawnhurst wouldn't get into an airplane on a bet.

Muriel's favorite color is red while Vee never wears red because of her gorgeous titian locks, but wears any other color, with a partiality to blue.

Muriel's favorite composer is Wagner and her pet author is Wasserman while Vee's selection in music is Gershwin, because she says "he's written the only worth while music I feel I can completely understand," and her idea of a good writer is Ring Lardner.

They do agree upon many things, however, and if they have their choice of opera both will select "Tristan and Isolde." Muriel's favorite pastime is playing "Beethoven's Ninth Symphony" while Vee's chief enjoyment is derived from running over the strains of "Mood Indigo."

Both are gifted composers and writers. Miss Pollock wrote "Pleasure Bound" which enjoyed a run of 57 weeks and she is an active member of the American Dramatists Guild. She looks forward to the time she can devote all her time to composing and travel. Miss Lawnhurst has written several big sellers as a writer of popular songs. Among them are "I'm Keepin' Company," "Sitting In The Movies" and "Out of the Darkness." Recalling an early experience as a composer Miss Lawnhurst says: "the first contract I signed was with a

music publishing firm to publish the first popular piano solo that I'd ever written. It was a descriptive thing about a train called "Twentieth Century Blues" and it was back in 1922. I was given \$25 advance and after a bout seven years I got a bill for \$19 from the publishers—apparently it was a hit!"

Both girls have interesting backgrounds. They have earned their place in the sun but are unspoiled by success. Each gives the other credit for arriving—an example of perfect teamwork.

MURIEL POLLOCK
... her pet peeve is to see her name spelled "Pollack" . . .

Miss Pollock would make a swell heroine for a story of the Iloratio Alger type. The little girl from the country

who made good in the big city in a big way. As indicated above she started pounding a piano in a movie house. She says all the custard pies are not on the screen. The day the representative from the Keith office called she remembers well because a friend of hers had sent her a piece of strawberry short cake that day. When the man called her out of her pit she walked up the aisle with the cake in her hand, tripped on a piece of torn carpet and fell with her face in the strawberries.

SHE WROTE amateur shows; originated the two-piano act for girls, then Flo Ziegfeld saw her and she made her first appearance in "Rio Rita" at the Ziegfeld Theater—that was the turning point of her career. She was encouraged to take up a musical career by her parents, Joseph and Rose Pollock, both of whom were fine musicians; has a sister who is a dancer and a brother who practices medicine but is also a skilled pianist.

She was born in Kingsberry, N. Y. Her ancestors are Russian and French but the Russian strain has the ascendancy in her character. She even likes Russian cigarettes. Started piano playing when she was six years old. Both Miss Lawnhurst and she have two pianos in their apartments so they can practice at either home. She also plays the ukulele and has a national reputation for her two-piano arrangements. She wrote her first amateur show before she was sixteen and has plenty of songs to her credit. "Mood in Blue" is her own favorite. "Shadow on the Teche" and "Creole Lullaby" are two recent ones.

She chews gum during rehearsals and likes to wear sports clothes when she is composing. Says she does her best work before noon. She litters up her apartment with china and metal dogs, and her principal pastime is riding horseback. She can take the jumps like a Colonel's daughter. She studied art at one time but doesn't drag it into the conversation. The late George Bellows was one of her idols and also a friend.

She is always giving credit to other people for whatever recognition she has earned. Jessie Deppen, another composer, is her inspiration. She says Miss Deppen and Vee Lawnhurst are largely responsible for her success but also gives credit to Bill Daly, Frank Black, Gustav Haenschen and Rosario Bourdon. One of her pet peeves is to see her last name spelled "Pollack."

Vee Lawnhurst is at once a pianist, a singer, a composer and arranger, despite her few years. "Vee" is a nickname. Her name is Laura. Miss Lawnhurst is a native New Yorker, and went to private school at Asbury Park. Her first teacher in music was her mother, with whom she studied seriously for one year. She never studied music abroad. Her mother was a fine musician, and from her earliest childhood Vee played piano with her in the form of duets on two toy pianos. Miss Lawnhurst has a sense of rhythm that is practically unique.

She made piano music rolls when she was fifteen years old and joined radio when WEAJ was at 195 Broadway in 1923.

THE PRIDE of her life is her seven year old son, John Jay Morris. For his benefit she has started a "college fund" bank account to assure his education. She has collected everything John Jay has drawn since he has been old enough to hold a crayon. She keeps them in her "John-Box" which is overflowing with masterpieces.

She is tall and dark, with a most magnetic personality, and with extreme facility in her hands at the piano. She wears the same kind of hat always, and when she is not buying hats she is buying modern furniture.

Vee Lawnhurst and John Jay are the proud owners of three-fifths of a wire-haired terrier, named, most appropriately, "Pep." Her brother owns the remaining two-fifths by purchase and as neither will sell out to the other, "Pep" remains a thoroughbred, co-operatively owned dog with two masters and a mistress.

Her first amateur appearance was not in the world of music—it was as a toe-dancer on ice-skates at the Heroland Bazaar at the old Madison Square Garden during the war. She was twelve years old and following her dance she gave an exhibition of waltzing on ice with her dad, who was an expert skater. As a child she won many trophies in competition. Also gave swimming exhibitions and was president of her co-ed dancing class in high school. Always carries a comb and brush with her everywhere. No one else has one heavy enough for her great wealth of hair.

Her first professional broadcast was The Silvertown Cord Hour in 1925. She has been before the microphone through all the development of radio—for the past eight years.

Today Pollock and Lawnhurst are heard regularly on Tuesdays at 11:15 a. m., on Thursday at 10 a. m. CST and on Saturdays at 9 a. m.—all over NBC-WJZ network.

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THERE'S something strangely fascinating about big men — being big . . . and 'umble.

My Slate of Memories

It's one of my favorites, and maybe I can give you some pointers."

Would I mind? I was thrilled to my spine-tip that a genius like Herbert would even deign to explain any-

Down through the years I've been summoned to play for many; I've yet to meet one not as considerate of my welfare as his.

Come . . . sit down with me in the Classroom of Time, let me dust off my slate of memories . . . here are some chalk marks:

It was while I was conducting the orchestra at the Nixon Theatre in the City of Quakers that the manager came over.

"Lew," he yawned, "a new act's just been booked to open the first half. Just popped over from London. Don't fuss too much with it."

Accordingly, the act opened the bill. No fanfare, no blowing of trumpets. In it was a diminutive, small-mustached, sad-eyed comedian, who spoke in nasal Cockney. And his partner, a slim girl, was a soprano, who was, so help me, the worst this side of the Thames. Charles Chaplin and Marie Dressler.

The skit was nothing more than a drawn-out affair, with Marie, frightened, singing desperately off-key, with the orchestra frantically endeavoring to keep pace with her. Chaplin, the theatre's first stooge, baggily dressed, Lou Holtz-ian, Primo Carnera-shod, sat in a box, horrified, and supposedly drunk.

Then, as the final notes of Marie's concluding number fled in abject terror to the nearest exit, Chaplin arose majestically, snorting in disgust. Picking up a gooey pie from the floor, he flung it, straight as an arrow, at Miss Dressler. Blackout! The curtain came down with the custard daubed liberally over Marie, to the sadistic delight of the cash customers.

That night, after the last show, Chaplin collected the musicians and stage hands and, with Marie as chaperone, marched us to the corner saloon.

"On me, boys", insisted Chaplin.

No second invitation was needed.

Around three, Chaplin called me. He was perplexed. Some man, he said, Mack Senard, or Leonard, or some such name—oh—Mack Sennett, that was his name, wanted to sign him to a contract to play in Keystone Comedies, using the same make-up as he did in the skit. He offered Chaplin \$150 a week.

Charlie tugged at my coat sleeve: "Y'know, White, that's a lot of money . . . a lot of money . . . more than I've ever had in my life. Marie and I are dragging down \$75 between us for the turn. But I'm afraid this movie business is just a flash in the pan. People will get tired of it sooner or later, and then where will I be? This way, with the act we know where our muffins and jam are coming from next week. But with the movies, I just don't know. What would you advise?"

I shook my head. I had my own troubles, without having to worry about some ham smallie.

"I can't tell you what to do. You'll have to think it out yourself."

* * *

G My chief organist at the Stanley Theatre in Philadelphia, Victor Herbert, most beloved of American composers, is guest-conductor. It is Christmas week.

Sunday—rehearsal day for the show opening Tuesday night. Everything goes wrong. Herbert has a notion the number "Angelus" from his operetta "Sweethearts" should be played in a certain mood. The orchestra pit is a web of nerves. I just can't get a certain organ effect, though I've gone through the entire range of console combinations.

Herbert suddenly bangs the baton.

"Everybody dismissed. Come back in two hours."

We return. Still no pleasing the composer.

"Ach, let's forget it for to-night. Maybe, to-morrow, yah?"

Monday finds "Angelus" still unconquered.

Tuesday. Ten in the morning. The theatre is comfortably filled. Herbert steps to the rostrum, takes a bow to scattered applause. Down come his baton and up wells the opening strains of "Angelus". I finger the keys of my console nervously, racking my head, trying to think of some combination I may have overlooked. A lull. Herbert turns, waves his baton at me. In error I press the wrong keys. Heart sinking, I bow my head to the impending storm. I am wrong. Instead, Herbert's face is blue-clouded, a sunny smile swimming on it.

"Bravo! Bravo!", he suddenly shouts. "That's just the combination I am looking for!"

Elbowing his way frantically through the orchestra, he comes over, slaps me heartily on the back, and to my intense embarrassment yells: "My boy, that was goot, that was goot!"

* * *

Christmas eve, Herbert calls me to his dressing room. This was just before the first show.

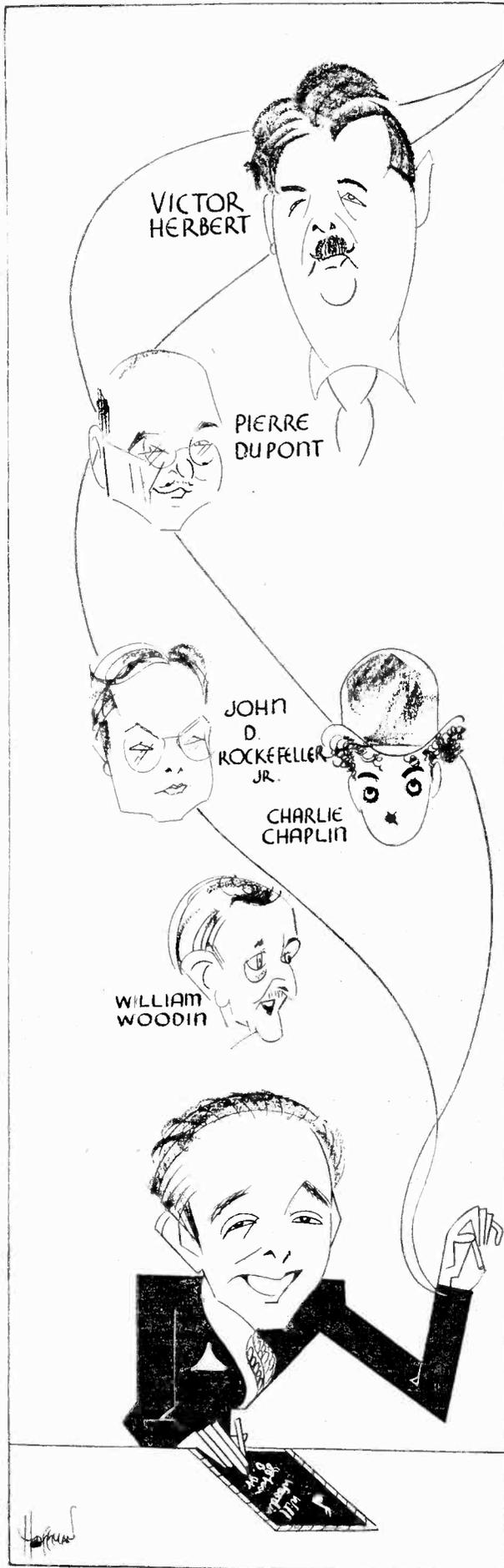
"Mr. White, I understand you will play my 'March of the Toys'."

"Yessir."

"Have you an idea of the basic spirit of 'Babes in Toyland'?"

NBC Organist Tells About The Celebrities for Whom He Has Performed in Past

By Lew White



"Just enough, I believe, to enable me to play the march correctly."

"Would you mind if I discussed my operetta with you?"

thing to be a mere organist like me.

And so for the next four hours, despite pleas from the management, frantic phones, and what have you, Herbert goes over the opera with me, scene by scene, in minute detail.

It is the final appearance of Herbert. He leads the orchestra through a musical trip across Europe. Then steps back as I play for my solo Goldmark's "Sakuntala L'Overture." At its conclusion, he comes to my side.

My boy, that's music. That's the kind of music I'd like to compose, if only they'd let me. What wouldn't I have given to write that march!"

* * *

MILTON would have called it "Paradise Regained," this magnificent two million dollar botanical garden on Pierre Dupont's estate in Wilmington, Delaware.

Visualize a slice of the South Seas: tropical fruits and flowers of every description; trees—tall, strange, alluring; birds of every feather . . . and you have a faint idea of my surroundings as I played a huge console near a miniature water-fall.

It was late evening. Scattered about me were many of the "400." Earlier in the day I had received a mysterious call at WLIT, from where I was then broadcasting, asking me to play at a party to be given by the powder magnate that night. A Rolls-Royce whisked me to his home where a quietly dressed man greeted me and escorted me to the organ. The concert, he whispered, was to be impromptu.

After an hour and one half of solid playing, this gentleman came over to me with a basket of rare fruit which he had plucked from the garden.

"Have some grapes (the grapes were as large as small lemons)—and would you mind playing a movement from Mozart's 'Don Juan'?" Luckily I knew the piece and complied.

An hour later and the concert came to an end. I was mighty tired, but extremely happy. As I turned to leave, this man came over and pressed a twenty dollar gold piece into my hand.

"Say, but I sure am tickled to have come down here. This Dupont is all right. Boy, what a place."

"Oh, it's all right in a fashion."

"What do you mean, in a fashion, it's a kingdom in itself."

"Think so?"

"Say, I wish Dupont were here. I'd tell him that."

"I'm sure he'll be pleased to learn what you said."

"By the way, you had the run of the place tonight. He must be a swell guy. How does he treat you?"

"Oh, nicely."

"Well, I must be off."

"Good night, Mr.—I didn't catch your name?"

"White—just Lew White. And yours, partner?"

"Dupont—Just Pierre Dupont."

* * *

HAVE YOU ever climbed a mountain? I did, in a car, the time John D. Rockefeller, Jr. asked me to his home atop a summit in Seal Harbor, Maine. The road, long, winding, rose toward the sky. The house was a small place, consisting merely of 80 rooms.

Mr. Rockefeller was at the entrance awaiting me.

"Good evening, Mr. White. Nice of you to come. May I have your hat and coat, please? Too bad you didn't arrive sooner, you could have joined us at dinner. The piano is in the room right to your left."

Arm in arm we walked there. The piano was in an off-corner.

Removing his coat, and rolling up his sleeves, Mr. Rockefeller bade me to do the same. I did, together we moved the piano to the corner of the room. He waved his servants aside.

"There, now. I'll call my wife. And, oh yes, we both like the simpler tunes."

A quarter to ten rolled around. Mr. Rockefeller hemmed.

"Would you care for some grape juice, Mr. White?"

I nodded, smiling.

"One more song, please, and we'll call it a pleasant evening, eh?"

* * *

"Some new music, Mr. White," my secretary advised me handing me copies of "Raggedy Ann" and "Gypsy Waltz" by a composer unknown to me, Woodin.

Glancing through it, something about the lilting notes impressed me, considerably. Nothing Tin-Pan Alley about them.

"Call the music publisher and ask him if they have any more numbers by that person. And find out something about the man."

The composer was a guitar player who wrote children's music in off-moments: William H. Woodin, Secretary of the Treasury.

(Continued on Page 23)

Gypsy from CHICAGO

A TINY, entrancing, beautiful bundle of personality, tripping her elfin way down life's Romany trail—Gypsy Nina.

Columbia's Nina Sings in Nine Languages, Learned During Her Wanderings

By Willard Quayle

A gypsy girl born in the hustle and bustle of busy Chicago! Could any of life's quaint oddities surpass that? A child of the wide open road, whose lilting melodies tell of the earth's far corners, strumming away at a piano in a little movie house in Liberty, Missouri! A nomadic pixie singing wild songs of Russia, Hungary, Spain, playing on a girls' basketball team in a Kansas City high school! What a mass of contradiction crowded into the short life of this romantic figure of radio!

In the blood of this international songstress courses strains of Irish, volatile French, and Gypsy. An adventurous, soldier-of-fortune father, whose choice to be foot-loose and fancy-free rather than smug and rich implanted, perhaps, the roving spirit into Gypsy Nina. Her memories are of twilight hours, when, a mere child then—a big eyed, sweet voiced child—she joined with her mother and father in a family song-fest whose rich notes sang of the joy of life.

The handsome, devil-may-care father this gypsy girl worshipped was a cheerful jack-of-all-trades, whose pathways fell into strange places. French pastryman, ice cream manufacturer, inventor, cafe owner—life for him; was never monotonous. Gypsy Nina's mother and Nina herself never knew what the next day would bring. It might bring riches; maybe poverty. It might mean the start of a trip that would send them thou-

... a sun bath atop the CBS building, the Chrysler building spire in the right background . . .



GYPSY NINA
... what burns her up ... is
to have a fan address her as
"Gypsy Lena" . . .

mother sang to her daughter, sang songs that perhaps left her with poignant memories of what might have been.

And later, when Nina was older, every evening, in the twilight, after the evening meal, she was allowed to join her mother and father in never-to-be-forgotten hours of melody. Nina's clear, sweet voice mingled with those of her parents, while she accompanied them on the piano or accordion until long after vagrant moonbeams filtered through the windows and shone softly on the faces of the singers.

From very childhood, the glamour of the stage gripped little Nina. She did not know how she would achieve her ambition, but she knew, with all the intensity of her gypsy nature, that someday she would be an actress.

Of course, her mother and father were delighted with her hopes, and lost no opportunity to foster them, and to encourage their daughter. When there was a concert, it never mattered how low the finances of the family might be; somewhere, somehow, the money would be obtained to get a ticket for Nina. And where ever they moved, and no matter how often, her baby grand piano, bought after the noblest of self-sacrifices by father and mother, went along.

Neither mother nor father wavered in their firm conviction that one day their little girl would reach the very pinnacle of success.

"There is something in your voice that is different," her mother told her many years ago, and the words burned themselves into little Nina's memory. "Remember to cling always to the highest ideals, and work hard. You cannot fail."

With her wandering about the globe, Nina's early education was somewhat sketchy, and for a time, her mother was her only teacher. But her keen mind was such that despite that handicap, at the age of nine, by which time America had called once more to her father, and she

sands and thousands of miles away, over the ocean, and into a strange land.

The wanderer just seized that flashing-eyed, raven-tressed father when Nina was four years old, and the little family packed their meager belongings and

went, for no particular reason, to Russia. There, the precocious daughter picked up a smattering of the language, and, what was to become far more important to her subsequent glamorous career, many of the folk-melodies and gypsy songs which now make her Romany Romance program so distinctive.

Her earliest memories are of the songs—Russian songs—her mother used to chant to her there in Petrograd, later in the picturesque little cottage along the Volga.

Today she can sing in Russian, French, Italian, Spanish, German, Greek, Hebrew, Hungarian, and English. And every one of the songs she sings she learned during

those girlhood years when she and her father and mother wandered over the face of the globe into its far corners, in a delightful, care-free Bohemian jaunt.

Music was a heritage for the little songstress, for both her father and her mother had beautiful voices. Her mother originally mapped out for herself a career as a concert contralto, and was well along the road to success when she was stricken with an illness which ruined forever her hopes of a musical career.

But always, in those days in other lands, during baby Nina's childhood, the beautiful

found herself back in Chicago, the child was able to enter the third grade. A year later, so far advanced was she over the other pupils, she skipped on to the sixth grade.

Another move—this time to Kansas City, the year Nina was ready to enter high school. She loved that phase of her childhood, because the high school had a musical club. Nina was its leading spirit, but even then, she found time to play on the school basketball team, where her active liveness made her a star even though she didn't especially care for the game itself.

And as though that were not enough, she contributed articles for the school paper regularly, and even obtained her first musical job in a movie theater.

Even now she still loves to write, and between her radio work, is writing a novel, which she hopes to complete shortly.

A LTHOUGH Nina has studied music ever since she can remember, her mother was her only teacher until her family returned to Chicago. By that time, she was far advanced, and she took up the study of the pipe-organ with Pietro Yon and the piano with Boguslawski. Still later, during an interlude in Boston, to which her family fitted on one of their briefer peregrinations, she studied piano under Dr. Harry Cooper.

I cannot even attempt to make this account of Nina's rise to fame chronological, for the family went too many places, but I do recall that after the short stay in Boston, they moved back to Liberty, Mo., where Nina took special courses in music, harmony, and counter-point at William Jewell College.

Even today, perched securely atop fame's peak, she continues to study. She always will. She is that kind of girl. Now she is studying at Steinway Hall with Walter S. Young, coach of many radio stars, who is training her in coloratura and operatic work.

Nina never passed through the "boy crazy" stage that so many of her young friends experienced. Music, she used to say, was her "boy friend."

"None of the other girls I knew ever cared to do the things I loved to do," she told me one day. "I could sit and listen for hours to a record of Caruso's *Pagliacci*, and play it over and over again. Or I could get delightful goose pimples just listening to a record of Kreisler playing *Caprice Viennois*. I loved those double-stops, and often as I listened entranced, I would burst into tears."

She tells a story of how, long before she herself began to sing, she saved and saved, penny by penny—and pennies were scarce in Nina's childhood—until she had enough money to buy a record of the *Swiss Echo Song*. She had the hard-earned prize only a week.

"And some silly girl broke it," she says. Even after all these years, now that she can buy all the records she wants, and now that other little girls are saving their pennies, perhaps, to buy her records, there is a trace in her voice of the sorrow that she experienced then.

She used to go to a nearby store while the family lived in Chicago, and persuade the proprietor to let her play records. Sometimes she would play the same one over so often he would tire of hearing it, and chase her off home.

S HE WAS only thirteen when she obtained her first regular musical job, in a movie house in Liberty. She applied nearly every day for the job, and the manager's laughing refusal, because of her obvious tender age, which her tiny stature only emphasized, never deterred her. Back again and back again she went. One day there was an emergency, and there was no other pianist available. The manager had no choice. He had to hire her to fill the gap, and she did so impressively well that from then on the job was hers—at seven dollars a week.

Her work in the movie theater earned her a Chautauqua engagement, in which she played the piano, sang, played an ocarina, and took a part in a dramatic sketch.

At last! Her dream had come true! Nina was ON THE STAGE!

From Chautauqua and Lyceum circuits, she soon graduated to musical comedy stock in the midwest and Canada, where she gathered invaluable experience in that hard school—experience which later was to stand her in such good stead. It never occurred to her, though, to capitalize on the accordion, with which she had been so skilled from very childhood, or to sing the gypsy melodies and the old folk songs she had learned from her cradle.

However, a girl playing in stock with her once heard her sing some of the old familiar refrains, and was struck with their unusual beauty, and their potential entertainment value. She persuaded Nina to work up a routine, and soon the gypsy maid was playing vaudeville.

Last winter she came and captured New York, singing and playing the accordion with Harold Stern's orchestra atop the swank Hotel St. Moritz. Her signing by Columbia as a featured artist followed naturally.

Her broadcasts are staged in a small studio, with all the lights turned out except one faint reading lamp in a corner, where the announcer reads his prose poetry. She loves to sing in the darkened studio.

It makes her recall more vividly those twilight evenings in far off lands, with the two people she loves best, and she sings then as she would sing for them, when moonlight shadows fell.

WHEN Dame Destiny, with great foresight and predetermination made of the child Vincent Sorey, of Turin, Italy, the prototype and father of the violinist he is today, she did an excellent job of selection. But she deprived the world of a poet and a philosopher.

If you will ask this man Sorey, in one of the studios at Columbia, or hurrying through a meal in the shady garden of his uptown home, one eye on his wrist-watch, or rambling about town, in and out of those auction rooms he dearly loves to haunt, if you will ask him what thought is uppermost in his mind at any time, he can tell you in one word—*art*. And with him, this is not a pose. It is a religion. It is life. He sincerely believes in art. It is the foundation of his philosophy, the keystone in the arch of his life-structure. On this love of the Thing he has built himself a house on solid rock. Quite naturally, Sorey's belief in art as in a living spirit which can lift men out of the depths of great materialism, has brought him a kind of pure happiness. Right now, with a whole nation—yes, a whole world trying desperately to lift itself out of the darkness of an old negation, the philosophy of this poet of the violin may be of interest to more than a few.

As a youth, with a violin under his arm, Sorey wandered over a great portion of Europe and the two Americas. He received during those years his share of hard knocks, his full measure of disillusionment, and then slowly, so painfully slowly, his measure of success. And in all his travellings, he says, travellings which took him into the equatorial jungles of South America where he lived among uncivilized Indians in order to study their primitive music, and dwell on the pampas to collect many of the songs now featured on Sunday nights by his Gauchos, he never lost sight of the eternal promise held out by art, never stopped worshipping her, nor her handmaiden—*beauty*. And the world, he believes from all the beautiful and artistic things which he has seen, is the best of all possible worlds in which man might live. From his own bitter experiences he has come to the belief that ill-luck is just good-luck wearing a false-face; that a bad break is usually the beginning of something better, the opening of a door which but for the kick in the rear, might never have opened. Life, he believes, with a justification all his own, has a certain rhythm, as certain as the movement of the tides, as regular as the recurrence of the seasons.

HIS measure of success has not spoiled Vincent Sorey. And one of the explanations for this is that he is so humble before works of art. To his finger tips he is filled with the same spirit which actuated the Cellinis, the Michael Angelios, the da Vincis. For he is, first of all, and above all other things, a craftsman—without that emotional peculiarity known as temperament. He is nervous a great part of the time, because those in radio work under the pressure of time, but he not given to spasmodic outbursts of temper. If he believes himself to be a great artist, he is silent in his knowledge. He is a good man. And it I write good, I mean *good*. Obscure musicians of a few years ago, now enjoying the fruits of success, would not be lacking to attest to such statement, for Sorey has helped many up the first and hardest rungs of the ladder of fame.

The word *mellow* might best be used to describe him. For he is as mellow and full of good cheer and optimism and kindness, as comfortable to be with as is a bottle of some seasoned wine. Not champagne. Nothing so vulgar as champagne. Sorey is for connoisseurs. He is for slow and unqualified appreciation. He is subtle, subtle enough to pierce through his own enthusiasms and able to laugh at those enthusiasms when he knows that to other people they must appear outrageous and naive; subtle enough, when you are fencing in conversation with him, to gather himself behind his faint accent, which strangely, is more French than Italian, and floor you with one single pithy word which sums up the situation devastatingly. What is more, and I cannot figure where he learned it, unless it was during his stay among the Indians, he has the completely un-Italian ability to speak in monosyllables, to sweep non-essential language to one side ruthlessly, and to do no more than grunt an assent or dissent. Altogether, he is an amazing and utterly human personality who gets a great deal out of life, largely because he has given a great deal to life. He has not asked of Art

PHILOSOPHER And MUSICIAN

*Vincent Sorey, Orchestra Leader
and Violinist, Has Had Plenty
Of Hard Knocks During His Career*

By Vernon Bowen

more than he has presented to her, which has been the full devotion of his whole being.

And it is because of this philosophy of art and beauty and rhythm, in Sorey's opinion, that he has achieved success, that he has gained that station in music which he now occupies, that he is able to work ferociously through the day, and to live intensely afterwards.

HIS belief in, and his constant dwelling upon the beauty which can be created in life, forged out of life, has come to be for him a sort of closed room, all his own, to which he may retreat again and again to find himself, to renew those energies which cannot help but run down during the strenuous program which he follows through an ordinary day. And out of this hidden place in his mind where he worships art and rededicates himself to art over and over, he comes refreshed, re-inspired, ready to work and live again with an intensity scarcely to be appreciated other than by one who exacts the same full tribute from existence.

It is only because he has created this inner world for himself, believes the artist, that he finds it possible to do so many things—to compose, both lyrics and music, to visit galleries where he can find and admire the work of painters and sculptors and creators of beauty in tangible, two and three-dimensional form. Knowing this, one might say that he was born out of his time, that he should have lived under a Lorenzo the Magnificent, were it not unmistakable that he is superlatively a product of the modern age. With all his idealism, Vincent Sorey is a practical man. He is highly interested in the financial results given by his profession, his love. This, he avers, is the result of a necessary compromise.

Young musicians, eager to make their way in the world, might do well to read this carefully: in Sorey's opinion, based on experience, all men have within themselves two constantly striving forces, the practical and the ideal. In order to achieve success, there must be a treaty between these two extremes. Otherwise, achievement becomes well-nigh impossible, or else marked by a complete turning towards the side of materialism.

The solution to the inner war is that both forces are necessary, but needs must be evenly balanced, and that no man in effecting his compromise to meet the pattern of the world, can ever afford to believe that he can cheat his own inner standard of artistic worth by trying to give a performance only that amount of ability for which he believes himself to be receiving compensation. Only the very best, in this man's opinion, engraved on his being, is worthy of presentation to the world, no matter how inadequate the reward. Nothing else can satisfy that inner self which he names the conscience of the artist. At any rate, nothing else completely satisfies Vincent Sorey—if anything can be said to completely satisfy him. Perhaps I should have said that nothing else can so nearly satisfy him.

TO those discouraged with temporary failure, to those weary of making the eternal round, tired of hoping and expecting, Sorey has one word again—*patience*. His advice is to hit the barrier until one cannot hit it any more. And then to hit it some more. To hold high before an inner vision one's personal artistic standard, and when the time inevitably comes for a compromise, to give to the performance of that compromise the best effort which is possible. Such is the advice of one who, while he has never been what is called an "unknown", since he appeared with a concert orchestra when he was six, and conducted his own ship's orchestra when he was fourteen, has worked his way to the realm of fame by slow and continuous striving, giving the best in him to each task as he met it. And it is advice you will find in simpler form, in any good copy-book.

Such is Vincent Sorey—artist, and believer in the saving grace of art, poet of the violin, philosopher who practices his simple creed, whose face mirrors his calm acceptance of life as a practical experience, whose eyes look out upon the world with steady interest and regard, now and then with sardonic wryness, but more often with amusement and an impish twinkle in his eye. He is a swell sort of person, is Sorey. Popular, a success, and as unspoiled as they come. A regular guy, to use the vernacular, and I know no higher tribute I could offer him.

I am not so sure that Vincent himself will consider it the highest tribute I could offer him, but nevertheless, that is my story, and I am going to stick to it.



VINCENT SOREY
... he is, above all other things, a
craftsman ...

G N A RECENT Tuesday night broadcast I appeared to my audience to join with me in a nation-wide movement in the interests chiefly of our mothers, our wives and our children. So great has been the number of requests for a written copy of that broadcast that I am glad to utilize the first part of my page in RADIO GUIDE to put that broadcast in print.

Herewith, then, is in part the material used in the broadcast referred to:
Ladies and Gentlemen:

I want to deviate tonight from my regular routine program and utilize the all too few moments allotted to me in the discussion of a problem which, in my estimation, is of tremendous import to every thinking American under the sound of my voice just at this time.

May I preface what I have to say with the statement that I am not an alarmist? However, those who have done me the honor of following my broadcasts over an extended period of time, recognize the fact that I have always tried to be an opportunist; having been more interested in preventive than in curative measures against unhappiness, unhealth and any other agency destructive to public well-being. From that standpoint, I shall direct my attack against the problem which I wish you fellow-Americans to consider with me.

I am sure that many of my listeners, who interest themselves in the current events of the day, have read with interest (and, perhaps, many with alarm), of the thorough way in which some of the major nations of the world are preparing for war. Even those Americans who are rabid pacifists cannot possibly treat lightly any program of preparedness for war being carried out by any potential belligerent nation. No matter how peace-loving, we, as individuals, or as a collective nation, may be, we must ever face the possibility of some aggressive power going berserk and directing envious eyes upon our shores.

It is one thing to prepare for war—it is another to prepare against war. No major country can retain the esteem and the necessary respect of other nations by a program of smug complacency and non-preparation.

I realize that there are many who claim that, with all of the leagues and conferences and conventions of international character that are being held, there is positively no danger of America's being sucked into another martial imbroglio in duplication of the World War which terminated fifteen years ago. But, in this they are wrong! They are like the driver of an automobile, who counts insurance needless because he is a good, safe driver; and, one day he wakes up after a terrific smash-up on the highway, in which he was the innocent victim of the careless driving of some inebriate or speed-maniac.

We may pray for peace. We may preach it through the entire confines of our country; but that peace can only be assured so long as other countries are equally interested in the same thing. One has only to read the current papers to realize the fallacy of such a premise.

DON'T misunderstand me. I am not utilizing my period tonight in the interests of greater armaments—a larger army—a larger navy—or anything of that kind. I want to call your attention to something vastly more vital.

When any nation goes to war, the chief concern of that nation is the protection of its homes—its firesides—its mothers and indigent fathers, its sweethearts and daughters. Isn't that true? What would you think of a nation that demanded that the women folks should occupy the front-line trenches, while the men safeguarded themselves far removed from the line of battle? Such a thought is revolting to any red-blooded man. But, let me tell you, my friends, it is a thought that you and I have got to face!

The next war is not going to be fought on the high seas; nor in trenches and dugouts in far-flung, barren territories. The age of land and sea warfare is past. The type of armaments utilized in former battles is obsolete. The next war . . . (and, don't you fool yourself, there will be another war) . . . will be fought in the skies, and the non-participants are going to furnish the greatest amount of work for the undertakers.

Do you see what I am driving at? Go with me for a moment to the continent and notice in every important nation the two-fold preparation that is being carried on. Not only are they preparing for the aggressive side of warfare, but men, women, children—even babies—are being trained as to conduct in time of an air raid.

All over these United States in the motion picture theaters, a late news-reel unfolded a telling story of Japan's recognition of the need of safeguarding her women, her children and her homes. In every part of that belligerent little country, all citizens, regardless of age, are trained for self-protection, right at their own firesides, against an unseen enemy, hidden in the skies. Do not forget, my friends, the advances made in chemical warfare, which include new gases of high potency, capable of being carried

YOUR Problems SOLVED

By The Voice of Experience

in small containers and spread over vast territories. It is a known fact that all life in an area much larger than the average American city can be wiped out in a few moments of time.

Have we stopped, I wonder, to realize the vast extent of our borders, and the ease with which—despite the best coast defense—enemy planes could cross those borders? Let me ask you: Of what advantage is a thoroughly equipped army and navy coast defense for the express purpose of the protection of our citizenry, if we leave that citizenry devoid of any means of self-protection against a type of warfare that coast defenses cannot combat?

The more that I have conjured with this problem in my own mind, the more have I been imbued with a zeal to offer my humble services, as a voice now heard in every state in the Union, for the purpose of making Americans America-conscious. Everywhere in this great land of ours, we have religious, fraternal and social organizations—

Advice for Radio Guide Readers



Your Friend and Adviser
VOICE OF EXPERIENCE

The Voice of Experience, back on the air, continues to answer questions propounded by readers of RADIO GUIDE. The Voice's new broadcast schedule is as follows: Monday to Friday, 12 o'clock noon Eastern time; Tuesday 8:30 p. m. Eastern time with a repeat broadcast at 11:45 for Pacific Coast and Rocky Mountain section; and Monday, 3:15 p. m. Eastern time.

Because of his large volume of mail, personal replies are impossible, but in cases where the Voice has at hand one of his pamphlets to fit any case, he will be glad to send a complimentary copy.

All communications addressed to the Voice of Experience in care of RADIO GUIDE for reply in this department, will be forwarded directly to the Voice, unopened.

many of which are duplicating effort in their attempts to care for widows and orphans and indigent males; but it seems to me that it is high-time that some one national organization left to others these necessary tasks and committed itself to one specific program—a program of making the American home inviolable.

No country in the world today can compare with these United States in their solicitude for the welfare of its women and children. Certainly then, it can only be charged to thoughtlessness, or a false feeling of security, that no movement has been launched for the safeguarding of the lives of these loved ones of ours, in the event that selfishness and envy and ambition, on the part of a few diplomats in high places in some foreign country, swept us headlong into a war that we had neither courted nor desired.

Do not forget, as you recall the air raids in the late World War, that at that time both air travel and distribution of poison gases from the air were in their infancy. Marvelous strides have been made in the two intervening decades, as far as offense is concerned. And remember, no matter how strong our offense may be, we will find ourselves helpless, unless adequate defense is also insured. And defense against the terrors of a gas raid from the air can only succeed through a nation-wide movement of preparation by education of the masses.

I am aware of the fact that patriotic fervor lies dormant as a usual thing during times of peace. It takes the belching of cannon, the shriek of shrapnel, the headlines of war, the sale of Liberty Bonds, to create a mob-psychology necessary to imbue a nation with patriotic fervor, and no matter how clarion may be the cry, regardless of how dire the need, the average thoughtless individual is tempted to treat with apathy, or even with derision, anyone who attempts to do a "Paul Revere."

I am cognizant of this condition; but, despite the misinterpretation that may be put upon my appeal by the many, I am hopeful (and prayerfully so) that there are those in my audience who see things as I do; who have the interests of American homes at heart; who are willing to go out of their way, if necessary, in order to propagandise

this country with a gospel of protection. It is to men of that calibre that I direct this plea.

If you are in favor of such a movement being launched; if you have definite ideas as to the *modus operandi* and the best avenue through which this can be done, won't you sit down and write me a letter and discuss the matter with me? I am willing to devote every bit of my energy and every spare moment of time toward incorporating such a movement. I'll gladly lend my voice and my few talents to any organization, or group sufficiently large and national in its scope, to insure the success of such a movement. The sponsors of my broadcasts, who bring my program to the public, are heartily in agreement with me and in sympathy with such a project.

If you classify as a loyal, red-blooded American, and are interested in this safety-first campaign, I reiterate, please write to me: "Voice of Experience, Box 400, Times Square Station, New York, N. Y."—or in care of the station to which you are listening. But, do so immediately! And for those of you who are unable to get my daytime broadcasts, I will set aside at least a part of each Tuesday night broadcast to keep you advised of whatever progress is made.

I plead with you, fellow-Americans, just recall the fact that an utterly unprepared America, less than twenty years ago, sacrificed thousands of its young men on the altar of unpreparedness. Are we going to add another blot to the escutcheon of our country by lackadassically sitting by any allowing another catastrophe to catch us unawares—this time to add row-on-row of tiny crosses marking the final resting-places of our wives, our mothers and our children?

I cannot visualize such a condition. You dare not face it. Let's get our heads together and go to work!

* * *

DEAR VOICE OF EXPERIENCE: The answers which you have given to readers of RADIO GUIDE have been so sensible that I am coming to you for a solution to my own problem.

At the age of twenty-eight I find myself engaged to a man of thirty-two. In fact, we have been engaged for five years. Both of us attended and were graduated from the same university. Economic conditions did not make our marriage possible soon after graduation because the money for my fiancée's schooling had been borrowed from his parents.

We talked over our affairs, and, at my suggestion, we postponed marriage until the debt to his parents had been paid in full. That was accomplished one year ago in April. Besides that there was \$500 in the bank toward our new home. At that time my fiancée lost his job. From 1932-33 the \$500 was used to pay board and room bills. The young man has worked from May 1, 1933, until the present time and has had two raises in salary.

However, the man refuses to marry unless I live with his folks, because his father is not in a position to pay expenses on a large house. There is another sister at home who pays board and room; so with her money and that of the father it seems as though my fiancée ought to be free to marry.

I am an only child whose father is dead and whose mother has remarried and lives in another state. Because I have been raised and educated by a childless aunt and uncle, perhaps I do not understand what is meant by strong family ties. I want to be fair to all concerned, but there must be some solution to this problem soon. I can't go on being engaged to a man for another five years. I'm not in favor of long engagements, and certainly would never have consented to this one had I known that conditions would be as they have been. I've thought about the whole thing for so long that I've grown from a jolly, care-free person to a jealous, faithless individual. It's not my nature to be this way, therefore I want to check the conditions before they get out of bounds. It's the uncertainty of the thing that seems so appalling. Have you any suggestions to offer?

Because a radio is not available, I am asking that you answer this through RADIO GUIDE if possible.

May I wish you much success in your future work? Your letters in RADIO GUIDE have been so helpful.

C. H.

ANSWER: I have published your long letter in full, C. H., because it presents a problem that thousands of young people have had to face during the present depression, and so many have tried to solve it the way your fiancée suggests that you solve your problem.

It seems so simple a thing for a young married couple to move in with the parents of one or the other in order to save expenses; it seems so unfair for you to continue an already prolonged engagement because there is not quite enough money available to finance a separate home; if it is the girl's mother's home into which they are to move, she cannot understand why the boy should raise any objections, and by the same token when the young couple is to move into the home of the boy's parents, he considers the girl selfish and stubborn who is unwilling to start married life within his home that way.

To the uninitiated who weighs the pros and cons of this problem, almost invariably the conclusion is reached that to avoid loss of time in getting married the minor hardship of living in another's home is of small consequence, and by this process of reasoning these uninitiated become initiates into the "Society of In-Laws."

I wonder if your boy friend has ever discussed this problem with any other young couple who have attempted to work it out the way he suggests. Certainly if he has he has not given heed to their experiences. The little pamphlet on "The In-Law Problem" which I have mailed to you has behind it the

(Continued on Page 23)

SHORTLY after leaving the last bewildered Whoozis, Alice found a pompous one, of thirty-two or three, off to one side by himself, whirling like a dervish—around and around and around! And—which induced her to view him with more hope—he was muttering something she finally interpreted to be “I’m a BIG shot! I’m a BIG shot! I’m a BIG shot!”

It made her dizzy to watch him—or rather *dizzier*, inasmuch as she had been somewhat in that condition from the start of her pilgrimage. But evidently no one else considered his gyrations unusual, for none of the passing Whoozes so much as glanced his way.

Knowing he might never notice her unless she addressed him, she plunged into her subject. “I wish you’d stop whirling that way,” she cajoled, “so I can talk to you about RADIO Dramas.”

“I’m not interested in Dramas now,” the Whoozis said—without even slowing down. “I’m inventing a RADIO dance.”

Alice stared at him incredulously. “Dance?” He ignored her startled exclamation. “If I can get the proper sound effects it will revolutionize the entire industry,” he declared. To her annoyance he whirled faster and faster. “I may be a RADIO Whoozis,” he continued, “but I have the *soul* of a dancer!”

As his gyrations became cyclonic Alice stepped back so he would not tread on her toes as the Gryphon and Mock Turtle did on the other Alice’s when they danced round and round in the first figure of the Lobster Quadrille. Remembering that afterwards these outlandish creatures jumped about like mad things, she expected to see the Whoozis bound into the air next like the Gryphon, or caper wildly like the Mock Turtle; but he kept right on whirling.

“I don’t call that dancing,” she protested. “Just going around—and around—and around!”

“What does a writer know about dancing?” he asked blandly. “What does a writer know about anything?”

“A writer should know something about writing,” Alice ventured, “particularly a writer with my *background* of the movies—and the vaudeville stage—and magazines.”

“That’s just it—your *background*!” the Whoozis exclaimed, “that’s why you can’t write for RADIO—you’re too sophisticated!” Then he proceeded to announce sagely, “RADIO goes directly into the home of the great American public—and we can’t invade that home with sophistication!”

“But it’s already been invaded,” Alice maintained, “by books and magazines and newspapers. This is an epoch of sophistication—it’s in the air!”

“But it’s not ON the air!” he exulted. “We Whoozes have seen to that. In RADIO, the Queen has no ‘legs’!”

“No legs? Really?” Alice asked innocently. “Then you can’t dance with her, can you?”

To her relief, this brought his whirling to a sudden stop.

“Who said anything about dancing with her?” he asked, with a pained expression. “In the first place, there isn’t any Queen in RADIO—that’s a parable! Don’t you even know what a parable is? What I mean is,” he explained patiently, as one would to a child, “if there was a Queen in RADIO, she wouldn’t have ‘legs’—”

“She ought to,” Alice hastily interposed. “From what I’ve read of Queens they need legs as well as anybody else.”

“But that’s the parable!” the Whoozis cried disgustedly. “The Queen’s a parable—her ‘legs’ are a parable! In RADIO, she has ‘LIMBS’!”

ALICE wondered what portion of the Queen’s anatomy corresponds with the suggestive ‘torch songs’ featured on the air. And the risqué patter of some bandmasters. But mentioning them, she feared, would only irritate the Whoozis more and jeopardize her opportunity to write for him. After all, he *said* he was a BIG shot.

“Let me write you a Drama,” she suggested eagerly, “just to prove how circumspect I can be—and that I have the RADIO angle.”

“You motion picture scenario writers want entirely too much money,” he pouted. “RADIO’s a brand new field—it’s in its infancy.”

Alice—remembering well her pioneering days with the motion picture industry, when one heard on all sides that was *in its infancy*—would have liked to tell him that in her opinion RADIO Drama, from a comparable standpoint based on her personal experiences in both fields, would have to go through an enterprising period of gestation before it could evolve from its amoeba state and reach anything like infancy! But knowing it would be fatal to her hopes to refute, even metaphorically, the Stork legend that apparently was to RADIO what the ‘Florence Nightingale oath’ is to the nursing profession, she refrained.

“I’ll be as reasonable as possible,” she assured him.

Alice in Radioland

By Mildred Considine

CHAPTER TWO

Editor’s Note—Mildred Considine, the author of this satire, was a highly successful scenario writer for such stars as Mary Pickford, Norma Talmadge, Marion Davies and many others before a long illness interrupted her career. Recovering her health, Miss Considine again turned to writing and attempted to market some of her work in the radio field. She encountered a large number of radio executives and production men during her invasion of Radioland. So contemptuous



THE AUTHOR

were they of her background and so blind to the necessity of paying adequately for dramatic scripts that she conferred upon them the title of Whoozis. Finally deciding that radio script writing, under present conditions, was no field for a capable and experienced writer, Miss Considine set about writing the chronicle of her adventures in Radioland. She discovered that the only pattern into which this story could be fitted was that of Lewis Carroll’s immortal ALICE IN WONDERLAND. ALICE IN RADIOLAND is the result. The editors of RADIO GUIDE feel that, by giving their readers this peek behind the scenes into those dark corners of Radioland where kilocycle dramas are born, they may contribute toward the eventual improvement of that important branch of radio entertainment. She continues her narrative this week with an account of other bizarre Whoozes whom she encountered.



... Alice scurried off with her background, leaving him waving the script, and chanting, “I’m a BIG shot!” ...

“Just give me a chance!”

“Humph—I’d like to know what you call *reasonable*,” he sniffed. “I can get all the seventeen-year-old high school boys I want to give me what my programs need for fifteen dollars a week. Look,” he fished into his pockets with a

beatific expression, “I have a new script somewhere here that’ll make a swell show!”

Alice stared at him unbelievably. The fifteen dollars a week was bad enough—but the *seventeen-year-old high*

school boys! She knew several of them—sons of women friends.

“How can seventeen-year-old boys know what entertains the grown-up RADIO audience?” she asked gravey. “They’re the only ones who DO know,” the Whoozis informed her, going from pocket to pocket hectically, “They have just the viewpoint we’re after—you know the RADIO public is only twelve years old mentally!”

“You should know—if you think programs written by seventeen-year-olds are *swell!*” she thought, praying for composure.

Fortunately, there was no time for further harangue. He had at last come to the end of his search for the premature brainchild of his touted adolescent author.

“I’ve found it!” he cried as jubilantly as Archimedes must have sung out his famed “Eureka!”—and no discovery of *specific gravity* could have fired anyone with more enthusiasm nor given more satisfaction than he displayed as he held aloft the cherished script and continued, “Listen—I’ll read it to you — —”

Read it to her—as if she already had not heard so much of a similar genus over RADIO that she was in favor of abolishing high schools altogether if that was the sort of public service they were rendering!

THE was some way off before she risked a little peek back in his direction. But apparently he was not concerned about her unceremonious departure. At any rate, he was back at his whirling, speedier than ever. Moreover, he was no longer merely muttering “I’m a BIG shot! I’m a BIG shot! I’m a BIG shot!”—he was chanting it at the top of his voice, with a look of such increased smugness that she could not help thinking that their recent encounter was more than a little responsible for his renewed vigor and satisfaction. He undoubtedly was preening himself anew for having dealt another stinging blow against *sophistication*—and for making RADIO safe for the twelve-year-old mentalities!

His predilection for drooling dramas by seventeen-year-old authors was disconcerting, to be sure, but not enough to swerve her from her intention to ‘give everything she had’ to creating what she thought should prove rather keen competition for these goslings! Somewhere there must be a Whoozis who at least would give her a chance to show what she could do.

After she had turned her back on the Whoozis with the *soul of a dancer* and the frenzied gyrations he called DANCING, she found herself repeating what Carroll’s Alice had when her head was so full of the Lobster Quadrille that she hardly knew what she was saying; and again the words came very queer:

“‘Tis the voice of the Lobster,” I heard him declare
“You have baked me too brown, I must sugar my hair.”
As a duck with its eyelids, so he with his nose
Trims his belt and his buttons and turns out his toes.
When the sands are all dry, he is gay as a lark,
And will talk in contemptuous tones of the shark;
But when the tide rises and sharks are around,
His voice has a timid and tremulous sound.

“Uncommon nonsense!” the Mock Turtle called this, but the modern Alice liked it so well that she said it over several times as she proceeded on her way with the disdained *background*. And thereafter she was able to think of the WHIRLIGIG from whom she had so hastily departed with less exasperation—she knew that even in Radioland, tides must rise.

However, there was little consolation to be derived from her encounter with his successor. It would not have surprised her to have discovered this Whoozis sitting on a huge mushroom like Carroll’s Caterpillar—there was such a striking similarity in their viewpoints.

“You!” said the Caterpillar contemptuously to the other Alice. “Who are you?”

The Whoozis—he was around forty—was obviously in quite an unpleasant a state of mind when he demanded an explanation of the grown-up Alice’s business with him. And, as she sadly reflected, there was no possibility of his ever turning into a *chrysalis* or *butterfly* as the Caterpillar eventually would to take the sting from his unpleasantness.

To make matters worse, before giving her an opportunity to tell him more than just her name and that she was a writer, he kept her tagging after him for more than three hours while he held *sotto voice* conferences with so many other Whoozes that she lost count after the first FIFTY—in an effort to wear her down, she supposed, and either weaken her defenses or discourage her altogether; proving he had taken no note of her

(Continued on Page 19)

Sunday, Oct. 15 Features: Talkie Picture 4:30 P.M. NBC Admiral Byrd 7:00 P.M. CBS

LOG OF STATIONS

Call Letters	Kilo-Cycles	Power Watts	Location	Phone Number
KYW	1020	10,000	Strauss Bldg. Wabash 4040	
WAAF	920	500	836 Exchange Yards 0084	
WBBM	770	25,000	410 N. Mich. Whitehall 6000	
WCFL	970	1,500	666 Lake St. Dr. Superior 5300	
WENR	870	50,000	222 N. Bank Dr. Superior 8300	
WGES	1360	500	128 N. Crawford Van Buren 6201	
WGN	720	25,000	Drake Hotel Superior 0100	
WIND	560	1,000	Gary, Indiana Gary 25032	
WJJD	1130	20,000	201 N. Wells State 5466	
WLS	870	50,000	1230 W. Wash. Haymarket 7500	
WMAQ	670	5,000	Merchandise M't. Superior 8300	
WMBI	1080	5,000	153 Institute Pl. Diversey 1570	
WSBC	1210	100	1258 So. Mich. Victory 2244	
CBS—Chicago Office			Wrigley Annex Whitehall 6000	
NBC—Chicago Office			Merchandise M't. Superior 8300	

8:00 A.M.
 KYW—Sunday Morning Sunshine Program
 WAAF—Band Concert
 WCFL—Lithuanian Program
 WENR—Children's Hour (NBC)
 WGES—German Hour
 WJJD—Catholic Services
 WMAQ—Balladiers (NBC)
 WMBI—Swedish Service; sacred music

8:15 A.M.
 WSBC—Drama

8:30 A.M.
 WAAF—Mountain Ballads
 WCFL—Religious Polish Program
 WIND—Bright and Fast
 WJJD—Sunday Morning Frolic
 WMAQ—One Man Band (NBC)

8:45 A.M.
 WCFL—German Program
 WMAQ—Alden Edkins, bass-baritone (NBC)

9:00 A.M.
 WAAF—The Symphonic Hour
 WBBM—Columbia Church of the Air (CBS)
 WENR—Southland Sketches (NBC)
 WGES—Jugo Slavic Serenade
 WGN—Bible Readings and Organ Recital
 WIND—Morning Melodies, dance music
 WJJD—Sermon, Dr. Copeland Smith
 WMAQ—South Sea Islanders (NBC)

9:15 A.M.
 WCFL—Variety Program

9:30 A.M.
 WAAF—Rita Murray's Friendship Club
 WBBM—Melody Parade (CBS)
 WCFL—Highlights of Music
 WENR—Samovar Serenade; Orchestra and tenor (NBC)
 WGES—Melody Parade
 WGN—Leonard Salvo, organist
 WIND—Sunday Songs; vocal selections
 WMAQ—Mexican Marimba Typica Orchestra (NBC)

9:45 A.M.
 WAAF—Songs of the Islands
 WBBM—Musical Gems
 WGES—Happy Hits
 WGN—Tony Wons, narrator; Keenan and Phillips, piano team (CBS)
 WIND—Ted Lewis' Orchestra

WJJD—Protestant Services; The Rev. C. D. Payne

10:00 A.M.
 WAAF—Ballad Hour
 WBBM—The Messenger, health news
 WENR—Morning Musicales (NBC)
 WGES—Radio Review
 WGN—Lewis White, soloist; Allan Grant, pianist
 WIND—Taylor Buckley and Rhoda Arnold, songs (CBS)
 WMAQ—Old Songs of the Church

10:15 A.M.
 KYW—Bright Spot
 WBBM—Singing Canaries
 WGES—Radio Review
 WIND—Spice and Variety
 WMAQ—Capitol Theater Orchestra (NBC)

10:30 A.M.
 WIND—Gary Police Blotter
 WAAF—Waltzes
 WBBM—Harry Steele, news commentator
 WCFL—Seventh Church of Christ, Scientist
 WENR—The Rondoliers (NBC)
 WGN—Salt Lake Tabernacle Choir and Organ (CBS)
 WIND—Famous Dance Bands
 WJJD—Happy Go Lucky Time, Art Linick
 WGES—Jewish Variety Program

10:45 A.M.
 WBBM—Talk
 WAAF—Singing Jim
 WENR—Antobal's Cubans (NBC)
 WIND—Judge Rutherford, Watch Tower

11:00 A.M.
 WAAF—Popular Revue
 WBBM—Peoples Church of Chicago Services
 WENR—Central Church Service
 WGES—Folk Songs of Luthania
 WIND—Methodist Services; Rev. W. E. Clark

11:10 A.M.
 WMAQ—U. of Chicago Round Table (NBC)

11:15 A.M.
 KYW—Sunday Morning Sunshine Program
 WAAF—Estelle Barnes, pianist

11:30 A.M.
 WAAF—Varieties
 WGES—Modern Melodies
 WGN—Some of Your Favorites
 WMBI—North Shore Church Service

11:45 A.M.
 WAAF—Rhythmic Concert
 WGN—Reading the Comics
 WGES—Our Lady of Sorrows Catholic Church

12:00 Noon
 KYW—Uncle Bob with the Comics
 WAAF—Musical Hour
 WCFL—Variety Program
 WIND—Church of the Air (CBS)
 WMAQ—Radio City Concert (NBC)

12:15 P.M.
 WIND—Fred Feibel, organist (CBS)

12:30 P.M.
 WBBM—Lazy Dan (CBS)
 WCFL—Popular Music
 WIND—Ben Bernie's Orchestra
 WLS—Polish Music Hour
 WMAQ—To Be Announced

12:45 P.M.
 WCFL—Facial Salon
 WGN—Tony D'Orazi, "How to be a Cartoonist"
 WIND—Salon Music Recital

1:00 P.M.
 KYW—Up to Par, health talk mental trio (NBC)
 WAAF—Hoosier Philosopher
 WBBM—"Broadway Melodies"; Helen Morgan (CBS)
 WCFL—Lithuanian Program
 WGN—Male Chorus
 WIND—Hungarian Hour; Frank Kovack
 WJJD—Weather Forecast; Time Signal
 WMAQ—Looking Over the Week, John B. Kennedy (NBC)

1:15 P.M.
 WAAF—The Spotlight
 WCFL—Studio Program
 WGN—Palmer House Ensemble

1:30 P.M.
 KYW—Jan Garber's Orchestra (NBC)
 WAAF—International Potpourri
 WBBM—Abe Lyman's Orchestra (CBS)
 WGN—Leonard Salvo, organist
 WIND—German Hour; William Klein
 WLS—The Bergstrams and String Ensemble
 WMBI—Norwegian Service; sacred music

1:45 P.M.
 WGN—Palmer House Ensemble
 WMAQ—Gems of Melody

1:55 P.M.
 WLS—Weather and Livestocks

2:00 P.M.
 KWY—International Tidbits (NBC)
 WAAF—Jimmie Kozak at the piano
 WCFL—The Rosary Hour
 WBBM—N. Y. Philharmonic Orchestra (CBS)
 WIND—Indiana String Trio
 WLS—Wayne King's Orchestra (NBC)
 WMAQ—Concert Favorites
 WMBI—Special Organ Recital



JUNE MEREDITH in a brand new pose taken when she was named to star in Charles P. Hughes' "Talkie Picture Time" which goes commercial over an NBC-WMAQ network on Sunday, October 15, from 4:30 to 5 p. m., for Luxor, Ltd. The series is made up of original plays based on Hollywood activities.

2:15 P.M.
 WAAF—The Cavaliers, male trio
 WGN—Leonard Salvo, organist
 WGN—Football; Bears vs. Cardinals

2:30 P.M.
 KYW—In the Radio Pulpit (NBC)
 WAAF—Gail Bandell
 WJJD—Judge Rutherford; Watch Tower Program
 WIND—Dance Time
 WLS—"Prairie Home" Production
 WMAQ—National Opera Concert (NBC)
 WMBI—Bible Exposition with Special Music

2:45 P.M.
 WAAF—Frank Baker, the Bookworm
 WJJD—Music and Banter, Bernie Kanter
 WLS—Musical Fantasy

3:00 P.M.
 KYW—Gould and Scheffter, piano duo (NBC)
 WAAF—Sunday Serenade
 WCFL—Polish Program
 WIND—Gary Musicales Program
 WJJD—Lithuanian Hour
 WMAQ—Fiddlers Three (NBC)

3:15 P.M.
 KYW—Morin Sisters, harmony team (NBC)
 WLS—Vee and Johnny, songs (NBC)
 WMAQ—To Be Announced

3:30 P.M.
 KYW—Organ Recital (NBC)
 WCFL—Studio Program
 WENR—Edward Davies, baritone; Choir; Orchestra (NBC)
 WGES—Poland in Song
 WIND—String Trio and vocalist
 WJJD—Uncle Joe's Sunday Meeting
 WMAQ—Edward Davies, baritone; choir; orchestra (NBC)

4:00 P.M.
 KYW—Blue Voices
 WAAF—June Carrol
 WBBM—Roses and Drums, drama (CBS)
 WCFL—Studio Program
 WENR—Dream Drama
 WGN—Leonard Salvo, organist
 WIND—Indiana String Trio
 WJJD—Moissaye Boguslawski, concert pianist
 WMAQ—Dream Dramas (NBC)

4:15 P.M.
 WAAF—Tone Pictures
 WENR—Jimmy Garrigan's Orchestra
 WGN—To Be Announced
 WIND—Vera Van, contralto (CBS)
 WMAQ—Jimmy Garrigan's Orchestra (NBC)

4:30 P.M.
 KYW—The Golden Strings (NBC)
 WAAF—"Harlem Honeymoon," a musical drama
 WBBM—Variety Hour
 WENR—Grand Hotel; drama (NBC)
 WGES—Poland in Song
 WGN—Concert Orchestra
 WIND—Americanization Program
 WJJD—Greek Hour
 WMAQ—Talkie Picture Time; drama (NBC)

4:45 P.M.
 WAAF—Broadway Melodies
 WGN—Leonard Salvo, organist

5:00 P.M.
 KYW—Twilight Musicales
 WAAF—Reveries, E. Simmons
 WBBM—Songs My Mother Used to Sing (CBS)
 WMAQ—Hotel Savoy Orchestra (NBC)
 WCFL—Orchestra
 WENR—Catholic Hour (NBC)
 WGN—Concert Orchestra
 WGES—Czechoslovak Radio Club
 WIND—Universal Quartet
 WJJD—Polish Hour, A. Nowinski
 WMAQ—Don Hall Trio; Phantom Strings (NBC)

5:15 P.M.
 WIND—Indiana String Trio

5:30 P.M.
 WBBM—Smilin' Ed McConnell (CBS)
 WENR—Henri Deering, pianist (NBC)
 WGES—German Melodies
 WGN—Wayne King's Orchestra
 WIND—Hymn Sing; string trio
 WJJD—Fred Beck, organist
 WMAQ—Our American Schools (NBC)

5:45 P.M.
 WBBM—Willard Robison's Syncopated Sermon (CBS)
 WENR—Trio Romantique (NBC)
 WIND—Freddie Rich's Orchestra (CBS)

5:50 P.M.
 WGN—Bernie Cummins' Orchestra

6:00 P.M.
 KWY—Eddie Niebauer's Orchestra
 WBBM—Frank Wilson, tenor; Jules Stein, pianist; guest artists
 WCFL—German Program
 WGES—Polish Theater of the Air
 WIND—H. V. Kaltenborn (CBS)
 WJJD—Pickard Family
 WLS—Vincent Lopez' Orchestra; Guest Star (NBC)
 WMAQ—Dream Shadows (NBC)

6:10 P.M.
 WGN—Wayne King's Orchestra

6:15 P.M.
 KYW—Globe Trotter: News of the World
 WIND—The Gauchos (CBS)

6:25 P.M.
 KYW—Sports Review of the Day

6:30 P.M.
 KYW—Horsensense Philosophy; Andrew F. Kelly (NBC)
 WBBM—Chicago Knights
 WGN—Sports Reporter
 WIND—Polish Hour; John Roszkowski
 WJJD—Ozark Mountain Symphony
 WLS—Joe Penner, comedian; Harriet Hilliard, vocalist and Ozzie Nelson's Orchestra (NBC)
 WMAQ—To Be Announced

6:45 P.M.
 KYW—Boyd Raeburn's Orchestra
 WBBM—Ace Brigode's Orchestra
 WCFL—Al Handler's Orchestra
 WGN—Rin-Tin-Tin Thriller; drama (NBC)
 WMAQ—Wendell Hall, ukulele and piano (NBC)

7:00 P.M.
 KYW—Eddie Niebauer's Orchestra
 WAAF—The Symphonic Hour
 WBBM—Five Minutes Past Forty
 WCFL—Irish Program
 WGN—Farewell Program to Admiral Byrd (CBS)
 WIND—Freddie Rich's Orchestra (CBS)
 WLS—Sports Reporter
 WMAQ—Jimmy "Schnozzle" Durante, comedian; Ruth Etting, vocalist; D. Rubinoff's Orchestra (NBC)

7:05 P.M.
 WLS—Light Opera (NBC)

7:15 P.M.
 KYW—Carlos Molina's Orchestra
 WBBM—Pat Flanagan's Sportscast
 WIND—Freddie Rich Entertains (CBS)

7:30 P.M.
 KYW—Harry Sosnik's Orchestra
 WBBM—Phil Harris' Orchestra
 WIND—Gary Civic Theater

7:45 P.M.
 WBBM—Kentucky Hillbillies
 WLS—To be announced

8:00 P.M.
 KYW—Detectives Black and Blue, sketch
 WBBM—Nino Martini, tenor; Rapee's Orchestra Julius Tanner; Jane Froman, Ted Husing; Glee Club (CBS)
 WCFL—WCFL Orchestra
 WENR—Pat Barnes, impersonations
 WGN—Concert Orchestra
 WIND—Plantation Hour
 WMAQ—Manhattan Merry-Go-Round; vocalists; orchestra (NBC)
 WSBC—Bohemian Melodies

8:15 P.M.
 KYW—Benny Meroff's Orchestra
 WENR—Bavarian Ensemble
 WIND—Indiana String Trio

8:30 P.M.
 KYW—Russell Graves' Orchestra
 WCFL—Swedish Glee Club
 WENR—Walter Winchell (NBC)
 WIND—Ray Parker's Orchestra
 WMAQ—American Album of Familiar Music (NBC)

8:45 P.M.
 KYW—Noveliers Quartet; Clifford Lang (NBC)
 WENR—Carlos Molina's Orchestra

9:00 P.M.
 KYW—The Globe Trotter: News
 WBBM—Clyde Lucas' Orchestra
 WCFL—Dippy Johnson's Orchestra
 WENR—Mountain Music (NBC)
 WGN—Jan Garber's Orchestra
 WIND—Joe Belland
 WMAQ—Jack Benny, comedian; Mary Livingstone; F. Black's Orchestra (NBC)
 WSBC—Jack Cooper All Colored Hour

9:15 P.M.
 KYW—Marvelous Melodies
 WBBM—Vincent Lopez' Orchestra
 WCFL—Al Handler's Orchestra
 WENR—Edison Symphony Orchestra
 WIND—Indiana String Trio

9:30 P.M.
 KYW—The Old Apothecary
 WBBM—Clarence Wheeler's Orchestra
 WCFL—Dippy Johnson's Orchestra
 WGN—Tomorrow's News
 WIND—Talk by Governor McNutt
 WMAQ—Louis McHenry Howe interviewed by Walter Trumbull (NBC)

9:35 P.M.
 WGN—Headlines of Other Days

9:45 P.M.
 KYW—To be announced
 WBBM—Ace Brigode's Orchestra
 WCFL—Gorde Birch's Orchestra
 WENR—Benny Meroff's Orchestra
 WGN—The Dream Ship
 WIND—Praise and Promise Hour
 WMAQ—Carlos Molina's Orchestra

10:00 P.M.
 KYW—Sunday at Seth Parker's (NBC)
 WCFL—Back Home Hour
 WGN—Bridge Club of the Air
 WIND—Guy Lombardo's Orchestra (CBS)
 WMAQ—Miss Willie Bird (NBC)

10:15 P.M.
 KYW—Sports Reporter
 WENR—Orchestral Gems (NBC)
 WIND—To be announced
 WMAQ—Auld Sandy; Scotch philosopher

10:20 P.M.
 KYW—Dance Orchestra

10:30 P.M.
 KYW—Jules Stein's Orchestra
 WCFL—Gorde Birch's Orchestra
 WENR—Sports Reporter
 WGN—Wayne King's Orchestra
 WIND—Tom Gerun's Orchestra (CBS)
 WMAQ—Orchestral Gems (NBC)

10:35 P.M.
 WENR—Ben Bernie's Orchestra

10:45 P.M.
 WCFL—Dippy Johnson's Orchestra

10:50 P.M.
 WGN—Bernie Cummins' Orchestra

11:00 P.M.
 KYW—Dance Orchestra
 WCFL—Mickey Cozzie's Orchestra
 WENR—Phil Harris' Orchestra
 WGES—Jimmy Green's Orchestra
 WIND—Louis Pancho's Orchestra (CBS)
 WMAQ—Dance Nocturne; orchestra (NBC)

11:05 P.M.
 WSBC—All Nations Pentecostal Church

11:10 P.M.
 WGN—Richard Cole's Orchestra

11:15 P.M.
 KYW—Benny Meroff's Orchestra

11:30 P.M.
 KYW—Russell Glave's Band
 WENR—Bud Shay's Orchestra (NBC)
 WGES—Memory Teasers
 WGN—Jan Garber's Orchestra
 WIND—Clyde Lucas' Orchestra (CBS)
 WMAQ—Carlos Molina's Orchestra (NBC)

11:45 P.M.
 WCFL—To be announced
 WGES—Memory Teasers

12:00 Mid.
 KYW—Dance Orchestra
 WBBM—Clyde Lucas' Orchestra
 WENR—Earl Hines' Orchestra
 WGES—Owl Car
 WGN—Richard Cole's Orchestra
 WIND—Ray Parker's Orchestra
 WMAQ—Ted Weem's Orchestra

12:15 A.M.
 WBBM—Ace Brigode's Orchestra
 WGN—Bernie Cummins' Orchestra

12:30 A.M.
 WBBM—Husk O'Hare's Orchestra
 WENR—Phil Harris' Orchestra
 WGES—Memory Teasers
 WGN—Charlie Agnew's Orchestra
 WIND—International Melodies
 WMAQ—Benny Meroff's Orchestra

12:45 A.M.
 WBBM—Al Belasco's Orchestra

1:00 A.M.
 WBBM—Vincent Lopez' Orchestra
 WGN—Jan Garber's Orchestra
 WIND—International Melodies

1:15 A.M.
 WIND—Ray Parker's Orchestra
 WBBM—Don Fernando's Orchestra

1:30 A.M.
 WIND—Milkman's Matinee; Bobby Griffin

1:45 A.M.
 WBBM—Al Belasco's Orchestra

2:00 A.M.
 WBBM—Don Fernando's Orchestra

LOVE DRAMA ROMANCE ON THE MOVIE LOT

Luxor

"TALKIE PICTURE TIME"

by Charles P. Hughes
 Starring June Meredith

WEAF and 27 NBC STATIONS

EVERY SUNDAY AFTERNOON 5:30 E.S.T.

LUXOR COMPLEXION POWDER

Monday, Oct. 16

Ark-La-Tex Day 2:00 P.M. NBC

Bing Crosby 7:30 P.M. CBS

8:00 A.M. KYW—Musical Clock; variety program
8:15 A.M. WBBM—Musical Time Saver
8:25 A.M. WLS—Bentley's News
8:30 A.M. WBBM—Metropolitan Parade (CBS)
8:45 A.M. WCFM—German Entertainment
9:00 A.M. KYW—Billy Allen Huff
9:15 A.M. KYW—Irene King, talk
9:30 A.M. KYW—Morning Parade; variety program
9:35 A.M. WGN—Leonard Salvo, organist
9:45 A.M. KYW—Crazy Crystals
9:50 A.M. WGN—Weather Report
10:00 A.M. KYW—U. S. Navy Band (NBC)
10:15 A.M. WAAF—Piano Rambles featuring Estelle Barnes
10:25 A.M. WGN—Market Reports
10:30 A.M. WAAF—Hawaiian Echoes
10:35 A.M. WBBM—Whalen Trio
10:40 A.M. WIND—Gary Police Blotter
10:45 A.M. WAAF—Ballads
WBBM—Rhythm Kings (CBS)
WCFM—Variety Program
WENR—Chicago Evening American Program

WGN—"Painted Dreams"
WIND—Mood Indigo
WJJD—Songs and Sermons
11:00 A.M. KYW—Setting Up Exercises
WAAF—Bandstand
WBBM—The Voice of Experience (CBS)
WENR—Gene Arnold's Commodores (NBC)
WGN—Allan Grant, pianist
WJJD—Movie Reporter talkie news
WMAQ—Martha and Hal, comedy team (NBC)
11:10 A.M. WGN—June Baker, home management
11:15 A.M. KYW—Rex Maupin's Orchestra
WAAF—World News Reports
WBBM—Virginia Clark, Gene and Charlie
WENR—Vic and Sade, comedy sketch
WIND—Gypsy Nina, songs (CBS)
WJJD—Bubb Pickard, Tennessee hillbilly tunes
WMAQ—Johnny Marvin, tenor (NBC)
11:20 A.M. WGN—Allan Grant, pianist
11:30 A.M. KYW—National Farm and Home Hour (NBC)
WAAF—Rhythm Kings
WBBM—News Flashes (CBS)
WENR—Merriemen Quartet (NBC)
WGN—Market Reports
WIND—Piano Interlude
WJJD—Fred Beck, organist
WMAQ—Rex Battle's Ensemble (NBC)
WMBI—Continued Story Reading; Wendell P. Lovless
11:35 A.M. WBBM—Frank Wilson, tenor and Jules Stein, pianist
WGN—Digest of the News
WIND—Concert Miniatures (CBS)
11:45 A.M. WAAF—Variety
WCFM—Variety Program
WIND—Favorite Orchestras
WJJD—Esther Bradford, fashion adviser
WLS—Weather Report
11:50 A.M. WBBM—Organ Music
WGN—Good Health and Training
11:55 A.M. WLS—Bentley's News
12:00 Noon WAAF—Noontime Concert
WBBM—George Hall's Orchestra (CBS)
WCFM—Popular Luncheon Concert
WGN—Mid-day Meditations; Rev. W. B. Taylor
WIND—Mid-day Meditation; Gary ministers Assn.
WJJD—Side Show; Chuck Lanphier, "barker"
WLS—Tom and Don, harmony
WMAQ—Dick Fiddler's Orchestra (NBC)
WMBI—Loop Evangelistic Service
12:15 P.M. WJJD—Livestock Markets; Phil Evans
WLS—Prairie Farmer Dinnerbell Program; Jim Poole
12:30 P.M. KYW—March of Transportation, drama (NBC)
WAAF—Operatic Gems
WGN—Local Market Reports
Bubb, Ruth, Charlie and Baby Ann
WJJD—The Pickard Family; Dad, Mother, WMAQ—Concert Ensemble (NBC)
12:35 P.M. WGN—Palmer House Ensemble
12:45 P.M. KYW—Smaek Out (NBC)
WBBM—The Messenger; health news
WCFM—Farm Talk
WGN—Music Weavers; concert orchestra
WIND—Mischa Raginsky's Ensemble (CBS)
WMAQ—Dan Russo's Orchestra
1:00 P.M. KYW—Originalities (NBC)
WAAF—Songs of the Southland
WBBM—Chicago Hour
WCFM—Eddy Hanson, organist
WGN—Just Plain Bill, sketch
WIND—Round Towners Quartet (CBS)
WJJD—Nick Nichols, Cartoonist of the Air
WLS—Uncle Ezra
WMAQ—Organ Recital
WMBI—Organ Program
1:15 P.M. WAAF—Waltzes
WCFM—Civic and Welfare Talk from Mayor's Office
WGN—Ensemble Music
WIND—Oahu Serenaders (CBS)
WJJD—Mooseheart Children's Program
WLS—Today's Almanac
1:20 P.M. WMAQ—Board of Trade Program
1:25 P.M. WBBM—News Bulletins
1:30 P.M. KYW—Nel Stitzel at the Piano

WAAF—Rhythm Kings
WBBM—Hill Billies
WCFM—Eddy Hanson, organist
WGN—Maurie Sherman's Orchestra
WIND—The Captivators
WLS—Maple City Four; John Brown, pianist
WMAQ—Speaker (NBC)
1:45 P.M. KYW—Prudence Penny, household hints
WAAF—Markets and Weather
WBBM—Organ Music
WCFM—Know Thyself
WGN—Palmer House Ensemble
WIND—Ann Leaf, organist (CBS)
WJJD—Memories of Victor Herbert
WLS—Studio Musical Program
WMAQ—Babes in Hollywood; Arthur Lake; Florence Lake (NBC)
1:50 P.M. WBBM—Jerry Sullivan, songs
2:00 P.M. KYW—Rex Maupin's Concert, vocalist
WAAF—The Echo of a Song
WBBM—Eddie and Fannie Cavanaugh
WCFM—Voice of the Air
WGN—The Music Weavers, concert orchestra
WJJD—Bubb Pickard, hillbilly songs
WLS—Homemakers' Hour with Martha Crane
WMAQ—Ark-La-Tex Day, World's Fair (NBC)
WSBC—Broadway Melodies
2:15 P.M. WAAF—Estelle Barnes at the Piano
WBBM—Clarence Wheeler's Orchestra
WCFM—Grace Wilson, contralto
WGN—Maurie Sherman's Orchestra
WIND—Indiana String Trio
WJJD—Famous Orchestras
2:30 P.M. KYW—Parent-Teachers Program
WAAF—Contract Bridge Class conducted by Catherine Lewis
WBBM—Whalen Trio
WCFM—Organ Recital
WGN—The Story of Helen Trent
WIND—Madison Ensemble (CBS)
WJJD—Ethel Waters, vocalist
WSBC—Val's Vodka
2:35 P.M. WBBM—Organ, piano duo
2:45 P.M. WCFM—Afternoon Frolics
WGN—Madison Ensemble (CBS)
WIND—Musical Comedy Varieties
WJJD—Cab Calloway's Orchestra
WMAQ—To Be Announced
3:00 P.M. KYW—Lucky Seven
WAAF—Frank Baker, the Bookworm
WBBM—Clarence Wheeler's Orchestra
WGN—Maurie Sherman's Orchestra
WIND—Harnet Cruise, contralto (CBS)
WJJD—Fred Beck, organist
WLS—Betty and Bob (NBC)
WMAQ—Headline of Song (NBC)
WMBI—Sacred Music
WSBC—Polish Matinee
3:15 P.M. KYW—Dr. H. N. Bundesen, health talk
WBBM—To be announced
WGN—Afternoon Musicale
WLS—Roundup; Westerners; Joe Kelly
WMAQ—Radio Guild, drama (NBC)
WMBI—Message
3:30 P.M. KYW—Two Doctors with Aces of the Air
WAAF—Organ Melodies
WBBM—News Flashes (CBS)
WENR—Sports Reporter
WIND—Potpourri Request Program
WJJD—Viennese Nights
WMBI—"I See by the Papers" Wendell P. Lovless
3:35 P.M. WBBM—Concerts Program
WENR—Roy Heatherton, baritone (NBC)
WGN—Artists Recital (CBS)
3:45 P.M. KYW—The Three Strings
WAAF—World News
WENR—Lady Next Door (NBC)
WJJD—Tea Tunes
4:00 P.M. WAAF—Piano Novelties; Jimmy Kozak
WBBM—Educational Forum
WCFM—Italian Educational Program
WENR—Jimmy Garrigan's Orchestra (NBC)
WGN—"I'm Glad I'm Living Now," talk.
WIND—The Knickerbockers, dance music
WJJD—Jay, B. and Mae, skit
4:15 P.M. WAAF—Music in the Air
WBBM—News Flashes
WCFM—WCFM Studio Program
WGN—Maurie Sherman's Orchestra
WIND—Mark Warnow's Novelty Orchestra (CBS)
WJJD—Ruth Pickard old time songs
WMAQ—Georgia Brown, songstress (NBC)
4:20 P.M. WBBM—Jerry Sullivan songs
4:30 P.M. KYW—Earle Tanner, tenor
WAAF—Paul Mitchell, the Themist
WBBM—Movie Chatter

WENR—Larry Larsen, organist (NBC)
WGN—Afternoon Musicale
WIND—Youngster's Club; Uncle Frank
WJJD—Ruth Pickard, old time songs
WMAQ—The Moaners; orchestra (NBC)
4:40 P.M. WBBM—News Service
4:45 P.M. KYW—Century of Progress Concert Orchestra
WAAF—Ray Waldron's Sports Review
WBBM—Cowboy Tom and the Indian Chief (CBS)
WCFM—Junior Federation Club
WENR—Musical Moments (NBC)
WGN—Mark Warnow's Orchestra (CBS)
WIND—Indiana String Trio
WJJD—The Friendly Philosopher with Homer Griffith
WMAQ—The Wizard of Oz (NBC)
5:00 P.M. KYW—Illinois Federation of Women's Clubs
WAAF—Bouquet of the Season's Hits
WBBM—Sippy, children's skit (CBS)
WCFM—Tony Amedio, accordionist
WENR—Richard Himber's Ensemble (NBC)
WGES—Polish Evening Bells
WGN—Trainload of Tunes
WIND—Berger Wedberg, tenor
WJJD—Tea Time Songsters
WMAQ—Viennese Ensemble (NBC)
5:10 P.M. WAAF—Tonight's Radio Features
5:15 P.M. KYW—Richard Himber's Ensemble (NBC)
WAAF—Tea Time Tunes
WBBM—Al and Pete, Comedy and Songs
WCFM—John Maxwell, food talk
WENR—Big Brother Club
WGN—Century of Progress Concert Orchestra

Program listings are correct when published by RADIO GUIDE, but sale of time by stations and networks and national emergencies often cause deviations which the stations cannot foresee.
WIND—"Learn to Speak English," Margaret Labb
WJJD—Red Hot Dance Tunes
5:30 P.M. KYW—Uncle Bob's Curb-is-the-Limit Club
WBBM—Jack Armstrong, the All-American Boy (CBS)
WCFM—Eddy Hanson, organ recital
WENR—Irene Beasley, songs (NBC)
WGN—The Singing Lady; jingles, songs and stories
WIND—Memory Tunes; Merrill Foland, pianist
WJJD—Fred Beck, organist
WMAQ—Adventures of Tom Mix (NBC)
5:45 P.M. WBBM—Mufti, the man of magic
WENR—Little Orphan Annie, children's playlet (NBC)
WGN—Little Orphan Annie, children's playlet (NBC)
WIND—Song at Eventide
WJJD—Sports Review, Johnny O'Hara
WMAQ—Horse Sense Philosophy (NBC)
6:00 P.M. KYW—Eddie Niebauer's Orchestra
WAAF—Ray Waldron's Sports Review
WBBM—Al and Pete comedy and songs
WCFM—WCFM Orchestra
WENR—What's the News?
WGES—Popular Dinner Dance
WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
WIND—German Hour; William Klein
WJJD—The Pickard Family
WMAQ—Charles Leland, comedian (NBC)

(CONTINUED ON NEXT PAGE)

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RADIO GUIDE (Circulation Dept.)
423 Plymouth Court, Chicago, Illinois.
Name
Address
Town State

Big Show 8:30 P.M. CBS

Ship of Joy 8:30 P.M. NBC

(MONDAY CONTINUED)

6:15 P.M.
 KYW—The Globe Trotter
 WAAF—The Symphonic Hour
 WBBM—Grownin' Up; sketch
 WENR—Bavarian Ensemble (NBC)
 WGES—Polish Idyll
 WGN—Century of Progress Orchestra
 WMAQ—News of the Air

6:25 P.M.
 KYW—Sports Reporter
 WENR—Sports Reporter

6:30 P.M.
 KYW—Boyd Raeburn's Orchestra
 WBBM—Buck Rogers in the Twenty-fifth Century, skit (CBS)
 WCFL—Tom Cook, tenor
 WENR—Marion and Jim Jordan (NBC)
 WGES—Polish Melodies
 WGN—Palmer House Ensemble
 WIND—Polish Hour; John Roszkowski
 WJJD—Ozark Mountain Symphony

6:45 P.M.
 KYW—Reflections in the Water (NBC)
 WBBM—Boake Carter, news commentator (CBS)
 WCFL—Orchestra
 WENR—The Goldbergs, comedy sketch (NBC)
 WGN—The Sports Reporter
 WMAQ—Buddy Rogers' Orchestra

7:00 P.M.
 KYW—Talk by Senator M. LaFollette (NBC)
 WBBM—Five Minutes Past Forty, talk
 WCFL—Harry Scheck, A Neighbory Union Chat
 WGES—First Slovak Hour
 WGN—Men About Town; Harriet Lee (CBS)
 WIND—Child Welfare; Former Judge F. J. Sheehan
 WLS—Frank Black's String Symphony (NBC)
 WMAQ—Twilight Concert

7:10 P.M.
 WCFL—National Recovery Act News Flashes

7:15 P.M.
 KYW—Two Men and a Maid (NBC)
 WBBM—Pat Flanagan's Sportscast
 WCFL—Al Handler's Orchestra
 WGN—Edwin C. Hill (CBS)
 WIND—Indiana String Trio
 WMAQ—Purdy Brothers, sketch

7:30 P.M.
 KYW—Interpreting Business Events
 WAAF—Sunset Salute
 WBBM—Orchestra Interlude
 WCFL—Labor Flashes
 WGN—Bing Crosby (CBS)
 WIND—Hot Stove League; Johnny O'Hara
 WLS—Potash and Perlmutter, sketch (NBC)
 WMAQ—Floyd Gibbons (NBC)

7:40 P.M.
 WBBM—Intimate Hollywood Gossip

7:45 P.M.
 KYW—Carlos Molina's Orchestra
 WBBM—Vincent Lopez' Orchestra
 WCFL—Mona Van, soprano
 WIND—Kate Smith
 WLS—Red Davis (NBC)

8:00 P.M.
 KYW—Detectives Black and Blue, sketch
 WAAF—Hawaiian Echoes
 WBBM—Kentucky Hill Billies
 WCFL—WCFL Orchestra
 WGN—Evening in Paris, drama (CBS)
 WIND—George Johnson, tenor
 WLS—Minstrels (NBC)
 WMAQ—Harry Horlick's Gypsies (NBC)
 WSBC—Polish Varieties

8:15 P.M.
 KYW—Eddie Niebauer's Orchestra
 WAAF—Sunset Salute
 WBBM—Clarence Wheeler's Orchestra
 WCFL—National Tea Food Flashes
 WGN—To Be Announced
 WIND—Kate Smith, songs

8:25 P.M.
 WBBM—Clyde Lucas' Orchestra

8:30 P.M.
 KYW—Chicago Theater Stars
 WBBM—The Big Show; Lulu McConnell, comedian; Gertrude Niesen, soloist; Isham Jones orchestra (CBS)
 WCFL—Orchestral Program
 WENR—Melody Moments (NBC)
 WGN—Tom, Dick and Harry, trio
 WIND—Ray Parker's Orchestra
 WMAQ—Ship of Joy (NBC)

8:45 P.M.
 KYW—Dr. Curtis Howe Springer
 WCFL—Tony and Joe, drama
 WGN—Heart to Heart Club
 WIND—Three Buddies; girls' harmony team

9:00 P.M.
 KYW—The Globe Trotter
 WBBM—Don Fernando's Orchestra
 WCFL—Vera Gotzes, soprano
 WENR—To be announced
 WGN—Jan Garber's Orchestra
 WIND—Hungarian Program; Frank Kovack
 WMAQ—Gene Arnold, narrator; Lullaby Lady, male quartet; orchestra (NBC)
 WSBC—Lithuanian Echoes

9:15 P.M.
 KYW—The Three Strings
 WCFL—Al Handler's Orchestra

9:30 P.M.
 KYW—The Hour Glass (NBC)
 WAAF—Child Health Talk: "Acute Appendicitis in Childhood" by Dr. Willis J. Potts of the Illinois State Medical Society
 WBBM—News Features
 WCFL—Dippy Johnson's Orchestra
 WENR—Princess Pat Pageant (NBC)
 WGN—Tomorrow's News
 WIND—NRA Speaker (CBS)
 WMAQ—Jules Lande, violinist (NBC)

9:35 P.M.
 WGN—Headlines of Other Days

9:45 P.M.
 WBBM—Myrt and Marge, drama (CBS)
 WCFL—WCFL Orchestra
 WGN—The Dream Ship; classical music
 WIND—Whiting Community Program

10:00 P.M.
 KYW—Sports Review of the Day
 WCFL—School Teachers Union; Musical Weather Report
 WENR—Amos 'n' Andy (NBC)
 WGN—New World Symphony Orchestra (CBS)
 WIND—Whiting, Indiana Community Program
 WMAQ—Amos 'n' Andy (NBC)

10:05 P.M.
 KYW—Mark Fisher's Orchestra

10:15 P.M.
 KYW—Harry Sosnik's Orchestra
 WCFL—Barrett O'Hara, talk
 WENR—Lum and Abner (NBC)
 WGN—Old Heidelberg
 WIND—News Service (CBS)
 WMAQ—Joe Parson, basso

10:30 P.M.
 KYW—Paul Whiteman's Orchestra (NBC)
 WCFL—WCFL Orchestra
 WENR—Sports Reporter
 WGN—Wayne King's Orchestra
 WIND—Joe Haymes' Orchestra (CBS)
 WMAQ—Corey Lynn's Orchestra

10:35 P.M.
 WENR—Ben Bernie's Orchestra

10:45 P.M.
 WCFL—Dippy Johnson's Orchestra
 WGN—Don Carlos' Orchestra

11:00 P.M.
 KYW—Harry Sosnik's Orchestra
 WCFL—Mickey Cozbie's Orchestra
 WENR—Phil Harris' Orchestra
 WGN—Richard Cole's Orchestra
 WIND—Leon Belasco's Orchestra (CBS)
 WMAQ—Don Bestor's Orchestra (NBC)
 WSBC—Midnight Review

11:15 P.M.
 WGN—George Devron's Orchestra

11:30 P.M.
 KYW—Benny Meroff's Orchestra (NBC)
 WCFL—To be announced
 WENR—Roger Gerston's Orchestra (NBC)
 WGN—Charlie Agnew's Orchestra
 WIND—Barney Rapp's Orchestra (CBS)
 WMAQ—Carlos Molina's Orchestra

12:00 Mid.
 WBBM—Clyde Lucas' Orchestra
 WENR—Earl Hines' Orchestra
 WGN—Jan Garber's Orchestra
 WIND—Ray Parker's Orchestra
 WMAQ—Ted Ween's Orchestra

12:30 A.M.
 WBBM—Husk O'Hare's Orchestra
 WENR—Dan Russo's Orchestra
 WIND—International Melodies
 WMAQ—Buddy Rogers' Orchestra

12:45 A.M.
 WBBM—Al Belasco's Orchestra

1:00 A.M.
 WBBM—Vincent Lopez' Orchestra
 WIND—International Music

1:15 A.M.
 WBBM—Don Fernando's Orchestra
 WIND—Ray Parker's Orchestra

1:45 A.M.
 WBBM—Al Belasco's Orchestra

8:00 A.M.
 KYW—Musical Clock; variety program
 WAAF—Breakfast Express
 WBBM—Do Re Mi Trio (CBS)
 WCFL—Kiddie's Aeroplane Club
 WGES—Bohemian Melodies
 WGN—Good Morning; Musical Program
 WIND—Polish Hour; John Roszkowski
 WJJD—Happy Go Lucky Time; Art Linick
 WLS—Wonderland Trips
 WMAQ—Breakfast Club; orchestra (NBC)
 WSBC—Music of Poland

8:15 A.M.
 WBBM—Musical Time Saver
 WCFL—Time Parade
 WIND—Hungarian Program; Frank Kovack
 WLS—Produce Reporter

8:25 A.M.
 WLS—Bentley's News

8:30 A.M.
 WBBM—In the Luxembourg Gardens (CBS)
 WCFL—Popular Dance Program
 WIND—Last Night's Star
 WLS—Tower Topics Time

8:45 A.M.
 WBBM—Musical Time Saver
 WCFL—German Entertainment
 WIND—Organ Melodies

8:55 A.M.
 WBBM—American Medical Association

9:00 A.M.
 KYW—Four Southern Singers (NBC)
 WAAF—Morning Merry Go Round
 WBBM—Jean Abbey, companion shopper
 WGES—Songs of Germany
 WGN—Keep Fit Club; health exercises
 WIND—Morning Moods; orchestra (CBS)
 WLS—Hog Flash; Live Stock Receipts; Dr. Bundesen Hour
 WMAQ—Setting Up Exercises

9:15 A.M.
 KYW—Irene King, talk
 WBBM—Organ Reveries
 WCFL—Popular Music
 WGES—Canary Concert
 WGN—Clara, Lu 'n' Em, small town gossip (NBC)
 WIND—Housekeeping Chats; Mary Neely
 WMAQ—Program Preview

9:25 P.M.
 WBBM—Variety Program

9:30 A.M.
 KYW—Morning Parade; variety (NBC)
 WAAF—Child Health Talk; "The Underweight Child," by Dr. I. M. Epstein of the Illinois State Medical Society
 WBBM—Beauty Chat
 WGES—Melody Parade
 WGN—Market Reports
 WIND—Vocal Varieties
 WMAQ—Tony Cabooch, monologist

9:35 A.M.
 WGN—Leonard Salvo, organist

9:45 A.M.
 WAAF—Songs of the Islands
 WBBM—Al and Pete, comedy and songs
 WCFL—Highlights of Music
 WGES—Musical Grab Bag
 WIND—Favorite Dance Bands
 WMAQ—Health Talk

9:50 A.M.
 WGN—Fred Meinken, pianist

10:00 A.M.
 KYW—Robert L. Van Tress, garden talk
 WAAF—Memory Lane
 WBBM—Beauty School of the Air
 WCFL—Kobar
 WGES—Community Program
 WGN—Movie Personalities
 WIND—Frivolities (CBS)
 WJJD—University of Chicago; Environment and Race
 WLS—Poultry and Livestock Markets
 WMAQ—Women's Page of the Air
 WSBC—Bohemian Melodies

10:15 A.M.
 KYW—Morin Sisters, harmony team (NBC)
 WAAF—Piano Rambles featuring Estelle Barnes
 WBBM—Big Freddie Miller
 WENR—Today's Children
 WGES—Variety Program
 WGN—Grand Old Hymns
 WIND—Morning Vaudeville
 WMAQ—Frances Lee Barton Household talk (NBC)

10:25 A.M.
 WGN—Market Reports

10:30 A.M.
 KYW—Piano Recital (NBC)
 WAAF—Linco-Wash Program
 WBBM—Organ Program
 WCFL—George O'Connell, baritone
 WENR—College Inn Comedy
 WGES—Italian Serenade
 WGN—Fred Meinken, pianist
 WJJD—The Bandstand; Band Music
 WMAQ—Rhythm Ramblers; orchestra (NBC)
 WMBI—Music Program
 WSBC—Forenoon Review

10:45 A.M.
 KYW—Al Bernard, the Minstrel Man (NBC)
 WAAF—Gail Bandell's Idea Exchange

11:00 A.M.
 KYW—Rex Maupin's Carnival
 WAAF—Ballads
 WBBM—The Voice of Experience (CBS)
 WENR—Impersonations, Mrs. Curtis Burnley Railing (NBC)
 WGN—Fred Meinken, pianist
 WJJD—Famous Dance Bands
 WMAQ—Merry Maes; vocalists (NBC)

11:10 A.M.
 WGN—June Baker, home management

11:15 A.M.
 WAAF—World News Reports
 WCFL—Variety Institute
 WBBM—Gene and Charlie, songs and patter
 WENR—Vic and Sade, comedy sketch
 WIND—Connie Gates, songstress (CBS)
 WJJD—Bubb Pickard, Tennessee hillbilly tunes
 WMAQ—The Widow and the Angel (NBC)

11:20 A.M.
 WGN—Fred Meinken, pianist

11:30 A.M.
 KYW—National Farm and Home Hour (NBC)
 WAAF—Meat Recipe Talk, Mildred Batz
 WBBM—News Flashes (CBS)
 WCFL—Variety Program
 WENR—Home Service; Mrs. Anna J. Peterson
 WGN—Market Reports
 WIND—George Scherban's Russian Gypsy Orchestra (CBS)
 WJJD—Fred Beck, organist
 WMAQ—Rex Battle's Orchestra (NBC)
 WMBI—Continued Story Reading

11:35 A.M.
 WBBM—Frank Wilson, tenor, and Jules Stein
 WGN—Digest of the News
 WIND—U. S. Marine Band (CBS)

11:45 A.M.
 WAAF—Variety Program
 WGN—Good Health and Training
 WJJD—RADIO GUIDE Interviews with Evans Plummer
 WLS—Weather Report

11:50 A.M.
 WBBM—Katherine Avery

11:55 A.M.
 WLS—Bentley's News

12:00 Noon
 WAAF—Noontime Concert
 WBBM—Marie, the Little French Princess, drama (CBS)
 WCFL—Luncheon Concert
 WGN—Mid-day Services
 WIND—Mid-day Meditations Gary Ministers Assn.
 WJJD—Side Show; Chuck Lanphier, "barker"
 WLS—Tom and Don, harmony
 WMAQ—Popular Varieties (NBC)
 WMBI—Loop Evangelistic Service

12:15 P.M.
 WBBM—Local Market Reports
 WIND—Reis and Dunn, comedy and songs (CBS)
 WJJD—Livestock Markets, Phil Evans
 WLS—Prairie Farmer Dinnerbell Program; Jim Poole

12:20 P.M.
 WBBM—Husk O'Hare's Orchestra

12:30 P.M.
 KYW—Rex Maupin's Orchestra
 WAAF—Symphonic Hour
 WBBM—Easy Aces, comedy drama (CBS)
 WGN—Market Reports
 WJJD—The Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby Ann
 WGN—Ensemble Music

12:45 P.M.
 KYW—Smack Out, comedy duo (NBC)
 WBBM—The Messenger health news
 WCFL—Farm Talks
 WGN—Music Weavers
 WIND—Peggy Flanagan, pianist
 WMAQ—Dan Russo's Orchestra

1:00 P.M.
 KYW—Musical Originalities; vocalists (NBC)
 WAAF—Hoosier Philosopher
 WBBM—Chicago Hour featuring Norm and Eddie House
 WCFL—Eddy Hanson, organ recital
 WGN—Just Plain Bill, sketch
 WIND—Modern Songs
 WJJD—Nick Nichols, Cartoonist of the Air
 WLS—Uncle Ezra
 WMAQ—Merry Madcaps (NBC)
 WMBI—Organ Program and Bible Reading

1:15 P.M.
 WAAF—Song of the Strings
 WCFL—Civic Talk; Mayor's Office

WGN—Ensemble Music
 WJJD—Moosheart Children
 WLS—Today's Almanac; Markets

1:25 P.M.
 WBBM—News Flashes
 WMAQ—Board of Trade

1:30 P.M.
 KYW—Mel Stitzel at the piano
 WAAF—Rhythm Kings
 WBBM—Hill Billies
 WCFL—Eddy Hanson, organ recital
 WGN—Maurie Sherman's Orchestra
 WIND—Ann Leaf at the organ (CBS)
 WJJD—Moosheart Children
 WLS—Maple City Four; John Brown, pianist
 WMAQ—U. of C. Program

1:45 P.M.
 KYW—Prudence Penny, talk
 WAAF—Markets and Weather
 WBBM—News Flashes
 WGN—Ensemble Music
 WIND—Disabled American Veterans Program
 WJJD—Memories of Victor Herbert
 WLS—Musical Program
 WMAQ—Blue Room Echoes (NBC)

1:50 P.M.
 WBBM—Jerry Sullivan, songs

2:00 P.M.
 KYW—Rex Maupin's Concert
 WAAF—Chicago on Parade
 WBBM—Eddie and Fannie Cavanaugh
 WCFL—Voice of the Air from World's Fair
 WGN—Music Weavers
 WIND—Metropolitan Parade (CBS)
 WJJD—Bubb Pickard hillbilly tunes
 WMAQ—Blue Room Echoes (NBC)
 WSBC—In Old Madrid

2:15 P.M.
 WAAF—Jimmie Kozak at the Piano
 WBBM—Harry Steele, News commentator
 WCFL—Blue Room Echoes (NBC)
 WGN—Maurie Sherman's Orchestra
 WIND—Afternoon Dance
 WJJD—Famous Orchestras
 WMAQ—Words and Music (NBC)
 WSBC—Headlines in Parade

2:30 P.M.
 KYW—Woman's Radio Review, talk, music (NBC)
 WAAF—The Answer Man
 WBBM—Jack Brooks, tenor; and orchestra (CBS)
 WCFL—Eddy Hanson, organ recital
 WGN—Story of Helen Trent
 WIND—Jack Brooks, tenor; orchestra (CBS)
 WJJD—Ben Kanter, pianist
 WSBC—Val's Vodvil

2:45 P.M.
 WAAF—Sylvia Stone
 WCFL—Afternoon Frolics
 WGN—Afternoon Musicale
 WIND—Hawaiian Serenade
 WJJD—Joe Sanders' Orchestra

3:00 P.M.
 KYW—Phil Culklin and Billy Tucker
 WAAF—Frank Baker, the Bookworm
 WBBM—U. S. Navy Band (CBS)
 WIND—Leota Olson, soprano
 WJJD—Fred Beck, organist; modern tunes
 WLS—Betty and Bob (NBC)
 WMAQ—Foreza Orchestra (NBC)
 WMBI—Radio School of the Bible; Rev. W. Taylor Joyce
 WSBC—Polish Matinee

3:15 P.M.
 KYW—Dr. H. N. Bundesen, health talk
 WIND—Fletcher Henderson's Orchestra
 WLS—Roundup; Westerners; Joe Kelley

3:30 P.M.
 KYW—Two Doctors with Aces of the Air
 WAAF—Warren Gaylore
 WBBM—News Flashes (CBS)
 WENR—Tea Dansante (NBC)
 WIND—Three Quarter Time
 WJJD—Illinois Federation of Women's Clubs
 WMAQ—Meredith Wilsons Orchestra (NBC)
 WMBI—Scandinavian Service

3:35 P.M.
 WBBM—Clarence Wheeler's Orchestra and soloist
 WGN—Enoch Light's Orchestra (CBS)

3:45 P.M.
 WAAF—World News
 WENR—Montrose J. Moses, dramatic critic (NBC)
 WIND—Ellen Ray, songs
 WJJD—Key Board Kapers
 WMAQ—Lady Next Door, children's program (NBC)

3:50 P.M.
 WAAF—Interlude

4:00 P.M.
 WAAF—Piano Novelties, Jimmy Kozak
 WBBM—WBBM Educational Forum
 WENR—George Nelidoff's Orchestra
 WGN—Afternoon Musicale
 WIND—The Revelers, male quartet
 WJJD—Jay B. and Mae, skit
 WMAQ—The Regimentalists (NBC)

"THE BIG SHOW"



Lulu McCONNELL Isham JONES Gertrude NIESEN Comedienne Orchestra Contralto Monday 8:30 P.M.—CBS—CST

See Radio Guide Listing EX-LAX—THE CHOCOLATED LAXATIVE

Program listings are correct when published by RADIO GUIDE, but sale of time by stations and networks and national emergencies often cause deviations which the stations cannot foresee.

East & Dumke 8:30 P.M. NBC

(TUESDAY CONTINUED)

4:15 P.M.
WAAF—Music in the Air
WBBM—News Flashes
WIND—Indiana String Trio
WJJD—Fred Beck, organist

4:20 P.M.
WBBM—Phil Regan, tenor (CBS)

4:30 P.M.
KYW—The Hoosier Gentlemen
WAAF—Reveries. Edward Simmons
WBBM—Movie Chatter
WENR—Larry Larsen, organist (NBC)
WIND—Youngster's Club; Uncle Frank
WJJD—Judy Talbot, personality girl
WMAQ—Alma Schirmer, pianist (NBC)

4:40 P.M.
WBBM—News Flashes

4:45 P.M.
KYW—The Three Strings
 chestra
WAAF—Ray Waldron's Sports
WBBM—Concert Orchestra
WENR—Musical Moments (NBC)
WGN—George Hall's Orchestra (CBS)
WJJD—The Friendly Philosopher with
 Homer Griffith
WMAQ—Nursery Rhymes (NBC)

5:00 P.M.
KYW—Miss Gay
WAAF—Waltzes
WBBM—Sippy, children's sketch (CBS)
WCFL—Tony Amedio, accordionist
WENR—Dick Messner's Orchestra (NBC)
WGES—Polish Hour
WGN—Trio of Tunes
WIND—Helen Black, contralto
WJJD—Bobbie Dickson, baritone
WMAQ—Viennese Ensemble (NBC)

5:10 P.M.
WAAF—Tonight's Radio Features

5:15 P.M.
KYW—Dick Messner's Orchestra (NBC)
WBBM—Harry Steele, news commentator
WCFL—John Maxwell, food talk
WENR—Big Brother Club
WGN—Century of Progress Orchestra
WIND—"Learn to Speak English," Mar-
 garet Labb
WJJD—Red Hot Dance Tunes

5:30 P.M.
KYW—Uncle Bob's Party
WBBM—Jack Armstrong, All-American
 Boy (CBS)
WCFL—Grace Wilson, contralto
WENR—The Purdy Brothers; Arthur
 Allen and Parker Fennelly
WGN—The Singing Lady, jingles, songs
 and stories
WIND—Merrill Foland
WJJD—Fred Beck, organist
WMAQ—Hymn Sing (NBC)

5:45 P.M.
WBBM—Jack Brooks, tenor
WCFL—Eddy Hanson, organ recital
WENR—Little Orphan Annie, children's
 playlet (NBC)
WGN—Little Orphan Annie, children's
 playlet (NBC)
WIND—Barney Rapp's Orchestra (CBS)
WJJD—Sports Review, Johnny O'Hara
WMAQ—Elizabeth Lennox, contralto
 (NBC)

6:00 P.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Husk O'Hare's Orchestra
WCFL—WCFL Orchestra
WENR—What's the News?
WGES—Popular Dinner Dance
WGN—Uncle Quin, Jean, Donny Dreamer,
 and Wishbone: children's program
WIND—German Hour; William Klein
WJJD—The Pickard Family
WMAQ—Dance Masters, orchestra

6:15 P.M.
KYW—The Globe Trotter
WBBM—Growin' Up; sketch
WCFL—WCFL Orchestra
WENR—National Advisory Council on
 Radio in Education (NBC)
WGES—Famous Orchestra
WGN—Century of Progress Orchestra
WMAQ—News of the Air

6:25 P.M.
KYW—Sports Reporter

6:30 P.M.
KYW—Boyd Raeburn's Orchestra
WBBM—Buck Rogers in the Twenty-fifth
 Century, skit (CBS)
WGES—In the Rhineland
WGN—Lawson YMCA Glee Club
WIND—Polish Hour; John Roszkowski
WJJD—Ozark Mountain Symphony

6:45 P.M.
KYW—Concert Favorites (NBC)
WBBM—Boake Carter, news commentator
 (CBS)
WENR—The Goldbergs; drama (NBC)
WGN—Sports Reporter
WMAQ—Don Carney's Dog Stories (NBC)

7:00 P.M.
KYW—Carlos Molina's Orchestra (NBC)
WBBM—Five Minutes Past Forty
WCFL—Jewish Trades Unions
WGES—Songs of Lithuania
WGN—Elmer Everett Yess, comedian
 (CBS)

WIND—Indiana String Trio
 (CBS)
WLS—Sports Reporter
WMAQ—Crime Clues; mystery drama
 (NBC)

7:05 P.M.
WLS—Phil Harris' Orchestra

7:10 P.M.
WCFL—National Industrial Recovery Act
 News Flashes

7:15 P.M.
KYW—Men Teacher's Union Speaker
WCFL—Al Handler's Orchestra
WGN—Singin' Sam; Harry Frankel, bari-
 tone (CBS)
WIND—Ruth Cobb, soprano

7:30 P.M.
KYW—Harry Sosnik's Orchestra
WAAF—Sunset Salute
WBBM—The Voice of Experience (CBS)
WCFL—Joe Grein, talk
WGES—Songs of Lithuania
WGN—Opportunity Tunes
WIND—Hot Stove League, Johnny O'Hara
WLS—Adventures in Health (NBC)
WMAQ—Wayne King's Orchestra (NBC)

7:45 P.M.
WBBM—Vincent Lopez' Orchestra
WCFL—Labor Flashes
WGN—Ensemble Music
WIND—Kate Smith's Swanee Music (CBS)
WLS—Trade and Mark (NBC)

8:00 P.M.
KYW—Detectives Black and Blue, drama
WBBM—Phil Harris' Orchestra
WCFL—Piano Recital
WENR—Household Memories; Edgar
 Guest, poet; orchestra (NBC)
WGN—Don Carlos' Orchestra
WIND—California Melodies (CBS)
WLS—To be announced
WMAQ—Ben Bernie's Orchestra (NBC)
WSBC—Poland's Song and Story

8:15 P.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Kentucky Hill Billies
WCFL—WCFL Orchestra
WGN—Richard Cole's Orchestra

8:30 P.M.
KYW—Strange Adventures
WBBM—Stories of Real Life
WCFL—Italia Hogan, contralto
WENR—To be announced
WGN—Nino Martini, tenor; symphony or-
 chestra (CBS)
WIND—Ray Parker's Orchestra
WMAQ—East and Dumke, comedy and
 songs; male quartet; Don Voorhee's
 Band (NBC)

8:35 P.M.
WBBM—Ace Brigode's Orchestra

8:40 P.M.
WBBM—Hollywood Gossip

8:45 P.M.
KYW—Dr. Springer
WCFL—Grace Wilson, contralto

9:00 P.M.
KYW—Globe Trotter, news of the world
WBBM—American Legend, drama (CBS)
WCFL—Orchestra
WENR—Solo Selections (NBC)
WGN—Rube Appleberry, sketch
WIND—Melody Man
WMAQ—"Lives at Stake," drama (NBC)
WSBC—Melodies of Poland

9:15 P.M.
KYW—Marvelous Melodies
WCFL—Al Handler's Orchestra
WGN—Great Composers

9:30 P.M.
KYW—Life of Richard Harding Davis,
 sketch (NBC)
WBBM—News Flashes
WCFL—WCFL Orchestra
WENR—Miniature Theater (NBC)
WGN—Tomorrow's News
WIND—Boswell Sisters (CBS)
WMAQ—Madame Sylvia of Hollywood
 (NBC)

9:35 P.M.
WGN—Headlines of Other Days

9:45 P.M.
WBBM—Myrt and Marge (CBS)
WCFL—WCFL Orchestra
WGN—Dream Ship
WIND—Mary Johnson, contralto
WMAQ—Corey Lynn's Orchestra

10:00 P.M.
KYW—Sports Reporter
WCFL—School Teachers' Talk
WENR—Amos 'n' Andy (NBC)
WGN—Bridge Club of the Air
WIND—New World Symphony Orchestra
WMAQ—Amos 'n' Andy (NBC)

10:05 P.M.
KYW—Harry Sosnik's Orchestra

10:15 P.M.
WCFL—Barrett O'Hara, talk
WENR—Lum and Abner (NBC)
WGN—Old Heidelberg; Orchestra
WIND—News Service (CBS)
WMAQ—The Hoofinghams

10:30 P.M.
KYW—Paul Whiteman's Orchestra
WCFL—WCFL Orchestra
WENR—Sports Reporter
WGN—Wayne King's Orchestra
WIND—Isham Jones' Orchestra (CBS)
WMAQ—To be announced



MURIEL WILSON
 Veteran soprano of NBC and
 Showboat singer, joins Fred Hut-
 smith, tenor, in a new series of
 programs with Harold Sanford's
 orchestra starting Sunday, Octo-
 ber 15, at 1:45 p. m., over NBC-
 WMAQ.

10:35 P.M.
WENR—Corey Lynn's Orchestra

10:45 P.M.
WIND—Ray Parker's Orchestra

10:50 P.M.
WGN—Bernie Cummins' Orchestra

11:00 P.M.
KYW—Benny Meroff's Orchestra
WCFL—Mickey Cozzie's Orchestra
WENR—Dance Orchestra
WIND—Vincent Lopez' Orchestra (CBS)
WMAQ—Ralph Kirby, baritone (NBC)
WSBC—The Midnight Review

11:05 P.M.
WMAQ—Meyer Davis' Orchestra (NBC)

11:10 P.M.
WGN—George Devron's Orchestra

11:15 P.M.
KYW—Benny Meroff's Orchestra

11:30 P.M.
KYW—Harry Sosnik's Orchestra
WCFL—To Be Announced
WENR—Roger Gentson's Orchestra
WGN—Charlie Agnew's Orchestra
WIND—Clyde Lucas' Orchestra (CBS)
WMAQ—Carlos Molina's Orchestra

12:00 Mid.
WBBM—Ace Brigode's Orchestra
WENR—Earl Hines' Orchestra
WGN—Bernie Cummins' Orchestra
WIND—Ray Parker's Orchestra
WMAQ—Ted Weem's Orchestra
WMBI—Midnight Hour of Sacred Song and
 Message

12:15 A.M.
WBBM—Clyde Lucas' Orchestra

12:30 A.M.
WBBM—Husk O'Hare's Orchestra
WENR—Dan Russo's Orchestra
WGN—Richard Cole's Orchestra
WIND—International Melodies
WMAQ—Benny Meroff's Orchestra

12:45 A.M.
WBBM—Al Belasco's Orchestra
WGN—Richard Cole's Orchestra

1:00 A.M.
WBBM—Vincent Lopez' Orchestra
WGN—Jan Garber's Orchestra

1:15 A.M.
WBBM—Don Fernando's Orchestra
WIND—Ray Parker's Orchestra

1:30 A.M.
WIND—Milkman's Matinee; Bobby Griffin

1:45 A.M.
WBBM—Al Belasco's Orchestra

Hear your favorites
 of the air interviewed

Radio Guide Presents
 "STAR INTERVIEWS"
WJJD
 Tuesday, Thursday, Saturday
 11:45 A.M.

NEWS from
WJJD

HERE are excellent like-
 nesses of the "Mr. and
 Mrs. Sidney Drew of the
 Air", Mr. and Mrs. Jess Coffey,
 known to you as "J. B. and
 Mae". If you recall those
 hilarious domestic comedies that
 the late Mr. and Mrs. Sidney
 Drew used to do on the silent
 screen, you will find a very
 satisfying radio duplicate of
 those marital adventures in the
 "J. B. and Mae" serial just
 beginning, each afternoon at 4
 p. m. except Saturdays and Sun-
 days, on WJJD. Mr. and Mrs.
 Coffey, who both act and author
 the skit, portray characters ac-
 tually drawn from life. The old
 doctor, who will endear himself
 to you, and widow, also prom-
 inent in the series, live in
 southern Illinois; the effeminate
 young drug clerk in Iowa; the
 sheriff in Missouri, while "Emma,
 chef de cuisine, is drawn from
 Chicago's gold coast.



"Mae"

Boguslawski Offers Chopin and Liszt

MOISSAYE BOGUSLAWSKI offers a Chopin-Liszt program for
 next Sunday, 4 to 4:30 p. m. in his weekly piano concert. The
 program includes:

1. Sonata B minor, Chopin; Grave, Doppio; Movimento; Cherez; Fun-
 eral March; Prestor (The Wind Over the Grave)
2. Rhapsody No. 2, Liszt.

RUTH PICKARD is to do an individual program for the first
 time in her long radio career. Never known to the rest of the
 famous radio family as "Ruth", the pretty Pickard star is billed as
 "Tootsie Pickard" on Mondays, Wednesdays and Fridays 4:15.

Another new highlight on the 1130-kilocycle band of WJJD is
 the morning program "Songs and Sermons" at 10:45 a. m., except
 Wednesdays and Sundays featuring that loveable character "Uncle
 Joe" who is in real life Doctor Andrew Dobson. Fred Beck, staff
 organist, plays the musical background.

Football will play a prominent part in Saturday programs of
 the station. As far as possible all important games played by the
 University of Chicago will be broadcast with sports announcer
 Johnny O'Hara at the microphone. Besides this gridiron reservation,
 all football scores will be aired Saturday night at 5:45.

This and That About the Staff

RUTH PICKARD no longer has freckles, a face surgeon having re-
 moved all of them by peeling the young star's facial skin.... Ben
 Kanter, studying law, may make a good lawyer some day, but he hopes
 he will win more cases than he now does wagers. His record for losing
 on every baseball bet remained intact when he wagered with O'Hara
 that the Cubs would win the City Series.... Joe Allabough gets out of
 the hay at five each morning and races over to WJJD studios to

put on his popular "Early Bird
 Club" at six ay-em.... Mary
 Alcott, long off the air to rest
 up and regain her health, is back
 from North Carolina vacation
 and scheduled each Saturday
 over WJJD at 6 p. m. The
 former network star did a lot
 of fishing and just plain resting
 and comes back to air full of pep
 and health.... Johnny O'Hara,
 sports-caster is a hunter. Shot
 his limit of ducks every day on
 hunting trip to northern Wis-
 consin where he has a hunting
 and fishing lodge. Plans some
 deer hunting this winter....
 Art Linick is glad the baseball
 broadcasts are over.... now his
 Happy-Go-Lucky club will not
 have to be cut short each Sunday
 by doubleheader games....
 Ladies who play bridge and bet
 on horseraces will not have to
 phone for important race results,
 these being cut into the after-
 noon programs of WJJD when
 they occur.



"J. B."

W J J D

20,000 WATTS

265.3 METERS
 1130 KILOCYCLES

8:00 A.M.
KYW—Musical Clock; variety program
WAAF—Breakfast Express
WBBM—Reis and Dunn, comedy and songs (CBS)
WCFL—Kiddie Aeroplane Club
WGES—Bohemian Melodies
WGN—Good Morning; Musical Program
WIND—Polish Hour; John Roskowski
WJJD—Happy Go Lucky Time; Art Link
WLS—Wonderland Trips
WMAQ—Breakfast Club; orchestra (NBC)
WSBC—Music of Poland

8:15 A.M.
WBBM—Musical Time Saver
WCFL—Time Parade
WIND—Hungarian Hour; Frank Kovach
WLS—Produce Reporter

8:25 A.M.
WLS—Bentley's News

8:30 A.M.
WBBM—Metropolitan Parade (CBS)
WCFL—Dance Music
WIND—Last Night's Stars
WLS—Sunshine Express

8:45 A.M.
WCFL—German Entertainment
WIND—Organ Melodies

8:55 A.M.
WBBM—Dental Society, health talk

9:00 A.M.
KYW—Billy Allen Huff
WAAF—Live Stock Market Flashes
WBBM—Organ and Piano Duo
WGES—Songs of Germany
WGN—Keep Fit Club
WIND—Morning Melodies, dance tunes
WLS—Hog Flash; Livestock Receipts; Dr. Bundesen Hour
WMAQ—Setting Up Exercises

9:15 A.M.
KYW—Irene King, talk
WCFL—Popular Music
WGES—Canary Concert
WGN—Clara, Lu 'n' Em, small town gossip (NBC)
WIND—Housekeeping Chats; Mary Neely; Govt. Bulletin
WMAQ—Program Preview

9:30 A.M.
KYW—Crazy Crystals
WAAF—Ask Me Another
WBBM—Beauty Chat
WGES—Melody Parade
WGN—Board of Trade Market Reports
WIND—In the Luxembourg Gardens (CBS)
WMAQ—Tony Cabooch, monologist

9:35 A.M.
WGN—Leonard Salvo, organist

9:45 A.M.
KYW—Irma Glen, organist (NBC)
WBBM—Al and Pete, songs and comedy
WCFL—Highlights of Music
WGES—Grab Bag
WIND—Paul Whiteman's Orchestra
WMAQ—Betty Crocker Household Talk (NBC)

9:50 A.M.
WGN—Weather Reports

10:00 A.M.
KYW—Singing Strings (NBC)
WAAF—Memory Lane
WBBM—Mary Ellis Ames, cooking talk (CBS)
WCFL—Kobar
WGES—Rhythm Review
WGN—Movie Personalities
WIND—In Three Quarter Time; Waltzes
WJJD—University of Chicago; Environment and race
WLS—Poultry and Livestock Markets
WMAQ—Women's Page of the Air
WSBC—Polish Early Birds

10:15 A.M.
KYW—Radio Household Institute, dramatization (NBC)
WAAF—Piano Rambles featuring Estelle Barnes
WBBM—The Four Showmen (CBS)
WENR—Today's Children
WGES—Organ Poetry
WGN—Happy Endings
WIND—Spice of Variety
WMAQ—Board of Trade, market reports

10:20 A.M.
WMAQ—Singing Strings (NBC)

10:25 A.M.
WGN—Board of Trade Reports
WMAQ—Irma Glen, organist (NBC)

10:30 A.M.
KYW—U. S. Army Band (NBC)
WAAF—Hawaiian Echoes
WBBM—Tony Wons (CBS)
WCFL—George O'Connell, baritone
WENR—College Inn Comedy
WGES—Lithuanian Musical
WGN—Allan Grant, pianist
WIND—Cab Calloway's Orchestra
WJJD—Bandstand
WMAQ—Betty Moore, decorating notes (NBC)
WMBI—Shut-In Request Program
WSBC—Memories of Poland

10:45 A.M.
WAAF—Songs of Yesterday
WBBM—Dancing Echoes (CBS)

WCFL—Popular Music
WENR—Women's Features
WGN—"Painted Dreams"
WIND—Mood Indigo; torch songs
WJJD—Ballad Singers
WMAQ—Fields and Hall, piano duo (NBC)
WSBC—Polish Dances

11:00 A.M.
KYW—Setting Up Exercises
WAAF—Bandstand
WBBM—The Voice of Experience (CBS)
WENR—Eve Taylor, songs (NBC)
WGN—Allan Grant, pianist
WIND—Bob Asche, pianist
WJJD—Front Page Headlines; drama
WMAQ—Gene Arnold's Comediores (NBC)

11:10 A.M.
WGN—June Baker, home management

11:15 A.M.
KYW—Rex Maupin's Orchestra
WBBM—Virginia Clark, Gene and Charlie
WENR—Vic and Sade, comedy sketch
WIND—Tune Teasers, dance music
WJJD—Bubb Pickard, Tennessee hillbilly tunes
WMAQ—The Widow and the Angel (NBC)

11:20 A.M.
WGN—Allan Grant, concert pianist

11:30 A.M.
KYW—National Farm and Home Hour (NBC)
WAAF—Rhythm Kings
WENR—Home Service
WGN—Board of Trade Reports
WIND—Concert Miniatures (CBS)
WJJD—Popular Dance Melodies
WMAQ—On Wings of Song (NBC)

11:35 A.M.
WGN—Digest of the News

11:45 A.M.
WAAF—Variety
WCFL—Variety Program
WGN—Good Health and Training
WIND—Famous Dance Bands
WJJD—Esther Bradford, Fashion Advisor
WLS—Weather Report

11:50 A.M.
WBBM—Katherine Avery, talk

11:55 A.M.
WLS—Bentley's News

12:00 Noon
WAAF—Noontime Concert
WBBM—Marie, the Little French Princess, drama (CBS)
WCFL—Luncheon Concert
WGN—Mid-Day Services
WIND—Noontime Meditations
WJJD—Side Show; Chuck Lanphier, "barker"
WLS—Tom and Don, harmony
WMBI—Loop Evangelistic Service

12:15 P.M.
WBBM—Local Market Reports
WIND—The Playboys (CBS)
WJJD—Livestock Markets; Phil Evans
WLS—Prairie Farmer Dinnerbell Program; Jim Poole

12:20 P.M.
WBBM—Husk O'Hare's Orchestra

12:30 P.M.
KYW—Rex Maupin's Orchestra
WAAF—Operatic Gems
WBBM—Easy Aces, comedy drama (CBS)
WCFL—Myers Publications
WGN—Market Reports
WIND—The Revelers
WJJD—Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby Ann
WMAQ—Orlando's Concert Ensemble (NBC)

12:35 P.M.
WGN—Ensemble Music

12:45 P.M.
KYW—Smack Out, comedy duo (NBC)
WBBM—The Messenger, health news
WCFL—Farmers Union
WGN—Music Weavers
WIND—Earl Hines' Orchestra
WMAQ—Dan Russo's Orchestra

1:00 P.M.
KYW—Musical Originalities; vocalists (NBC)
WAAF—Hoosier Philosopher
WBBM—Chicago Hour
WCFL—Eddy Hanson, organ recital
WGN—Just Plain Bill
WIND—The Captivators (CBS)
WJJD—Nick Nichols, cartoonist of the Air
WLS—Uncle Ezra
WMAQ—Organ Recital
WMBI—Organ Program and Bible Reading

1:15 P.M.
WAAF—Song of the Strings
WCFL—Civic Talk, Mayor's Office
WGN—Ensemble Music
WJJD—Mooseheart Children
WLS—Today's Almanac
WMAQ—Board of Trade

1:20 P.M.
WLS—Musical Program; Markets

1:25 P.M.
WBBM—News Flashes

1:30 P.M.
KYW—Mel Stitzel at the piano
WAAF—The Three Flats

WBBM—Hill Billies
WCFL—Eddy Hanson, organ recital
WGN—Maurie Sherman's Orchestra
WIND—Indiana String Trio
WLS—Maple City Four; John Brown, pianist
WMAQ—U. of C. Program

1:45 P.M.
KYW—Prudence Penny, economy talk
WAAF—Rhythmic Concert
WBBM—Organ Reveries
WCFL—Edson
WGN—Ensemble Music
WIND—Manhattan Moods (CBS)
WJJD—Reminiscences of Victor Herbert
WLS—Vibrant Strings

1:50 P.M.
WBBM—Jerry Sullivan, songs

2:00 P.M.
KYW—Rex Maupin's Concert
WAAF—Echo of a Song
WCFL—Voice of the Air from World's Fair
WGN—Music Weavers
WJJD—Bubb Pickard, Hillbilly songs
WLS—Homemakers' Hour; Martha Crane
WSBC—Waltz Time

2:15 P.M.
WAAF—Magnus Schutz
WBBM—Harry Steele, news commentator
WCFL—Grande Trio (NBC)
WGN—Maurie Sherman's Orchestra
WIND—Indiana String Trio
WJJD—Famous Orchestras
WMAQ—Words and Music (NBC)
WSBC—Band Parade

2:30 P.M.
KYW—Woman's Radio Review, talk, music (NBC)
WAAF—The Cavaliers, male trio
WBBM—Claude Hopkin's (CBS)
WCFL—Eddy Hanson, organ recital
WGN—The Story of Helen Trent
WIND—Waxing Warm with Ellington
WJJD—Music and Banter
WSBC—Val's Vodvil
WMAQ—Happy Days in Dixie (NBC)

2:45 P.M.
WCFL—Afternoon Frolics
WGN—Claude Hopkins' Orchestra (CBS)

3:00 P.M.
KYW—Lucky Seven
WAAF—Frank Baker, the Bookworm
WBBM—Fletcher Henderson's Orchestra (CBS)
WIND—Indiana String Trio
WJJD—"Jane and Jimmy" comedy skit
WLS—Betty and Bob; drama (NBC)
WMAQ—Pop Concert (NBC)
WMBI—Sunday School Lesson; Mrs. McCord
WSBC—Polish Matinee

3:15 P.M.
KYW—Dr. Herman Bundesen, talk
WAAF—Music of the Nations; Japan
WGN—Afternoon Musicale
WIND—Artist Recital (CBS)
WJJD—Eddie Dunstetter
WLS—Roundup; Westerners; Joe Kelley

3:30 P.M.
KYW—Two Doctors with Aces of the Air
WAAF—Helen Gunderson
WENR—Texas Cowgirl (NBC)
WJJD—Viennese Nights
WIND—Indiana String Trio
WMBI—Question Hour; Wendell P. Lovell

3:35 P.M.
WBBM—Organ Program
WGN—Artist Recital (CBS)

3:45 P.M.
WAAF—World News
WBBM—Clarence Wheeler's Orchestra
WENR—Morin Sisters (NBC)
WGN—Mark Warnow's Novelty Orchestra (CBS)
WIND—Mark Warnow's Novelty Orchestra (CBS)
WJJD—Key Board Kapers
WMAQ—Lady Next Door; children's program (NBC)

4:00 P.M.
WAAF—Piano Novelties; Jimmy Kozak
WBBM—WBBM Educational Forum
WENR—Jimmy Garrigan's Orchestra (NBC)
WGN—Afternoon Musicale
WIND—Bit of Spain
WJJD—J. B. and Mae, comedy skit
WMAQ—Tea Dansant (NBC)

4:15 P.M.
WAAF—Music in the Air
WBBM—Jack Brooks, tenor; orchestra (CBS)
WIND—Jack Brooks, tenor; orchestra (CBS)
WJJD—Fred Beck, organist
WMAQ—Winnie, the Pooh; children's program (NBC)

4:30 P.M.
KYW—Earle Tanner, tenor
WAAF—Musical Drama presented by WAAF players
WBBM—Movie Chatter
WENR—Larry Larsen, organist (NBC)
WIND—Youngster's Club; Uncle Frank

WJJD—Ruth Pickard, old time songs
WMAQ—The Moaners, orchestra (NBC)
4:40 P.M.
WBBM—News Flashes
4:45 P.M.
KYW—Three Strings
WAAF—Ray Waldron's Sports Review
WENR—Adult Education Council
WIND—Indiana String Trio
WJJD—The Friendly Philosopher with Homer Griffith
WMAQ—Wizard of Oz, sketch (NBC)
5:00 P.M.
KYW—Speaker
WAAF—Bouquet of the Season's Hits
WCFL—Tony Amadio, accordionist
WENR—Ernie Holst's Orchestra (NBC)
WGES—Gems of Germany
WGN—Leonard Salvo, organist
WIND—Norman Ruvel, baritone
WJJD—Bobbie Dickson, baritone
WMAQ—Viennese Ensemble (NBC)
5:10 P.M.
WAAF—Tonight's Radio Features
5:15 P.M.
KYW—Ernie Holst's Orchestra (NBC)
WBBM—Al and Pete, Comedy and Songs
WCFL—John Maxwell, food talk
WGN—Maurie Sherman's Orchestra
WENR—Big Brother Club
WIND—"Learn to Speak English," Margaret Labb
WJJD—Red Hot Dance Tunes
5:30 P.M.
KYW—Uncle Bob's Curb Is the Limit Club
WBBM—Jack Armstrong, the All-American Boy (CBS)
WCFL—Eddy Hanson, organ recital
WENR—Irene Beasley, songs (NBC)
WGN—The Singing Lady, jingles, songs, and stories
WIND—Merrill Foland, pianist
WJJD—Piano Selections
WMAQ—Adventures of Tom Mix (NBC)
5:45 P.M.
WBBM—Thru the Looking Glass; beauty talk
WENR—Little Orphan Annie, Children's playlet (NBC)
WGN—Little Orphan Annie, Children's playlet (NBC)
WIND—Novelty Rhythms (CBS)
WJJD—Sports Review, Johnny O'Hara
WMAQ—John Pierce, tenor (NBC)
6:00 P.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Husk O'Hare's Orchestra
WCFL—WCFL Orchestra
WENR—What's the News?
WGES—Dinner Serenade
WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
WIND—German Hour; William Klein
WJJD—Pickard Family
WMAQ—Charles Leland, comedian; negro quartet (NBC)

6:15 P.M.
KYW—The Globe Trotter
WBBM—Growin' Up; sketch
WENR—Gems of Melody (NBC)
WGES—Polish Idyll
WGN—Century of Progress Orchestra
WMAQ—News of the Air
6:25 P.M.
KYW—Sports Reporter
WENR—Sports Reporter
6:30 P.M.
KYW—Reggie Child's Orchestra (NBC)
WBBM—Buck Rogers in the Twenty-fifth Century, skit (CBS)
WGES—Polish Melodies
WGN—To Be Announced
WIND—Polish Hour; John Rozkowski
WJJD—Ozark Mountain Symphony
WMAQ—Dan Russo's Orchestra
6:45 P.M.
KYW—Boyd Raeburn's Orchestra
WBBM—Boake Carter, news commentator (CBS)
WENR—The Goldbergs, comic sketch (NBC)
WGN—The Sports Reporter
WMAQ—Irene Rich (NBC)
7:00 P.M.
KYW—Benny Meroff's Orchestra (NBC)
WBBM—Five Minute Past Forty
WCFL—Women's Trade Union League, talk
WGES—Italian Idylls
WGN—Men About Town, trio; Joe Green's Orchestra (CBS)
WIND—Gary Board of Health
WLS—Bert Lahr, comedian; George Olsen's Orchestra (NBC)
WMAQ—Crime Clues, mystery drama (NBC)
7:10 P.M.
WCFL—National Industrial Recovery Act News Flashes
7:15 P.M.
WBBM—Pat Flanagan's Sportscast
WCFL—Al Handler's Orchestra
WGN—Edwin C. Hill (CBS)
WIND—Pauline McLaughlin, soprano
7:30 P.M.
KYW—The Dancing Master
WBBM—Goodrich Program
WCFL—Bernice Higgins, contralto
WGN—Albert Spalding, violinist; Conrad Thibault, baritone; Don Voorhees' Orchestra (CBS)
WIND—"Hot Stove League," Johnny O'Hara

WLS—Potash and Perlmutter, sketch (NBC)
WMAQ—Waltz Time; Abe Lyman's Orchestra (NBC)
7:40 P.M.
WBBM—Hollywood Gossip
7:45 P.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Vincent Lopez' Orchestra
WCFL—Adult Educational Council
WIND—Leota Olson and trio
WLS—Red Davis, drama (NBC)

8:00 P.M.
KYW—Detectives Black and Blue
WCFL—WCFL Orchestra
WGN—Mayor Edward J. Kelly, talk
WIND—Indiana String Trio
WLS—Warden Lawes in Twenty Thousand Years in Sing Sing, drama (NBC)
WMAQ—The Troubadours; soloists; orchestra (NBC)
WSBC—Polish Varieties

8:15 P.M.
KYW—Star Dust; studio gossip by Ulmer Turner
WBBM—Kentucky Hill Billies
WGN—Richard Cole's Orchestra
WIND—Kate Smith, songs (CBS)

8:30 P.M.
KYW—Harry Sosnik's Orchestra
WBBM—Stories of Real Life
WCFL—Mickey Cozbie's Orchestra
WENR—John McCormack, tenor (NBC)
WGN—Burns and Allen, comedy team; Guy Lombardo's Orchestra (CBS)
WIND—Larry Hill's Orchestra
WMAQ—Leo Reisman's Orchestra (NBC)

8:35 P.M.
WBBM—Mario Fiorella, Soloist; Clarence Wheeler's Orchestra
8:45 P.M.
KYW—Dr. Springer
WCFL—Tony and Joe, drama
WIND—Ozark Mountain Symphony

9:00 P.M.
KYW—The Globe Trotter
WBBM—Clyde Lucas' Orchestra
WCFL—Grace Wilson, contralto
WENR—Corn Cob Pipe Club of Virginia (NBC)
WGN—Fred Waring's Orchestra; Harry Richman and Milton Berle, comedian (CBS)
WIND—Hungarian Hour; Frank Kovach
WMAQ—Ted Weems' Orchestra
WSBC—Songs of Poland

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF MARCH 3, 1933, OF RADIO GUIDE PUBLISHED WEEKLY AT CHICAGO, ILLINOIS FOR OCTOBER 1ST, 1933. STATE OF ILLINOIS.

SS.

Before me, a notary public in and for the State and County aforesaid, personally appeared J. E. Powell, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Radio Guide and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management, etc., of the aforesaid publication for the date shown in the above caption, required by the Act of March 3, 1933, embodied in section 557, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and address of the publisher, editor, managing editor, and business managers are: Publisher Radio Guide, Inc., 421 Plymouth Court, Chicago, Ill.; Editor Paul Jeanes, 421 Plymouth Court, Chicago, Ill.; Managing Editor Paul Jeanes, 421 Plymouth Court, Chicago, Ill.; Business Manager J. E. Powell, 421 Plymouth Court, Chicago, Ill.

2. That the owner is Radio Guide Inc., 421 Plymouth Court, Chicago, Ill. Sole owner of the above corporation is A. B. & M. Corporation, sole stockholder of this corporation being Cecelia Investment Co., stockholders of this corporation being M. L. Annenberg, W. H. Annenberg, S. C. Annenberg, A. W. Kruse, Chas. Schartenberg, J. A. Kahn, P. Krancer, E. Bessinger, E. Simon, L. Howard, H. Friedlob and E. Friede, all at 441 Plymouth Court, Chicago, Illinois.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: NONE.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest, direct or indirect, in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is (Signed) J. E. Powell, Business Manager, Sworn to and subscribed before me this 2nd day of October, 1933. ANNA J. KENT (My commission expires May 15th, 1937)

Fred Waring 9:00 P.M.
CBS

Behind the Scenes in Chicago Studios By Rollin Wood

(WEDNESDAY CONTINUED)

9:15 P.M.
KYW—The Three Strings
WBBM—Bradford Smith's Orchestra
WCFL—Al Handler's Orchestra

9:30 P.M.
KYW—National Radio Forum (NBC)
WBBM—News Flashes
WCFL—WCFL Orchestra
WENR—Music Magic
WGN—Tomorrow's News
WIND—Alexander Woolcott, "Town Crier" (CBS)
WMAQ—National Radio Forum (NBC)

9:35 P.M.
WGN—Headlines of Other Days

9:45 P.M.
WBBM—Myrt and Marge (CBS)
WCFL—Kobar
WGN—Jan Garber's Orchestra
WIND—Italian Program; William Pozzo

10:00 P.M.
KYW—Sports Reporter
WCFL—School Teachers' Program
WENR—Amos 'n' Andy (NBC)
WGN—Charlie Agnew's Orchestra
WMAQ—Amos 'n' Andy (NBC)

10:05 P.M.
KYW—Mark Fisher's Orchestra

10:15 P.M.
KYW—Harry Sosnik's Orchestra
WCFL—Barrett O'Hara, talk
WENR—Lum and Abner (NBC)
WGN—Old Heidelberg; orchestra
WIND—News (CBS)
WMAQ—Joe Parsons, basso

10:30 P.M.
KYW—Jack Denny's Orchestra (NBC)
WCFL—Gorde Birch's Orchestra
WENR—Sports Reporter
WGN—Wayne King's Orchestra
WIND—Ray Parker's Orchestra
WMAQ—Don Bestor's Orchestra (NBC)

10:35 P.M.
WENR—Corry Lynn's Orchestra

10:45 P.M.
WCFL—WCFL Orchestra
WIND—Ozzie Nelson's Orchestra (CBS)

10:50 P.M.
WGN—Bernie Cummins' Orchestra

11:00 P.M.
KYW—Cab Calloway's Orchestra (NBC)
WCFL—Mickey Cozzie's Orchestra
WENR—Ralph Kirbery, baritone (NBC)
WIND—Barney Rapp's Orchestra (CBS)
WMAQ—Cab Calloway's Orchestra (NBC)
WSBC—Midnight Review

11:05 P.M.
WENR—Ben Bernie's Orchestra (NBC)

11:10 P.M.
WGN—Don Carlos' Orchestra

11:30 P.M.
KYW—Harry Sosnik's Orchestra (NBC)
WCFL—Gorde Birch's Orchestra
WENR—Henry King's Orchestra (NBC)
WGN—Bernie Cummins' Orchestra
WIND—Dance Orchestra
WMAQ—Carlos Molina's Orchestra

11:45 P.M.
WCFL—To Be Announced
WGN—Jan Garber's Orchestra

12:00 Mid.
WBBM—Clyde Lucas' Orchestra
WENR—Earl Hines' Orchestra
WGN—George Devron's Orchestra
WIND—Ray Parker's Orchestra
WMAQ—Ted Weem's Orchestra

12:15 A.M.
WBBM—Don Fernando's Orchestra
WGN—Richard Cole's Orchestra

12:30 A.M.
WBBM—Husk O'Hare's Orchestra
WENR—Dan Russo's Orchestra
WIND—International Melodies
WMAQ—Buddy Rogers' Orchestra

12:45 A.M.
WBBM—Al Belasco's Orchestra

1:00 A.M.
WBBM—Vincent Lopez' Orchestra
WIND—International Melodies

1:15 A.M.
WBBM—Don Fernando's Orchestra
WIND—Ray Parker's Orchestra

1:30 A.M.
WIND—Milkman's Matinee; Bobby Griffin

1:45 A.M.
WBBM—Al Belasco's Orchestra

Program listings are correct when published by RADIO GUIDE, but sale of time by stations and networks and national emergencies often cause deviations which the stations cannot foresee.

John C. Daly, of "Doctor Fu Manchu" fame, who used to cause little shivers run up and down your spine with his vivid Chinese character parts has signed to do a new role. He will do a French character in a six-a-week show, the "Judy and Jane" skit over NBC. The "Doctor" will also take a part in the *Rin Tin Tin* shows.

Al and Pete have two new shows. The first, sponsored by the manufacturers of Rival dog food, starts Sunday, October 22 over WBBM at 4:30 p. m.

Their other account, angeled by Bismark Beer, starts November 6 and will be first heard November 6, Monday through Friday, inclusive, at 6:15 p. m. over WBBM. The program will be along the lines of their popular old show, "Try and Stump Us", in which listeners submit old songs and if Al and Pete can not deliver the piece instantly from memory the party sending in the song gets six bottles of beer.

Pat Kennedy opens in Des Moines, Iowa Monday, October 16, for a week as star of the food show there and plans to tell all the boys how to make pineapple pie like they do in Chicago. Pat will be heard over KSO while in Des Moines.

Francis X. Bushman will tell radio listeners all about movie stars' dogs in a new series starting over CBS-WBBM Sunday October 22nd at 6:45 p. m. Mr. Bushman's other program is "Movie Star Personalities" heard in the morning throughout the week over WGN.

Norm Sherr, Columbia and WBBM staff pianist, will be the guest of Mrs. Harry Felz at a gala benefit and stage show the evening of November 4 at the Stevens Hotel. There will be many other stage and radio stars present who will also perform.

Al Handler, whose orchestra is heard from the Via Lago Cafe on Chicago's north side over WCFL is adding a girl vocalist, Fay Dell, to his aggregation.

Don Ameche, leading man of the "First Nighter" show heard over WMAQ each Friday night at 9 p. m. is the proud papa of a week-old baby boy. The addition to the family has been named, Don, Jr.

Allan Grant, WGN pianist, had a very narrow escape. Allan is part owner of the Lake Michigan



Harry Sosnik, talented composer, pianist and arranger who has climbed to the top of the band-leader-wagon through sheer musical ability and hard work, opens with his 17-piece orchestra at the Edgewater Beach Hotel on Saturday night, October 14, with NBC pickups. Sosnik also makes the music for CBS Olsen and Johnson show.

steamer, "Theodore Roosevelt". He was standing in the bow of the vessel just as it was pulling into dock when the motors failed to reverse. There was a terrific crash which Allan escaped by a hairs' breadth only because he was so nimble in leaping away from that point of the ship. He isn't taking any chances now so he remains 'midships.

The famous Pickard family, of WJJD and CBS, will appear in person at the big Radio Revue Sunday, October 15, at the Eighth Street Theater, Eighth and Wabash. With them will be Tony and Joe, WCFL's "Two Hightalians"; Carleton Guy, the "Hoosier Philosopher" of WAAF; the Three Flats, and June Carroll, also of WAAF. A hill-billy band and fiddlers' contest will be features of the Revue. Incidentally, Tony and Joe recently offered their pictures to tuners-in. To date more than 18,000 fans have asked for them. Such popularity "must be deserved".

Old Mexico at the Century of Progress, continues to be the hot spot of the fair Tuesdays with a celebrity night in charge of Eddie

and Fannie Cavanaugh. Last Tuesday's roll included Irene (Singing Lady) and Walter (Today's Children) Wicker, Jack (Fu Manchu) Daly, Tony Cabooch and daughter, Jimmie Dew, the Morin Sisters, Paul Ash and his new singing find—Charles Bruebens, a former jinnickisha boy; Ray (Clarence) Hedge, Bob Hawk, Cora Long, Jerry Sullivan, Harold Essex, Norman Barry, Pete (of Al and Pete) and Jack Burnett.

"Children's Radio Programs" is the topic selected by Lee J. Andruss, advertising executive with C. Wendel Muench and Co., for a broadcast over WCFL next Wednesday at 12:20 p. m.

Harriett Cruise, popular WBBM contralto formerly heard with Norm Sherr is on a ten weeks tour with Count Bernavici's Orchestra. Harriett will make broadcasts in different cities as she travels with the novelty unit which consists of a fifteen-piece girl band. Olga Vernon will replace Harriett at WBBM.

Del Owen mixed pleasure with his business on his recent trip to New York. Del has returned to his

desk in the Chicago Columbia offices.

Cora Long is receiving much congratulatory mail as a result of her WBBM broadcasts. Most of the mail is from her many listeners who tuned her in when she performed over WGN airwaves.

Freddie and Frankie, the Log Cabin Boys of WLS, are appearing next Wednesday, Thursday and Friday at the Shawano Theater, Shawano, Wis. And what is this rumor about Freddie Owen, the Scotch half of the singing duo, becoming enamored of Princess Ah, the royal Chinese dancer now appearing at the Streets of Paris?

Radio Guide star interviews, now heard at 11:45 a. m. Tuesday, Thursday and Saturday over WJJD, will bring Phil Harris, popular College Inn dance maestro, to the mike next Tuesday, Oct. 17.

A Castilian senorita, a handsome young American soldier of fortune, intrigue, war and love mix in the caldron of old Mexico to bring tragedy in "The Moon Goes Dark," Princess Pat Pageant drama to be heard Monday, October 16, at 9:30 p. m. over NBC and WENR. Alice Hill is the senorita, Chita; Jack Doty, the young American, and Doug Hope, the senorita's father, General Gastardo.

A twice-a-week series of plays is being produced over WLS for the benefit of "The Cradle," Evanston hospital for unfortunate mothers. The plays, written by R. T. McClaughry under the general title of "Cradle Dreams From Life," are being presented on Fridays at 2:30 p. m. during Martha Crane's Home-maker's Hour, and on Saturdays at 3 p. m. WLS is donating their time.

CHICAGO'S MOST POPULAR
RADIO PROGRAM
EDDIE & FANNIE
CAVANAUGH
RADIO GOSSIP CLUB
2 P. M.—W B B M

'R'you listenin'

NEW PROGRAM
TONY WONS
SCRAP BOOK
Added feature.
Brilliant two piano team
Keenan & Phillips.
Sponsored by makers of
JOHNSON'S WAX
COLUMBIA
CHAIN
WGN
Sunday
9:45-10:00
A. M. C. S. T.
Monday and
Thursday
10:30-10:45
A. M. C. S. T.

GOOD WORK—YOU'RE FIRED

(Continued from Page 2)

in his diction was the result of a typographical error was not made clear, but regardless, it was brought out that the chief was unmistakably rip-snorting red-hot about the whole affair.

A few days later, the newspapers announced with several columns of type and great gusto that the chief of the Indiana state police had lodged a formal complaint against the Columbia Broadcasting System, and they hinted that what would happen to the Columbia Broadcasting System when the Federal Radio Commission heard about the entire sinister affair would be just about nobody's business.

Imagine how red their faces became when the ubiquitous Mrs. Mabel Walker Willebrandt, who bobbed into the case as counsel for Ralph Atlass, president of station WIND, announced shortly after that the complaint had been withdrawn.

Not content with the vivid accounts of the tempest in the teapot

contained in its regular news column, the Chicago Tribune took it upon itself solemnly to view with the gravest alarm on its staid editorial page the whole shock to the peace and dignity of the community at large occasioned by the manhunt broadcast. In a stirring editorial, the Tribune hinted that "the interests" were at work, and deplored the alarm caused among the families of policemen at the scene by what it termed "the news fake."

One important thing that the Tribune's editorial neglected to mention was that station WIND is the station to which the Columbia Broadcasting System assigned a franchise after taking it away from station WGN, the Tribune's own station.

When the rough stuff began, the officials of the Columbia Broadcasting System gave realistic imitations of a lot of punching bags. Instead of fighting invective with invective; ridicule with ridicule, and showing the slightest inclination to fight back, they ran for cover, and fired Steve Trumbull—

the "high command" pulled that one.

Then, the day following the broadcast, they issued a statement over the airwaves in which they simply denied in generalizations the charges of 'fake' the newspapers were tossing at them, and wound up with a promise to provide up-to-the-minute news "regardless of the efforts of any paper." And that, as far as the Columbia Broadcasting System was concerned, closed the whole affair.

But not once, during the entire controversy that raged in the days following the manhunt broadcast, and while they were the target for all the skilful abuse at the command of the combined artful city desks of the Chicago newspapers, did they show the slightest inclination to do anything but duck punches.

And unless they learn to take it better than that, and give it, too, the predictions along the airalto are free that the Columbia News Service will wind up in the very near future as abruptly as it began

Thursday, Oct. 19

Rudy Vallee 7:00 P.M.
NBCWhiteman-Jolson 9:00 P.M.
NBC

8:00 A.M.
KYW—Musical Clock; variety program
WAAF—Breakfast Express
WBBM—The Four Eton Boys, quartet
WCFL—Kiddies' Aeroplane Club
WGES—Poland's Music
WGN—Good Morning; Musical program
WIND—Polish Hour; John Roskowski
WJJD—Happy Go Lucky Time; Art Linick
WLS—Spareribs Fairy Tales
WMAQ—Breakfast Club; orchestra (NBC)
WSBC—Music of Poland

8:15 A.M.
WBBM—Musical Time Saver
WCFL—Time Parade
WIND—Hungarian Hour; Frank Kovach
WLS—Produce Reporter

8:25 A.M.
WLS—Bentley's News

8:30 A.M.
WBBM—In the Luxembourg Gardens (CBS)
WCFL—Popular Dance Music
WIND—Last Night's Stars
WLS—Tower Topics Time

8:45 A.M.
WBBM—Musical Time Saver
WCFL—German Entertainer
WIND—Organ Melodies

8:55 A.M.
WBBM—American Medical Assn.

9:00 A.M.
KYW—Four Southern Singers (NBC)
WAAF—Live Stock Market Flashes
WBBM—Bill and Singer, popular songs (CBS)
WGES—Songs of Germany
WGN—WGN Keep Fit Club
WIND—Bill and Ginger (CBS)
WLS—Hog Flash; Livestock Receipts; Dr. Bundesen Hour
WMAQ—Setting Up Exercises

9:15 A.M.
KYW—Irene King, talk
WBBM—Edward House, Organist
WCFL—Popular Music
WGES—Canary Concert
WGN—Clara, Lu 'n' Em, small town gossip (NBC)
WIND—Visiting with Ida Bailey Allen (CBS)
WMAQ—Magic Hour (NBC)

9:30 A.M.
KYW—Morning Parade, variety (NBC)
WBBM—Beauty Chat
WCFL—Lillian Ascough
WGES—Melody Parade
WGN—Market Reports
WIND—Today's Dance
WMAQ—Tony Cabooch, monologist

9:35 A.M.
WGN—Leonard Salvo, organist

9:45 A.M.
KYW—Melody Magic; Marcella Shields and Walter Scanlon, comedy team; piano team, food talk (NBC)
WBBM—Al and Pete, comedy and songs
WCFL—Highlights of Music
WGES—Musical Grab Bag
WIND—Glen Gray's Orchestra
WMAQ—Morning Parade (NBC)

9:50 A.M.
WGN—Weather Report

10:00 A.M.
KYW—Buddy Clark
WAAF—Memory Lane
WBBM—Daggett and Ramsdall Program
WCFL—Kobar
WGES—Rhythm Review
WGN—Movie Personalities
WIND—Sunnyside Up (CBS)
WJJD—University of Chicago; Environment and Race
WMAQ—Women's Page of the Air
WSBC—Bohemian Melodies

10:10 A.M.
WENR—Studio Program
WIND—Gary Police Blotter

10:15 A.M.
KYW—Singing Strings (NBC)
WBBM—School of Cokery
WENR—Today's Children
WGES—Popular Varieties
WGN—Grand Old Hymns
WMAQ—Household Institute (NBC)

10:25 A.M.
WGN—Market Reports

10:30 A.M.
KYW—United States Navy Band (NBC)
WAAF—Linco-Wash Program
WBBM—Illinois League of Women Voters
WCFL—George O'Connell, baritone
WENR—College Inn Comedy
WGES—Polish Revue
WGN—Tony Wons, narrator; Keenan and Phillips, piano team (CBS)
WIND—Favorite Dance Bands
WJJD—The Bandstand
WMAQ—Rhythm Ramblers (NBC)
WMBI—Music and Missionary Hour; John R. Riche
WSBC—Forenoon Review

10:40 A.M.
WIND—Gary Police Blotter

10:45 A.M.
WAAF—Gail Bandell's Idea Exchange
WBBM—The Whalen Trio
WCFL—Popular Music
WENR—Rhythm Ramblers; orchestra (NBC)
WGES—Germany in Song

WGN—"Painted Dreams"
WIND—Academy of Medicine (CBS)
WJJD—Songs and Sermons
WSBC—Timely Tunes

11:00 A.M.
KYW—Rex Maupin's Carnival
WAAF—Ballads
WBBM—The Voice of Experience (CBS)
WENR—Gene Arnold's, Commodores (NBC)
WGN—Fred Meinken, pianist
WIND—Mood Indigo
WJJD—Famous Dance Bands
WMAQ—Merry Macs; vocalists (NBC)

11:10 A.M.
WGN—June Baker, home management

11:15 A.M.
WAAF—World News Reports; Markets
WBBM—Gene and Charlie; Virginia Clark
WENR—Vic and Sade, comedy sketch
WIND—Connie Gates, songs (CBS)
WJJD—Bubb Pickard, hillbilly tunes
WMAQ—The Widow and the Angel (NBC)

11:20 A.M.
WGN—Fred Meinken, pianist

11:30 A.M.
KYW—National Farm and Home Hour (NBC)
WAAF—Meat Recipe Talk by Mildred Batz
WBBM—News Flashes (CBS)
WENR—Home Service
WGN—Market Reports
WIND—George Scherban's Gypsy Orchestra (CBS)
WJJD—Fred Beck organist
WMAQ—On Wings of Song (NBC)
WMBI—Continued Story Reading

11:35 A.M.
WBBM—Frank Wilson and Jules Stein
WGN—Digest of the News

11:45 A.M.
WAAF—Variety
WGN—Health Talk; Organ Music
WJJD—RADIO GUIDE Interviews with Evans Plummer
WLS—Weather Report

11:50 A.M.
WBBM—Talk

11:55 A.M.
WLS—Bentley's News

12:00 Noon
WAAF—Noon-time Melodies; Weather
WBBM—Marie, the Little French Princess, drama (CBS)
WCFL—Luncheon Concert
WGN—Mid-day Services
WIND—Mid-day Meditation
WJJD—Side Show; Chuck Lanphier, "barker"
WLS—Tom and Don, harmony
WMAQ—Pedro Via's Orchestra (NBC)
WMBI—Loop Evangelistic Service

12:15 P.M.
WBBM—Local Market Reports
WIND—Reis and Dunn (CBS)
WJJD—Livestock Markets; Phil Evans
WLS—Prairie Farmer Dinnerbell Program; Jim Poole

12:20 P.M.
WBBM—Husk O'Hare's Orchestra

12:30 P.M.
KYW—Rex Maupin's Orchestra
WAAF—Symphonic Hour
WBBM—Easy Aces, comedy drama (CBS)
WGN—Market Reports
WIND—Art Jones, tenor
WJJD—Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby Ann
WMAQ—Orlando's Concert Ensemble (NBC)

12:35 P.M.
WGN—Ensemble Music

12:45 P.M.
KYW—Rex Battle's Concert Ensemble (NBC)
WBBM—The Messenger, health news
WCFL—Farm Talk
WGN—Music Weavers
WIND—Guy Lombardo's Orchestra

1:00 P.M.
KYW—Musical Originalities; vocalists (NBC)
WAAF—Hoosier Philosopher
WBBM—Chicago Hour
WCFL—Eddy Hanson, organ recital
WGN—Just Plain Bill, sketch
WIND—The Merry-makers (CBS)
WJJD—Nick Nichols, cartoonist of the air
WLS—Uncle Ezra

1:15 P.M.
WAAF—Song of the Strings
WCFL—Civic Talk; Mayor's Office
WGN—Ensemble Music
WJJD—Mooseheart Children
WLS—Markets; Today's Almanac

1:25 P.M.
WBBM—News Flashes

1:30 P.M.
KYW—Mel Stitzel at the piano
WAAF—Rhythm Kings
WBBM—Kentucky Hill Billies
WCFL—Eddy Hanson, organ recital
WGN—Maurie Sherman Orchestra
WIND—Ann Leaf at the Organ (CBS)
WJJD—Mooseheart Children

WLS—Maple City Four; John Brown, pianist
WMAQ—U. of Chicago Lecture

1:45 P.M.
KYW—Prudence Penny, economy talk
WAAF—Markets and Weather
WCFL—Health Talk
WGN—Ensemble Music
WJJD—Reminiscences of Victor Herbert
WLS—Studio Musical Program

1:50 P.M.
WBBM—Jerry Sullivan, songs

2:00 P.M.
KYW—Rex Maupin's Concert
WAAF—Chicago on Parade
WBBM—Eddie and Fanny Cavanaugh, radio gossip
WCFL—Voice of the Air from World's Fair
WGN—Music Weavers
WIND—Metropolitan Parade (CBS)
WJJD—Bubb Pickard, hillbilly songs
WLS—Homemakers' Hour; Martha Crane
WSBC—Melodies of the Moment

2:15 P.M.
WAAF—Jimmie Kozak at the Piano
WBBM—Harry Steele, news commentator
WCFL—Grace Wilson, contralto
WGN—Maurie Sherman's Orchestra men's Auxiliary
WJJD—Famous Orchestras
WMAQ—Words and Music (NBC)
WSBC—Radio Headliners

2:30 P.M.
KYW—Woman's Radio Review, talk, music (NBC)
WAAF—Answer Man
WBBM—Organ Melodies
WCFL—Eddy Hanson, organ recital
WGN—Story of Helen Trent
WIND—Dramatic Sketch
WJJD—Music and Banter
WMAQ—American Library Ass'n Convention (NBC)
WSBC—Val's Vodvil

2:45 P.M.
WAAF—Sylvia Stone
WBBM—Jack Brooks, tenor; orchestra (CBS)
WCFL—Afternoon Frolics
WGN—Afternoon Musicale
WIND—Gary Yard and Garden Program
WJJD—Joe Venutis' Orchestra

3:00 P.M.
KYW—Three Strings
WAAF—Frank Baker, the Bookworm
WBBM—U. S. Army Band (CBS)
WIND—Leota Olson, soprano
WJJD—Fred Beck organist
WLS—Betty and Bob (NBC)
WMBI—Gospel Music
WSBC—Polish Matinee

3:15 P.M.
KYW—Talk by Dr. H. N. Bundesen
WAAF—Salon Concert
WIND—U. S. Army Band (CBS)
WLS—Roundup; Westerners; Joe Kelley
WMBI—Message

3:30 P.M.
KYW—Two Doctors with Aces of the Air
WAAF—James Hamilton
WBBM—News Flashes
WENR—To be announced
WIND—Musical interlude
WJJD—Viennese, Nights
WMBI—"The Jew," Rev. Solomon Birnbaum

3:35 P.M.
WBBM—Clarence Wheeler's Orchestra
WENR—Thursday Special (NBC)

3:45 P.M.
WAAF—World News
WENR—Thursday Special (NBC)
WJJD—Key Board Kapers

4:00 P.M.
WAAF—Piano Novelties; J. Kozak
WBBM—Educational Forum
WENR—General Federation of Women's Clubs (NBC)
WIND—Indiana String Trio
WJJD—J. B. and Mae, comedy skit
WMAQ—To be announced

4:15 P.M.
WAAF—Music in the Air
WBBM—George Hall's Orchestra (CBS)
WENR—Jimmy Garrigan's Orchestra
WJJD—Fred Beck, organist

4:20 P.M.
WBBM—George Hall's Orchestra (CBS)

4:30 P.M.
KYW—Hoosier Gentlemen
WAAF—Reveries, E. Simmons
WBBM—Movie Chatter
WENR—Larry Larsen, organist (NBC)
WIND—Youngsters' Club; Uncle Frank ern songs
WJJD—Judy Talbot, personality girl
WMAQ—Jack and Loretta Clemons, songs (NBC)

4:40 P.M.
WBBM—News Flashes

4:45 P.M.
KYW—The Three Strings
WAAF—Ray Waldron's Sports Review
WBBM—Concert Program
WENR—Musical Moments (NBC)
WIND—Indiana String Trio
WJJD—The Friendly Philosopher with Homer Griffith

WMAQ—Ray Heatherton, baritone (NBC)

5:00 P.M.
KYW—Adult Educational Council
WAAF—Waltzes
WBBM—Skippy, children's playlet (CBS)
WCFL—Tony Amedio, accordionist
WENR—Reggie Child's Orchestra (NBC)
WGES—Songs of Poland
WGN—Trainload of Tunes
WIND—Helen Black, contralto
WJJD—Bobbie Dickson, baritone
WMAQ—Roger Gerston's Orchestra (NBC)

5:10 P.M.
WAAF—Tonight's Radio Features

5:15 P.M.
KYW—Dick Messner's Orchestra (NBC)
WBBM—Norm Sherr and Soloist
WCFL—John Maxwell, food talk
WENR—Big Brothers Club
WGN—Century of Progress Orchestra
WIND—"Learn to Speak English," Margaret Labb
WJJD—Red Hot Dance Tunes

5:30 P.M.
KYW—Uncle Bob's Curb-is-the-Limit Club
WBBM—Jack Armstrong, the All-American Boy (CBS)
WCFL—Grace Wilson, contralto
WENR—Songs of the Church (NBC)
WGN—The Singing Lady, jingles, songs, and stories
WIND—Memory Lane, with Merrill Folland, pianist
WJJD—Fred Beck organist
WMAQ—John B. Kennedy, talk (NBC)

5:45 P.M.
WBBM—Stamp Adventurer's Club (CBS)
WCFL—Eddy Hanson, organ recital
WENR—Little Orphan Annie; children's playlet (NBC)
WGN—Little Orphan Annie; children's playlet (NBC)
WIND—Songs at Eventide
WMAQ—The Sizzlers (NBC)
WJJD—Sports Review, Johnny O'Hara

6:00 P.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Husk O'Hare's Orchestra
WCFL—Louis Panico's Orchestra
WENR—What's the News?
WGES—Popular Dinner Dance
WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
WIND—Sermon music with William Klein
WJJD—Pickard Family
WMAQ—Twenty Fingers of Harmony (NBC)

6:15 P.M.
KYW—Globe Trotter; news of the world
WBBM—Growin' Up; sketch
WCFL—WCFL Orchestra
WENR—Marion and Jim Jordan, comedy and songs (NBC)
WGES—Popular Varieties
WGN—Ensemble Music
WMAQ—News of the Air

6:25 P.M.
KYW—Sports Reporter
WENR—Sports Reporter

6:30 P.M.
KYW—Concert Footlights; vocalists; orchestra (NBC)
WBBM—Buck Rogers in the 225th Century (CBS)
WENR—Concert Orchestra (NBC)
WGN—To Be Announced
WIND—Polish Hour; John Roszkowski
WMAQ—Dan Russo's Orchestra
WGES—Polish Revue

6:45 P.M.
KYW—Boyd Raeburn's Orchestra
WBBM—Boake Carter, news commentator (CBS)
WENR—The Goldbergs, drama (NBC)
WGN—The Sports Reporter
WMAQ—Buddy Rogers' Orchestra (NBC)

7:00 P.M.
KYW—The Three Strings
WBBM—Five Minutes Past Forty
WCFL—Union Label League Talk
WGES—Polish Hour
WGN—Elmer Everett Yess, comedian (CBS)
WIND—"Stop that Fire," Gary Fire Department
WLS—Phil Harris' Orchestra
WMAQ—Rudy Vallee's Orchestra, guest stars (NBC)
WMBI—Question Hour; Mr. Loveless

7:10 P.M.
WCFL—National Industrial Recovery Act News Flashes

7:15 P.M.
KYW—Dramatization
WBBM—Sports Review of the Day
WCFL—Al Handler's Orchestra
WGN—Singin' Sam (CBS)
WIND—Indiana String Trio
WLS—Dramatization

7:30 P.M.
KYW—Interpreting Business Events
WBBM—Clarence Wheeler's Orchestra
WCFL—Harry Brooks, cornetist
WGN—Opportunity Tunes
WIND—"Hot Stove League"; Johnny O'Hare
WLS—Adventures in Health (NBC)

7:40 P.M.
WBBM—Hollywood Gossip
WIND—Music Interlude

7:45 P.M.
KYW—Harry Sosnik's Orchestra
WBBM—Vincent Lopez' Orchestra
WCFL—Speakers Bureau of C. F. of L.
WENR—B. A. Rolfe's Crooning Choir (NBC)
WGN—Palmer House Ensemble
WIND—Harlem Serenade (CBS)
WLS—Soloist (NBC)

8:00 P.M.
KYW—Detectives Black and Blue
WBBM—Phil Harris' Orchestra
WCFL—Mme. Dorothy Derrfuss, contralto
WGN—Jan Garber's Orchestra
WIND—Presenting Mark Warnow, soloist; quartet and orchestra (CBS)
WLS—Death Valley Days; drama (NBC)
WMAQ—Captain Henry's Showboat (NBC)
WSBC—Viennese Hour

8:15 P.M.
KYW—YMCA Chorus
WBBM—Kentucky Hill Billies
WCFL—National Food Flashes
WGN—Charlie Agnew's Orchestra

8:30 P.M.
KYW—Strange Adventures
WBBM—Clarence Wheeler's Orchestra
WCFL—American College of Surgery, talk
WENR—Wayne King's Orchestra (NBC)
WGN—Tom, Dick and Harry, harmony team
WIND—Ray Parker's Orchestra

8:45 P.M.
KYW—Dr. Springer
WCFL—Vella Cook, contralto soloist
WGN—Don Carlos' Orchestra

9:00 P.M.
KYW—The Globe Trotter
WBBM—Willard Robison, Evangelist of Rhythm (CBS)
WENR—Hands Across the Border (NBC)
WGN—Rube Appleberry sketch
WIND—Willard Robison's Deep River Orchestra (CBS)
WMAQ—Paul Whiteman's Orchestra; Deems Taylor, master of ceremonies; Al Jolson, soloist (NBC)
WSBC—Melodies of Italy

9:15 P.M.
KYW—The Three Strings
WCFL—Al Handler's Orchestra
WGN—Richard Cole's Orchestra

9:30 P.M.
KYW—Boyd Raeburn's Orchestra
WBBM—News Flashes
WCFL—Dippy Johnson's Orchestra
WENR—Echoes of the Palisades (NBC)
WGN—Tomorrow's News
WIND—The Boswell Sisters (CBS)
WSBC—Lithuanian Hour

9:35 P.M.
WGN—Headlines of Other Days

9:45 P.M.
KYW—Echoes of the Palisades (NBC)
WBBM—Myrt and Marge (CBS)
WCFL—Kobar
WGN—Dream Ship; classical music
WIND—East Chicago Community Program

10:00 P.M.
KYW—Sports Reporter
WCFL—School Teachers Talk
WENR—Amos 'n' Andy (NBC)
WGN—New World Symphony Orchestra (CBS)
WMAQ—Amos 'n' Andy (NBC)

10:05 P.M.
KYW—Mark Fisher's Orchestra

10:15 P.M.
KYW—Harry Sosnik's Orchestra
WCFL—Barrett O'Hara, talk
WENR—Lum and Abner (NBC)
WGN—Old Heidelberg
WIND—World Wide News (CBS)
WMAQ—The Hoofinghams

10:30 P.M.
KYW—Jack Denny's Orchestra (NBC)
WCFL—Eddy Hanson, organ recital
WENR—Sports Reporter
WGN—Wayne King's Orchestra
WIND—Isham Jones' Orchestra (CBS)
WMAQ—Corey Lynn's Orchestra

10:35 P.M.
WENR—Buddy Roger's Orchestra

10:45 P.M.
WCFL—Dippy Johnson's Orchestra

10:50 P.M.
WGN—Bernie Cummins' Orchestra

11:00 P.M.
KYW—Ernie Holst's Orchestra (NBC)
WCFL—Mike Cozzie's Orchestra
WENR—Phil Harris' Orchestra
WIND—Ozzie Nelson's Orchestra (CBS)
WMAQ—Ernie Holst's Orchestra (NBC)
WSBC—A Night in Harlem

11:10 P.M.
WGN—Don Carlos' Orchestra

11:15 P.M.
KYW—Benny Meroff's Orchestra

11:30 P.M.
KYW—Harry Sosnik's Orchestra
WCFL—Louis Panico's Orchestra
WENR—Dancing in Twin Cities (NBC)
WGN—Charlie Agnew's Orchestra
WIND—Clyde Lucas' Orchestra (CBS)
WMAQ—Carlos Molinas' Orchestra
WSBC—Variety Program

PLUMS AND PRUNES + + +

By Evans Plummer

PROBABLY the most elaborate and spectacular of all public relief programs will be launched Sunday night, October 15, under the title of "Mobilization for Human Needs of 1933." With *President Roosevelt* and *Newton D. Baker* headlining the opening bill, and music by the *Philadelphia Orchestra* under *Leopold Stokowski's* baton, listeners are cautioned to mark this spot on their calendars for a regular date with their loud-speakers.

There is no better music than that played by Stokowski's Philadelphia Orchestra. There is no better, and certainly no more human radio speaker than President Roosevelt. He won the nation when, shortly after his inauguration, he broadcast regarding the bank situation. His message was pithy, to the point, and man to man. It was more like an old, respected family friend in your living room than a stranger in Washington.

Since then, the President has repeated his initial excellent performance. We like to listen to him . . . and we can't say that for all of our past Chief Executives.

Much will be written of the recent snaring of a Wayne King commercial by Columbia, but what WON'T be told, is that when the King sponsor first decided to go on the air, he picked CBS and a Sunday half hour that would have cut the first thirty minutes of the N. Y. Philharmonic Symphony concert. But the N'Yawk CBS offices turned down the King commercial because they would not cut the Philharmonic! That cost CBS about \$700,000 revenue a year for the past two years. Quite enough punishment for being altruistic, what? We didn't think networks were that way any longer.

Drug Store Critics

WHEN a big, bad critic wants to get the real inside on what programs are clicking, how does he proceed? Sh-h-h! We'll tell you. He turns a wide open ear to *John Q. Public* when that gent is least suspecting, and absorbs Mr. Public's mouthings re, radio.

Last week, we were privileged to tune in on one of these informative assemblies. It took place at the soda-lunch fountain of a neighborhood drug store.

"That fellow Benny," remarked the druggist to the lady customer, "is the greatest of 'em all. Did you hear him Sunday?"

"I sure did," she said. "He was swell. And I like Rudy Vallee, too. No wonder he's called the Ziegfeld of radio."

"That little girl he has singing with him the past couple of weeks has a nice voice, hasn't she?" asked the pill-roller.

"Well," commented the lady customer, clamping her teeth down on an olive and jelly sandwich, on toast, "I don't care for juvenile voices so much."

"I think Fred Allen's good, too," suggested the pharmacist . . .

But we hadda go to catch a train, and when you gotta catch a train,

(THURSDAY CONTINUED)

12:00 Mid.

WBBM—Ace Brigode's Orchestra
WENR—Earl Hines' Orchestra (NBC)
WGN—George Devron's Orchestra
WIND—Ray Parker's Orchestra
WMAQ—Harry Sosnik's Orchestra

12:15 A.M.

WBBM—Clyde Lucas' Orchestra
WGN—Richard Cole's Orchestra

12:30 A.M.

WBBM—Husk O'Hare's Orchestra
WENR—Dan Russo's Orchestra
WGN—Jan Garber's Orchestra
WIND—International Melodies
WMAQ—Benny Moroff's Orchestra

12:45 A.M.

WBBM—Al Belasco's Orchestra
WGN—Bernie Cummins' Orchestra

you gotta go, so our week's radio criticising was not completed for us. Nevertheless, we do second the above conversation—with one exception, and that is, good juvenile voices, when taken in small doses, are all right.

Wonder what the druggist and the lady would have said about Mr. Cantor? Would they have thought him as punk as we do?

One of the networks, whose eastern operators have already been organized and whose Chicago technicians are now the target of the union chiefs, has been doing everything to keep the Windy City department "open shop." But the silly part of it is that the chain president, in N'Yawk, sends all his instructions to his Chicago v. p. over the monitor telegraph wires, which said technicians man, and thereby are kept informed of all that their superiors are thinking and doing! . . . Damned clever, these network execs.

What's What

RECEIVED, from Minnesota, a suggestion that we quit picking flaws with *Phil Stewart* and try *Ted Husing* for a change; the main contention being that Ted has yet to learn the pronunciation of "vaudeville" . . . okay, pal . . . Flo and Arthur Lake's "Babes in Hollywood" looks' up. Dial NBC-WMAQ at 1:45 p. m. Mon. to Fri. . . . But it looks as if three WLS babes are looking down. We mean those Jensen sisters, Eileen, Helen and Adele, who go by the *Winnie, Lou and Sally* billing at the Barn Dance studios. Licensed booker *Bert Green* charges unpaid fees and other items . . . The wife of a certain WLS announcer is also making trouble, and it isn't just a publicity stunt, either . . . "Magic Voice" *Elsie Hitz* new vehicle, opening October 23 under the name "Dangerous Paradise," carries her partner *Nick Dawson* likewise. The locale, the South Seas; the girl, a



Bing's back! . . . Once again Bing Crosby returns to the CBS kilocycles; this time from Los Angeles whence, beginning Monday, October 16, at 7:30 p. m., he'll be heard in his first weekly half-hour program of songs to the accompaniment of Lennie Hayton's music. Bing will be his own master of ceremonies.

N'Yawk newspaper syndicate star assigned to get the low-down on this earthly paradise; and the man, a Robert-Montgomery-woman-hater type. Possibilities? We should think . . .

Plums and—

SHE'S a swell looker, and it's said that one of the N'Yawk radio editors fell right off his column for

her, but still we can't figure out why we shouldn't hand *Gertrude Niesen* a carload of prunes for her last show we caught, that of October 7 . . . and here are a few sugar plums for *Vincent Lopez*, because his band sounds like its old self with *Lou Brink* back at the ivories.

Staying on Saturday, the seventh B. A. Rolfe's sponsors win the plum degree for welcoming *Jack Pearl* and *George Jessel* to their new Saturday spots . . . Reisman's

BANDSTAND and BATON

THREE half-hour periods of *Wayne King's* music are far from enough to satiate his audience, his sponsor decided recently. So the Sunday, Tuesday and Thursday NBC programs will be augmented from now on with a Columbia period, which began Monday, October 9. And with this new contract comes the probability that the Waltz King will find CBS chain sustaining spots for his music if he wishes them.

Since he opened the Aragon ballroom six years ago, King's only sustainings have been over KYW and WGN, Chicago. WGN will also carry the new Columbia commercial, but only for a short while, for the Chicago station and the chain disconnect on November 1. Then the commercial goes over to WBBM as Chicago outlet, and at that time, so it seems now, the Aragon sustaining wire will reach WBBM's transmitter instead of WGN's. Columbia broadcasts will not be long in following.

At present, with the four half-hour commercials and ten or more WGN periods weekly, King easily leads all dance orchestras in the amount of time on the air. But the Thursday night NBC broadcast (which began last spring, was discontinued lately, and then resumed again) is due to be dropped for good, in all probability. And if the sustaining switch does go through, neither the chain nor the Chicago

local will be able to devote as much time to King as WGN was:

Fred Waring opens this Friday (October 13) at the Chicago Theater, Chicago . . . *Earl Hoffman*, now looking for a likely Chicago spot, and *Miss Gene Myles*, of Chicago, will be married within two weeks,



MABEL ALBERTSON

She's the comely lass who does those "Mae West" and other parts so well with *Phil Baker* and company on the Friday night *Armour* hour, 8:30 p. m. over NBC-WENR. When not miking, she keeps busy writing short detective stories.

according to gossip . . . *Bradford Smith*, whose symphonic jazz reached prominence a short while ago, is playing from the Streets of Paris in the World's Fair now . . . *Skeets Collier* is the name of another of the leaders who will wind up the season at the Century of Progress concession.

No longer can an orchestra rise to prominence overnight, as *Guy Lombardo* did five years ago. Even the quickly raised public enthusiasm which Milwaukee gave *Seymour Simons* this summer has done him little if any good in landing him a contract when his present one at the Schroeder hotel expires. Simons' acclaim in the beer city was enormous, and his reputation spread to Chicago until fans were dialing WTMJ, the Milwaukee outlet, for his music. Now he is out of the Schroeder, and his bookers optimistically promise him a good spot, but nothing definite has materialized. Right now *Hal Kemp* seems to be in somewhat the same position. His six weeks' vacation from the Blackhawk has caused Chicago fans to wonder if he really will be back, although advance press notices have assured them that the contract is already signed. Still another outfit that seems to be appreciated greatly wherever it is—while it remains there—is that of *Clyde Lucas*, now in the Blue Room of the LaSalle Hotel, Chicago, with Columbia pickups.

Yacht Club Boys have clever song lyrics but aren't exactly musical successes; his *Art Wright* rates bushels of plums for his solo. We'll match Wright against Melton and Parker, even . . . Missed *Baron Jack's* return, darn it, but we know it was good.

As for *Jessel*, although the opening patter was supposed to be funny, the Cantor takeoff dragged (as does the original Cantor booby) until *George* gagged about having to say hello to *Ida* and the five girls. *George* sang well, but was not particularly spectacular. We just can't go for those pruny hard g's which certain vocalists, including *Jessel*, insist upon giving the syllable "ing."

Olsen and Johnson bowed with their CBS coast-to-coaster Friday (6) and started something new in Chicago by hiring the 800-seat Civic Theater for their studio during the series . . . and if the air version was half as funny as the "in person" broadcast, everything's going to be okay for O&J. As for *Sosnik's* music, and the male and girl trios, we know they clicked. After the broadcast, the two Swedes staged a party for their guests at which many gags were perpetrated that could not be broadcast. You shoulda been there.

Phil Porterfield, baritone, *Ruth Howard*, reader, *Irma Glen*, organist, *Earl Lawrence*, pianist, and *Edna Odell* are on the new yeast commercial starting Oct. 17 over NBC-WMAQ for a 3-a-week 10 a. m. schedule. Lots of talent there!

Did you hear *Betty Rosler's* "Bobby Moran" last Wednesday in *Today's Children*? That was Bobby's first part, and the cries and gurgles were plumbfully like the real McCoy. So enters a new "strange noises" expert into our midst.

INTERFERENCE CONQUERED

PIX gives clear radio reception. Increases range, selectivity and ends overloading. Easily attached to any set! Send money or postal order. Money-back guarantee. Dept. G

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The set is made by one of the outstanding manufacturers of fountain pens in this country and is valued at double our sale price. The pens are fitted with 14 karat solid gold points and are guaranteed by us.

The pencils have reliable mechanism which expels and retracts the lead. The reservoir for extra leads and the eraser are contained on the inside of the barrel. The trimmings on the pencil match the pen in all respects. Both pieces are put up in a neatly designed gift case.

ALBERT C. SCHROEDER

"The Best for Less"

421 Plymouth Court, Chicago, Ill.

8:00 A.M.
 KYW—Musical Clock; variety program
 WAAF—Breakfast Express
 WBBM—The Melodeers (CBS)
 WCFL—WFL Kiddies' Aeroplane Club
 WGES—Bohemian Melodies
 WGN—Good Morning; musical program
 WIND—Polish Hour; John Roszkowski
 WJJD—Happy Go Lucky Time; Art Link
 WLS—Spareribs Fairy Tales
 WMAQ—Breakfast Club; orchestra (NBC)
 WIBC—Music of Poland

8:15 A.M.
 WCFL—Time Parade
 WIND—Hungarian Program with Frank Kovach
 WLS—Produce Reporter

8:25 A.M.
 WLS—Bentley's News

8:30 A.M.
 WBBM—Metropolitan Parade (CBS)
 WCFL—Popular Dance Music
 WIND—Last Night's Stars
 WLS—Sunshine Express

8:45 A.M.
 WCFL—German Entertainment
 WIND—Organ Melodies

8:55 A.M.
 WBBM—American Dental Society

9:00 A.M.
 KYW—Billy Allen Huff
 WAAF—Live Stock Market Flashes
 WBBM—Singing Organist
 WGES—Songs of Germany
 WGN—Keep Fit Club
 WIND—Today's Dance
 WLS—Hog Flash; Livestock Receipts; Dr. Bundesen Hour
 WMAQ—Setting Up Exercises

9:15 A.M.
 KYW—Irene King, talk
 WCFL—Popular Music
 WGES—Canary Concert
 WGN—Clara, Lu 'n' Em, small town gossip (NBC)
 WIND—Housekeeping Chats; Virginia Bennett
 WMAQ—Magic Hour (NBC)

9:25 A.M.
 WBBM—Variety Program

9:30 A.M.
 KYW—The Strolling Fiddler (NBC)
 WBBM—Beauty Chat
 WGES—Melody Parade
 WGN—Market Reports
 WIND—The Merry-makers (CBS)
 WMAQ—Tony Cabooch, monologist

9:35 A.M.
 WGN—Leonard Salvo, organist

9:45 A.M.
 KYW—Crazy Crystals
 WBBM—Al and Pete, comedy and songs
 WCFL—Highlights of Music
 WGES—Musical Grab Bag
 WIND—Ben Bernie's Orchestra
 WMAQ—Betty Crocker (NBC)

9:50 A.M.
 WGN—Allan Grant, concert pianist

10:00 A.M.
 KYW—Music Appreciation Hour; Walter Danrosch (NBC)
 WAAF—Memory Lane
 WBBM—Mary Ellis Ames, Kitchen Economics (CBS)
 WCFL—Kobar
 WGES—Rhythm Review
 WGN—Movie Personalities
 WIND—Waltz Time
 WJJD—University of Chicago; Environment and Race
 WLS—Poultry and Livestock Markets
 WMAQ—Women's Page of the Air
 WSBC—Polish Early Birds

10:15 A.M.
 WBBM—Big Freddie Miller, songs and patter (CBS)
 WENR—Today's Children
 WGES—Organ Poetry
 WGN—Happy Endings, sketch
 WIND—Spice and Variety
 WMAQ—Board of Trade

10:25 A.M.
 WGN—Market Reports
 WMAQ—U. S. Marine Band (NBC)

10:30 A.M.
 WAAF—Hawaiian Echoes
 WBBM—Tony Wons (CBS)
 WCFL—George O'Connell, baritone
 WENR—College Inn Comedy
 WGES—Polish Revue
 WGN—Allan Grant, concert pianist
 WIND—Favorite Dance Bands
 WJJD—Dramatic Sketch
 WMAQ—Music Appreciation Hour (NBC)
 WMBI—Music and Radio School of the Bible; Mrs. McCord
 WSBC—Polish Dances

10:45 A.M.
 WAAF—Songs of Yesterday
 WBBM—Dancing Echoes, orchestra (CBS)
 WCFL—Dance Music
 WENR—Fifteen Minutes with You; Gene Arnold
 WGN—"Painted Dreams"
 WIND—Mood Indigo
 WJJD—Songs and Sermons

11:00 A.M.
 KYW—Rex Maupin's Carnival
 WAAF—Bandstand
 WBBM—The Voice of Experience (CBS)
 WENR—Rosalie Wolfe, songs (NBC)
 WGN—Allan Grant, concert pianist
 WJJD—Famous Dance Bands
 WMAQ—Gene Arnold's Commodores (NBC)

11:10 A.M.
 WGN—Mary Meade's Week-End Specials

11:15 A.M.
 WAAF—World News Reports
 WBBM—Virginia Clark, Gene and Charlie
 WENR—Vic and Sade, comedy sketch
 WIND—Gypsy Nina, songs (CBS)
 WJJD—Hillbilly Time
 WMAQ—The Widow and the Angel (NBC)

11:20 A.M.
 WGN—Allan Grant, pianist

11:30 A.M.
 KYW—National Farm and Home Hour (NBC)
 WAAF—Rhythm Kings
 WBBM—News Flashes (CBS)
 WENR—Home Service
 WGN—Board of Trade Reports
 WIND—George Hall's Orchestra (CBS)
 WJJD—Fred Beck, organist
 WMAQ—Rex Battle's Ensemble (NBC)
 WMBI—Continued Story Reading

11:35 A.M.
 WBBM—Frank Wilson, tenor, and Jules Stein
 WGN—Digest of the Day's News

11:45 A.M.
 WAAF—Variety Program
 WCFL—Variety Program
 WGN—Good Health and Training
 WIND—Vincent Lopez' Orchestra
 WJJD—Esther Bradford, fashion adviser
 WLS—Weather Report

11:50 A.M.
 WBBM—Talk

11:55 A.M.
 WLS—Bentley's News

12:00 Noon
 WAAF—Noontime Concert
 WBBM—Marie, the Little French Princess, drama (CBS)
 WCFL—Luncheon Concert
 WGN—Mid-day Service
 WIND—Mid-day Meditation
 WJJD—Side Show; Chuck Lanphier, "barker"
 WLS—Tom and Don, harmony
 WMAQ—Dick Fiddler's Orchestra (NBC)
 WMBI—Loop Evangelistic Service

12:15 P.M.
 WBBM—Local Market Reports
 WJJD—Livestock Markets; Phil Evans
 WLS—Prairie Farmer Dinnerbell Program; Jim Poole

12:20 P.M.
 WBBM—Husk O'Hare's Orchestra

12:30 P.M.
 KYW—Rex Maupin's Orchestra
 WAAF—Operatic Gems
 WBBM—Easy Aces, comedy drama (CBS)
 WGN—Market Reports
 WIND—Art Jones, tenor
 WJJD—Pickard Family; Dad, Mother, Bub, Ruth, Charlie and Baby Ann
 WMAQ—Merrie Men Quartet (NBC)

12:35 P.M.
 WGN—Ensemble Music

12:45 P.M.
 KYW—Smack Out, comedy duo (NBC)
 WBBM—The Messenger, health news
 WCFL—Farm Talk
 WGN—Music Weavers
 WIND—Paul Whiteman's Orchestra
 WMAQ—Dan Russo's Orchestra

1:00 P.M.
 KYW—Musical Originalities; vocalists (NBC)
 WAAF—Hoosier Philosopher
 WBBM—Chicago Hour
 WCFL—Eddy Hanson, organ recital
 WGN—Just Plain Bill; sketch
 WIND—Vocal Varieties
 WJJD—Nick Nichols, cartoonist of the air
 WJJD—Famous Orchestras
 WLS—Uncle Ezra
 WMAQ—Organ Recital

1:15 P.M.
 WAAF—Song of the Strings
 WCFL—Civic Talk Mayor's Office
 WGN—Ensemble Music
 WIND—Mark Warnow's Novelty Orchestra (CBS)
 WJJD—Mooseheart Children
 WLS—Today's Almanac

1:20 P.M.
 WJJD—Mooseheart Children
 WLS—Musical Program; Markets

1:25 P.M.
 WBBM—News Flashes

1:30 P.M.
 KYW—Mel Stitzel at the piano
 WAAF—Rhythm Kings
 WBBM—Kentucky Hill Billies
 WCFL—Eddy Hanson, organ recital
 WGN—Maurie Sherman's Orchestra
 WIND—Artist Recital (CBS)
 WJJD—Reminiscences of Victor Herbert
 WLS—Maple City Four; John Brown, pianist



MADAME SYLVIA is the Hollywood "pimmeler" and beauty expert who is heard Tuesdays at 9:30 p. m. over NBC-WMAQ. Many of the screen's stars have been clients of Sylvia.

1:40 P.M.
 WJJD—Cousin Paul, old songs

1:45 P.M.
 KYW—Prudence Penny, economy talk
 WAAF—Markets and Weather
 WBBM—Organ Interlude
 WCFL—Edson
 WCFL—Studio Program
 WLS—Music Weavers
 WGN—Studio Musical Program

1:50 P.M.
 WBBM—Jerry Sullivan, songs

2:00 P.M.
 KYW—Rex Maupin's Concert
 WAAF—Echo of a Song
 WBBM—Eddie and Fanny Cavanaugh, radio gossip
 WCFL—Voice of the Air from World's Fair
 WGN—Ensemble Music
 WIND—Indiana String Trio
 WJJD—Hillbilly time
 WLS—Homemakers' Hour; Martha Crane
 WMAQ—Three Shades of Blue (NBC)
 WSBC—Along the Blue Danube

2:15 P.M.
 WAAF—Estelle Barnes at the Piano
 WBBM—Harry Steele, news commentator
 WCFL—Shirley Howard (NBC)
 WGN—Maurie Sherman's Orchestra
 WIND—Alex Semmler, pianist (CBS)
 WMAQ—Words and Music (NBC)
 WSBC—Band Parade

2:30 P.M.
 KYW—Woman's Radio Review; talk, music (NBC)
 WAAF—Mood in Blue
 WBBM—Clarence Wheeler's Orchestra
 WCFL—Eddy Hanson, organ recital
 WGN—The Story of Helen Trent
 WIND—Harrisburg Varieties (CBS)
 WJJD—Music and Banter
 WSBC—Val's Vodvil

2:45 P.M.
 WAAF—Health Talk by a Member of Illinois State Medical Society
 WCFL—Afternoon Frolics
 WGN—Afternoon Musicale
 WJJD—Paul Whiteman's Orchestra
 WMAQ—May We Present (NBC)

3:00 P.M.
 KYW—Lucky Seven
 WAAF—Salon Concert
 WBBM—Betty Thomas
 WIND—The Grab Bag (CBS)
 WJJD—Fred Beck, organist
 WLS—Betty and Bob; drama (NBC)
 WMBI—Home Hour
 WSBC—Polish Matinee

3:15 P.M.
 KYW—Dr. H. N. Bundesen, health talk
 WAAF—Salon Concert
 WLS—Roundup; Westerners; Joe Kelley

3:30 P.M.
 KYW—Two Doctors with Aces of the Air
 WAAF—Warren Gaylore
 WBBM—News Flashes
 WENR—Arcadians, orchestra (NBC)
 WIND—Musical Interlude
 WJJD—Viennese Nights
 WMBI—Gospel Message

3:35 P.M.
 WBBM—To be announced
 WGN—U. S. Army Band (CBS)
 WIND—U. S. Army Band (CBS)

3:40 P.M.
 WAAF—Interlude

3:45 P.M.
 WAAF—World News
 WBBM—Skeets Collier's Orchestra
 WJJD—Key Board Kapers

4:00 P.M.
 WAAF—Dramatization
 WBBM—Educational Forum; Junior League Sketch
 WENR—Daytime Talks (NBC)
 WGN—Afternoon Musicale
 WIND—Mary Johnson, contralto

4:15 P.M.
 WAAF—Music in the Air
 WBBM—Vera Van, contralto (CBS)
 WENR—Jimmy Garrigan's Orchestra (NBC)
 WIND—Vera Van, contralto (CBS)
 WJJD—Fred Beck, organist

4:30 P.M.
 KYW—Earle Tanner, tenor
 WAAF—Charles Gill
 WBBM—Movie Chatter
 WENR—Larry Larsen, organist (NBC)
 WIND—Youngster's Club; Uncle Frank
 WJJD—Ruth Pickard, old time songs
 WMAQ—The Moaners; orchestra (NBC)

4:40 P.M.
 WBBM—News Flashes

4:45 P.M.
 KYW—Three Strings
 WAAF—Ray Waldron's Sports Review
 WBBM—Cowboy Tom and Indian Chief (CBS)
 WENR—Musical Moments (NBC)
 WGN—To Be Announced
 WIND—Ford and Glenn, harmony team
 WJJD—The Friendly Philosopher with Homer Griffith
 WMAQ—The Wizard of Oz (NBC)

5:00 P.M.
 KYW—Mel Stitzel at the piano
 WAAF—Bouquet of the Season's Hits
 WBBM—Sippy, children's skit (CBS)
 WCFL—Tony Amadio, accordionist
 WENR—Henry King's Orchestra (NBC)
 WGES—Poland in Song
 WGN—Trainload of Tunes
 WIND—Indiana String Trio
 WJJD—Bobbie Dickson, baritone
 WMAQ—Paul Ash's Orchestra

5:10 P.M.
 WAAF—Tonight's Radio Features

5:15 P.M.
 KYW—Roger Gorston's Orchestra (NBC)
 WBBM—Al and Pete, comedy and songs
 WCFL—John Maxwell, food talk
 WENR—Big Brothers Club
 WGN—Maurie Sherman's Orchestra
 WIND—"Learn to Speak English," Margaret Labb
 WJJD—Red Hot Dance Tunes

5:30 P.M.
 KYW—Uncle Bob's Curb-is-the Limit Club
 WBBM—Jack Armstrong, All American Boy (CBS)
 WCFL—Grace Wilson, Food Talk
 WENR—Irene Beasley, songs (NBC)
 WGN—The Singing Lady; jingles, songs, and stories
 WIND—Memory Lane; Merrill Foland, pianist
 WJJD—Fred Beck, organist
 WMAQ—The Adventures of Tom Mix (NBC)

5:45 P.M.
 WBBM—Jack Brooks, tenor; Homer Griffith, talk; House and Sherr, piano and organ
 WCFL—Eddy Hanson; organ recital
 WENR—Little Orphan Annie; children's playlet (NBC)
 WGN—Little Orphan Annie, children's playlet (NBC)
 WIND—Songs at Eventide
 WJJD—Sports Review, Johnny O'Hara
 WMAQ—Betty Boop Frolics (NBC)

6:00 P.M.
 KYW—Eddie Niebauer's Orchestra
 WBBM—Whalen Trio
 WCFL—WCFL Orchestra
 WENR—What's the News?
 WGES—Popular Dinner Dance
 WGN—Uncle Quin, Donny Dreamer, Jean, and Wishbone; children's program
 WIND—German Music with William Klein
 WJJD—The Pickard Family
 WMAQ—Charles Leland, comedian (NBC)

6:15 P.M.
 KYW—The Globe Trotter
 WBBM—Growth 'Up; sketch
 WCFL—WCFL Orchestra
 WENR—Century of Progress Concert Orchestra
 WGES—Community Program
 WGN—Palmer House Ensemble
 WMAQ—News of the Air

6:25 P.M.
 KYW—Sports Reporter
 WENR—Sports Reporter

6:30 P.M.
 KYW—Jack and Loretta Clemens (NBC)
 WBBM—Rocky, the shoemaker
 WENR—Circus Days (NBC)
 WGES—Polish Melodies
 WGN—To Be Announced
 WIND—Polish Hour, John Roszkowski
 WJJD—Ozark Mountain Symphony
 WMAQ—Dan Russo's Orchestra

6:40 P.M.
 WMBI—Stories of Answered Prayer, Howard Hermansen

6:45 P.M.
 KYW—Boyd Raeburn's Orchestra
 WBBM—Boake Carter, news commentator (CBS)

WENR—The Goldbergs (NBC)
WGN—The Sports Reporter
WMAQ—Irene Rich (NBC)

7:00 P.M.
 KYW—Jessica Dragonette, soprano; Cavaliers quartet; Rosario Bourdon's Orchestra; Grantland Rice, football talk (NBC)
 WBBM—Five Minutes Past Forty, Sketch
 WCFL—The Irish Minstrel
 WGES—Novak Jewish Players, drama
 WGN—Men About Town Trio; Joe Green's Orchestra (CBS)
 WIND—Week-End Tour; Frank Morrow, guide
 WLS—Ethel Shutta, vocalist; Walter O'Keefe; Don Bestor's Orchestra (NBC)
 WMAQ—Concert Orchestra (NBC)

7:10 P.M.
 WCFL—National Industrial Recovery Act News Flashes

7:15 P.M.
 WBBM—Sports Review of the Day
 WCFL—Al Handler's Orchestra
 WGN—Edwin C. Hill, news commentator (CBS)
 WIND—Three Buddies; girls trio
 WMAQ—King's Jesters, harmony team (NBC)

7:30 P.M.
 WBBM—Goodrich program
 WCFL—Y. M. C. A. Educational Dept.
 WGN—March of Time; sketches (CBS)
 WIND—"Hot Stove League"; Johnny O'Hara
 WLS—Potash and Perlmutter, sketch (NBC)
 WMAQ—Mr. Twister, Jim Jordan

7:35 P.M.
 WBBM—Orchestral Interlude

7:40 P.M.
 WBBM—Hollywood Gossip

7:45 P.M.
 WBBM—Vincent Lopez' Orchestra
 WCFL—WCFL Orchestra
 WIND—Ann Leaf at the Organ (CBS)
 WLS—Red Davis; drama (NBC)
 WMAQ—Bavarian Ensemble

8:00 P.M.
 KYW—Carlos Molina's Orchestra
 WBBM—Clarence Wheeler's Orchestra
 WGN—Rube Appleberry; sketch
 WIND—Larry Hill's Orchestra
 WLS—Phil Harris' Orchestra, Leah Ray, blues singer (NBC)
 WMAQ—Fred Allen, comedian and Co.; Ferde Grofe's Orchestra (NBC)
 WSBC—Polish Varieties

8:15 P.M.
 KYW—Dance Orchestra
 WBBM—Phil Harris' Orchestra
 WCFL—Food Flashes
 WGN—Threads of Happiness (CBS)
 WSBC—Polish Varieties

8:30 P.M.
 KYW—Boyd Raeburn's Orchestra
 WBBM—All-American Football Show (CBS)
 WCFL—Polish Program
 WENR—Phil Baker, jester; Harry McNaughton; Roy Shield's Orchestra; vocalist (NBC)
 WGN—Tom, Dick and Harry, trio
 WIND—Ray Parker's Orchestra
 WMAQ—Lee Wiley, vocalist; Vic Young's Orchestra (NBC)

8:45 P.M.
 KYW—Dr. Springer
 WGN—Wayne King's Orchestra

9:00 P.M.
 KYW—Globe Trotter, news of the world
 WBBM—Olsen and Johnson, comedians; Harry Sosnik's Orchestra (CBS)
 WENR—To be announced
 WGN—Bernie Cummins' Orchestra
 WIND—Hungarian Hour, Frank Kovach
 WMAQ—First Nighter (NBC)
 WSBC—Jewish Hour

9:15 P.M.
 KYW—The Three Strings
 WCFL—Al Handler's Orchestra
 WGN—Concert Orchestra

9:30 P.M.
 KYW—Mario Cozzi, baritone (NBC)
 WBBM—News Feature
 WCFL—Dippy Johnson's Orchestra
 WENR—Lum and Abner's Sociable (NBC)
 WGN—Tomorrow's News
 WIND—Alexander Woolcott, Town Crier (CBS)
 WMAQ—The Northerners

9:35 P.M.
 WGN—Headlines of Other Days

9:45 P.M.
 KYW—Floyd Gibbons, Headline Hunter (NBC)
 WBBM—Myrt and Marge (CBS)
 WCFL—WCFL Orchestra
 WGN—The Dream Ship, concert music
 WIND—Michigan City Community Program

10:00 P.M.
 KYW—Sports Reporter
 WCFL—School Teachers Talk
 WENR—Amos 'n' Andy (NBC)
 WGN—Bridge Club of the Air
 WIND—Michigan City Program
 WMAQ—Amos 'n' Andy (NBC)

10:05 P.M.
 KYW—Meyer Davis' Orchestra (NBC)

REVIEWING RADIO

By Mike Porter

THINGS that prevent radio commentators from repeating, "Ah, the pity of it all" . . .

1. The tendency of the brighter advertisers to take the curse, finally, off the ballyhoo. Notably, the *Castoria* program, which defers the blurb until the act is over; the *Ipana* Troubadors, whose announcer never completes a bally, because the music interrupts; the *Chevrolet* bill, in which Jack Benny ribs the commercial comments, and the *Plymouth* business, which writes in advertising as entertainment.

2. The guarantee of symphonic concerts by WABC, by its tie-up with the *Philharmonic*, and the NBC overtures to Stokowski, for the *Philadelphia* orchestra, which (don't faint!) is very likely to go commercial on a program which will also bring, for the first time, *Padrecwski*, to the air.

4. The competition of band leaders for introducing new ideas. There's *Abe Lyman*, going in for waltz arrangements on the Phillips show; *Phil Spitalny* grouping mellow cellos, harps, oboes and bassoons; *Dick Himber* introducing harps, and *Frank Black* his engaging Viennese novelties.

5. The virtual decision of the net-

works to take liquor accounts after repeal, which are plotting some of the finest radio entertainment obtainable.

6. The decision of WABC and Columbia to withdraw its concession that the *Cantor* show this season is unbeatable competition, and to fight it with spectacular broadcasts.

Fire Dept.

THINGS that burn me up . . .

1. Those bells on *Alexander Woolcott's* show.

2. Petty feuds between radio editors who lose all sense of perspective thereby.

3. All radio contests.

4. Women microphoners with Southern accents.

5. Broadway "openings" which are always the same, attended by the same muggs, chiselers and gate-crashers.

6. Studio audiences.

7. Song repeats, night after night.

Why?

THINGS that puzzle me . . .

1. Why the littlest man in an orchestra always plays the bull fiddle, and the largest, the piccolo.



JOE CORNASSEL

of the *Orphan Annie* sketch heard weekdays at 5:45 p. m. over NBC-WENR. Joe's real name is Allen Baruch, he is fifteen years of age and broke into radio six years ago as "The Temperamental Tenor."

2. Why child prodigies never get any older than eight years.

3. Why the majority of hillbillies are corraled from north of New York's Delancey street.

4. Why radio can't find a substitute for "Hello folks."

ALICE IN RADIOLAND

By Mildred Considine

(Continued from Page 9)

almost too square jaw.

As was natural, in their initial conversation at the conclusion of his final conference, she made some slight reference to her *background*. Its effect on him reminded her of the Caterpillar's rearing itself upright when the other Alice wounded its vanity by unintentionally disparaging its meager three-inch height, so she was partly prepared for what followed.

But—as she soon learned—only partly.

"Don't waste any of my time on your *background!*" the Whoozis flung at her tartly, with an exaggerated British accent, "It means nothing to me—absolutely NOTHING—because I am an Englishman!"

Shades of 'Pinafore'!

This was the first thought that broke with any clearness through the confusion that gripped Alice at the finish of his cryptic announcement. It sounded so much like a cue line for the Boatswain's ditty in that good old operetta that she could hardly resist the impulse to carol forth with:

"He is an EnglishMAN,
For he, himself, has said it,
And it's greatly to his credit,
That he is an EnglishMAN,
That he is

an
English-
MAN!"

"It's very 'Gilbert and Sullivan,'" she brought out finally, "But what can you possibly mean by it?"

The Whoozis fixed her with a cold, fishy eye. "Just what I said—no more, no less!"

"But I know numerous charming and intelligent Englishmen and women to whom backgrounds of any sort of achievement mean a great deal," she avowed, "and mine should attest to some ability in the entertainment field—shouldn't it?"

"Not in RADIO!" was the emphatic reply. "And RADIO's entirely different from the stage and screen." "It's 'story telling' just the same," she countered meekly.

"I mean the *medium* is so entirely different—the *technique*," the Whoozis qualified sourly, showing plainly that he did not relish having his statements challenged.

To continue on this tack, Alice knew, would be courting trouble, but she was determined to convince him

that she had not started out to write RADIO Dramas without first fortifying herself with a little knowledge of *how* to write them.

"The only actual difference—and the most important one," she maintained smoothly, "the necessity in RADIO to predicate the action."

"Predicate the action?" the Whoozis repeated with a sharp, questioning look, then went on hastily, "Oh, yes—of course—of course you predicate the action."

Though he succeeded fairly well in concealing his astonishment, Alice realized that either he had not expected her to know this simple term for the ORAL technique he was trying to present as such a bugbear, or the term itself in reference to it had not occurred to him before, and she could not help feeling triumphant over having made at least some slight impression on him.

But he was evidently of no mind openly to admit her triumph.

"How can you express *action* in RADIO unless your characters refer to it in the dialogue?" he snapped. "Hearing is the only sense allotted to the RADIO audience."

"It's the only sense allotted them by you RADIO Whoozis!" Alice thought. And she chuckled to herself as a vision of a public that was ALL EARS flashed through her mind. "You're quite sure you're not interested in anything in my *background?*" she asked the Whoozis, very politely.

"Quite," he assured her, in a decided tone. "All I want from outside writers is the *raw* material, anyway."

"You mean just the bare idea—the premise of a story? No plot development—or dialogue?"

"I can do all that myself," was the complacent reply, "though my speciality, as you probably know, is *sound effects*—and you realize, of course, that *sound effects* are the most important part of RADIO Dramas."

"Oh yeah?" Alice thought, recalling the last drama under his supervision that she had heard broadcast. In it, *noise* was his substitute for *action*, and she was sorely tempted to quote what Carroll's Duchess proclaimed as a fitting moral for any occasion: "Take care of the SENSE, and the SOUNDS will take care of themselves." But she was reasonably sure this would be no sop to his disposition—which was too Caterpillar-y for anybody's

5. Why *Julia Sanderson* maintains that perennial giggle.

6. Why they call 'em radio "hours" when they ain't.

7. Why the richest station in New York expects its actors to work for nothing.

8. Why *Old Gold* keeps changing its featured celebs. (Maybe it's for the publicity the changes bring. And, incidentally, *Moran and Mack* are signed for only four weeks).

Making Good

JUST to give you an idea . . .

The letter asked for an audition—as many hundreds do. It came from Trenton. The writer admitted she was only a waitress, but she added: "I am pretty, blonde, and can sing. I like publicity. I want to get into the headlines."

It was probably because she said she was pretty that I arranged an audition for her, at NBC. She came up on the train from Trenton, took the audition, and proved fair but frightened. And she WAS pretty. They told her that her voice was shaky. The gal was scared to death. And she went home weeping from mild hysteria. That was four months ago, and then, last

week I heard of her again.

Her name was *Ethel Simpson*, and I remembered it when I saw the headlines. She had indeed crashed into them. They found her body on a roof nine stories below a hotel window in Trenton. She wore only her negligee. Her coat was on a radiator in the hotel corridor. The room from which she leaped or was thrown, had been unoccupied. And they haven't found her clothing yet.

The Last Shot

I LIKE the wisecracks of *Jimmy Cannon*, radio editor of New York's *Evening World-Telegram*. His best, to date, I think, is that with which he climaxed a scene the other night, when WABC was giving a reception. Another radio editor and *Ted Husing* had been heckling each other. Cannon walked in when it was all over, and somebody told him:

"Husing and an editor were having a battle of wits. You missed it."

"Hmph!" said Cannon. "Wits for weapons, hey? Well, I'll bet nobody was hurt!"

And if I may add my own observation, I'll bet it was only half a battle!

comfort—and instead she ventured hopefully: "I'd like to submit a drama."

"Go ahead. Submit as many as you like."

At last! She suspected that her 'predicate the action' had turned the trick for her, and though the encouragement thus gained was at best a miserly crumb, it was the first to fall her way. And she resolved to make the best of it.

"But I warn you that my dramas will be pretty well developed," she pursued, "and with dialogue. You see, I'd rather work them out that way myself."

"That's all right," the Whoozis returned promptly, "I can always change them!"

PLOP!

As her spirits tobogganed she realized she had been foolish not to expect that. However, she did not intend to give up now. *Miracles had been known to happen*, she told herself, and if she tried hard enough she might be able to write something that would surprise the Whoozis into producing it just as it was, without changing it—for a NOVELTY, perhaps.

"If you don't mind, I think I should like to know something about terms," she said cautiously. She had heard some mention of a speculation basis on which writers for RADIO submitted scripts—to be paid for on acceptance, she supposed. She was willing to start out that way, at least with one or two. No doubt more definite arrangements would be made later, when she had a foothold in RADIO and her qualifications to supply the dramas were more familiar to the Whoozes.

"I hope," this one next remarked, "that you won't be as unsportsmanlike as the other professional writers I've interviewed."

"Unsportsmanlike? You've found professional writers unsportsmanlike?" This was perplexing.

"Very," the Whoozis frowned. "They wouldn't take a chance with me at all—though I assured them they'd know within a few weeks if their dramas were accepted. And that they'd receive checks for them not later than from six to ten weeks after acceptance."

"Alice looked at him in quick dismay. "Six to ten WHAT?"

"Weeks," the Whoozis said indulgently—as if he thought she had expected him to say *months*, or even

years. "That is," he continued, "if nothing happens at the last minute to prevent our using their dramas on the air."

"If nothing happens —" Alice repeated dazedly. "Will you say that again, please?"

"I said if nothing happens at the last minute to prevent our using the writers' dramas, they receive their checks NOT later than from six to ten weeks after acceptance."

For a moment Alice was wordless. If he HAD BEEN a Caterpillar, she would have known exactly what to do.

"You mean you don't pay for dramas until six or eight weeks after their acceptance—which is a few weeks, at least *three* or *four*, I suppose, after they're written?" she asked, in a small, flat voice.

"Righto!" chirped the Whoozis, who apparently saw nothing unusual in such a proceeding.

"And," Alice continued, "something might occur at the last minute, from ten to fourteen weeks after an author writes a drama and thinks it's accepted—to prevent its being broadcast and paid for?"

"Accidents will happen!" the Whoozis said. "We might lose the account, you know—or well—any of a dozen things could occur, such as —" he broke off here as if something aside from the subject had struck him forcibly. Looking at his watch, he continued with an expression of great annoyance, "Good Heavens, it's four thirty-five! You've kept me talking five minutes past my tea time —"

Without another word, he scooted off—a good thing, perhaps, for it was some time before Alice could think calmly of this begrudged *ten minute* interview. Especially when she recalled the THREE HOURS he had kept her trailing him beforehand. He was, beyond all question, the most disagreeable Whoozis she had encountered—just the sort to cry 'unsportsmanlike', she thought, while he, himself, was eligible for charter membership in the 'Never Give The Other Fellow a Break—Or Anything' Club!

Not for a moment, though, would she allow herself to believe that his astounding terms of payment were in use outside his own studios. They couldn't be, she told herself—they were too unjust. Too dishonest. A conclusion that sent her on her way with at least partly restored enthusiasm.

(To Be Continued)

(FRIDAY CONTINUED)

10:15 P.M.

WCFL—Barrett O'Hara, talk
WENR—Irma Glen's Lovable Music
WGN—Old Heidelberg; orchestra
WIND—World Wide News (CBS)
WMAQ—Joe Parsons, basso

10:30 P.M.

KYW—Harry Sosnik's Orchestra
WCFL—WCFL Orchestra
WENR—Sports Reporter
WGN—Wayne King's Orchestra
WIND—Ray Parker's Orchestra
WMAQ—Correy Lynn's Orchestra

10:35 P.M.

WENR—Buddy Rogers' Orchestra

10:45 P.M.

WCFL—Dippy Johnson's Orchestra
WIND—Isham Jones' Orchestra (CBS)

10:50 P.M.

WGN—Bernie Cummins' Orchestra

11:00 P.M.

KYW—Benny Meroff's Orchestra
WCFL—Mickey Cozzie's Orchestra
WENR—Phil Harris' Orchestra
WIND—Glen Gray's Orchestra (CBS)
WMAQ—Ralph Kirbery, Dream Singer (NBC)

WSBC—Midnight Review

11:05 P.M.

WMAQ—Ted Weems' Orchestra (NBC)

11:10 P.M.

WGN—Richard Cole's Orchestra

11:30 P.M.

KYW—Harry Sosnik's Orchestra
WCFL—To Be Announced
WENR—Ernie Holst's Orchestra (NBC)
WGN—George Devron's Orchestra
WIND—Leon Belasco's Orchestra (CBS)
WMAQ—Carlos Molina's Orchestra (NBC)

11:45 P.M.

WCFL—WCFL Orchestra

12:00 Mid.

WBBM—Clyde Lucas' Orchestra
WENR—Earl Hines' Orchestra
WGN—Jan Garber's Orchestra
WIND—Ray Parker's Orchestra
WMAQ—Ted Weems' Orchestra
WMBI—Midnight Hour

12:15 A.M.

WBBM—Don Fernando's Orchestra
WGN—Bernie Cummins' Orchestra

12:30 A.M.

WBBM—Husk O'Hare's Orchestra
WENR—Dan Russo's Orchestra
WGN—Charlie Agnew's Orchestra
WMAQ—Benny Meroff's Orchestra

12:45 A.M.

WBBM—Al Belasco's Orchestra
WGN—Don Carlos' Orchestra

1:00 A.M.

WBBM—Vincent Lopez' Orchestra
WIND—International Melodies

1:15 A.M.

WBBM—Don Fernando's Orchestra

1:30 A.M.

WIND—Milkman's Matinee; Bobby Griffin

1:45 A.M.

WBBM—Al Belasco's Orchestra

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Saturday, Oct. 21

Jack Pearl 8:00 P.M. NBC

George Jessel 9:30 P.M. CBS

8:00 A.M.
 KYW—Musical Clock; variety program
 WAAF—Breakfast Express
 WBBM—In the Luxembourg Gardens (CBS)
 WCFL—WCFL Kiddies' Aeroplane Club
 WGES—Bohemian Melodies
 WGN—Good Morning, musical program
 WIND—Polish Hour, John Roszkowski
 WJJD—Happy Go Lucky Time, Art Link
 WLS—Sparrib's Fairy Tales
 WMAQ—Charlie White's Gym of the Air
 WSBC—Music of Poland
8:15 A.M.
 WCFL—Time Parade
 WIND—Housekeeping chats; Virginia Benoit
 WLS—Produce Reporter
 WMAQ—Breakfast Club; orchestra (NBC)
8:25 A.M.
 WLS—Newscast; Julian Bentley
8:30 A.M.
 WCFL—Popular Dance Music
 WIND—Last Night's Stars
 WLS—Junior Roundup
8:45 A.M.
 WJJD—Reis and Dunn, comedy and songs (CBS)
 WCFL—German Entertainment
 WIND—Ray Parker's Orchestra
9:00 A.M.
 KYW—Pollock and Lawnhurst, piano team (NBC)
 WAAF—Live Stock Market Flashes
 WBBM—Frank Winegar's Orchestra (CBS)
 WGES—Songs of Germany
 WGN—WGN Keep Fit Club
 WIND—Morning Melodies
 WLS—Children's Pet Program
 WMAQ—Setting Up Exercises
9:15 A.M.
 KYW—Irene King, talk
 WCFL—Popular Music
 WGN—Leonard Salvo's Mail Box
 WIND—Housekeeping Chats; Mary Neely
 WLS—Woodshed Theater
 WMAQ—Magic Hour (NBC)
9:30 A.M.
 KYW—Morning Parade; variety (NBC)
 WAAF—Organ Melodies
 WBBM—Beauty Chat
 WGES—Polish Program
 WGN—Market Reports
 WIND—Top of the Morning (CBS)
 WLS—Daddy Hal
 WMAQ—Happy Jack, songs (NBC)
9:35 A.M.
 WGN—Leonard Salvo, organist
9:45 A.M.
 WAAF—Songs of the Islands
 WBBM—American Medical Ass'n Program
 WCFL—Highlights of Music
 WIND—Ted Weems' Orchestra
 WMAQ—Board of Trade
9:50 A.M.
 WMAQ—Larry Larsen, organist (NBC)
10:00 A.M.
 KYW—The Vass Family (NBC)
 WAAF—Memory Lane
 WBBM—Dagget and Ramsdall program
 WCFL—Kobar
 WGES—Polish Idyll
 WGN—Movie Personalities
 WIND—Adventures of Helen and Mary (CBS)
 WJJD—University of Chicago home economics
 WLS—Poultry and Livestock Markets
 WMAQ—Women's Page of the Air
 WSBC—Bohemian Melodies
10:15 A.M.
 KYW—The Story Singer (NBC)
 WAAF—Piano Rambles featuring Estelle Barnes

WBBM—Organ Melodies
 WJJD—Fred Beck, organist
 WENR—Edna Odell, songstress
 WMAQ—Rhythm Ramblers (NBC)
10:25 A.M.
 WGN—Board of Trade Reports
10:30 A.M.
 KYW—Rhythm Ramblers (NBC)
 WAAF—Ballads
 WBBM—Concert Miniatures (CBS)
 WCFL—Popular Music
 WENR—College Inn Comedy
 WGES—Italian Shopper
 WGN—Leonard Salvo, organist; Helen Ornstein, contralto
 WIND—Ben Selvin's Orchestra
 WJJD—Illinois Medical Society; talk
 WMAQ—Down Lovers' Lane (NBC)
 WMBI—K. Y. B. Club; Miss Theresa Norman
 WSBC—Forenoon Review
10:40 A.M.
 WIND—Gary Police Blotter
10:45 A.M.
 KYW—Miss Gay
 WAAF—Gail Baudell's Idea Exchange
 WCFL—Popular Musical
 WENR—Hazel Flynn, columnist
 WGN—"Painted Dreams"
 WIND—Mood Indigo; torch songs
 WJJD—Songs and Sermons
 WSBC—Timely Tunes
11:00 A.M.
 KYW—Rex Maupin's Carnival
 WAAF—Ballads
 WBBM—Vincent Travers' Orchestra (CBS)
 WENR—Marion and Jim Jordan (NBC)
 WGN—Vincent Travers' Orchestra (CBS)
 WIND—Vincent Travers' Orchestra (CBS)
 WJJD—Famous Dance Bands
 WMAQ—French Lesson
 WMBI—Church School Period
11:15 A.M.
 WAAF—World News Reports
 WENR—Instrumental Soloist (NBC)
 WIND—Peggy Flannagan, pianist
 WJJD—Bubb Pickard, hillbilly tunes
 WMAQ—The Widow and the Angel (NBC)
11:30 A.M.
 KYW—National Grange Program (NBC) talks; music (NBC)
 WAAF—Variety Program
 WBBM—News Flashes (CBS)
 WCFL—Variety Program
 WENR—Organ Melodies
 WGN—Board of Trade
 WIND—Modern Songs by Modern Singers
 WJJD—Fred Beck, organist
 WMAQ—On Wings of Song (NBC)
 WMBI—Jewish Sabbath Service; Rev. Solomon Birnbaum
11:35 A.M.
 WBBM—Enoch Light's Orchestra (CBS)
 WGN—Digest of the Day's News
11:45 A.M.
 WBBM—News Flashes
 WGN—Good Health and Training
 WIND—Your Favorite Orchestras
 WJJD—Radio Guide Program
 WLS—Weather Report
 WMAQ—Parent Teacher Talk
11:50 A.M.
 WBBM—Talk
11:55 A.M.
 WLS—Bentley's News
12:00 Noon
 WAAF—Noontime Concert
 WBBM—Harold Knight's Orchestra
 WCFL—Luncheon Concert
 WGN—Mid-day Services
 WIND—Harold Knight's Orchestra (CBS)
 WJJD—Side Show; Chuck Lauphler, "barker"
 WLS—Poultry Service Time
 WMAQ—Ernie Holst's Orchestra (NBC)
 WMBI—Studio Program
12:15 P.M.
 WIND—To be announced
 WJJD—Fred Beck, organist
12:30 P.M.
 KYW—Rex Maupin's Orchestra
 WAAF—Symphonic Hour
 WBBM—Local Market Reports
 WCFL—Eddy Hanson, organist
 WGN—Local Market Reports
 WIND—Madison Ensemble (CBS)
 WLS—Markets, Farm Topics
 WMAQ—To be announced
12:35 P.M.
 WBBM—Chicago Hour of Music and Variety
 WGN—Palmer House Ensemble
12:45 P.M.
 KYW—Smack Out (NBC)
 WCFL—Farm Talk
 WGES—Johnny Van, the piano melody man
 WGN—The Music Weavers
 WJJD—Music and Baiter
 WMAQ—Dan Russo's Orchestra
1:00 P.M.
 KYW—Originalities (NBC)
 WAAF—Hoosier Philosopher
 WBBM—Dancing Echoes (CBS)
 WGN—Jimmy Garrigan's Orchestra
 WIND—Dancing Echoes (CBS)
 WJJD—Nick Nichols, cartoonist of the air
 WMAQ—To be announced
 WMBI—Music and Bible Reading



JIMMY MELTON
Or James, if you must be formal, is, as predicted, deserting the Revelers to go it solo. His place will be filled in the quartet by Frank Parker, of A & P fame.

1:15 P.M.
 WAAF—Song of the Strings
 WCFL—Modern Contract, Otilie Holstein
 WGN—Palmer House Ensemble
 WJJD—Mooseheart Children
 WLS—Tom and Don, harmony
 WMBI—Bible Reading
1:25 P.M.
 WBBM—News Bulletin
1:30 P.M.
 KYW—Mel Stitzel at the piano
 WAAF—Rhythm Kings
 WBBM—Jerry Sullivan, Songs
 WCFL—Eddy Hanson, organ recital
 WGN—Football; Indiana vs. Northwestern
 WIND—Waxing warm with Ellington
 WJJD—Bubb Pickard, hillbilly songs
 WLS—Maple City Four; John Brown, pianist
1:40 P.M.
 WBBM—Flanagan's Short Hunches
1:45 P.M.
 KYW—Football game; University of Chicago vs. Purdue University
 WCFL—Eddy Hanson, organ recital
 WGN—Palmer House Ensemble
 WJJD—Football; Purdue vs. Chicago
 WLS—World's Fair Concert
 WMAQ—Football Game; Army vs. Illinois (NBC)
1:55 P.M.
 WBBM—Football games, Purdue at Chicago
2:00 P.M.
 WAAF—Chicago on Parade
 WCFL—Voice of the Air from World's Fair
 WIND—Italian Idylls
 WLS—Merry-Go-Round; variety
 WMBI—"Mother Ruth," Mrs. McCord
 WSBC—Poland's Music
2:15 P.M.
 WAAF—Jimmie Kozak at the Piano
 WCFL—Art Theater
2:20 P.M.
 WMBI—Young Peoples Hour; Rev. J. Guy Jordan
2:30 P.M.
 WAAF—The Answer Man
 WCFL—Eddy Hanson, organist
 WIND—Mark Warnow's Novelty Orchestra (CBS)
2:45 P.M.
 WAAF—Salon Concert
 WCFL—Afternoon Frolics
3:00 P.M.
 WAAF—Frank Baker, the Bookworm
 WIND—Mischa Ruginsky's Ensemble (CBS)
 WLS—Smilin' Thru; Elsie Mae Emerson
 WMBI—Gospel Music
 WSBC—The Concert Hall
3:15 P.M.
 WLS—Roundup; Westerners; Joe Kelley
 WMBI—Radio School of the Bible, Mr. Loveless
3:30 P.M.
 WAAF—Jane Lee
 WENR—Concert Favorites (NBC)
 WIND—Saturday Syncopators (CBS)
 WMBI—Plain Talks
 WGN—Saturday Syncopators (CBS)
3:45 P.M.
 WAAF—World News
 WMBI—Musical Program
4:00 P.M.
 WAAF—Piano Novelties, Jimmy Kozak
 WENR—Jimmy Garrigan's Orchestra (NBC)
 WGN—Afternoon Musicale
 WIND—Louis Pancho's Orchestra. (CBS)

4:15 P.M.
 WAAF—Music in the Air
 WBBM—Pat Flanagan's Football Summary
 WJJD—Fred Beck, organist
4:30 P.M.
 KYW—The Old Apothecary
 WAAF—Reveries, E. S. Simmons
 WBBM—Organ and Piano duo
 WENR—Neil Siss' (NBC)
 WIND—Youngsters Club; Uncle Frank
 WJJD—Judy Talbot, personality girl
4:40 P.M.
 WBBM—News Flashes
4:45 P.M.
 KYW—Personalities in Paint
 WAAF—Ray Waldron's Sports Review
 WBBM—Organ and Piano duo
 WENR—Musical Moments
 WGN—Spanish Serenade (CBS)
 WJJD—The Friendly Philosopher with Homer Griffith
5:00 P.M.
 KYW—Richard Himber's Ensemble (NBC)
 WAAF—Waltzes
 WBBM—Meet The Artist (CBS)
 WCFL—Tony Amedio, accordionist
 WENR—Tea Dance
 WGES—Ukrainian Folk Song
 WGN—Trainload of Tunes
 WIND—Vocal Varieties
 WJJD—Bobbie Dickson, baritone
 WMAQ—Paul Ash's Orchestra
5:10 P.M.
 WAAF—Tonight's Radio Features
5:15 P.M.
 WBBM—Harry Steele, news commentator
 WCFL—James Copeland, baritone
 WENR—Big Brother Club
 WGN—George Hall's Orchestra (CBS)
 WIND—"Learn to Speak English," Margaret Labb
 WJJD—Red Hot Dance Tunes
5:30 P.M.
 KYW—Uncle Bob's Curbside the limit Club
 WBBM—Jack Armstrong, All-American Boy (CBS)
 WCFL—Organ Melodies
 WENR—Mary Small, juvenile singer (NBC)
 WGN—Orchestral Program
 WIND—Memory Lane; Merrill Foland, pianist
 WJJD—Fred Beck, organist
 WMAQ—Balkan Melodies (NBC)
5:45 P.M.
 WBBM—Tito Guizar, Mexican tenor (CBS)
 WENR—Little Orphan Annie; children's playlet (NBC)
 WGN—Little Orphan Annie; children's playlet (NBC)
 WJJD—Sports Review, Johnny O'Hara
6:00 P.M.
 KYW—Eddie Niebauer's Orchestra
 WBBM—Frederic William Wile; The Political Situation in Washington Tonight (CBS)
 WCFL—WCFL Orchestra
 WENR—What's the News
 WGES—Poland In Song
 WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
 WIND—German Hour, William Klein
 WJJD—Pickard Family
 WMAQ—John Herrick, baritone (NBC)
6:15 P.M.
 KYW—Globe Trotter, news of the world
 WBBM—Mildred Bailey, songstress (CBS)
 WCFL—Italian program
 WENR—Century of Progress Orchestra (NBC)
 WGN—Palmer House Ensemble
 WMAQ—News of the Air
6:25 P.M.
 KYW—Sports Reporter
 WENR—Sports Reporter
6:30 P.M.
 KYW—The Optimistic Mrs. Jones, sketch with George Frame Brown (NBC) chetra
 WBBM—Husk O'Hara's Orchestra (CBS)
 WCFL—WCFL Orchestra
 WENR—Circus Days (NBC)
 WGN—To be announced
 WIND—Polish Hour, John Roszkowski
 WJJD—Dark Mountain Symphony
 WMAQ—Dan Russos Orchestra
6:45 P.M.
 KYW—Jack and Loretta Clemens (NBC)
 WGN—The Sports Reporter
 WMAQ—Buddy Roger's Orchestra
7:00 P.M.
 KYW—Three Strings
 WBBM—Clyde Lucas' Orchestra
 WCFL—Labor Union Insurance Talk
 WGN—Elmer Everett Yess, comedian (CBS)
 WIND—Uncle Joe and his Pumpkin Dusters
 WLS—Phil Harris' Orchestra
 WMAQ—K Seven, drama (NBC)
7:10 P.M.
 WCFL—National Industrial Recovery Act News Flashes
7:15 P.M.
 KYW—Harry Sosnik's Orchestra (NBC)
 WBBM—Sport Review

WCFL—Al Handler's Orchestra
 WGN—The Old Favorites
7:25 P.M.
 WLS—Sports Reporter
7:30 P.M.
 KYW—Under the Bridges of Paris (NBC)
 WBBM—Vincent Lopez' Orchestra
 WCFL—Women's High School Teachers Federation
 WGN—Jan Garber's Orchestra
 WIND—Nora Zeigler, contralto
 WLS—Reliance Program
 WMAQ—Antobal's Cubans (NBC)
7:45 P.M.
 WCFL—Salon Recital
 WGN—Gertrude Niesen, songs (CBS)
8:00 P.M.
 KYW—Jamboree; variety (NBC)
 WBBM—Phil Harris' Orchestra
 WCFL—WCFL Orchestra
 WGN—Don Carlos' Orchestra
 WIND—Triple Bar X Days and Nights (CBS)
 WLS—Barn Dance
 WMAQ—Jack Pearl, the Baron; Cliff Hall, "Sharlie"; Al Goodman's Orchestra (NBC)
 WSBC—In Gay Napoli
8:15 P.M.
 WBBM—Kentucky Hill Billies
 WCFL—Orchestra
 WGN—Concert Orchestra
 WLS—Variety Program
8:30 P.M.
 WBBM—Ace Brigode's Orchestra
 WCFL—Mickey Cozzie's Orchestra
 WGN—Wayne King's Orchestra
 WIND—Ray Parker's Orchestra
 WLS—The Westerners
 WMAQ—Leo Reisman's Orchestra; Yacht Club Boys; Vivian Ruth (NBC)
 WSBC—Polish Variety Hour
8:45 P.M.
 KYW—Dr. Springer
 WCFL—Tony and Joe, drama
 WGN—Bernie Cummins' Orchestra
9:00 P.M.
 KYW—Globe Trotter; news of the world
 WBBM—Columbia Public Affairs Institute (CBS)
 WCFL—WCFL Orchestra
 WGN—Lewis White, soloist
 WIND—Columbia Public Affairs Institute (CBS)
 WLS—Grace Wilson, contralto; Lou Klatt, accordionist
 WMAQ—B. A. Rolfe's Orchestra (NBC)
 WSBC—Slovak Review
9:15 P.M.
 KYW—Eddie Niebauer's Orchestra
 WBBM—Clyde Lucas' Orchestra
 WCFL—Al Handler's Orchestra
 WIND—Ann Leaf at the Organ (CBS)
 WLS—Mac and Bob, old time tunes
9:30 P.M.
 KYW—Cuckoo Program, comedy (NBC)
 WBBM—News Flashes
 WCFL—Dippy Johnson's Orchestra
 WGN—Tomorrow's News
 WIND—Willard Robison's Deep River Orchestra (CBS)
 WLS—Geppert Studios Program
9:35 P.M.
 WGN—Headlines of Other Days
9:45 P.M.
 WBBM—To be announced
 WCFL—WCFL Orchestra
 WGN—The Dream Ship
 WIND—Willard Robison's Orchestra (NBC)
 WLS—"Song Stories," Ralph and Elsie Mae Emerson
10:00 P.M.
 KYW—Sports Reporter
 WCFL—School Teachers Union, talk
 WGN—Charlie Agnew's Orchestra
 WIND—Isham Jones Orchestra (CBS)
 WLS—Barn Dance (NBC)
 WMAQ—One Man's Family, drama (NBC)
10:05 P.M.
 KYW—Harry Sosnik's Orchestra
10:15 P.M.
 WCFL—Barrett O'Hara, talk
 WGN—Old Heidelberg
 WIND—World Wide News (CBS)
10:30 P.M.
 KYW—Benny Merolt's Orchestra
 WCFL—Gorde Birch's Orchestra
 WGN—Wayne King's Orchestra
 WIND—Ozzie Nelson's Orchestra (CBS)
 WMAQ—Hollywood on the Air (NBC)
10:45 P.M.
 WCFL—Dippy Johnson's Orchestra
10:50 P.M.
 WGN—Bernie Cummins' Orchestra
10:55 P.M.
 WIND—Police Bulletins
11:00 P.M.
 KYW—Reggie Child's Orchestra (NBC)
 WCFL—Mickey Cozzie's Orchestra
 WGES—Jimmy Grier's Orchestra
 WIND—Barney Rapp's Orchestra (CBS)
 WMAQ—Carefree Carnival, variety (NBC)
 WSBC—Midnight Review
11:10 P.M.
 WGN—Richard Cole's Orchestra

Tonight!

Big NATIONAL BARN DANCE

The Nation's Greatest Saturday Night Program

Tonight you can hear the famous WLS National Barn Dance. More than 40 radio artists will make the "old hay-loft" ring with mirth and melody. Old fashioned singing and dancing, hill-billy bands, quartettes, snappy songs, old time tunes, fancy fiddling, cross-roads comedy. A whole hour of fun for old and young.

Don't Miss It! A real show—staged in a real theatre—before a real audience. On the air 8 years—over 5,000,000 listeners. Now brought to you each Saturday night, direct from Chicago, over station—

WLW WLS
10:00 P.M. to 11:00 P.M.

Leo Reisman 8:30 P.M. NBC

NAZI BAYREUTH

By Carleton Smith

(SATURDAY CONTINUED)

11:30 P.M.

KYW—Harry Sosnik's Orchestra (NBC)
WCFL—Gorde Birch's Orchestra
WGES—Future Stars
WGN—Ted Fiorito's Orchestra (CBS)
WIND—Larry Hill's Orchestra

11:45 P.M.

WCFL—Mickey Cozzie's Orchestra

12:00 Mid.

WBBM—Clyde Lucas' Orchestra
WENR—Earl Hines' Orchestra
WGES—Owl Car
WGN—Jan Garber's Orchestra
WIND—Ray Parker's Orchestra
WMAQ—Ted Weems' Orchestra

12:15 A.M.

WBBM—Ace Brigode's Orchestra
WGN—Richard Cole's Orchestra

12:30 A.M.

WBBM—Lusk O'Hare's Orchestra
WENR—Dan Russo's Orchestra
WGES—Drama
WGN—Charlie Agnew's Orchestra
WMAQ—Benny Meroff's Orchestra

12:45 A.M.

WBBM—Al Belasco's Orchestra
WGES—Johnny Van, the Melody Man
WGN—Don Carlos' Orchestra
WIND—International Melodies

1:00 A.M.

WBBM—Vincent Lopez' Orchestra
WGES—Owl Car
WGN—Bernie Cummins' Orchestra

1:15 A.M.

WBBM—Don Fernando's Orchestra
WIND—Ray Parker's Orchestra

1:30 A.M.

WIND—Milkman's Matinee, Bob Griffin

1:45 A.M.

WBBM—Al Belasco's Orchestra

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BAYREUTH is still Bayreuth! Try to analyze it . . . and you cannot . . . An experience unique in the realm of music! When one approaches the Festspielhaus on the hill for the first time, coming up what is now Adolf Hitler Strasse, he cannot know what experience lies before him. When he finds himself thoroughly engrossed in the performance, he may begin to wonder what the fascination is. Even the Master's music is more powerful here.

Perhaps it is the theater? Yes, it has excellent acoustics. The orchestra is concealed—that helps. Perhaps it is the singers? They are the same he has heard in New York. It isn't the conductor. It may be the audience. Perhaps it is, that every person on stage and off, has the single purpose of living Wagner's music. The performances become something of a ritual, and one feels himself one of the chief assistants.

Here the stage was built for Wagner's music-dramas. You can only marvel at his foresight. Here only his music is heard. The orchestra is concealed, as all opera orchestras should be, and, at the close of the performance, the whole house stands and applauds. But there are no curtain calls, no bowing conductor and singers . . . Nothing except praise for *Richard Wagner*.

This summer, the fiftieth anniversary of his death, the enthusiasm was unbounded. The performance that I liked best was "Die Meistersinger." I saw the first act from the side of the stage, watched smiling Frau Winifred Wagner shake every artist's hand and speak an encouraging word . . . *Maria Muller* autograph a chorister's



That great artist, Sigrid Oegin, with her admiring husband, Dr. Fritz Penzoldt, in front of the Bayerischer Hof, Bayreuth.

prayer-book . . . Heard the noble themes of the overture so masterfully intertwined as they issued from the orchestra below . . . then that terse moment when *Max Lorenz* drew himself to full height, the chorus started singing, and the curtain went up. I could follow closely every move in the hall of St. Catherine's Church (which a few days later I was to visit in Nurnberg, to find it no longer used for worship.) The remarkably individ-

ualized and differentiated characterizations of the Baster-Singers have never been surpassed in my experience.

High Spots

GOING into the theater, I found the audience moved almost to the very depths of their hearts, as the singers surely were. The essential humanness of the characters and the helpful, kindly spirit of

Hans Sachs pervaded the entire place. At the end, I found *Katharine Cornell*, sitting on the steps in the corridor, exhausted.

"I am just filled up," she said. "I have never seen anything like this on the opera stage—the rhythm, the balance, and the color—and the way the drama is built up for the actors to act."

Everyone felt the same, and I suspect the enthusiastic audience, which was composed largely of Nazis who have made the sturdy cobbler and fine-grained poet their national hero, was in part responsible for this feeling.

Another supreme moment for me, if one moment be more thrilling than another, was the first act scene between Waltraute and Brunnhilde in "Die Gotterdammerung"—the scene that so tragically discloses Brunnhilde's futile devotion to Siegfried. The way in which that great artist, *Sigrid Oegin*, as Waltraute, sang and pleaded with her sister, made of it one of the overwhelming experiences of the "Ring."

Richard Strauss' conducting of "Parsifal" was somewhat disappointing. He made an interesting figure in the orchestra pit and I climbed down to watch him . . . without a doubt, the greatest living opera composer, his shirt sleeves rolled up, without collar, and the collar band loose, and a vest hanging back. He gave careful attention to the score—his face was placid with never a change in his expression, and only now and then would his body show signs of activity. He did not inspire the men to a lofty performance of *Parsifal*, and not always did they keep up with his tempi.

Help Improve Radio--Win \$50 Weekly!

Enter This Contest Today

RADIO GUIDE wants the honest opinions of listeners everywhere about the entertainment value of important sponsored programs on the networks. Fan mail is an uncertain guide because, with few exceptions, the people who do not like a program do not write to the sponsors or the stations. The sponsors and the broadcasting companies are doing their best to give you the kind of programs that you want but, in many cases, they are shooting in the dark because they do not know what you prefer in the way of entertainment.

RADIO GUIDE is now launching a campaign to improve radio programs by obtaining first-hand information for sponsors about your reactions to their presentations. You have a very definite opinion about every program to which you listen regularly. You have expressed it many times to your own family and friends. But the editors of RADIO GUIDE cannot meet you in your living room and talk it over with you. They must depend upon you to sit down and write your honest opinion about a certain sponsored network program each week—why you like or dislike it and your suggestion for improving its entertainment value.

Each week, RADIO GUIDE will select a sponsored network program upon which you will be asked to comment. In an adjoining column, you will find the rules of the contest and a summary of the weekly prizes which you can win.

Remember, literary ability will not influence the decisions of the editors, who will act as judges in the contest. Not the manner in which you express yourself but THE VALUE OF YOUR IDEAS is the important thing. TELL YOUR FRIENDS AND OTHER MEMBERS OF YOUR FAMILY TO ENTER THE CONTEST, TOO. The more, the merrier.

The program upon which you are asked to comment this week is:

Myrt and Marge

Dramatic program, CBS network, Monday to Friday, 7 p. m. EST, 9:45 p. m. CST.

WEEKLY PRIZES

FIRST PRIZE \$25
SECOND PRIZE \$10
and three prizes of \$5 each

CONTEST RULES

1. Letters must be written in ink or typewriter on one side of the paper only and must not exceed 200 words in length.
2. Everyone is eligible except employes of Radio Guide and members of their families.
3. Each letter must be accompanied by the entry blank printed below or your tracing of the same.
4. You may consult copies of Radio Guide at the offices of this publication or at public libraries. You do not have to purchase Radio Guide to enter the contest.
5. The editors of Radio Guide shall be the judges in each weekly contest and their decision shall be final in each instance.
6. All letters regarding "MYRT and MARGE" program must be in the office of Radio Guide on or before Saturday, October 28, to be eligible. Awards will be announced in the issue of November 12 to 18, on sale November 9.
7. Address all entries to BETTER RADIO CONTEST, Radio Guide, 423 Plymouth Court, Chicago, Ill.
8. Radio Guide reserves the right to publish any or all letters submitted.
9. We cannot enter into any correspondence regarding this contest and no manuscript can be returned.

(Pin or Paste this blank, properly filled out, to your letter)



MYRT and MARGE

ENTRY BLANK Better Radio Contest RADIO GUIDE

I have read the rules of this contest and agree to abide by them.

NAME

STREET and NO.

CITY STATE



Voice of the Listener



Readers writing to this department are requested to confine their remarks to 200 words or less. Anonymous communications will be ignored but the name of the writer will not be published unless desired. Address all letters to Voice of the Listener, Radio Guide, 423 Plymouth Court, Chicago, Ill.

Peace in the Family

Hartford, Connecticut

Dear V. O. L.:

Our family descends from a long line of musicians. Here by our fireside we stage some amusing, however heated, arguments on our respective preferences in opera stars, motion picture actors, authors, columnists, politicians and what have you, running as they do in widely varied channels. However, we agree on two points; that Billy Bissell, the popular Canadian maestro, is the finest exponent of popular ditties, and the outstanding batoneer, and that RADIO GUIDE is indispensable.

Hector D.

Soft Bricks

New Castle, Indiana

Dear V. O. L.:

I have tried many times to have a letter published in RADIO GUIDE, but always have failed, perhaps because my letters are bouquets instead of brickbats. You seem to like to publish brickbats, especially about our beloved Ben Bernie. Nancy L. of Milwaukee, has asked us Bernie fans to write, so I hope you will publish this. I agree, Nancy, that there are plenty of Bernie fans. I am not only a Bernie fan, but a Bernie club member, and very proud of it. I think the old maestro is one of the best, and it burns me every time I see some of these letters knocking him. One went so far as to say that anyone who listens to him is a half-wit. If that's the case, there are a lot of half-wits in the world. I have never been fortunate enough to meet Ben, but I have many friends who have, and they say he is the kindest ever and a regular guy. Those little witticisms of Ben's are what make him so dear to his fans, so I say an orchid to Ben, and to Nancy L's carload of onions, I add some withered prunes to his mud-slingers. Now let's see you publish this, or I will still have to believe you enjoy publishing brickbats.

Mrs. Glenna Riley

Club for BING

New York City

Dear V. O. L.:

I have been reading RADIO GUIDE for the past year, and really, it is great fun to express our opinions through this paper about the stars and the orchestras. I am more than glad to know that my two personal friends, Bing Crosby and Jack Pearl, will be back with us again. I have a Bing Crosby Club, membership free, so come on, friends, and get in the Bing Crosby and Jack Pearl band wagon.

George White

Autograph Fans

Douglaston, Long Island

Dear V. O. L.:

I believe there are thousands of people like myself who write to orchestra leaders for photos and autographs. I have written to more than sixty orchestra leaders, and I believe I am in a position to advise fans and save them time and money. Some of the stars who send photos to fans who request them are Hal Kemp, Eric Madriguera, Don Bestor, Will Osborne, Ozzie Nelson, Rudy Vallee, Cab Calloway, Red Nichols, and George Hall. Those from whom I received no replies are Duke Ellington, Don Redman, Eddie Duchin, Anson Weeks, Irving Aaronson, Ted Lewis, Joe Haymes, Roger Gersten, Dick Fiddler and Paul Ash. A few have sent me letters. Among the latter are Joe Sanders, Leon Belasco, Harold Stern, and George Hall. There are many more, of course, but space does not permit listing them here. It took five letters to obtain a reply from Will Osborne, three to get Hal Kemp's photo, six to Eddie Duchin (who answered after I enclosed a stamped addressed envelope.) Isham Jones sent me a card more than a year ago, but four letters which I have sent him since have not been answered. I even sent him a stamped envelope with-

out success. Don Bestor answered me, but it took nine months (a record, for me at any rate). Charles Barnett answered in three days. I am always patient, however, and I generally secure an answer if I wait long enough.

Photo Collector

Canada Speaks

London, Ontario

Dear V. O. L.:

I have been a constant reader of RADIO GUIDE, but as yet I have not seen an All-American orchestra picked by a Canadian, s-o-o-o-o;

First piano: Eddie Duchin

Second piano: Jan Garber's pianist

First sax: Ben Bernie's player

Second sax: Hal Kemp

Third sax: Carmen Lombardo

Fourth sax: Wayne King

Guitar: George Hall

Violin: Gene Burrell

First trumpet: Clyde McCoy

Second trumpet: Red Nichols

Third trumpet: Jan Garber's trumpeter

First trombone: Jack Miles

Second trombone: Henry Thies' trombonist

Drummer: Paul Tremaine's drummer

Bass: Don Bestor's

Vocalists: Lee Bennett and Joe Sanders

Edward Lynes

Ah, There, Rudy

Toronto, Ontario

Dear V. O. L.:

This letter is to W. D. H. and all your other readers who bear a grudge against the "Vagabond Lover." How many other radio stars could become as popular as Rudy Vallee and after five years still be going strong? In most cases success would go to their heads, and they would find themselves going down the ladder quicker than they went up. But not Rudy! He has the good sense to stay at the top without going over and out. He puts over the best variety program on the air today. He isn't selfish, either. Frances Langford is but one of the many whom he has helped get started on a radio career. Can he help it if he makes the front pages occasionally? He has no control over the press prints referring to him. And last, but by no means least, about Rudy's "nasal wailing"—all I can say is that it appeals to the general public, and if W. D. H. can't be counted as one of them, that is his fault.

M. S.

What—No Crooner!

Long Beach, California

Dear V. O. L.:

I'm certainly burned up over what W. D. H. said about Donald Novis and Lanny Ross. I think Lanny has one of the finest voices in radio, and judging from the other letters of praise printed about him, in V. O. L., I am not alone in my opinion. I like Donald Novis better than any other person on the air. In the first place, he isn't a crooner. He has studied under one of the finest teachers in California, and his voice is beautifully trained. If he were a crooner, he couldn't have won the Atwater-Kent audition.

M. R.

Smiles

Freeport, Illinois

Dear V. O. L.:

I have never written to V. O. L. before, but after reading the letter from B. F. about Bert Lahr, Ed Wynn, Burns and Allen, and Kate Smith, I just had to say what I think of him. He probably is too dumb to know when to laugh. Lahr, Burns and Allen, etc. have brought smiles and laughter to many people who were sad and down-hearted, and as for Kate Smith, she has helped more people than any other radio star, and has millions of friends.

Virg Peight

Take a Bow, Dave

Weston, West Virginia

Dear V. O. L.:

I agree with Robert A. Gottlieb in all that he says about Fred Waring. I think the Old Gold program is good, but I can't see why they put Harry Richman on it, and eliminated the reading of David Ross' poems. That was always a fine feature, for he always read a poem which made those who listened feel like doing bigger and better things. Although I have never seen David Ross, I think he has one of the most enchanting voices I have ever heard. If they want to change the Old Gold program for the better, they should remove Richman and put David Ross back again.

L. E. S.

Skip This, Carleton

Danville, Illinois

Dear V. O. L.:

The occasion is very rare when I am tempted to break into print, but really, I think RADIO GUIDE should know how its readers have enjoyed the comic strip you so generously gave them this summer. I am speaking of Carleton Smith and his little beret. Of course, personally, I enjoy Moon Mullins and Kayo more—something a trifle more bourgeois. But still and all, I thought those pictures of Carleton were just dandy, especially the one of him walking in the garden (the little scamp) and the one lolling so nonchalantly on deck, his little beret rakishly afloat. I did hope you'd give us a picture of him in swimming, going down for the third time. But I suppose that would be asking just too much. But there's no harm in hoping; it insists in springing eternal in the human breast, and there's nothing one can do about it. And to think of Carleton going up to that big, bad Finn man, and asking him how many reindeer he had! Why Heavenly days, with his fetching up and all, would you think he'd be so inquisitive! That's what a beret will do for a feller. Oh, well, as long as we can still have the dear old maestro and all the lads, life will still be worth living. Yowsah.

Peppy Fun

Astoria, Long Island

Dear V. O. L.:

Here is my idea of a perfect four-act program. I have my own favorites, and I like comedy.

Male soloists: The Mountaineers

Female soloist: Fannie Brice

Dancers: The Fred Stone family

Instrumentalists: Ben Bernie's band

Master of Ceremonies: Ed Wynn

There's a peppy bundle of fun!

George Sax

More Canada

Montreal, Quebec

Dear V. O. L.:

As long as my first letter was not published, I am still hoping to make my debut on the V. O. L. page. Charlie Allen certainly started something with his All-American dance band. Why he wants an all-star band with such outfits as Guy Lombardo, Hal Kemp, Gus Arnheim and others too numerous to mention is beyond me. However, as the page would look empty without a weekly All-American selection nowadays, here goes mine:

Leader: Hal Kemp

Pianos: Roy Bargy and Ted Fiorito

Saxophones: Victor Lombardo, Dick Stable and the player with Jack Denny

Trumpets: Louis Panico and the player with Bernie Cummins

Cornet: Player with Duke Ellington

Trombone: Charlie Teagarden

Guitar: Elmo Tanner

Drums: Poley McClintock

Bass Player with Isham Jones

The reason I have not included a violinist is because I do not believe the violin has any place in a good dance orchestra. I am backed in that belief by the fact that one of the country's lead-

ing dance bands, Guy Lombardo, has never used a violin, yet his band achieves the most unusual effects and arrangements. This does not mean that a violin spoils an orchestra, for ninety-five per cent of our bands include violins.

Hal Hyman

(Ad)-verse Criticism

New York City

Dear V. O. L.:

My squawk is not against RADIO GUIDE (long may it guide us!) but against nine-tenths of the would-be reformers who clutter up this well-meant department. I haven't any title for the following poem, but here it is:

The V. O. L. gets on my nerves,

(I speak with hearty candor)

It seems that every week it serves

A load of trash and slander.

Imagine men and women whom

—We grant—have minds to reason

Predicting some poor singer's doom

Because his pants need creasin'.

The squawks are all so tush and pish

It really is no wonder

That ether artists sometimes wish

Their fans were six-feet under.

I wish you muggs who use this page

When by some peeve are smitten,

Would calm a bit your lusty rage

And read the stuff you've written.

Milton Rubin

Can't Stay Out

Clinton, Illinois

Dear V. O. L.:

I thought I would stay out of the squabble now going on on the V. O. L. page, but I have got to speak my piece, too. I would like to say this to Robert A. Gottlieb, of Waco, Tex. Does he think he is the only person who subscribes to RADIO GUIDE? Well, he isn't, and I am sure that everyone else wouldn't want an article about each of Fred Waring's boys. Besides, if Mr. Gottlieb has so many letters and pictures of Fred Waring, he should know enough about him already, and not want RADIO GUIDE to become Waring Guide. Waring has a swell band, but why single him out? I've read several letters on the V. O. L. page praising Husk O'Hare. I don't see how anyone can praise an outfit such as his. His band and himself are terrible, and it disgusts me to listen to them. If some of you O'Hare fans want to hear a good band sometime, listen to Hal Kemp, the greatest dance band in America.

Alden Brewer

Steal Their Stuff

Woodridge, D. C.

Dear V. O. L.:

Say, what's all this talk about choosing All-American bandsmen? The thought strikes me that it's around the time of the year when the official judges must be sticking pretty close to the loud-speaker and listening carefully for that All-American Announcer. How about good old V. O. L. fans putting one over on them and nominating their own candidate first? Well, anyhow, here goes for mine.

Louis Dean.

He takes first place primarily because of the clear, pleasant tonal quality of his voice—no affectation there. Just born that way, I reckon. Secondly, for his splendid diction and unerring emphasis on the right word every time. Boy, oh, boy! Is that hard! After taking oral reading and public speaking in college for two years, and getting all "gummed up" and "jittery," I sincerely salute him—or I guess at that it would be more appropriate if I drew aside my hoop-skirt and made a low curtsy.

Aside to the editor: I'm not saying this just to get in your good graces, but RADIO GUIDE has a lot more of interest and entertainment than any other radio paper or magazine. Best wishes from a Good Guide Fan

Plums to Bands

Marseilles, Illinois

Dear V. O. L.:

Three cheers for Ben Fletcher and Dwight Herrick for their justified criticisms of Husk O'Hare! Three cheers, plums, and what have you for George E. Schumard, Jr. for his letter concerning Wayne King and Jan Garber. I am sure most of the fans will agree that Wayne King is really the Waltz King. If Jan Garber could be given any title, what could be more appropriate than "King of Lombardo Music"? There is no doubt that Lombardo has an unusually sweet type of music, but there is also no doubt that he offers one of the most monotonous periods of the air.

Plums to America's best five bands: Wayne King, Jan Garber, Isham Jones, Hal Kemp and Glen Gray. Also plums to RADIO GUIDE, and more success to V. O. L.

Tio

Look Out, Marty!

Philadelphia, Pennsylvania

Dear V. O. L.:

Just a word of appreciation for the very interesting article in RADIO GUIDE concerning John S. Young, one of the finest announcers on the air. Here is a suggestion: Why not have a column in RADIO GUIDE each week written by one of the announcers? There must be many incidents they could relate which we fans would like very much to read about. I had in mind the excellent article John Young wrote some time ago for RADIO GUIDE entitled "Your Announcer Turns Columnist for a Day." If you consider such a plan, Martin Lewis had better look to his laurels.

Margaret Ames

Take This Tip

De Kalb, Illinois

Dear V. O. L.:

RADIO GUIDE is improving, and I was surely glad to read Porter's Reviewing Radio and to know that we still have some control over indecency in slushy songs. Radio is a wonderful education, and time listening to it is well spent. I take my sewing and mending to a chair near the radio, and when my RADIO GUIDE comes, I mark the programs I want to hear, so I can find them in a hurry.

W. R. Evans

Black Crows

Cincinnati, Ohio

Dear V. O. L.:

This being my first attempt at expressing my sentiments in the V. O. L. column, may I begin by saying that RADIO GUIDE is really and truly a "guide" for radio listeners, and helps to make their entertainment complete. So much has been said in the V. O. L. column about an All-American band, but I think it is rather silly when such worth-while artists and sponsored programs are slighted. Take Rudy Vallee and his most excellent Thursday night shows, for instance. I think Rudy is the dean of radio showmen. His tonight's fine and diversified program featured one of the finest comedy teams in the country today—Moran and Mack, the Two Black Crows. I think their radio offering on Rudy's revue rated several carloads of our good friend Evans Plummer's plums. It seems strange that some sponsor hasn't taken those two proven comedians and placed them on a network. Rudy is trying to do his part to popularize these two veteran actors, this being the second time that he has had them as his radio guests. Thanks, Rudy, and keep up that wonderful radio showmanship. Now I'll sign off, as I know you'll never publish this for you don't seem interested in real talent, other than jazz bands.

Palmer Reist

ALONG the AIRIALTO

With Martin Lewis

THE theme song contest this column conducted, ended with Wayne King taking first honors with his beautiful melody, "The Waltz You Saved For Me." Sixteen hundred and twenty-two loyal fans of the Waltz King cast their vote for this popular number.

Isbam Jones jumped from fifth to second place to be runner-up with thirteen-hundred and ninety-seven of my readers voting for his "You're Just A Dream Come True," which was written by the song composing maestro.

Rudy Vallee's "My Time Is Your Time" took third place with a count of thirteen hundred and forty-six votes. The Ole Maestro's "It's a Lonesome Old Town" was fourth, Dick Himber's "It Isn't Fair" was fifth, and Fred Waring's "Sleep" took sixth place. There wasn't one orchestra heard on the networks that didn't have some of their followers think their theme melody was the prettiest.

P. S.—I lost my argument. The song I considered the prettiest, is one, that although it received a good many votes, was not among the leaders. My choice is William Scott's "Moonlight Madonna." What surprised me, though, is that a baton waver who is virtually a newcomer to the airwaves was amongst the top-notchers. I refer to Himber, who has apparently built a tremendous following in a short space of time. The letters voting for his theme had plenty raves for his outfit, so I've made an appointment to be at my loud-speaker the next time this crew is on the air.

Scanning Herr Winchell's daily column this a. m., I noticed his rave for the young maestro. It reads, "when you get the chance, tune in on Dick Himber's Orchestra, one of the better ones." Must be something to it.

Melton on Own

LAST WEEK I told you, "Don't be surprised if James Melton leaves the Revelers." This week I confirm my prediction. Jimmy, after six years, leaves the quartet November 19 and Frank Parker replaces him. Parker, currently with the Gypsies and the Jack Berny program, was chosen by the other members of the Revelers—Lewis James, Elliot Shaw, Wilfred Glenn and arranger Frank Black—after more than a hundred tenors had been considered. Melton will go into a forthcoming operetta.

Studio Chatter

ED WYNN returns to the airwaves October 31. Graham McNamee will continue to stooge for the fire chief. The double quartet and Don Voorbees will make up the rest of the program as before. . . . Donald Novis, minus his tonsils, returns to the NBC airwaves November 17. . . . Beatrice Fairfax and her advice to the lovelorn may be a new air feature soon. I'm surprised this hasn't been on the air a long time ago. . . . Reports have it that CB has signed the famous detective story writer, S. S. Van Dine, for a series of thirteen original radio programs at a price close to \$2,000 each.

Look for three new dramatic combinations this fall. Fay Bainter and Tim Powers will be one of them. . . . Ilka Chase, of radio, stage and movie fame, with John Drew Colt, Ethel Barrymore's son, will comprise another, and Helen Hayes, last heard as guest star with the Troubadours, is to be paired with a male star, not yet chosen. Sponsors are angling for prices on all of them.

That tire sponsor who thought of using the three R's of radio. . . . B. A. Rolfe, Bob Ripley and the



RUDY VALLEE

. . . Theme song third choice . . .

Revelers, is again nibbling at available time. . . . Sponsors of that All-American Football Show are getting so many letters ending, "And we hope soon to hear Coach _____ on your grand programs" that it appears that coaches, as well as opera singers, have fans. . . . Debut of Albert Spalding, foremost American violinist, on radio has several big name virtuosos giving deep consideration to air jobs. . . . Don't be surprised if Harriet Lee drops off that bakery show on which she's now featured with the Men About Town. The sponsor's auditioning new talent.

News of Names

IN CASE you've been wondering who those assorted stooges are who've been working with Milton (the All-American) Berle on the O. G. shows, they are all Mr. Charles Cantor (no relation to Eddie), the proficient radio dialectician. . . . Bing Crosby's broadcasts will start from the flicker colony but he will probably be back east again before you and I carve our turkeys. . . . It looks as if Irvin S. Cobb may bring a guest artist with him to the mike on all of his CBS programs. He's had quite a few of them lately and there are more to come. . . . On the eighteenth his guest will be Alex Gray in his first mike appearance since his engagement last year on the Chesterfield programs. Alex has been tripping around the globe, and he spent a good part of his time in the northwest, prospecting for gold. . . . The March of Time is one of the programs most frequently sought after by studio visitors at Columbia. But there will be no visitors allowed this year, for director Arthur Pryor, Jr., believes that the resonance of the tricky sound-effects used on that show is lost by absorption when the studio is crowded.

Hal K. Dawson, the Broadway actor, was all set to open in the new show "The Curtain Rises" when he received the call to take the goofy role of Elmer Everett Yess, the super-salesman in the CBS Plymouth script series. It was the biggest air chance yet for Dawson, who has had various parts in some thirty previous commercial dramatic series, so he had to buy out his contract for the stage show.

If you saw "Another Language," either on stage or screen, you'll remember Dawson, who's a natural for the Yess-man role. In "Another Language" he played the part of Walter Hallam, the comedian and practical joker. . . . Speaking of practical jokers reminds us that Lulu McConnell is an inveterate one. Miss McConnell is always putting on a goofy act or impersonating a "tipsy" case in public, much

to the amazement of those around her. . . . Rumor has it that Ethel Waters will star on a new CBS commercial due to start soon. . . . Albert Spalding, the CBS violin virtuoso, has had many honors heaped upon him. He's the only American violinist ever to have played at La Scala, in Milan; to have played with the Paris Conservatoire Orchestra, and to have received the Cross of the Crown of Italy. He's also a member of the French Legion of honor.

Program Bits

HOLLYWOOD ON THE AIR, is now heard on Saturday nights at 10:30 p. m. over the NBC-WEAF network. Program was formerly heard on Monday nights. . . . Roses and Drums changes to a new time. Program will be heard each week at 4 p. m. CST starting this Sunday. . . . Wayne (the Waltz and Theme Song) King has inaugurated a new series over the CBS-WABC network. Catch him Monday nights at 9 p. m. . . . The beer program featuring Phil Spitalny's orchestra with Ethel Pastor and Nicolini Cosentino, heard over a CBS network, moves to the 7:30 p. m. spot on Saturday nights. . . . Lew White joins B. A. Rolfe's Saturday Night Dancing Party. White will play one of the new organs in Radio City while Rolfe directs the orchestra which will supply the accompaniment in the NBC studios, five blocks up Fifth Avenue. Earphones through which each may "listen in" on the other will provide a channel for cues and keep the organist and bandmen in time. Quite a stunt, eh what? Incidentally, on this program, Rolfe is going to give his listeners musical football scores. In other words, the best known football song of the outstanding winning teams of the day will be played. . . . Do you remember the team of Olive (Virginia Rea) Palmer and Paul (Frank Munn) Oliver? They're back on the air and can be heard over the NBC-WEAF network Sundays at 8:30 p. m. during the American Album of Familiar Music broadcasts. . . . Elsie Hitz and Nick Dawson, who starred in the Magic Voice series last season, will be the stars of a new dramatic script show, "Dangerous Paradise," starting October 25. Program will be heard twice a week.

More Chatter

AMOS 'N' ANDY are in New York to give us folks a look at them in person. They will do a series of personal appearances on the stages of various theaters in and about the big city. . . . The Don Hall Trio is preparing a vaudeville act and will shortly show it at a



ELSIE HITZ

The beloved of "The Magic Voice" returns with her air mate, Nick Dawson, on October 25 to NBC-WJZ network in a new two-week sketch entitled "Dangerous Paradise."



WAYNE KING

. . . His theme most popular . . .

New York vaudeville house. The act needed a special goose-neck microphone for stage appearances, so Don Hall, who is quite a radio mechanic, built it himself. . . . The Funnyboners also embark on a vaudeville tour. . . . Olga Countess Albani, has quit NBC, which leaves another mystery unsolved—why NBC was unable to do anything for one of radio's most charming personalities? . . . The Columbia Dramatic Guild took a step recently toward solving the fears of parents concerning the effect of exceptionally tense radio programs on children. A dramatization of Edgar Allan Poe's horror story, "The Black Cat," was preceded by the announcement: "Young children are advised not to listen to the following program."

George Olsen and his wife, Ethel Shutta, have had to turn down lucrative offers for out-of-town vaudeville engagements because they are on separate programs. How about a unit consisting of Shutta, O'Keefe, Labr, Olsen and Company. This would solve the problem.

Which reminds me that according to word received by his New York office, Rubino will return to

New York in about four weeks. He and Eddie Cantor are discussing plans for a stage musical of which the comedian would be star and producer, and Rubino musical director. . . . "What is Sweeter," "Isle of Blues," and "Draggin' My Heels Around" are the titles of three songs from the forthcoming picture, "Myrt and Marge." You'll be hearing them on the air soon. . . . I don't know how our readers feel about it, but it remains a mystery to me why NBC gives Ralph Kirbery, "The Dream Singer" only five minutes on the air and at a time when a great many people are in bed, asleep for the night. Listening to Ralph on a recent Friday night Lum and Abner "Sociable" prompts me to suggest a better break for him. What say about writing a letter to program director John Royal, of NBC, New York, and telling him you'd like to hear the Dream Singer at an earlier hour?

Dry Humair

SOMEONE suggested Bulova Watch Company ought to try and borrow Vallee's theme song "My Time Is Your Time."

This jazz age! Charles Carlile, who used to yodel arias from famous operas in his bath, now blithely warbles "Who's Afraid of the Big Bad Wolf?"

Irving Kaufman says that when a radio artist is really sick it is usually because his sponsor disagrees with him!

"Funny thing about this NRA price-adjustment business," said Singin' Sam the other day. "A dollar doesn't go nearly as far as it did several months ago, but I have as much trouble getting it back!"

Fred Allen wants it known that his detective agency is run on the NRA plan. No crimes solved after five o'clock. Notice has been sent to safeblowers and other criminals to commit all nuisances before that hour.

Adele Ronson, who plays the part of Florence in the Goldberg sketch and is also heard on the Buck Rogers program, is making personal appearances this week at the George M. Cohan Theater where "Her Unborn," a picture she starred in years ago, is being revived.

MY SLATE OF MEMORIES

(Continued from Page 5)

Two days later, NBC arranged a coast-to-coast broadcast for me, featuring the songs written by Mr. Woodin.

An hour before I went on the air, into my studio walked Mr. and Mrs. Woodin and their family.

"Thought we'd like to meet you and tell you how happy you're making us," he introduced himself.

Flustered, I didn't know what to say, but blurted I was delighted he was thoughtful enough to honor me with his presence. And as long as he was here, would he like to say a few words to the radio audience later in the program?

He would. . . and did. Only my mother and father ever said nicer things about me.

There's another big chalk mark on my slate. It involves the beloved and dynamic personality—Roxy.

Space is too limited to go into my happy experiences with him, how he was the motivating factor in my musical career, and how he introduced me to the Broadway and kilocycle footlights with typically Roxy-ian fanfare and blare of trumpets.

But there is always a tomorrow. *Quien sabe*, some day I'll sit down with you again and tell you about him.

YOUR PROBLEMS SOLVED

(Continued from Page 8)

experiences of thousands of couples. I suggest that you have your fiance read that carefully. The other pamphlet which I mailed on "Dangers of Long and Short Engagements" should also prove valuable to you both as it already has done for the many who have written for it. Just this suggestion which applies not only to your case, but, in my opinion, to every similar case: A young man and a young woman are not ready to get married and cannot afford for the sake

of mental and spiritual harmony to start a new home, until they are able to make that home a separate unit from any in-laws. I say this in all kindness and in all fairness: There is greater potentiality for happiness and success in a marriage which is started in one room where the young couple keep to themselves than in a mansion presided over by the in-laws on either side.

This is not a tirade directed against in-laws; it is just an opinion arrived at from overwhelming evidence.

HIGHLIGHTS of the WEEK

NEW PROGRAMS

SUNDAY, OCTOBER 15—"Gems of Melody," featuring Muriel Wilson, the "Mary Lou" of the Showboat Hour, Fred Hufsmith and John Herrick. Music will be supplied by Harold Sanford and his orchestra. Tune in at 1:45 p. m., NBC-WMAQ, also on Wednesdays at 6:15 p. m. over NBC-WENR.

"Talkie Picture Time," Charles P. Hughes' drama starring June Meredith over NBC-WMAQ at 4:30 p. m. Francis X. Bushman, pioneer movie matinee idol famed for his Great Dane Kennels in Hollywood, will relate true stories about movie stars' dogs, on the Rin Tin Tin Thrillers programs which will be heard each Sunday over the CBS-WOW starting at 6:45 p. m. The Thrillers will also present dramatized stories of the feats of the famous film dog Rin Tin Tin.

America's formal farewell to Admiral Richard E. Byrd and his second antarctic expedition will be given at Norfolk, Virginia, and will be broadcast over CBS-WGN from 7 to 8 p. m.

"Mobilization for Human Needs," speakers: President Franklin D. Roosevelt and Newton D. Baker. Philadelphia Symphony Orchestra, Leopold Stokowski, conductor. NBC-KYW, at 9:30 and CBS-WIND at 9:45 p. m.

MONDAY, OCTOBER 16—"Babes in Hollywood," sketch by Florence and Arthur Lake. Monday to Friday inclusive at 1:45 p. m. over NBC-WMAQ.

Bing Crosby will be his own Master of Ceremonies when he returns for a regular half hour series, assisted by his boy friend Lennie Hayton and his orchestra. Bing will be heard Mondays at 7:30 p. m. over CBS-WGN.

WEDNESDAY, OCTOBER 18—William Lundell will interview H. L. Mencken on the subject of "Beer." Mencken will discuss the "good old days" of beer garden and hofbrau conviviality, of the prospects for five cent beer and numerous kindred questions. Tune in 5:15 p. m., NBC-WCKY.

FRIDAY, OCTOBER 20—The "hoop-la" of the clowns, the cries of the barker and the roar of the animals will be heard when Courtney Riley Cooper's famous stories of Circus Days will be dramatized for the listeners over NBC-WENR at 6:30 p. m. each Friday and Saturday.

COMEDY

SUNDAY, OCTOBER 15—Joe "Wanna Buy a Duck" Penner and Ozzie Nelson's orchestra, with Harriet Hilliard, vocalist, over NBC-WLS at 6:30 p. m.

Jimmy "Schnozzle" Durante and Ruth Etting, Rubinoff and his orchestra, NBC-WMAQ at 7 p. m.

Fred Stone and Family, Revelers, and Al Goodman's orchestra, NBC-WGAR at 8 p. m.

Jack Benny, assisted by Mary Livingstone, Frank Parker and Frank Black's orchestra over NBC-WMAQ at 9 p. m.

MONDAY, OCTOBER 16—Smack Out, comedy with Marion and Jim Jordan at 12:45 p. m. over NBC-KYW, also Tuesday, Wednesday, Friday and Saturday.

Charles Leland, comedian, and a male quartet, NBC-WMAQ, Mondays, Wednesdays and Fridays at 6 p. m.

TUESDAY, OCTOBER 17—"Easy Aces," over CBS-WBBM at 12:30 p. m., also Wednesday, Thursday and Friday.

Eddie and Ralph, Don Voorhees' band, NBC-WMAQ at 8:30 p. m.

WEDNESDAY, OCTOBER 18—Bert Lahr and George Olsen's music, NBC-WLS at 7 p. m.

Burns and Allen, with Guy Lombardo's orchestra, CBS-WGN at 8:30 p. m.

Milton Berle and Harry Richman, with Fred Waring's Pennsylvanians, CBS-WGN at 9 p. m.

FRIDAY, OCTOBER 20—Walter O'Keefe, Ethel Shutta and Don Bestor's orchestra, NBC-WLS at 7 p. m.

Fred Allen, Roy Atwell, Portland Hoffa, Phil Ducey, Ferde Grofe's orchestra, NBC-WMAQ at 8 p. m.

Phil Baker and Harry McNaughton, Roy Shields' orchestra, NBC-WENR at 8:30 p. m.

"Ole" Olsen and "Chick" Johnson, assisted by Harry Sosnik and his orchestra, CBS-WBBM at 9 p. m.

SATURDAY, OCTOBER 21—Baron "Jack Pearl" Munchausen assisted by Cliff "Charlie" Hall, NBC-WMAQ at 8 p. m.

Georgie Jessel at 9:30 p. m. over CBS-KMOX.

MUSIC

SUNDAY, OCTOBER 15—New York Philharmonic-Symphony Orchestra; Bruno Walter, conductor, CBS-WBBM at 2 p. m.

National Opera Concert, NBC-WMAQ at 2:30 p. m.

The Sentinels, Edawrd Davies, baritone, Josef Koestner's orchestra, over NBC-WENR at 3:30 p. m.

MONDAY, OCTOBER 16—Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WMAQ at 8 p. m.

WEDNESDAY, OCTOBER 18—Albert Spalding, violin virtuoso, and Conrad Thibault, baritone, with Don Voorhee's orchestra, CBS-WGN at 7:30 p. m.

Corn Cob Pipe Club, NBC-WENR at 9:00 p. m.

THURSDAY, OCTOBER 19—Willard Robison, Evangelist of Rhythm, over CBS-WBBM at 9 p. m.

FRIDAY, OCTOBER 20—"Music Appreciation Hour," Walter Damrosch, conductor, NBC-KYW at 10 a. m.

Concert Program, NBC-KYW at 7 p. m.

Threads of Happiness; Tommy McLaughlin, baritone; David Ross, dramatic reader, and Andre Kostelanetz' orchestra, CBS-WGN at 8:15 p. m.

Next Week in RADIO GUIDE

You won't want to miss Lewis Y. Hagy's hilarious story about those nut comics, Olsen and Johnson, in next week's issue of RADIO GUIDE.

The romance of Fred Waring, whose recent marriage was wholly unexpected by all but his closest friends, is the subject of a revealing and intimate story that all of the popular band leader's fans will want to read.

Whitney Bolton has written an amusing account of radio's "Town Crier," Alexander Woollcott and there are also entertaining sketches about Phil Regan, John L. Fogarty and the versatile Gene Arnold, that busy minstrel man.

Another entertaining chapter of Alice in Radioland, Mildred Considine's radio satire which is arousing so much discussion in studio circles, and the usual page of advice by The Voice of Experience are other features of next week's issue.

PLAYS

SUNDAY OCTOBER 15—Dream Drama, NBC-WENR network at 4 p. m.

Roses and Drums; dramatization of Civil War days with noted stage stars as guest artist, CBS-WBBM at 4 p. m.

"Talkie Picture Time," premiere, starring June Meredith, in original plays based on Hollywood activities. A Charles P. Hughes production. NBC-WMAQ at 4:30 p. m.

Grand Hotel, drama, NBC-WENR at 4:30 p. m.

MONDAY, OCTOBER 16—"Betty and Bob," NBC-WLS, Monday to Friday inclusive at 3 p. m.

Vic and Sade; the serial sketch of an American family in a small town, NBC-WENR, Monday to Friday inclusive at 11:15 a. m.

Radio Guild Drama, NBC-WMAQ at 3:15 p. m.

Adventures of Tom Mix; dramatic program for boys, based on the life of the famous film star, NBC-WMAQ network at 5:30 p. m., also Wednesday and Friday.

"The Moon Goes Dark," Princess Pat love tragedy, in three acts, starring Alice Hill, Jack Doty and Doug Hope. NBC-KDKA and WENR at 9:30 p. m.

Myrt and Marge, CBS-WBBM, Monday through Friday at 9:45 p. m.

Just Plain Bill; the experiences of a small town barber, Bill Davidson, Monday through Friday at 6:15 p. m. over CBS-CKLW.

Red Davis Sketches; adventures in the life of an 18-year-old boy in an average American small town, NBC-WLS at 7:45 p. m., also Wednesday and Friday.

TUESDAY, OCTOBER 17—"Painted Dreams," CBS-CKLW Tuesdays through Fridays at 12:45 p. m.

Crime Clues, NBC-WMAQ at 7 p. m.

Legend of America, a cavalcade of American History, CBS-WBBM at 9 p. m.

WEDNESDAY, OCTOBER 18—Warden Lawes in Twenty Thousand Years in Sing Sing, over NBC-WLS at 8 p. m.

THURSDAY, OCTOBER 19—Death Valley Days, NBC-WLS at 8 p. m.

FRIDAY, OCTOBER 20—March of Time, CBS-WGN at 7:30 p. m.

"The First Nighter," drama with June Meredith, Don Ameche, Carleton Bricket and Cliff Soubier, Eric Sagerquist's orchestra, NBC-WMAQ at 9 p. m.

SATURDAY, OCTOBER 21—"The Optimistic Mrs Jones" with George Frame Brown, NBC-KYW at 7:30 p. m.

VOCALISTS

BIG FREDDY MILLER—CBS-WBBM Tuesday and Friday at 10:15 a. m.

BOSWELL SISTERS—CBS-WIND network Tuesday at 9:30 p. m.

CONNIE GATES—CBS-WIND at 11:15 a. m. Thursdays.

HELEN MORGAN—CBS-WBBM Sunday at 1 p. m.

IRENE BEASLEY—NBC-WENR Monday, Wednesday and Friday at 5:30 p. m.

JOHN McCORMACK, Irish tenor—NBC-WENR Wednesdays at 8:30 p. m.

JOHNNY MARVIN—NBC-WMAQ Monday at 11:15 a. m.

KATE SMITH—CBS-WIND Tuesday at 7:45 p. m., also Monday.

NINO MARTINI—CBS-WGN Tuesday at 8:30 p. m.

VARIETY

SUNDAY, OCTOBER 15—The Seven Star Revue, with Nino Martini, tenor; Jane Froman, contralto, Ted Husing, master of ceremonies; Erno Rapee's orchestra and Julius Tannen, CBS-WBBM at 8 p. m.

MONDAY, OCTOBER 16—Eddie and Fannie Cavanaugh's Radio Gossip Club; news and interviews with celebrities from their own Chicago Theater studio, WBBM every weekday at 2 p. m. (new time).

"The Big Show," with Lulu McConnell, Gertrude Niesen and Isham Jones' orchestra Paul Douglas, master of ceremonies, CBS-WBBM at 8:30 p. m.

THURSDAY, OCTOBER 19—Rudy Vallee's orchestra and guest artists, NBC-WMAQ at 7 p. m.

Paul Whiteman's orchestra, Al Jolson, Deems Taylor, Ramona, Jack Fulton and others, NBC-WMAQ at 9 p. m.

FRIDAY, OCTOBER 20—Mu Phi Epsilon Musical Sorority; chorus of 300 voices under the direction of Helen Leefelt from Century of Progress over NBC-WCKY at 2:45 p. m.

SATURDAY, OCTOBER 21—Leo Reisman and his orchestra, the Yacht Club Boys, and Vivian Ruth, singing popular ballads over NBC-WMAQ at 8:30 p. m.

Carefree Carnival, a full hour variety show from the Pacific coast with Ned Tollinger as master of ceremonies and Meredith Wilson's orchestra, NBC-WMAQ at 11 p. m.

NEWS

BOAKE CARTER—CBS-WBBM daily at 6:45 p. m., excepting Saturday and Sunday.

EDWIN C. HILL—CBS-WGN Monday, Wednesday and Friday at 7:15 p. m.

FLOYD GIBBONS, Headline Hunter—NBC-WMAQ Monday at 7:30 p. m. and Friday over NBC-KYW at 9:45 p. m.

LOWELL THOMAS—NBC-WLW daily at 5:45 p. m., excepting Saturday and Sunday.

WALTER WINCHELL—NBC-WENR Sunday at 8:30 p. m.

SPORTS

SUNDAY, OCTOBER 15—Professional football game; Chicago Cardinals vs. Chicago Bears at Wrigley Field, WGN at 2:15 p. m.

FRIDAY, OCTOBER 20—"All America Football Show," with Christy Walsh and a prominent football coach as guest artist, CBS-WBBM at 8:30 p. m.

SATURDAY, October 21—Army-Illinois football game at Cleveland, Ohio, over NBC-WMAQ at 1:45 p. m. The game will also be broadcast by short wave to army posts in U. S. possessions.