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Radio Guide



5¢



Secrets of Leah Ray's 40-Pound Reducing Diet

Leah Ray

—Maurice Seymour

REVEALING President ROOSEVELT'S Radio GHOST

MARINERS OF THE GREAT WHITE WAY

The Yacht Club boys aren't at all nautical but they sailed to popularity on the strength of their own original compositions



THE YACHT CLUB BOYS

Charlie Adler, George Kelly, Jimmy Kern and Billy Mann.

CHARLIE ADLER, George Kelly, Jimmy Kern and Billy Mann, the Yacht Club boys, never belonged to a yacht club. The nearest they ever came to a yacht was when they sailed to fulfill a London engagement several years ago. At that, they saw little of the water, spending most of their time *en voyage* in their cabins, frightfully sea-sick. The Yacht Club Boys' appellation was acquired when they played at a New York night rendezvous called the Yacht Club which was decorated in nautical fashion with life preservers, ship lights, oars, and had waiters dressed as sailors. This occurred some seven years ago, though the boys, or three of them, anyway, had been working together for eleven years before that.

One year later, there were four young men draped over seven seats in the orchestra of an otherwise deserted theater in Buffalo. The only other sign of life emanated from the pit, where a seven-piece orchestra was noisily tuning up. It was nine o'clock in the morning. After the scraping and blowing had subsided, the first violinist and leader called out "The Yacht Club Boys!"

Immediately, the four young men unwound themselves from their chairs and proceeded down the center aisle.

"Rehearsals begin here at seven in the morning," growled the leader, "You fellows are only two hours late!"

"We couldn't help it," innocently replied the spokesman of the quartette. "The operator at our hotel forgot to wake us."

"Nerts! That 'forgot to wake us' story is moth eaten. Well, what are you going to sing?"

"Our first number is a special arrangement of 'Yes Sir, That's My Baby! Here's the music, and'"

"You can't sing that. The ventriloquists open their act with 'Yes Sir, That's My Baby.'"

"Okay. Our first number will be a special arrangement of 'That Old Gang of Mine.'"

"Nope. That's out. The top dancing act is using the number for their finish."

"All right, then. We'll open with a brand new arrangement of one of the biggest hits. Wait till you hear us warble 'Jealous!'"

"Sorry. The jugglers are juggling to 'Jealous!'"

Four young men picked up their hats disgustfully and walked out of the theatre.

After that disastrous mischance, the Yacht Club Boys made a solemn resolve. Rather than get out of bed at an unearthly hour to arrive at the theater at seven, they would

write their own material. They were tired of arriving at a theater after the other acts had been routined, only to discover that the popular selections which they painstakingly arranged were being used by jugglers, acrobats, tap dancers *et al.* They would write their own selections which nobody could tap dance or juggle.

AFTER their momentary anger had subsided, they took stock of themselves, calmly and dispassionately. They were all musicians. Collectively, they had more than sixty years of theatrical experience. Two or three of them had a flair for comedy. So they began to write their own songs and it was a hilarious process. First, one would get an idea for the melody. Another would offer an improvement. Somebody would suggest the first line of a lyric. Still another of the boys would think of a good second line. But their first effort was a decided failure.

They started song writing at a time when popular entertainment ran to concerts and drinking songs. Their first effort, called "When I Walk, I Always Walk With Billy," was presented at the Bismarck Cafe in Cleveland, owned and operated by Adolph Menjou's father. After hearing the song once, Mr. Menjou requested the waiters to open the doors, and the boys found themselves walking out of them.

To radio audiences outside of New York, the Yacht Club Boys are comparatively new. Of course, they had made vaudeville appearances in some of the larger cities, but the small town and hamlet knew nothing about them. Consequently, the sponsor was offering these listeners a new type of entertainment on the air waves.

In New York, Chicago, London, Paris and wherever there might be a night club, the name "Yacht Club Boys" is synonymous with the best. For years, they have been recognized as New York's premier night club entertainers. They have written more than fifty songs in the past few years. These songs are heard only when the Yacht Club Boys sing them. Besides being their exclusive property, the songs are written to fit their own personalities.

Suppose we "sit in" with the Yacht Club Boys as they write one of the selections you might hear over your radio in the near future. The boys begin by glancing over the newspaper headlines and discussing the happening of the day. All of their songs, it seems, are pertinent to the American scene.

George Kelly strikes an item in the paper which he likes. "Say boys, here's an article which declares that there are over two million tourists in the country who are always on the move. They migrate from one city to another."

THIS leads to a discussion on tourists in general, their value, and their occasional annoyances. Before you know it, a song title is arrived upon. It is "The Great American Tourist." The next thing you know there is a melody and a lyric; or rather a lyric and a melody, for they consider the words of far greater importance than the music.

You look at the lyric. It reads: "If pennants cover his whole machine—and if he passes red lights but stops at green—If his neck is dirty but his car is clean—That's the Great American Tourist . . . If a fellow in a French beret asks—Am I headed for . . ." (Continued on Page 21)

RADIO LURE TO STAGE STARS

ANNIE SEYMOUR, currently starred on the "Grand Hotel" program Sunday afternoons over a coast-to-coast NBC network, is one of the latest experienced dramatic actresses to desert the legitimate stage in favor of radio.

Her family has been of the theater for seven generations and it was natural that she should have adopted the stage as a profession at a comparatively early age. Her apprenticeship was served as leading lady with the Copley Theater players in Boston. Then she played a season of Gilbert and Sullivan revivals, showing her versatility by singing her roles as successfully as she had previously playing dramatic parts.

Her first appearance on Broadway was in Channing Pollock's "Mr. Moneybags," in which she was given two lines. She understudied the principals, however, and before the run of the play ended had performed in thirteen different roles. Her next engagement was in Leo Bulgakov's productions of Gorki's "At the Bottom" and Chekhov's "The Sea Gull." Since that time she has had parts in a number of plays starring Grace George and Ethel Barrymore. She had an important role in Ethel Barrymore's recent revival of "The School for Scandal."

In addition to her dramatic talent, Miss Seymour has writing ability that has won her considerable recognition. She has written a number of articles for leading magazines and a three-act play which she recently completed has been accepted for production by a New York producer.

Losing 40 Pounds With LEAH RAY

The beautiful vocalist with Phil Harris' orchestra weighed 159 pounds one year ago. Now she tips the scales at just 119



Leah's knitting is not just a publicity gag. She really does it and enjoys it. We're not so sure that Phil Harris enjoys holding that skein, however.

When this hula-hula picture of Leah was snapped shortly before she joined the Harris orchestra, her buxom figure not even remotely suggested the svelte liteness of the young beauty who now delights you on the radio.



And here is Leah as she looks today. She maintains that slim figure by putting the brakes on her calories.

By Lewis Y. Hagy

THERE is no need, ladies, for you to despair because you are a mere forty pounds overweight. Don't fret over it. Try this:

Breakfast
Grapefruit Coffee

Luncheon

Tomato and lettuce, without dressing; hard boiled egg; dry toast

Dinner

Grapefruit cocktail; lamb chops; cottage cheese; dry toast; one slice of tomato

For therein lies the secret of how one of radio's most glamorous and beautiful songsters achieved sylph-like contours almost overnight. You would never suspect, to look at her now, that the trim Leah Ray, whose voice you hear with Phil Harris' orchestra from the College Inn, Chicago, weighed 159 pounds a year ago. Today, slender, svelte, generally recognized as one of radio's most beautiful women, Leah tips the beam at exactly 119, the ideal poundage for her five feet, seven inches.

Of course, now that she has achieved slenderness, she can't go ahead and eat as she would like. She has to watch her step when the waiter places the menu before her. But she doesn't have to adhere rigidly to the diet she followed while reducing.

If you take Leah Ray to dinner now, she will order fish, or eggs, or lean meats—no starches, no rich foods, no cream in her coffee. She has gone at the matter scientifically, and has learned that to maintain her present delightful figure, she must limit herself to seventeen hundred calories a day. But usually, she will stick closer to twelve hundred, for Leah likes to step out now and then, and blow herself to a few extra calories. So she stores up her credit, so to speak, against a hungry day.

People who have met Leah since she came to Chicago with Harris, and who did not know her a year ago, when she first joined the bandman in Hollywood, cannot believe Harris when he tells that he thought the girl was going to do a weight lifting act when she first came into the Coconut Grove for a tryout.

The moment the seventeen-year-old miss sang her first note, though, Harris was sold on her.

"If," he conditioned, "she can thin down some."

And, as with most of the things she has done in her brief career, Leah went about the business of thinning down some in a thorough manner that has produced the result you see today.

Leah just sort of wandered into show business. As a little girl, in Norfolk, Virginia, she had none of the burning ambition to achieve stage fame that many of her co-stars of the air experienced. She just led the normal, care-free life of a pretty school girl, daughter of a well-to-do restaurant owner.

If she had any yearning for a career, it was literature. She dabbled in writing for a time, but during the summer of 1931, her parents sent her to visit relatives in Hollywood. She wanted to stay there, but father and mother wouldn't

listen. They made her go back to Norfolk and finish school. But when she did finish, she went back to California to live with her aunt and uncle.

She had done a little radio singing in Norfolk, and her uncle, who was in the music business, learned that Phil Harris, then at the Coconut Grove, was looking for a vocalist. He suggested that Harris give his "little niece" a trial, and Harris consented. But he didn't recognize Leah when he met her, having heard her referred to as a "little niece."

Habitues at the Coconut Grove, with whom she made an instant and smashing hit, marvelled as they watched her, night after night, becoming obviously more slender. Screen stars who frequented the Grove haggard for her secret, and then wouldn't believe her when she told them. It sounded too simple.

Her husky, throaty, yet sweetly clear voice and her personality, too, blended so well with those of Harris that the "double" numbers they worked out have become famous.

At about the time Leah achieved her present weight, she tried out with a number of girls, for a part with Maurice Chevalier in his film "A Bedtime Story." The chic French star, Fifi D'Orsay, originally was slated for the part, but was unable to fill it because of contract difficulties. When someone suggested Leah Ray, Chevalier

vetoed the idea down because, he said, Leah was too young for the part.

But make-up and sophisticated clothes overcame that objection, and Leah made her screen debut.

She wasn't as well known then as now, and the Paramount publicity men cornered her and wanted her life story, to gather material for release in publicizing her. When Leah told them her life story, it proved so uneventful that even Paramount publicity men couldn't see much in it that would make a "hot" handout. One had a bright idea.

"Get yourself some shorts and ride a bicycle to the studio every day," he begged her. "You have to do something to make news!"

But Leah thought the publicity men were crazy, and wouldn't go for their idea at all. She thought she'd be making a display of herself. But the idea was too good, apparently, to waste, so the publicity men used it on another star, and that, it might interest you to know, was responsible for the revival of the bike craze in Hollywood.

A lot of people who see Leah at the College Inn as she sits at a table between numbers calmly knitting away on a sweater or a scarf or a dress, think the knitting is a publicity gag, but it isn't. She knits because she likes to knit, and that is all there is to it. Of course, it is a publicity gag, but it isn't a deliberate one.

She was in love once, or thought she was. That was before she left Norfolk. When (Continued on Page 13)

APPLE a DAY Gag a COMPLETE FLOP

ASK George Beatty about that "apple a day" gag. He can tell you about an apple that not only did not keep the doctor away but actually kept the physician walking on George every day for four months and knocked his ambitions to be an opera star higher than a cocked hat—however high that might be.

It wasn't the kind of an apple that comes from a tree—in fact, it was George's own Adam's apple. He was socked in that vulnerable spot by a baseball and that's why he became a star comedian in vaudeville and, in the natural course of events, came to the air waves instead of thrilling Metropolitan Opera audiences as he originally intended.

George, at the time of his mishap, had been making concert tours for three years. Around Steubenville, O., where he spent the first eighteen years of his life, he was more highly regarded as a baseball player, however, than as a baritone. He was engaged to pitch a game for a semi-pro team on this occasion and, while at bat, was hit in the Adam's apple by a pitched ball. For four months, George's voice sounded something like that of a graffe, which, the natural history books declare, is just about the only animal that cannot make a sound. When he finally did regain the use of his vocal cords, his rich baritone singing voice was gone.

GEORGE had so many different talents and hobbies that it was a little difficult for him to decide which calling to adopt, since his operatic career had been definitely ended before it began. He was something of a cartoonist, a better than average baseball player, and a humorous writer. He considered taking up the study of medicine, as the idea of becoming a surgeon had always appealed to him, but the fact that it would take some six years of preliminary training before he could obtain his M.D. finally made him give up that plan. He decided to become an actor.

He first clicked in vaudeville as a member of a quartet billed under the name of the "Big City Four." After three years of touring, he came to the conclusion that he could be much funnier than most of the comedians whose acts he had caught while standing in the wings waiting for his cue. He quit the quartet and teamed up with Jack King, a pianist, in a comedy act that was kept busy on the tour-as-lay for three years.

Then he eliminated the piano and, in 1926 started out on his own as "George Beatty—Sunny Boy Himself." From the "opry house" in Podunk to the Palace in New York, he made his way by slow stages. Vaudeville wasn't exactly grand opera but he found himself right at home there just the same. He wrote all his own material, just as he has since for his movie shorts and radio pro-



grams. He also writes his own silly songs, which bear such intriguing titles as: "The Frigidaire Can Never Replace the Ice-man," "I Love to Watch Steam-Shovels," "They're Going to Build a Monument to Me," and that classic of classics, "If She Wouldn't Squeeze the Toothpaste from the Middle of the Tube, What a Wonderful Girl She would Be."

NOW that he's on the radio, George has developed a secret sorrow, here revealed for the first time. He can't use his sure stopper—that pantomime of the tipsy sailor trying to roll a cigarette. Except for a couple of casual appearances before the microphone as far back as 1930, George's radio career really began with his appearance last September as a guest star on Rudy Vallee's Variety Show. He clicked so thoroughly and immediately that, almost before his voice had stopped breaking through the howl of grandpa's one-tube regenerative set, he had signed his name on the dotted line. On October 22, he began his present engagement as master of ceremonies on the "American Revue" over CBS.

George's early career essentially paralleled that of the normal youngster in a midwestern small town. He liked to take part in minstrel shows and school plays. At high school, he starred in football, basketball, baseball, tennis and boxing. He drew cartoons for the school paper, sang with the glee club, was a star member of the dramatic club and picked up spending money by working as boys' secretary at the local Y. M. C. A. for four dollars a week.

SHORTLY after graduation from high school, he obtained an engagement with the Redpath Chatauqua as a concert baritone. He continued with this organization for a period of three years, studying voice between tours under Sandor Radanovits and Ettore Ruffo in Chicago. Then the Adam's apple episode broke the continuity and he had to start all over again as has already been related.

George is more than six feet in height and, as you can see from his picture, looks something like Bert Lytell, the movie actor. He has brown hair, blue eyes and weighs about 170 pounds. He owns two automobiles but always travels by airplane when possible. His hobbies haven't changed since his high school days. He still collects stamps and indulges in athletics whenever he has a chance.

He writes serious poetry for his own amusement but won't show it to anybody. He admits he is eccentric in at least two particulars. He has never worn a pair of garters and he likes fried green tomatoes for breakfast.

Here you have him: George Beatty, "Sunny Boy Himself."

AMERICA'S BUSIEST GRANDMOTHER—EMILY POST

By Dorothy Underhill

SHE neither drinks nor smokes. But she does use lipstick, knits constantly, has a passion for chocolates, and declares she'd rather broadcast than eat. She is also a grandmother. Though the word doesn't conjure up pictures of little old ladies in caps any more, it still seems faintly absurd in connection with Mrs. Emily Post, America's authority on etiquette. She is as alive, modern and vivid as the clothes she wears, from her very smart hats to her tinted fingernails; and there is something almost electric in her vitality!

She is up at five o'clock every morning; she has breakfast and is at work by six. She writes an article a day; does a weekly feature for the Sunday supplements; broadcasts two or three times a week; acts as consulting director to three large industrial firms; and copes with her fan mail of several thousand letters a week!

Besides these myriad activities she still finds time for such normal grandmotherly pursuits as a garden which she adores, and a grandchild whose allowed slave she is. The period from May to October she spends in her little New England house on the island of Martha's Vineyard, where she devotes herself to her garden, and her grandchild who visits her every summer.

When Funk and Wagnalls first asked her to write a book of etiquette she flatly refused—and kept on refusing. Finally they sent her the current and then popular book on the subject. She read it with growing indignation.

Its stupidity and vulgarity were too much for her. She announced that she *would* write one herself—she'd contradict every word in that other book from beginning to end! She began with an idea of writing perhaps thirty thousand words, but before she was through she had written nearly half a million.

It didn't sell at first. "Too many books of etiquette already," everyone said. This was the "What's wrong with this picture?" era, when the very word "etiquette" was greeted with jeers and ridicule. Suddenly one of Boston's biggest and best dowagers bought the book for her daughter with the words: "If Mrs. Post says you may, you may; if she says you can't, you can't; that's all there is to it and don't bother me any more!"

Lesser dowagers followed suit—it became a best seller—is still well toward the top of the library lists.

She refused for years even to consider radio, convinced that her voice would be bad over the air. Finally, though, she agreed to an audition. Standing in front of the mike, she said in her normal conversational voice: "This is a waste of your time and mine. I know that my voice is very bad over the telephone; it must be worse over the microphone. I think that's all!"

There were seven cheats listening to her. All seven walked out of the control room and offered to put her on the air! They not only liked her voice, they liked her easy, natural way of talking—her personality. What would her price be? Mrs. Post hesitated.

"What do Amos 'n' Andy get?" she asked.

They told her and she announced: "Well, that will do nicely for me!" A name unknown to radio calmly demanding the salary of the best known performers on the air! Even more astounding—she got it!

Her attitude toward the subject of manners in one if rare intelligence and real understanding. The form of good manners concerns her far less than the spirit behind them.

She always sits down at the mike and talks as naturally as if she were speaking to someone in her own drawing room. Having been described as the "only writer on social etiquette who is used to being served by six footmen," there is no problem that is too modest for her to solve.

Even the Etiquette Lady herself can slip up on the form at times. At the end of a luncheon the other day, her neighbor turned to her and said plaintively: "You've been eating *my* bread and butter all during lunch. There's your own on the other side."

"And I'm sorry to admit it," says Mrs. Post, "but that's just like me!"

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GHOST VOICES of the WHITE HOUSE

By Frederic William Wile, Jr.

Few will doubt that the best known voice on the air today belongs to President Roosevelt. There is a definite and unmistakable quality about it, which, with its own peculiar inflections and enunciations, make it completely recognizable to every listener in the country, even if it is preceded by no introductory announcement. In other words the president has become a radio personality, and this despite the fact that he doesn't even have a regular schedule!

Nevertheless both the Chief Executive and the First Lady of the Land "appear" over Columbia stations from

to him. "I tuned you out last night, thinking I was hearing Roosevelt making a campaign address." A listener in Bayonne, New Jersey, became indignant after hearing a recent "March of Time" broadcast. She had heard of the network regulations concerning electrical transcriptions. "Why don't you tell us when you are using a record? Everyone knows that was a gramophone record of Mr. Roosevelt you put on last Friday night." Out in California two men made a bet. The loser insisted that it was the President himself who spoke on the "March of Time" every week.

The producers of the "March of Time" have never attempted to make their listeners believe the President



Above, Marion Hopkins, Mrs. Roosevelt's ghost voice, and at left, the First Lady herself.



WILLIAM PERRY ADAMS
... a Republican friend tuned him out because he thought he was Roosevelt making a campaign speech ...



PRESIDENT FRANKLIN D. ROOSEVELT

coast to coast almost every Friday night. It doesn't seem to disturb their regular routines one bit. In fact, they don't even have to leave the dinner table. What's the explanation? There is just one—the White House ghosts are talking.

White House ghosts are not new phenomena. They were in existence before the New Deal was promulgated. Mr. Hoover had one. In his corporeal form, this radio wrath went around as one Ted di Corsia, a modest, dark-haired young man who resembles Peter Aino creations. You heard Ted impersonate the ex-President on the "March of Time." He now doubles for NRA Administrator Hugh S. Johnson.

Mr. Roosevelt's ghost is one William Perry Adams and the White House mistress is portrayed by Marion Hopkins. Because Mrs. Roosevelt is not so well known to dial twisters as the President, Marion is the center of less controversies than Bill Adams, but her radio story is none the less interesting. More of that anon.

Controversies. That's putting it mildly. During the heat of the last presidential campaign actor Adams often spoke the words of candidate Roosevelt during the course of Columbia's stellar news dramatizations. An ardent Republican, a friend of the actor, wrote an apologetic letter

or any other public figure actually appears on their broadcasts. These broadcasts are noted not for their "enactments" of the news, but for their "re-enactments" and "dramatizations" of current events in the studios, far removed from the places where they occur. Therefore, all the more credit to Bill Adams and his colleagues.

The ghost's task is no easy one. President Roosevelt, Adams finds, has at least three different methods of speaking. These categories are very broad and can easily be broken down into many subdivisions. There is, in the first place, what Adams calls the Chief Executive's "formal" manner of speech. This is the oratorical style which Mr. Roosevelt used during his campaign and has employed subsequently in making public addresses. Almost every American is familiar with it, either having heard the President over the radio or in the newsreel theaters or having seen him during the course of his frequent journeys to various parts of the country. No less is Mr. John Citizen familiar with the second general method of speech the

President employs. It is the kindly, intimate and warm, yet nevertheless forceful, tone of voice used when Mr. Roosevelt makes one of his now famous Sunday night radio reports to the nation. The third style is the casual, conversational style which is heard when the President is talking with friends and acquaintances in the privacy of his home or in the Executive Offices when he is chatting with newspapermen. Adams, whose job it is to reproduce these various types of speech, finds that, in terms of music, there is an actual difference of five full tones between the first and third classification.

AND when you consider that his natural voice sounds no more like the President than it does like yours or mine, you can appreciate the magnitude of the task Ghost Adams has before him. It took a lot of study to get the job in the first place and it requires a great deal more to keep it. When it became a certainty that Franklin D. Roosevelt would be a news headliner in the summer of 1932 by virtue of his nomination for the Presidency on the Democratic ticket, the director of the "March of Time" began looking around for his Roosevelt ghost. This was in July although the new series was scheduled to get under way until the autumn.

Bill Adams is the sort of a fellow who usually gets what he goes after. His parents wanted him to become a lawyer, go into politics and follow his father's footsteps. Incidentally, at the time of his death, the elder Adams was the Democratic leader of Ohio and was preparing to run for Governor. It is a curious coincidence that his son's future should be so wrapped up with the fortunes of the greatest Democratic leader of our day. But Bill had his own way of doing things. He became a professional baseball player. After a few years he tired of work on the diamond and purposely had himself blacklisted—one of the major sins of organized baseball—so that he wouldn't have to play any more. His reason was that he thought he'd like to study music.

He went to the College of Music at Cincinnati and there he switched to drama and shortly thereafter joined the famous company headed by Sothorn and Marlowe. This same determination to do what he wanted manifested itself in the summer of 1932. (Continued on Page 15)

ALONG THE AIRIALTO:



EDDIE CANTOR
as he appears in his new talkie, "Roman Scandals"

By Martin Lewis

THREE has been considerable discussion Along the Aerialto for the past several weeks as to whether the cigarette sponsor did a wise thing by hiring the Philadelphia orchestra, conducted by Leopold Stokowski, for a fifteen minute series of symphonic concerts six nights a week.

Several columns ago we predicted much success for this program. However everyone has the privilege of changing his opinion, and that's just what we did after making the trip to the City of Brotherly Love to witness the inaugural broadcast of this series.

It's true there are many music lovers who appreciate symphonies, but they are in a minority although there probably will be quite a few listeners who will become educated to this type of music. The paramount reason for being so pessimistic and changing our opinion, was a glance over the daily program schedules, revealing the too keen competition this program has. We feel that on Monday night there will be others, who like ourselves will remain loyal to Harry Horlick and his "Gypsies" or else the Grand Minstrel Show on the other network. It has always been a problem for us as to which of these we should tune in, so we compromised by alternating each week. We were convinced long ago that Ben Bernie, the Ole Maestro, has the monopoly on the listeners-in at this time each Tuesday night. The following night The Troubadours, conducted by Frank Black, with a prominent guest artist each week, have built up a huge following. Thursday night at the same time "The Showboat Hour"—need we say more about this? Friday nights at this hour the tuner-inners say, "Let's listen to Harris and Leah Ray" or else Abe Lyman's "Waltz Time" program. Saturday a competitive cigarette firm offers, "His Highness the Baron Munchausen." Now, dear readers, do you blame us for changing our opinion and predicting that this program will not be re-

newed when its present series terminates? Nevertheless, it was interesting to watch Leopold Stokowski conduct. He sits on a high stool, made to order according to his own specifications. Not once during the entire program does he get off the stool. When it comes time for him to announce the movement his men are to play, after Norman Broken hire introduces him from the studios in New York, he swings around towards the microphone and when this is over, he swings back. If he has to stand during a particular score, he props up on the rung of the stool built for that purpose. He does not wear a coat and his blue shirt is open at the collar and tucked in. He does not use a baton to conduct and his special control engineer is an expert musician and knows exactly when to increase and decrease the volume by following the score all during the program. While conducting, Stokowski has before him a

last series, Brokenshire, or Mike's Bad Boy, as someone once called him, failed to show up for some of his programs. That time they are not taking any chance, and have hired another announcer to stand by just in case Norman decides not to show up again.

Rudy Pagliacci

The other evening we were sitting in a restaurant sipping coffee between discussions about various people in this radio business, with several others. The main topic of conversation was the case of Rudy Vallee and Fay Webb. We were all unanimous in our opinion that Rudy is getting a tough break and is not deserving of all this unfortunate publicity. Most of us know the inside story, which is enough to make anyone want to take a run-out powder. Yet with it all, when you see him at his program or at the Hollywood Restaurant, where he and his Connecticut Yankees perform nightly, his tired, worn face manages a smile. What a showman and what a Pagliacci! We wonder if instead of making the trip to the coast, Rudy wouldn't rather isolate himself somewhere on a desert island. What price glory, eh, Rudy?



No report on what Rudy did but it must have been terrible because there goes Rubinoff's \$100,000 Stradivarius bang on the radio impresario's head.

special visual volume indication which enables him to determine whether the music is coming over your loud-speaker too loud or too soft. It is a wavering horizontal white-light rod and if it expands to its full width, it turns red, indicating the music is too loud.

We stumbled across a bit of interesting information revealing the fact that radio has its first understudy announcer. The sponsors haven't forgotten that on their

Jack Pearl may or may not continue on his present program. His option has been taken up for one month, and since he has a year's contract, subject to monthly options, he will not know until December 13 whether he stays on the present program, and the agency has nothing definite to offer him in the way of decisions. George Beatty parted company with his oil company sponsor after last Sunday's broadcast. Sorry to see him

Waring bucks Cantor when he changes sponsors in January ... Stokowski series in tough spot...Jolson back on air soon...

go. We liked his stuff . . . Fred Waring leaves his ciggy program January 25 and is already under contract to work for Henry Ford in the auto king's new radio venture opening Sunday, February 4, in competition with Cantor. While Mae West is agreeable to that lotion program, the sponsor hasn't signed the contract . . . Eddie East and Ralph Dumke, Sisters of the Skillet, have gotten their release from their NBC contract . . . Reports are current that 20 sponsors will drop off radio as of January 1, and apparently only three shows are scheduled to fill up the gaps . . . The Ipana Troubadours will have a wide open field for guest talent in New York after Rudy Vallee goes to the coast next week and Broadway agents are camping on their agency's doorstep already. Vallee's temporary departure for the coast leaves the Troubadours the only big program using outstanding guest stars . . . NBC plans to reduce announcer manpower in new studio by using film recording of station call letters at program breaks, which would completely mechanize this

Ford Exposition of Progress . . . "Threads of Happiness" fades from the air at the end of 1933 . . . Irvin S. Cobb, his Gulf series over, is vacationing in Mexico. He may return to the air in the Spring . . . When Pontiac resumes on CBS next Saturday with Stoopnagle and Budd, the additional talent for the two weekly quarter-hours will be Vera Van, the blond songstress and Jacques Renard's Orchestra. Rumors have been rife about the Guy Lombardo-Burns and Allen cigar program, which starts another long-term renewal at mid-month.



LA NIESEN

The exotic character of Gertrude, the blues warbler, was never more emphasized than in this informal shot at her dressing table.

function, since the chimes are that way now . . . Al Jolson's retirement from the screen, will not affect his radio broadcasting, which will be resumed early in January with Paul Whiteman and Deems Taylor . . . Harry Horlick's orchestra, which for the past eleven years has been broadcasting over NBC for the same sponsor, will shortly be heard in an additional commercial, marking the first time the Horlick band has been permitted to expand its activities . . . Immediately following his December 15 concert at the Metropolitan Opera House in New York, Paul Whiteman will broadcast one of the compositions he will play at the concert, on each of his subsequent NBC broadcasts . . . Lulu McConnell, star of the CBS "Big Show" broadcasts on Monday nights will also be starred in the "Club McConnell," which will be purely mythical and will be located in the CBS studios in which the comedienne works. In other words, continuity will be centered around a night club, with Lulu in the role of hostess . . . Little Orphan Annie has been renewed for another year . . . The Mills Brothers will continue their NBC broadcast while touring.

Ford Motors sponsor new broadcasts on December 9 and 12, with newsman Tom Curtin broadcasting from the

Burns and Allen will definitely continue with the program, which will retain its accustomed Wednesday night half-hour . . . The rumor that the Royal Canadians fade from the program at the end of January to be replaced by another orchestra seems to be the correct one . . . Probably no one has traveled any farther to make a broadcast than Don Dean, the singing maestro, who is the rave of the airwaves in South America, and who appears some time this week on the "Myrt and Marge" show. Myrt met him during her vacation trip to South America last summer and invited him to "c'mup and broadcast with us sometime" . . . So he has flown from Buenos Aires to Chicago a bit of a hop, even by air, to accept that invitation . . . Mark Warnow, who supplies the music for the "All-America Football Show" just can't make any money betting on football games. The reckless maestro always insists on betting against the favorites . . . Freddie Rich has signed on the dotted line to supply the music for a new full hour show starting Sunday, January 7, to be sponsored by Chrysler Motors. Also featured on the program will be Helen Morgan and William O'Neill.



IT HAS COME TO THIS Shirley Howard and the Three Jes-ters missed their dinner in order to reach the studio on time. Just a few bites of bass fiddle in lieu of chicken a la king.

Studio Chatter

Brooke Allen has replaced Gordon Graham as a member of the Funnysboners . . . Victor Young wrote nine songs in the new "Blackbirds" between radio programs, but had to buy his tickets for the opening from a speculator! Lee Wiley, who introduces some of the songs on the air, got passed! The answer is—"What Price Sex-Appeal." Or am I wrong? . . . November 30 was a double holiday for commentator Frederic William Wile this year—both Thanksgiving Day and his birthday . . . Good news for left-handed pianist—Eddie Duchin is writing some music especially for you . . . David Ross, dialectician extraordinary, as well as poet and diction medalist, has been experimenting on his family and friends in Italian dialect, since he has been announcing the "Little Italy" scripts . . . With more than 40 commercial broadcasts a week, Andre Baruch at CBS is probably the most prolific announcer of sponsored programs . . . Nearly fifty CBS announcers, production men, and others were guests of "The Mystery Chef" for Thanksgiving dinner. His sumptuous feast lasted all day, and his limousine plied back and forth from his apartment to the CBS studios to bring the guests in relays between their programs. He certainly did his good turn that day.

Being new to radio, William Lyon Phelps is making a thorough study of microphone technique. He has been making recordings of his microphone monologues, which he checks over with John Carlisle, CBS production chief, for any criticisms . . . That cleanser sponsor of Tito Guizar, the Mexican Troubadour, will fade from the air the second week in December, but will resume the same Sunday program over a larger Columbia network a month later . . . Milton Watson, the handsome tenor on the "Evening in Paris," looks not unlike John Gilbert, and also quite a bit like Nino Martini at times . . . Singin' Sam now has a chance to rusticate at his hunting lodge in northern Michigan, which he hasn't been able to do for several years. Sam applied for a vacation after nearly three continuous years on the air and his shaving cream sponsors immediately released him from his. (Continued on Page 15)

ON THE MILK ROUTE TO STARDOM

Harry, who delivers the Grade A to the Don Hall Trio, plays an important part in getting them to the NBC studios in time for their broadcasts



THE DON HALL TRIO
Left to right, Hortense Rose (Mrs. Hall), Don Hall and Grace Donaldson.

year to take up their present work with NBC. But they have yet to taste of those long anticipated pleasures of night life along the Great White Way. To broadcast at 8:15 a. m., they must go to bed just about the time that Broadway shakes off its daytime drabness and begins to blossom forth with its myriad colored brilliance. They will not allow late hours to destroy the quality of their voices nor their lack of sleep to sap the vivacity with which they greet the early risers over the network.

THERE are a great many people who have to be at work by 8:15 in the morning or earlier who do not rise at 5:30 a. m. But the Don Hall Trio must reach the Radio City studios by 6:45 for an hour and a half of practice and rehearsal before they go on the air.

The Don Hall Trio, although comparatively new to the network, is really a veteran act on the kilocycles. Seven years ago, the combination was formed and they made their radio debut as a unit over WSAI, Cincinnati, in October of 1927. Before that, Hortense Rose and Grace Donaldson had been performing over the air as the "Melody Girls," while Don Hall was known as the "Phantom Fiddler."

As radio performers at the same studio, the three naturally became acquainted. Don became much interested in Hortense and, while he was courting her, happened in at her home while she and Grace were rehearsing for the following day's program. They kept him waiting outside of the room until they could finish the rehearsal. He listened as they sang and, apparently not much impressed, shouted through the closed door: "Your girls are terrible. Why don't you give yourselves up?"

"If you think you're so good, Smarty," snapped Hortense, "why don't you come in here and show us?"

Don needed no second invitation. He gave them a demonstration of the number as he thought it should be sung. The girls tried it with him and they soon found that their voices harmonized so well that the formation of the Don Hall Trio followed almost automatically. And, strangely enough, the Trio is not named for Don Hall but by a combination of the first syllable of Grace Donaldson's surname and Don's. Don is not even his right name. He was George Hall professionally as well as in private life until he came to New York. Then the constant confusion between him and George Hall, the CBS orchestra leader at the Hotel Taft, forced him to consider a change of name. He adopted "Don" without much delay as a substitute for "George."

The Don Hall Trio's radio activities began to expand in 1928 when WLW purchased WSAI and the group began to broadcast over that powerful station as well. They also made personal appearances throughout Ohio and in 1930 accepted a six month's engagement at WJAM, Cleveland, where John Royal, now program director of NBC, was in charge. Then they returned to WLW, where they continued until summoned to New York by John Royal last year. In November of this year, they celebrated their first anniversary on the network with a special program on which they had a galaxy of NBC guest stars.

THE TIME: 6:30 A. M.

The place: Fifth Avenue, New York.

Crowded into the front seat of a milk wagon are the driver, another man and two women. The driver is whipping his horse desperately and the animal is responding with a burst of speed. The wagon's iron shod wheels clatter madly down the Avenue.

Stay-naps and early risers turn curiously as the racket reaches their ears. Some smile tolerantly. Others growl. But the same idea runs through all their minds.

"What will these drunks be pulling next?"

But they are wrong. It is only the Don Hall Trio going to work.

The Don Hall trio do not always go to their broadcasts by the milk wagon route but on that particular occasion, the taxicab which is always waiting for them when they emerge from their apartment for the trip to the studio, was missing. Taxis are not plentiful at 6:30 in the morning and they were in a quandary as to a means of locomotion until they espied Harry, the milkman, just completing his rounds down the block.

But Harry, the milkman, is a vitally important factor in the daily life of the Don Hall trio. At 5:30 every morning, Harry rings the doorbell of their apartment. Don Hall, his wife, Hortense Rose, and Grace Donaldson, the third member of the trio, are fast asleep. But Harry keeps ringing the bell again and again until Hortense or Don or Grace opens the door and takes in the morning milk. Then the milkman continues with his rounds.

Until about a month ago, the Don Hall Trio broadcast over the NBC-WJZ network at 7:30 six mornings a week. Now their time has been shifted to 8:15 but that extra forty-five minutes allowed them for rest does not relieve them of the necessity for arising at the crack of dawn in the summer time and virtually in the middle of the night in winter if they are to reach the studio on time for their programs.

Before the group came to New York a little over a year ago to begin their work for NBC, they had all looked forward avidly to taking part in Broadway's much publicized night life. They expected to attend all the first nights, to meet other radio stars and theatrical notables in the convivial atmosphere of the night spots along the Great White Way. They pinned their hopes of achieving this desire upon a constant and steady effort to improve their radio performances—constant rehearsals to develop the unusual qualities of their harmony and to make their arrangements unique.

They were so successful in this regard that they were called to New York from Cincinnati in November of last

TED HUSING'S ALL-AMERICAN

TO THE few thousand or so "All-American" football teams selected with the closing of the grid-iron season, add one more—the All-Radio All-American eleven, which takes its place in the ranks of the greats selected by the various newspaper experts.

The Radio team was selected by Ted Husing and Les Quailey from among the teams whose games the two Columbia commentators broadcast during the season, and is the sixth annual Radio All-American eleven to be named.

Here it is:

Ends: Ed Manke, Northwestern University, and Jim Mosecrip, Stanford.

Tackles: Carl Jorgenson, St. Mary's University, and Dick Smith, University of Minnesota.

Guards: Harry Wunsch, Notre Dame, and Aaron Rosenberg, Southern California.

Center: Chuck Bernard, University of Michigan.

Quarterback: Paul Johnson, Army.

Blocking back: Cal Clemens, Southern California; running back, Francis (Pug) Lund, University of Minnesota; Fullback, Ed Danowski, Fordham.

In addition to the eleven men, Husing and Quailey agreed upon a twelfth, Irvine (Cotton) Warburton, of Southern California, as a backfield substitute. Husing says Warburton is capable of playing any position in the backfield with equal capability.

The University of Minnesota is the only team to be represented by two men among the regulars, Southern California having one man in the line-up in addition to Warburton, the sub.

The two sport reporters saw the following teams in action, upon whom they based their selections: St. Mary's, Stanford, Southern California, University of Michigan, Ohio State, University of Minnesota, Northwestern University, Army, Yale, Harvard, Fordham, Notre Dame, Pittsburgh, Manhattan and St. Bonaventure.

PLAYING PYTHIAS TO BING'S DAMON

That Hayton-Crosby partnership has already lasted long enough to be regarded as the beautiful friendship of the kilocycles and there isn't even a sign of a rift



is obvious in view of the present age. He and Bing first met a few years ago when they were in Hollywood with Paul Whiteman for the filming of the picture "The King of Jazz." Since that time they have been virtually inseparable.

Lennie arranges the music for Crosby's crooning over the Woodbury program. They made a Mack Sennett short together, and Lennie worked with Bing in "The Big Broadcast" although he wasn't photographed in the picture. They have worked together in all Crosby's subsequent films; and Hayton also has conducted the orchestra on the crooner's last two radio series and on all his extensive vaudeville tours.

It's one of those friendships, rare in the world of make-believe, which seems destined to endure.

Twenty years ago, when Lennie was a child of five, his parents began his music lessons, but an inexperienced prophet who heard his wails when he was compelled to practise them would never have predicted musical success for him.

After he'd been taking lessons for about a year, though, Lennie discovered that he could

at it was that to draw down that princely sum every Saturday night for doing something you loved to do anyway was nearly too good to be true.

Later he took a job as pianist in the Broadway Hotel orchestra of his friend Cass Hagen, and it was there, with a professional experience of but two years to his credit, that the portly Whiteman, dropping in one night, saw him and heard him play.

Whiteman, noted as a discoverer of latent talent, was impressed with Lennie's agile fingers, and the rippling rhythm with which they skipped along the keys. He signed the youth up forthwith.

Then came the trip to Hollywood with Whiteman's band, and his meeting with Crosby, the turning point in his musical career. No longer was Lennie just another pianist. He was the team-mate of Bing Crosby, who, even then, was plainly earmarked for music's hall of fame.

Before he left Whiteman, however, Lennie already was being accorded the distinction his work merited. When Whiteman himself could not be present, Hayton led the Whiteman band, and besides arranging much of the music, he also took charge of rehearsals.



LENNIE HAYTON

... he makes all of Bing Crosby's arrangements and leads the orchestra for all his broadcasts and personal appearances ...

A combination salad of talent, if you ever saw one. Tom Howard, Ruth Etting, Bing Crosby, Norman Brokenshire and Lennie Hayton in person performing his duties with the baton

Ask Lennie Hayton, the slim, dark leader of the orchestra on the Woodbury program over the CBS network, what radio artist he most admires, and he will hesitate not a moment to tell you, "Bing Crosby!" Or, if you want to reverse the procedure, ask Bing Crosby the same question. And just as quickly, Bing will answer, "Lennie Hayton!"

That is why they're the Damon and Pythias of the airwaves. Indeed, Bing, at the peak of his success, will admit frankly that the youthful Hayton (Lennie's only 25) has helped him more than any other person to achieve the fame that has come to him.

Where you see Hayton, you are safe to assume that Bing is not far off, for they are the pals of radio. Not just a good team, this pair, but staunch and firm friends as well.

Not only does Bing think Lennie is the world's best orchestra leader, and Lennie think Bing is the world's best vocalist, but each considers the other about the last word in being one swell guy, and you can't beat a combination like that.

Lennie's rise to stardom has been rapid, a fact that

improvise, and he did that with a zest whenever he had a chance. Once, when he was seven, his father and mother took him to a band concert in Central Park, New York. His father lifted him above the crowd so he could see the musicians, and suddenly the youngster startled those about him by shouting, "Oh, mamma! The trumpeter played that note flat!"

Once Lennie had learned the art of piano improvisation he lost his distaste for the instrument. Where a short time before it had been virtually impossible to lure him into the same room with a piano, now he couldn't be coaxed out.

He led assemblies at De Witt Clinton High School as they had never been led before, and he was allowed to teach music classes when the regular instructors were absent. When he was suspended for playing hookey to attend vaudeville shows, they took him back so he could lead the assemblies again.

But when he was eighteen, Lennie had a chance to join the orchestra at the Rosemont Ballroom in Brooklyn, and forty dollars a week looked like too much cash to pass up, even to finish school. The way he looked

His orchestral arrangements were so distinctive that Crosby persuaded him to form the team that works so smoothly together to this day.

Lennie likes a Bohemian existence. He goes to bed never earlier than four a. m., although more often it is nearer six or seven. Then he arises at noon, in time to just about make the afternoon rehearsals. One of his favorite diversions is to drop into a hot spot in the east fifties in Manhattan, early in the morning, and there, just as the tired, sleepy waiters are preparing to go home, sit down at the piano and play tune after tune. Such music does he coax from the instrument that even the waiters forget they're sleepy, and belated customers lucky enough to be there when the impromptu concert starts seldom leave until Hayton closes up the piano and says "good night."

His favorite form of transportation is a little Ford, in which he whizzes through Manhattan's swarmed traffic, and even motors from city to city when on tour.

Lennie is known at radio's Bean Brainerd, and along the big street where his stars gather and go up, they say it was Lennie whose influence (Continued on Page 11)

Awards in Sixth Better Radio Contest

The Old Gold Program, featuring Fred Waring and his orchestra, just missed a perfect score in popularity among the 4,077 contestants in Radio Guide's Sixth Better Radio Contest. Of these, 3,996 expressed approval of the program and only 81 registered failure to enjoy it. In other words, 98 per cent of the contestants like the program.

Fred Waring proved even more popular than the program as a whole on a percentage basis, as 3,173 expressed approval and only 42 reported that they do not like him. His percentage was 99.

A feature of the contest was the response to the request for entrants to rate guest stars who have graced the program for periods during the past year, especially Moran and Mack, Harry Richman and Mandy Lou. The popularity of these guest stars as compared with that of the regular members and vocalists of the Waring orchestra proved decidedly disappointing. Moran and Mack received approval from 2,708 contestants and the disapproval of 872 for a percentage of 76; Richman was enjoyed by 1,968 entrants and disliked by 811 for a percentage of 71. Mandy Lou was favored by 2,049 and disliked by 816 for a percentage of 71. Milton Berle received 1,003 favorable comments and 301 unfavorable for a percentage of 77 and George Givot, who has been off the program for a long time, was favored by 143 and disliked by 41 for a percentage of 78.

Poley McClintock is rated at 99 per cent on the strength of this contest, with 2,503 favorable comments and only ten unfavorable. Johnny Davis scored 97 per cent in popularity; Babs Ryan, 99.5 per cent; Rosemary Lane, 97.8 per cent; Priscilla Lane, 96.6 per cent; David Ross, the announcer, 96 per cent.

Ninety per cent of those who commented on the advertising credits during the program were favorable to the unusual method of handling this part of the broadcast.

Because of the great increase in the volume of entries received for this contest, the judges found it exceptionally difficult to arrive at their conclusions regarding the awards. The entries were not only more than twice as numerous as in previous contests but they were of remarkably high quality for far as intelligence and constructive ideas are concerned.

There were 573 contestants who insisted that the program is perfect except that it does not last long enough. These suggested increasing the time of the broadcast to one hour. A total of 638 contestants objected to the inclusion of guest stars on the program at all, contending that, with the wealth of diversified talent included in Waring's

PROGRAM: OLD GOLD SHOW

FIRST PRIZE \$25.00 **SECOND PRIZE \$10.00**

Olden J. Cartwright Paul Silver
2639 Wilson Avenue, Chicago 68 School Street, Concord, N. H.

\$5.00 PRIZES to: C. A. Davis, New Postoffice Iowa Division, Chicago, Ill.; W. R. Petrie, 618 South Euclid Ave., Villa Park, Ill.; Thomas Hale, 592 Bates St.; Batesville, Ark.

"OLD GOLD SHOW" SCOREBOARD

	Number for	Number against	Percent for	Percent against
The Program	3996	81	98 ⁰ / ₁₀	2 ⁰ / ₁₀
Fred Waring	3178	42	99 ⁰ / ₁₀	1 ⁰ / ₁₀
Mandy Lou	2049	816	71 ⁰ / ₁₀	29 ⁰ / ₁₀
Harry Richman	1968	811	71 ⁰ / ₁₀	29 ⁰ / ₁₀
Milton Berle	1003	301	77 ⁰ / ₁₀	23 ⁰ / ₁₀
Moran and Mack	2708	872	76 ⁰ / ₁₀	24 ⁰ / ₁₀
George Givot	143	41	78 ⁰ / ₁₀	22 ⁰ / ₁₀
Poley McClintock	2503	10	99.6 ⁰ / ₁₀	0.4 ⁰ / ₁₀
Johnny Davis	1807	52	97 ⁰ / ₁₀	3 ⁰ / ₁₀
Babs Ryan	1974	11	99.5 ⁰ / ₁₀	0.5 ⁰ / ₁₀
Tom Waring	409	10	97.6 ⁰ / ₁₀	2.4 ⁰ / ₁₀
Rosemary Lane	1831	40	97.8 ⁰ / ₁₀	2.2 ⁰ / ₁₀
Priscilla Lane	1739	61	96.6 ⁰ / ₁₀	3.4 ⁰ / ₁₀
Stuart Churchill	327	0	100 ⁰ / ₁₀	—
Announcer David Ross	2085	95	96 ⁰ / ₁₀	4 ⁰ / ₁₀
Advertising Credits	885	101	90 ⁰ / ₁₀	10 ⁰ / ₁₀

SUGGESTIONS INCLUDED IN LETTERS: Eliminate guest stars, 638; give program more time on air, 573; have David Ross read poetry, 185; solo and chorals work outstanding, 182; too much announcing at 15-minute interval, 77; college medleys sometimes tiresome, 91.

orchestra, any additional talent is not needed—that, in fact, not enough time is left for such regulars as Poley McClintock, Johnny Davis, Babs Ryan and the Lane Sisters to perform.

First prize is awarded to Olden J. Cartwright, of Chicago, Ill., for a bright, constructive criticism of the program. The ideas which he expresses clearly and concisely represent a cross-section of the entire entry list but his was the only letter to combine several helpful suggestions into one entry.

Paul Silver of Concord, N. H., offered a well organized, sensible review of the program and suggestions that might well merit the consideration of the sponsors. He receives second prize.

The three five-dollar prizes are

awarded to: C. A. Davis, New Post Office, Iowa Division, Chicago, Ill.; W. A. Petrie, 618 South Euclid Ave., Villa Park, Ill.; and Thomas Hale, Batesville, Ark.

The judges awarded honorable mention to the following:

- Lewis F. Bland, Canaan, S. D.
- E. C. Morgan, 4323 Main Street, Kansas City, Mo.
- Mrs. Helen D. Lemay, 10 Salem Street, Richmond, Va.
- Alan E. Smith, M.D., Sunnyburn, Pa.
- Arthur R. Nolan, 162 Park Avenue, Williston Park, N. Y.
- Betty M. Zinn, 109 Orchard Road, Maplewood, N. J.
- Joe Klasman, 915 Fifth Street, Huntington, W. Va.
- J. F. Feddersen, 806 N. 2nd Street, Clinton, Iowa.
- Mrs. Frances M. Goss, 1240 Abree Road,

Reading, Pa.
Gordon Dussinger, 43 S. Thomas Avenue, Kingston, Pa.

Next week the results of the Seventh Better Radio Contest, covering Ed Wynn's Fire Chief Program, will be announced.

THE JUDGES

Prize Winning Letters

First Prize \$25

The Old Gold Show, featuring Fred Waring and his Pennsylvanians, has been, since its inception, my favorite radio program. There

are certain improvements which could be made, however.

I have had the pleasure of seeing the Waring band on several occasions, and do not think that so versatile an organization requires a guest star to round out a thirty-minute program. The instrumental work of the orchestra is excellent, the choral singing unusually good, and there is an abundance of individual talent in the persons of the Lane Sisters, Johnny Davis, Poley McClintock, and Babs Ryan.

Of the guest artists who have appeared on the program, I like Moran and Mack best. Their material is above the average, and their method of delivery most effective.

The commercial credit is capably handled by David Ross, unquestionably radio's finest announcer. It would be more effective, however, if shortened a trifle.

The program in general is well balanced and pleasing to listen to. Such suggestions as I have made are intended to give more time to the orchestra which after all, has made the show one of the most popular on the air.

(Signed) Olden J. Cartwright
2639 Wilson Ave.
Chicago, Ill.

Second Prize \$10

ADVERTISING: Same and tolerant, but the talk in the middle of the program is not varied enough each week.

GUEST STARS: Milton Berle, excellent; Mandy Lou, swamped under too many stoges; Moran and Mack, repetition from their recordings; Harry Richman, slobbering sentimentality.

THE ORCHESTRA: Perfect all-star cast, but we begrudge the time wasted on guest stars, no matter how good, and on advertising talk. Slow songs too slow; speed 'em up a bit and make room for another number. College medleys superfluous. Novelty numbers, we love them.

SUGGESTIONS: Such an array of talent chatters up a half hour program. Discontinue middle advertising talk and confine the guest stars to one spot. The present arrangement would be fine for a full hour program; we wouldn't then begrudge the time taken from Waring's superb music.

TO THE SPONSOR: We'd smoke Old Golds even if they were the worst cigarette made, merely to show our appreciation of such rare radio entertainment and to help keep it on the air. I'm smoking one now.

(Signed) Paul Silver
68 School Street
Concord, N. H.

MR. FAIRFAX KNOWS THE ANSWERS

Arthur Fairfax, a veteran of radio who knows all the stars personally, will do his utmost to answer your query in the earliest possible issue of RADIO GUIDE. The only exceptions will be those questions that are not of sufficient general interest to merit response in print; and such inquiries will be answered direct, if accompanied by a stamped envelope. Address all questions to Arthur Fairfax, RADIO GUIDE, 423 Plymouth Court, Chicago Ill.

E. M. La Fayette, N. J.—The General Mills news flashes at 12:30 and 4:30 are done by Wallace Butterworth from New York and Holland E. Engle from Chicago.

Little Jack Little has just recently formed his own orchestra and is now pulling them into the Hotel Lexington in New York City. He broadcasts over WABC Mondays at 1 a. m. EST, and over the CBS-WABC chain Wednesdays at 12:30 a. m. and Fridays at 12 midnight.

Mean to say you didn't know that Molasses 'n' January on the Show Boat are no other than Pick and Pat the WOR minstrels?

E. M. V. Enid, Okla.—The announcer on the Chevrolet program is Alois Havrilla, who isn't, though his name may sound like it, Spanish. He's Czechoslovakian. No, Frank Munn and Virginia Rea are not related.

H. J. H., Philadelphia, Pa.—Arthur Tracy, the "Street Singer" has just returned from the west coast and has been playing vaudeville in and around New York City.

E. T., Elyria, O.—Major, Sharp and Minor are broadcasting with the Green Brothers' Novelty Orchestra over the NBC-WJZ network Sunday nights at 10:30 p. m. Ruth Etting is married. Her husband,

Col. Moe Schneider, manages her affairs.

W. J., Streator, Ill.—The Four Horsentens are now making music at the Peony Cafe in Chicago. Not broadcasting. Art Kalin's band has broken up.

N. Q., Kokomo, Ind.—Walter Scanlon, formerly with the Dutch Masters, is now broadcasting Thursday mornings at 10:45 over the NBC-WJZ network. Program is known as Magic Moments and is sponsored by Bordon Sales Co., Inc.

Mrs. C. H. L., Hillside, N. J.—Tex Ritter's real name is Woodward Maurice Ritter.

C. A. J., Smithport, Pa.—Lanny Ross is a tenor and he's not married. Passes to see the Chase and Sanborn broadcasts may be obtained

by writing to the National Broadcasting Co., Rockefeller Plaza, New York City. Annette Hanshaw does not play the part of Mary Lou on the Show Boat. She only sings it.

E. M., Hyde Park, L. I., N. Y.—No plans have been announced regarding the return of Sherlock Holmes or the Shadow to the air.

M. L. F., Denison, Texas—None of the cast of "Today's Children" is a "Broadway actor." Their theme is the waltz song from "Aphrodite," and the pianist is Bernice Yanick. Irma Phillips, also the writer of the sketches, is Mother Moran, Fred Von Ammon plays Terry Moran, her oldest child; Jean MacGregor is Dorothy Moran, his wife; Lucy Gillman plays their child Lucy, and Betty Rosler (adult) plays their baby, Bobby; Bess Johnson is Frances Moran; Irene Wicker will play Eileen Moran (who has not

yet been heard in series); player of Katherine Norton is unannounced; Walter Wicker, also director, plays Bob Cone; Stan Andrews is Judge McCoy; Frances Woodbury is Bertha Manners.

C. G. N., West Allis, Wis.—Complete log of U. S. Canadian and Mexican stations will appear in the Christmas Radio Guide. Psychic Gale Norman is heard at 9:30 p. m. EST week nights over XLPN, Mexico on 585 kilocycles or 513 meters.

F. C. I., Woodside, L. I., N. Y.—Amos n' Andy theme song is "The Perfect Song" from incidental music to the historical film, "Birth of a Nation."

Mrs. C. J., Marquette, Mich.—Don Pedro is playing at Blue Grotto Cafe, Chicago, and can be heard over K.Y.W.

YOUR PROBLEMS SOLVED

By The Voice of Experience

Shifty Eyes

FAR VOICE OF EXPERIENCE

DEAR VOICE OF EXPERIENCE: This I believe is a most unusual fault to confess, but you are gifted with an unusual vision, so there goes. I have acquired a considerable habit of not being able to look people in the eye. By that I mean I lack a straightforward look that any sane, intelligent person should have. I am twenty-six years of age. I have been regarded as honest, ambitious and reliable. I went for six years with a girl that I was mad about, and she discovered this fault in me. All is washed up between us now, but I thought I would mention it to show you that I do not imagine the thing that troubles me. Now, as we weak-minded chumps always do, I am turning to a stranger such as you regarding my troubles. If you can't find signs of goofiness in my request, please tell me what is the matter with me in an early issue of RADIO GUIDE, but please do not print my name.

ANSWER: My friend, I never divulge the name of any who seek advice and counsel, and I can only say that I am most appreciative of the fact that the majority of my correspondents have sufficient faith in me to give me their names and addresses when writing to me. This gives me the opportunity, in the event that we are unable to use their letters either in the broadcasts or in the RADIO GUIDE, to send them literature which I feel would be helpful to them.

Do you mind if I chastise you a little bit for speaking of yourself as a "weak-minded chump" showing signs of "goofiness"? Did you ever stop to realize that others base their evaluation of you pretty much in response to the value that you set upon yourself?

If you wanted a job from a man, would you say that it was advisable to present yourself to the prospective employer by asking him if he could make a place in his personnel for a "weak-minded sister" who was inclined to be "goofy"? How much chance do you think you would have of getting the job if you approached an employer like that? "Oh," you say, "I would never say anything like that to an employer, or for that matter to anybody else. Even if I knew I were goofy, even if I thought myself a 'weak-minded chump,' I'd never tell anybody else about it."

But, my boy that's exactly what you are doing. And it is exactly the problem that you are presenting to me now. You admit to me that you consider yourself weak-minded. You express to me in your letter the thought that I may consider it "goofy," which shows that that is the value that you have placed upon yourself.

Now you are not going around with a megaphone shouting this to the housetops, certainly not. But whenever you start to talk to an individual you begin to think to yourself, "I'm a goof; I'm a 'chump'; I'm shiftless; I'm untrustworthy." As you think these things your eyes betray your thoughts and they drop before the direct gaze of one who is self-assured. Hence your problem.

Do you see what I am driving at? There is nothing wrong with your eyes; your problem lies in your low evaluation of yourself, and you will never be able to correct your shifty gaze until you correct the cause of that shiftiness.

I am sending you three pamphlets by mail because you showed your confidence in me by signing your name. Those pamphlets are, "The Causes of an Inferiority Complex," "Methods of Overcoming an Inferiority Complex," and "Self-Consciousness."

Illegal Love

Here is an unusual letter that hails from New Jersey:

Dear Voice of Experience

I am living with a woman and all of our friends and parents think we are married. She was married before and did more than her part to make a success, but it just couldn't be. She thought it easier to support herself alone than to keep the both of them. So she left him. I say she left him—he was in jail at the time for bootlegging.

We are immensely happy and getting along fine. Our likes and dislikes are so much the same that we never argue. Since our common-law agreement our love has been put to a severe test and stood up wonderfully. We are both strong-minded people and will stand by each other till time takes his toll.

As I understand it, a common-law marriage is legal after seven years. You see, her legal husband has disappeared and cannot be found. We don't want our friends to know the circumstances and will always be true to each other as several years have proven. What is your advice? We will abide by your decision and thank you in advance for your answer.

J. J. D.

ANSWER: I take it for granted that you have followed my broadcasts, J. J. D., and if you have then certainly you know that I never moralize, judge or condemn. There are plenty of others ready to do that.

You say that you are both immeasurably happy, but I can read between the lines that you would both like to get married so as to make that happiness a little less clouded with the worry that friends or parents may find out that you are living together without benefit of clergy.

You say that the former husband has completely disappeared. Well, my advice to you, my friends, is not to

wait for the seven years to legalize your common-law marriage, but to go to a lawyer as soon as you are able and have him explain to you the "Enoch Arden" law. As soon as her former husband has been out of her life for five years, and providing that she is unable to locate him, then I believe the laws in your state, like the laws of New York, will permit what is called an "Enoch Arden" divorce, which will make possible a legal ceremony between you and this



Your Friend and Adviser
THE VOICE OF EXPERIENCE

woman sooner than the seven years to which you refer.

The fact that I am not condemning you and your common-law wife does not mean that I condone common-law marriages by any means; it simply signifies that I recognize the fact that what you and this woman decide to do is your business, not mine, not anyone's else. For your own sakes, however, for your own peace of mind, I would certainly legalize your union at the earliest possible date. You say that you are happy together now; that you never argue; that your likes and dislikes are the same; that your love has met the severest of tests—and for all of these things I congratulate you. It signifies that in the event that you do wipe out the stigma attached to your relationship, that happiness and mutual harmony will be even greater than it is today.

And let me hope for both of you that you will be able to hasten the legalization of what has already proven a happy union.

Supporting Father

Dear Voice of Experience:

Eighteen years ago my father became estranged from his family, and later my mother obtained a divorce. I was the oldest child of that union. About ten years ago he wrote and requested money. I sent it. Since that time he has continually made such requests and I have always met them. But now it is very hard for me to meet his demands, and I learn that he is making similar demands on the others and telling them not to tell me about it. But they do, but make me promise not to take issue with him about what they tell me. I am just at present in the care of a psychiatrist for overcoming an active case of nervous hysteria which has been very prominent the last five years, causing many fainting spells and much pain. I just don't know what to do regarding my father as I need all the cash I have for taking care of myself.

I will be grateful for any advice you give me in this matter.

ANSWER: My dear woman, there is no one who more highly reveres a father or mother than I do, and I commend you for your desire to be of help financially to your father. But only should help be offered by a child to a father, particularly if that child is a girl, when the father shows both appreciation for that help and need, because of his own inability to be helped.

Let's look at the record for a minute. Your mother was compelled to obtain a divorce from your father. Eight years later he contacts you and asks for money. Continually since then he has been making demands upon you for money. He has made demands upon others despite the fact that you have been helping him, asking them to deceive you about the help that has been forthcoming from them. You say nothing about your father being afflicted in such a way as to render him incapable of self-sustenance.

Now in the light of these facts, what you consider to be help that you are offering your father is probably in reality anything in the world but help. If your father had fallen ten years ago and broken his leg, naturally you would have supplied him with crutches for a little while until he was able to walk again, but if he had shown no desire even to use the crutches but demanded that you wheel him around in a wheel chair, your love for your father for a while might have prompted you to give him your services in the matter of his locomotion by wheeling him around in the chair. But it doesn't take long for a broken bone to knit, does it? Well, then would you be doing your father a service if, after his leg was well, you continued to wheel him around for the rest of his life in that wheel chair? Certainly not! You would merely catering to his laziness and contributing to his delinquency.

And what is applicable in the case of the broken leg is also applicable in the case of financial misfortunes. You are to be commended upon showing a filial devotion which prompted you to meet his first request for money with a gift. Continuation, however, of giving and giving is not so commendable for it simply shows, as clearly indicated between the lines of your letter, his weakness of character. Therefore your gifts to him have increased his laziness, have dulled his ambitions, have made of him a parasite.

Whether or not you needed the money, you would be unwise to give more and thus continue in such a course. Now, however, that you do need the money for your own treatment, you have an added excuse (or should I say reason?) for complete discontinuance of those gifts. Many a man has been ruined by a wife who has been left a legacy. Now you, as a daughter, are contributing to the ruination of your father's ability to cope with life's problems, to meet the demands that any ordinary man should meet, by your allowing yourself to be used by him over a long period of time as a crutch. Take the crutch away from a man who is capable of walking, and he will walk without it. Take the financial crutch away from your father, and instead of its being a reprehensible act on your part, it will be an act of mercy; and if there is any manhood left in him he will some day thank you for having forced him to stand on his own two financial feet.

Don't misunderstand me; I am not detracting one iota from filial devotion; I am simply trying to help you to help your father to save himself. That's all—and I wish you success.

Wholesale Answers

Dear Sir:

Your mail, in response to your daily broadcasts, runs into the thousands of letters weekly. At best you can answer only a few.

May I suggest that you publish all types of unanswered letters in a little booklet, give each a number for identification, and then distribute these copies to the people who are so eager to know the other fellow's problems? I am sure that out of the thousands who read these letters there would be someone who would have had a similar experience. This "someone" then could answer that problem much better than you can. Each one of these "someones" could write out a solution to the problem similar to their own, send it to you, and you could relay these answers to the distressed ones.

You say that you desire to aid as many in trouble as you can. I can think of no better way than that which I have suggested. It would help you may call the idea your own.

Your time on the air and your column in RADIO GUIDE could then be used to answer only the most urgent letters and sell this booklet to the masses. A small charge for the booklet would partially offset expenses. The idea may be expensive to carry through, but what a cross-section of life would be found in a booklet of problems such as this! Of course to help the individuals who write, you would have to ask for their names and addresses but these would not be printed in the book but kept confidential in your office.

I intended to append my name to this but have finally weakened, and so I sign myself,

Good Samaritan

ANSWER: At least this is an idea and it might be worthy of some consideration. Perhaps others have ideas or would be interested in my carrying this idea out to some extent. At least I will be glad to get the reaction of any readers that are interested in writing

Ben Bernie 8:00 P.M. NBC Seth Parker 9:00 P.M. NBC

Along the AIRIALTO With Martin Lewis

(Continued from Page 7)

(TUESDAY CONTINUED)

3:15 P.M. KYW—Board of Health Talk WBBM—Eddie House, organist; Norm Sherr, pianist; and Jack Brooks, tenor WGN—Penn and Willard vocal duo WIND—U. S. Navy Band (CBS) WLS—Roundup; Westerners; Joe Kelley WMAQ—Tuesday Special (NBC) 3:30 P.M. KYW—Two Doctors with Aces of the Air WAAF—Bill Tracy WBBM—News Flasher (CBS) WCFL—Eddy Hansen, organ recital WENR—Ma Perkins, sketch (NBC) WGN—The Roundabouts WIND—Musical Interlude WJJD—Mooseheart Children WMBI—Scandinavian Service 3:35 P.M. WBBM—Maurie Sherman's Orchestra WIND—Enoch Light's Orchestra (CBS) 3:45 P.M. WAAF—Ray Waldron's Sports Review WBBM—Phil Harris' Orchestra WENR—The Tattered Man (NBC) WMAQ—Harry Owens' Orchestra (NBC) 3:50 P.M. WAAF—Interlude 4:00 P.M. WAAF—Piano Novelties, Jimmy Kozak WBBM—Movie Chatter WCFL—Meditations WENR—Twentieth Century Book Club WGN—U. of Chicago Speaker WIND—Kenneth Houck, the yodeling stroller WJJD—J. B. and Mae skit 4:10 P.M. WAAF—Tonight's Radio Features WBBM—News Flasher 4:15 P.M. WAAF—Waltzes WBBM—Café's Quartet WCFL—Christy Valvo, baritone WENR—The Music Box (NBC) WGN—The Roundabouts WIND—Phil Regan, tenor (CBS) WJJD—Piano Recital WMAQ—Daytime Speaker (NBC) 4:30 P.M. KYW—The Hoosier Gentlemen WBBM—WBBM Educational Forum WCFL—Junior Federation Club WENR—Song Pilot; Chas. Howard, tenor (NBC) WGN—Ilex Griffith and Organ; Dondoliers WIND—Memory Lane with Merrill Poland WJJD—Moss and Jones WMAQ—Dr. Bolittle, children's story (NBC) 4:45 P.M. KYW—Three Stages WBBM—Clarence Wheeler's Concert Orchestra WENR—The Big Top (NBC) WIND—Youngsters Club WJJD—Fred Beck, organist WMAQ—Nursery Rhymes (NBC) 5:00 P.M. KYW—Miss Gay WBBM—Skippy, children's sketch (CBS) WCFL—Eddy Hansen, organ recital WENR—Richard Hinckley's Orchestra (NBC) WGES—Polish Hour WGN—Make Believe Melody Land WIND—Happiness Express WJJD—Bobbie Dickson, baritone WMAQ—Madame Frances Abba, soprano (NBC) 5:15 P.M. KYW—Richard Hudson's Orchestra (NBC) WBBM—Tarzan of the Apes, sketch WCFL—John Maxwell, tenor talk WENR—The Brindler Club WGN—Tip Top Circus WIND—Al and Pete (CBS) WJJD—Fred Beck, organist WMAQ—The Eye of Montezuma 5:25 P.M. WJJD—Sports Review; Johnny O'Hara 5:30 P.M. KYW—Uncle Bob's Café is the Limit Club WBBM—Jack Armstrong, All-American Boy (CBS) WCFL—Grace Wilson, contralto WENR—Mary Small (NBC) WGN—The Singing Lady, songs and stories WIND—Walkathon WJJD—Richard Family WMAQ—Hymn Sing (NBC) 5:45 P.M. WBBM—Café's Quartet WCFL—Eddy Hansen, organ recital WENR—Little Orphan Annie, children's playlet (NBC) WGN—Little Orphan Annie, children's playlet (NBC) WIND—Song at Eventide WMAQ—Theater News 6:00 P.M. KYW—Louis Patten's Orchestra WBBM—Pat Flanagan's Sportscast WCFL—Joe Green, city sealer WENR—What's the News? WGES—Popular Dinner Dance WGN—Uncle Quin, Jim, Dooty Dreamer and Wishbone, children's program

WIND—German Hour; William Klein WJJD—Fred Beck, organist WMAQ—The Sizzlers, male trio (NBC) 6:15 P.M. KYW—The Globe Trotter WBBM—Al and Pete, comedy and Songs WCFL—WCFL Orchestra WENR—National Advisory Council on Radio in Education (NBC) WGES—Famulus Orchestra WGN—Lawson Y. M. C. A. Glee Club 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—Sports Reporter WIND—Polish Hour WMAQ—Lum and Abner (NBC) 6:45 P.M. KYW—Men Teachers' Union, speaker WBBM—Boake Carter, news commentator (CBS) WENR—Sweet Rhythm String Quartet (NBC) WGN—Tom, Dick and Harry WMAQ—The Goldbergs; drama (NBC) 7:00 P.M. KYW—Carlos Molina's Orchestra WBBM—Elmer Everett Yess (CBS) WCFL—Jewish Trades Unions WGES—Songs of Lithuania WGN—Palmer House Ensemble WIND—The Masters' Music Room WLS—Benny Meroff's Revue (NBC) WMAQ—Crime Clues; mystery drama (NBC) 7:10 P.M. WCFL—National Industrial Recovery Act News Flasher 7:15 P.M. KYW—Don Pedro's Orchestra WBBM—Edwin C. Hill (CBS) WCFL—Al Handler's Orchestra WGN—Charlie Agoos's Orchestra WIND—Ruth Cobb, soprano WLS—Dan Russo's Orchestra 7:30 P.M. KYW—Harry Sosnik's Orchestra WBBM—The Voice of Experience (CBS) WCFL—Night Court WGES—Songs of Lithuania WGN—Opportunity Tunes WIND—Hot Steve League, Johnny O'Hara WLS—Adventures in Health (NBC) WMAQ—Wayne King's Orchestra (NBC) 7:40 P.M. WIND—Walkathon 7:45 P.M. WBBM—Vincent Lopez' Orchestra WCFL—Green Seal Tenor WGN—Palmer House Ensemble WIND—Columbians (CBS) WLS—Hilly Hillop and Scrappy Lambert, songs and comedy, Nat Shilkret's Orchestra (NBC) 8:00 P.M. KYW—Detectives Black and Blue, drama WBBM—Philadelphia Symphony Orchestra (CBS) WCFL—Piano Recital WGN—Hal Kemp's orchestra WIND—Helen Horah, contralto WLS—Musical Memories; Edgar Guest, poet; Alice Mork, soprano; Trio; Orchestra (NBC) WMAQ—Ben Bernie's Orchestra (NBC) WSBC—Poland's Song and Story 8:15 P.M. KYW—New Deal for Chicago Group WBBM—Terry Hayes and Orchestra WCFL—Mona Van, soprano WGN—Lawrence Sullivan, songs WIND—Poet's Gold (CBS) 8:30 P.M. KYW—Strange Adventures WBBM—Cadets Quartet WCFL—Italia Hogan, contralto WENR—Concert Favorites (NBC) WIND—California Melodies (CBS) WMAQ—Ed Wynn, comedian; Graham MacNamee; male quartet, Don Vesitch's Band (NBC) 8:45 P.M. KYW—Earle Tanner, tenor; Three Strings WBBM—Ace Brigade's Orchestra WCFL—Grace Wilson, contralto WENR—Irma Glen's Lovable Music WGN—Charlie Agoos's Orchestra 9:00 P.M. KYW—Globe Trotter, news of the world WBBM—Glen Gray's Orchestra; Irene Taylor and Do Re Mi Trio (CBS) WCFL—Seeley Institute WENR—Ortiz Tirado, tenor (NBC) WGN—Horing Sisters; Fleet and Norman WIND—Michigan City Commission Program WMAQ—Crucifix of the Seth Parker, drama as while enroute around the world (NBC) WSBC—Melodies of Poland 9:15 P.M. KYW—Boyd Raeburn's Orchestra WCFL—Al Handler's Orchestra WGN—Richard Cole's Orchestra

long-term contract. Which means five nights a week for Edwin C. Hill from now until... Hope Sam returns before too long... The ex-minstrel troubadour is a great lover of the wide-open spaces, and he's gathered enough from his three years of network broadcasting to let him take it easy for a long time, if he wants to... in the meantime, don't forget your ole friend, Singin' Sam.

Program Notes

Dick Leibert remains at the organ at NBC for a half hour now on Sunday evenings, with John Fogarty co-starred from eleven to eleven-fifteen, and Frances Langford taking over the vocal endeavors for the following fifteen minutes... "The Romances of Science" sketch next Sunday at 5:15 p.m. over the NBC-WAAF network will dramatize the story of Robert Fulton and the invention of the steam boat... Miss Frances Perkins will be the speaker on the Planned Recovery series Monday, December 11, at 10:45 p.m. on an NBC-WJZ net-

work. This series presents a member of the President's official family each week... Rosy begins a new series of evening programs next Monday. The programs will be entitled Rosy's Radio City Players and will present Viola Philo, Jan Peerce, Robert Weede, Frank Moulan, the Southernaires, Lucille Fields and the Bandoleers, a male quartet. The Players will be heard Mondays at 11:00 p.m. over an NBC-WJZ network... The official opening of the India State Broadcasting Company will be relayed to the American radio audience via BBC, London and an NBC-WJZ network and the CBS-WABC network in this country next Wednesday. Among the speakers on the program which will be heard at 7 a.m. will be Lord Brabourne, Governor of Bombay... The WABC-Columbia network are now presenting Howard Barlow in biweekly orchestral concerts each Monday and Wednesday. The New World Symphony Orchestra, with Barlow directing, will be heard on Mondays from 4:35 to 5:00 p.m., EST, over the network, WABC carrying the first ten minutes. The Musical Album of Popular Classics also con-

ducted by Barlow will be presented over WABC-Columbia each Wednesday from 4:00 to 4:30 p.m., EST.

Dry Humair

Vera Van went into a beauty parlor and asked for a radio treatment—"I don't understand you" replied the woman in charge—"The blonde songstress responded with "Just a short-wave." OUCH!... This is a striking coincidence. Long before Jack Pearl came to radio as the Baron Munchausen he had his professional photographs taken by DeBarron Studios... It made us laugh to hear Howard Clancy, announce "Time to Go" from Shady Lady... While Himan Brown, author, director and star of Columbia's "Little Italy" series, was waiting at a teller's window of a bank in the Italian section of New York recently, he swears that he overheard the following conversation: "Listen, Mr. Salvatore, you better count all of that. You only counted to \$40 and there should be \$100 there," said the clerk. "Yes so I did. But it was O. K. up to \$40—so the rest must be all right," Mr. Salvatore came back.

GHOST VOICES OF THE WHITE HOUSE

(Continued from Page 5)

Besides the honor of being the radio counterpart of a President of the United States, Bill Adams was thinking of something else. Things haven't been too bright for actors in the past few years and he knew that, if he landed the Roosevelt assignment, he was assured of a steady meal ticket as long as the "March of Time" remained on the air.

One of the smartest things he did was to have a recording made of the speech that Candidate Roosevelt made at Chicago at the close of the convention which nominated him. This particular address showed so many admirable Roosevelt characteristics that Adams was particularly fortunate in having it.

A long series of auditions was held and none of the other candidates succeeded in matching Bill, as all who have heard his uncanny impersonation of the Chief Executive on the air can understand. But there is more to it than just having won the job. He has never stopped studying. Even today, whenever he knows the President is to be on the air, Bill may be found close to his receiving set, all attention. He always has a large pad and several pencils with him. These are to note particular words and phrases and their special Presidential emphasis and inflection. He makes a point of seeing Mr. Roosevelt on the screen at least once every week in order to recapture for himself the attitude and personality of the Chief Executive.

Bill Adams feels a very definite responsibility in regard to his work as a White House Ghost. The slightest error is absolutely taboo in his code. If he makes an error—leaves out a word or puts the wrong emphasis on it which might lead to a misconstruction of its meaning—there is a possibility that it might reflect unfavorably on the President. Therefore extreme care is exercised to avoid such a situation.

The most difficult assignment that Adams has had to take was impersonating Mr. Roosevelt when the latter was known to have a cold. It's hard enough to make your voice sound like the natural one of another man, let alone a cold.

No less exacting are the duties of charming Marion Hopkinson, who is Mrs. Roosevelt's ghost of the air. Marion is fortunate in that her background is not unlike that of the First Lady. She came to radio quite by accident. She was born in New York City and her father was an important officer of several leading corporations. Marion was educated in fashionable private schools and later was sent to Europe to round out her education. In addition to taking courses at the famed Sorbonne in Paris, she also studied voice, aspiring to an operatic career. She was presented to New York society in 1924 but, while taking her place in the social whirl, she also managed to keep up her vocal studies. Two years ago, her friend, the director of the "March of Time," found himself in a very difficult position.

One of the important news scenes of the week concerned the noted concert and operatic star, Cyrena Van Gordon. A person was needed who not only could act like Miss Van Gordon, but who could sing like her. A trained voice was sought and luckily the director was able to get in touch with Marion. She had never taken part in a single broadcast. As a matter of fact she hadn't even been in a radio studio before and wasn't too sure what a microphone looked like. It is no secret that the people producing the "March of Time" that season received the surprises of their lives—and very pleasant ones, too. Marion Hopkinson was a born actress. She was so good, in fact, on the first show that they drafted her for several other roles. She became thereafter one of the regular panel of "March of Time" group.

She, like Bill Adams, earned the job of White House ghost after arduous study and competition with other aspirants for the job. Marion likes radio. Recently her work has been noted by several Broadway producers who have sought her for stage productions. Her attractive appearance would glorify any play, but she turned them down. You see, underneath it all, Marion still wants to go into opera. Such time as isn't consumed with rehearsals is taken by her studies. The experience she is getting with the "March of Time" is proving invaluable because she feels that an opera singer should be a good actress as well.

9:30 P.M. KYW—Ortiz Tirado, tenor (CBS) WBBM—"Five Star Melody", David Calvin, Melody Masters WCFL—Will, Al and Vick WENR—Jack Russell's Orchestra WGN—Tomorrow's News WIND—Maurie Sherman's Orchestra 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—Kohar WGN—Stream Ship WIND—Howard Barlow's Symphony Orchestra (CBS) WMAQ—Musical Sextet 10:00 P.M. KYW—Sports Reporter WCFL—School Teachers' Talk WENR—Amos 'n' Andy (NBC) WGN—Bridge Club of the Air WMAQ—Amos 'n' Andy (NBC) 10:05 P.M. KYW—Harry Sosnik's Orchestra 10:15 P.M. WCFL—Barrett O'Hara, talk WENR—Poet Prince; Anthony France, tenor (NBC) WGN—Remember 'Way Back When 11:30 P.M. KYW—Harry Sosnik's Orchestra WCFL—Dave Urell's orchestra WENR—Reggie Childs' Orchestra (NBC) WGN—Charlie Agoos's Orchestra WIND—Ace Brigade's Orchestra (CBS) WMAQ—Carlos Molina's Orchestra 11:50 P.M. WGN—Hal Kemp's Orchestra 12:00 Mid. KYW—Louis Patten's Orchestra WBBM—Late Dance Orchestras WENR—Earl Hines' Orchestra WIND—Maurie Sherman's Orchestra WMAQ—Ted Weems' Orchestra WMBI—Midnight Hour of Sacred Song and Message 12:10 A.M. WGN—Late Dance Orchestras 12:15 A.M. WIND—Maurie Sherman's Orchestra 12:30 A.M. KYW—Charlie Pierce's Orchestra WIND—International Melodies WMAQ—Jack Russell's Orchestra 12:45 A.M. KYW—Don Pedro's Orchestra 1:00 A.M. WIND—Hillbilly Time 2:00 A.M. WIND—Mikman's Matinee

BEHIND the Scenes in CHICAGO Studios

By Rollin Wood

DAVID MOUL, featured young violinist, heard daily on the *WLS Magazine of the Air*, will give a recital at Kimball Hall, Chicago, Sunday, December 10, at 3:30 p. m. Moll, who is 21, is definitely an artistic type but there is nothing of the traditional long-haired violinist about him. He was born in Brooklyn and has studied in New York, Paris, Berlin, Philadelphia and Chicago. In the concert, Moll will play an *Antonio Amati* violin, made in 1629, just 361 years ago. *Harry Schubert* will accompany.

Last minute efforts on the part of WBBM to block WGN's power increase to 50,000 were defeated and radio listeners can expect WGN to be on the air within a fortnight with double its present power.

Danny Russo's violin has been stolen. The Oriental Garden maestro, in an effort to have the instrument returned, has devised a novel reward. In addition to a suitable cash reward, he will permit the returner to select a complete list of musical numbers that Danny will build into a half hour of dance music on the network. So, if you want to hear, "The Last Roundup," "Who's Afraid of the Big Bad Wolf?", "Sweet Adeline" or any other of your favorites, just go out and find Danny's lost fiddle.

"Edelweiss" Joe Parson claims Indianapolis for his home town Joe spent his Thanksgiving in the Hoosier City, visiting old friends. He recalls that it was from Indianapolis that he first set out in the world to make a living. It was a job that Joe just couldn't stick to.



Here's the two-plano and singing group you hear each Tuesday at 9:45 p. m. over WMAQ. Standing, left to right, the Three Kings, Leslie Clucas, Earl Johnson and La Velle Carter; sitting, Alice Blue, pianist; Mary Alcott, contralto, and Fred Witmer, pianist.

... selling Wrigley's Juicy Fruit chewing gum... because his deep toned voice attracted the attention of theatrical impresarios who signed him.



MARY JANE WALSH
Mary's the "whispering contralto" first presented last summer at the World's Fair Casino by Ben Bernie. Now Miss Walsh is singing Thursday mornings from 11 to 11:30 a. m. over KYW with Rex Maupin's music.

Gordon Sprague, who plays the part of *Tommy Malloy*, "Rube" Appleberry's pal in the WGN comedy sketch "Rube Appleberry," will be married December 16 to *Rebecca Elizabeth Alurdick*, of Oregon, Illinois.

Sunday, December 10, will see the final game of the regular schedule of the *Chicago Bears'* football team. The Chicago team will play the *Green Bay Packers* at Wrigley Field. The kick-off will be at 2 p. m. with *Bob Flinn* at the WGN mike.

Cyril Pitts, tenor, heard on the *Commodores*, evidently plans on a little night life at the fashionable new midnight blue *Maxie*, he recently acquired, is an indication.

Lester McFarland and *Robert Gardner*, *Alac* and *Bob* of *WLS*, graduated from the Kentucky School for the Blind at Louisville together. During the following four years before they were brought together again, Bob earned his living as a piano tuner and Mac kept the wolf away from the door teaching music. One day they met in Corbin, Ky., where Mac had come to teach a pupil and Bob had been called in to tune the student's piano. With

their work completed, the pair retired to Bob's Lafayette Tenn. home where they resolved never to separate again. They joined a musical act and then received a chance to go on the air over *WNOX*, Knoxville, Tenn. The rest of the story of these two blind boys' climb to fame is common knowledge to radio fans.

Ebert Van Alstyne, who has been writing popular songs for more than thirty years will be *Carnation's* guest of honor Monday, December 11, when the music on the "Contented Hour" will feature a number of VanAlstyne "hits" that have been sung by two generations. The numbers include "In the Shade of the Old Apple Tree," "Memories," "Fretty Baby," and "What's the Matter with Father."

Hiram Higby, organizer of the *Harmonica Band* heard over *WLS*, is sorry that musicians don't use automobiles to lead their groups. Hiram was using his hands to lead his group of forty boys and for a joke Announcer *Joe Kelly* suggested listeners might send Hiram a stick to wave. To date thirty-five batons have been received and the Harmonica band leader says that if any orchestra leader needs a baton he has enough to go around.

Karl Gaslander, Northwestern University professor and head of the art and drawing department at that school, will present a talk on *Mrs. Harvey's Educational Hour* Monday, December 11, at 4:30 p. m. over WBBM. Professor Gaslander's subject will be the recent art exhibition at Carnegie Institute in Pittsburg.

Alan Rogers, that high lyric voice heard twice nightly over *WCIL* with *Al Handler*, now has his own program over *WCIL* twice weekly. Alan finished second in the College Inn program contest, *William Owen*, "Billy Singsome," was the victor.



David Moll, brilliant young violinist featured daily on the *Bundeson Magazine of the Air* over *WLS*, will be heard in a recital at Kimball Hall, Chicago, Sunday, December 10, at 3:30 p. m.

"The only way I could manage her was to get married," said *Lou Perlman*, well-known radio artist and composer who recently collaborated with *Charles P. Huber*, of *Pizz Nipper* fame to produce the musical hit, "Night Time." *Perlman* was speaking of *Fay Dell*, formerly heard on the air from the *Las Lago Cafe* and over *NBC* in Chicago. The couple left for Kansas City immediately after the marriage where Fay is now appearing at the *Silver Shipper*. The pickup will be over *KMBC*.

(THURSDAY CONTINUED)

- 10:05 P.M.
KYW—Harry Sosnik's Orchestra
- 10:15 P.M.
WCFL—Barrett O'Hara, talk
WENR—Poet Prince (NBC)
WIND—Phil Hogan, tenor (CBS)
WMAQ—Jack Russell's Orchestra
- 10:30 P.M.
KYW—Hotel Lexington Orchestra (NBC)
WCFL—Dave Unell's orchestra
WENR—Sports Reporter
WGN—Wayne King's Orchestra
WIND—Norman Care's Orchestra
WMAQ—The Hootenannies, sketch
- 10:35 P.M.
WENR—Enric Madriquer's Orchestra (NBC)
- 10:45 P.M.
KYW—Charlie Pierce's Orchestra
WCFL—University Singers
WIND—Maurie Sherman's Orchestra
WMAQ—Ted Weems' Orchestra
- 10:50 P.M.
WGN—Jan Garber's Orchestra
- 11:00 P.M.
KYW—George Olsen's Orchestra (NBC)
WENR—Phil Harris' Orchestra
WIND—Ace Bragado's Orchestra (CBS)
WMAQ—Ralph Kirby, baritone (NBC)
WSBC—A Night in Harlem
- 11:05 P.M.
WMAQ—Cab Calloway's Orchestra
- 11:10 P.M.
WGN—Clyde McCoy's Orchestra
- 11:15 P.M.
WCFL—WCFL Orchestra
- 11:30 P.M.
KYW—Harry Sosnik's Orchestra
WENR—Dancing in Twin Cities (NBC)
WGN—Hal Kemp's Orchestra
WIND—Abe Lyman's Orchestra (CBS)
WMAQ—Carlos Molina's Orchestra
WSBC—Variety Program
- 11:45 P.M.
WCFL—Dave Unell's orchestra
- 11:50 P.M.
WGN—Clyde McCoy's Orchestra
- 12:00 Mid.
KYW—Louis Panico's Orchestra
WBBM—Late Dance Orchestras
WENR—Earl Hines' Orchestra
WIND—Maurie Sherman's Orchestra
WMAQ—Harry Sosnik's Orchestra
- 12:10 A.M.
WGN—Late Dance Orchestras
- 12:30 A.M.
KYW—Charlie Pierce's Orchestra
WENR—Dan Russo's Orchestra
WIND—International Melodies
WMAQ—Jack Powell's Orchestra
- 12:45 A.M.
KYW—Don Pedro's Orchestra

Radio Gags—Boners

One dollar will be paid for each gag or boner published

- Gags and Boners submitted for this column must be identified by the call letters of the station, and the time. Unless this information is given, entries cannot be considered.
- November 26—WCCO, 6:45 p. m.: Announcer: "Lulu McConnell has brown ears."—Mrs. Alice Campbell, Martins Ferry, O.
- November 25—WLW, 4 p. m.: Announcer: "The man carrying the ball was tackled and lost a foot."—Gerre McGee, Bridgeport, Ill.
- November 28—WMMN, 10:55 p. m.: U. S. Senator Neely: "Jackson received a note saying 'Surrender or we'll eat breakfast in New Orleans' and he replied 'If you do, you'll eat hell in supper.'"—Denver Moffett, West Milford, W. Va.
- November 28—WIND, 12:48 p. m.: Walkathon Reporter: "Our show is open 24 hours a day, 48 hours a week."—Ruth Virginia Clark, Lowell, Ind.
- November 26—NBC, 9:33 p. m.: Announcer (describing Jergens lotion): "Contains those soothing, soothing emollients."—O. H. Weiteis, Charleston, S. C.
- November 23—WABC, 9:41 p. m.: General Johnson: "During the summer they labored ten, twelve fourteen days a week."—Charles Altemus, Denville, N. J.
- November 25—WSYR, 2:55 p. m.: Announcer: "The score is nothing to nothing in favor of Columbia."—Marion E. Keim, Syracuse, N. Y.
- November 21—WBT, 8:52 p. m.: "G. P. A. radiator anti-freeze will protect your radios."—James Bowen, Charleston, S. C.
- November 23—WLW, 6:50 p. m.: Lowell Thomas, speaking of Commander Settle's stratosphere flight, said: "He ascended to a height of 61,247 feet, which is about 15 miles. Later Thomas said that during the war the Germans had shot shells 24 miles into the air. 'Just nine miles further than Settle went.' Fifteen miles is 79,200 feet."—J. A. Minderman, Cincinnati, O.

Bandstand and Baton

FOR four years, *Guy Lombardo* and the *Royal Canadians* have been entertaining prospective customers of the General Cigar Company weekly over *Columbia* stations. Now, in spite of conflicting rumors, the entire Lombardo clan will leave its old sponsor after the first of the year, if not before.

Guy, according to press representatives, is looking around for an advertiser who wished to appeal to women, who are, he believes, his particular clientele. Any number of contracts have been offered him but he is choosy in this matter, too, and has made no definite decision.

The *Royal Canadians* open in the *Cocoanut Grove*, Los Angeles, December 26 for a four weeks engagement. They will make no pictures while on the west coast.

IT'S A FOUR week's tour for *Ace Brigade* and his *Virgians*, from their Chicago headquarters, the *Merry Gardens*, beginning December 16, that will be responsible for their absence over most of the holiday season. *Brigode* has been checking them off during his stay at the west side ballroom, and was rewarded with several coast-to-coast *Columbia* chains. *Judy Talbot* formerly of *WJJD* and *WSBC* in Chicago, remains as his featured vocalist, and will make the tour with him. *Herbie Kay* has assumed charge at the *Merry Gardens* until the return of *Ace*, who is due back December 20.

THAT SWEET POPULAR *marimba* band led by *Don Carlos* and heard from the *Drake* hotel over *WGN* so long this summer, has been

placed by *Chicago* bookers in the *Skirvin* hotel, *Oldahoma City*, *Oklahoma*. *Carlos* signed up for only eight weeks when he began his engagement at the *Drake* while *Clyde McCoy* was on tour. However, he proved so popular that his contract was extended time and again. At present, an outfit called the "Crusaders" will supply supplementary music from the *Drake*.

BERNIE CUMMINS begins his first swing for some time from the *Netherland Plaza*, *Cincinnati*, via *WLW* and *WSAI*. He opens there Monday, December 11. *Barney Rapp* continues his tour from the *Cincy* spot.

DON PEDRO'S new band, located at the *Blue Grotto*, with *KYW* pick-ups, sounds better than ever, even though the Mexican maestro is a long way from his former engagements at such places as the *Edgewater Beach* hotel and the *Terrace Gardens*.

FRANK MARTINELLI, partner of *Tom Gerun*, is traveling through *Chicago*, *New York*, and other prominent towns, looking for a likely eastern spot for *Gerun*. Tom is now playing in his own *Bal Fabarin* in *San Francisco*, with western *NBC* lines.

THE CHICAGO COLLEGE INN authorities have not named their band for the snow season as yet. But it will not be *Buddy Rogers*. *Rogers* remains on his *vandeville* tour, playing through *Florida* at present, and he may scule in *New York City* early in the spring.

Friday, Dec. 15 Tony Wons 10:30 A.M. CBS March of Time 7:30 P.M. CBS First Nighter 9:00 P.M. NBC

8:00 A.M. KYW—Musical Check, variety program WAAF—Breakfast Express WBBM—The Minute Parade WCFL—WCFI Kidding; Aeroplane Club WGES—Bohemian Melodies WGN—Good Morning, musical program WIND—Polish Hour WJJD—Happy Go Lucky Time; Art Link WLS—Sparrows Fairy Tales, Malcolm Lane WMAQ—Breakfast Club; orchestra (NBC) WSBC—Music of Poland 8:15 A.M. WCFL—Time Parade WIND—Hungarian Program with Frank Kovach WJJD—Mr. Schlagenhauer's Volvill Theater WLS—Produce Reporter 8:25 A.M. WLS—Bentley's News 8:30 A.M. WCFL—Popular Dance Music WIND—Last Night's Stars WJJD—Hot Harmony WLS—Sunshine Express, Jack Kay, Bill O'Lonnor, Ralph Emerson 8:45 A.M. WCFL—German Entertainment WIND—Metropolitan Parade (CBS) WJJD—Modernistic Melodies 8:55 A.M. WBBM—American Dental Society 9:00 A.M. KYW—Billy Allen Hoff, songs (NBC) WAAF—Organ Melodies WBBM—Melody Calendar WGES—Songs of Germany WGN—Keep Fit Club WIND—Spiritual Psychic Science Church WJJD—Snug Festival WLS—Hot Flash; Livestock Receipts; Dr. Hunsden Hour WMAQ—Setting Up Exercises 9:15 A.M. KYW—Irene Kling WAAF—Morning Merry Go Round WBBM—Fidie House, organist WCFL—Popular Music WGES—Canary Concert WGN—Clara, Lu 'n' Em, small town gossip (NBC) WJJD—Today's Tunes WMAQ—Program Preview 9:25 A.M. WBBM—Dr. Royal S. Copeland 9:30 A.M. KYW—The Story Singer (NBC) WAAF—Speaker for the Illinois Federation of Women's Clubs WBBM—Miss Barclay, beauty talk WGES—Melody Parade WGN—Market Reports WIND—Favrite Dance WJJD—Footlight Favorites WMAQ—Tony Cabooch, mnologist 9:35 A.M. WGN—Leonard Salvo's Mad Box 9:45 A.M. KYW—Singing Strings (NBC) WAAF—Hawaiian Echoes WBBM—Al and Pete, comedy and songs WCFL—Highlights of Music WGES—Musical Grab Bag WIND—Housekeeping Chats WJJD—Potpourri Parade WMAQ—Betty Crocker (NBC) 9:50 A.M. WGN—Weather Report 10:00 A.M. KYW—Music Appreciation Hour (NBC) WAAF—Memory Lane WBBM—Mary Ellis Ames, Kitchen Economics (CBS) WCFL—Kohar WGES—Rhythm Review WGN—Movie Personalities WIND—Walkathon WJJD—University of Chicago; Environment and Race WLS—Poultry and Livestock Markets WMAQ—Women's Page of the Air WSBC—Popular Songs 10:15 A.M. WAAF—Piano Rambles with Estelle Barnes WBBM—The 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 Report WMAQ—Institute of Radio Service Men 10:30 A.M. WAAF—Star Parade WBBM—Tony Wons (CBS) WCFL—George O'Connell, imitator WENR—College Inn Comedy WGN—During Sisters WIND—Hawaiian Serenade WJJD—Fred Beck, organist WMAQ—Music Appreciation Program (NBC)

WMBI—Music and Radio School of the Bible; Mrs. McCord WSBC—Forenoon Review 10:45 A.M. WAAF—Music in the Air WBBM—Jerry Sullivan, songs WCFL—Dance Music WENR—Rhythm Ramblers; orchestra and soloists (NBC) WGN—"Painted Dreams" WIND—Dancing Echoes (CBS) WJJD—Fast and Furious WSBC—Polish Songs 10:55 A.M. WBBM—Eddie House, organist 11:00 A.M. KYW—Rex Maupin's Orchestra WAAF—Dramatic Sketch WBBM—The Voice of Experience (CBS) WENR—Gene Arnold's Commodores WGN—Hondoliers WIND—Show Window WJJD—Luke and Lizzie WMAQ—Gene Arnold's Commodores (NBC) 11:05 A.M. WAAF—Bandstand 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 WCFL—Facial Salon WENR—Josephine Gibson, hostess counsel (NBC) WIND—Gypsy Nina, songs (CBS) WJJD—Friendly Philosopher; Homer Griffith WMAQ—Wendell Hall, ukelele and songs (NBC) 11:20 A.M. WGN—The Rondoliers 11:30 A.M. KYW—National Farm and Home Hour (NBC) WAAF—Variety WBBM—News Flashes (CBS) WCFL—Green Seal Tenor WENR—Home Service WGN—Board of Trade Reports WIND—Musical Interlude WJJD—Name the Band 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 WIND—George Hall's Orchestra (CBS) 11:45 A.M. WAAF—Rhythm Kings WCFL—Variety Program WGN—Good Health and Training WJJD—Ester Bradford, fashion adviser WLS—Weather Report 11:50 A.M. WBBM—Song Preview, Joan Olson 11:55 A.M. WBBM—Local Market Reports WLS—Bentley's News 12:00 Noon WAAF—Symphonic Hour WBBM—Marie, the Little French Princess, drama (CBS) WCFL—Luncheon Concert WGN—Mid day Service WIND—Mid day Meditation WJJD—Hillbilly Time WLS—Tom and Dun WMAQ—Dick Fiddler's Orchestra (NBC) WMBI—Loop Evangelistic Service 12:15 P.M. WBBM—Chicago Hour of Music WIND—The Playboys (CBS) WJJD—Livestock Markets; Phil Evans WLS—Prairie Farmer Dinnerhall Program 12:30 P.M. KYW—Rex Maupin's Orchestra WAAF—Operatic Gems WBBM—Easy Aces, comedy drama (CBS) WGN—Market Reports WIND—Livestock and Market Reports WJJD—Side Show; Chuck Lauphler, "barker" WMAQ—Merrie Men Quartet (NBC) 12:35 P.M. WGN—Ensemble Music 12:45 P.M. KYW—Louis Panico's Orchestra WBBM—Jack Brooks, tenor; Norm Sherr, pianist WCFL—Farm Talk WGN—Music Weavers WIND—The Walkathon WMAQ—Dan Russo's Orchestra 1:00 P.M. KYW—Executive Club of Chicago Speaker WAAF—Hoosier Philosopher WBBM—Eddie and Fannie Cavanaugh, radio gossip WCFL—Eddy Hanson, organ recital WGN—Just Plain Bill; sketch WIND—Mark Warnow's Novelty Orchestra (CBS) WJJD—Music and Banter, Ben Kanter WLS—Unche Ezra WMAQ—Magic of Speech (NBC)

1:15 P.M. WAAF—Song of the Strings WBBM—Merrill Barlett, tenor king WCFL—Civic Talk Mayor's Office WGN—Romance of Helen Trent WIND—Maybelle Kollogg, pianist WJJD—Fred Beck, organist; request program WLS—Maple City Four; John Brown 1:20 P.M. WBBM—Dr. Shirley Wynn, health talk 1:25 P.M. WBBM—News Flashes 1:30 P.M. WBBM—Philadelphia Symphony; Leopold Stokowski, conductor (CBS) WCFL—Popular Music WGN—Stevens Hotel Ensemble WIND—Masters Music Room WLS—Markets; Today's Almanac WMAQ—Board of Trade 1:40 P.M. WMAQ—Friday Stoopchase (NBC) 1:45 P.M. KYW—Prudence Penny, economy talk WAAF—Markets and Weather WCFL—Worship and Music (NBC) WGN—The Music Weavers WIND—Dramatic Sketch WJJD—Luncheon Dance Music WLS—Vibrant Strings, Dixie Mason, WLS Orchestra 2:00 P.M. KYW—Rex Maupin's Concert WAAF—Charles Gill WCFL—Red Hot and Low Down WGN—Palmer House Ensemble WIND—Dance Potpourri WJJD—Hillbilly time WLS—Homemakers' Hour; Martha Crane WMAQ—U. S. Marine Band (NBC) WSBC—Melodies of the Moment 2:15 P.M. WAAF—Estelle Barnes at the Piano WGN—Concert Ensemble WIND—Indiana Studio Party WJJD—Songs and Sermons WSBC—C. Y. O. News Flashes 2:30 P.M. KYW—Woman's Radio Review; talk, music (NBC) WAAF—Child Health Talk; "Detective Vision"; Dr. G. Henry Muntz WGN—Earle Wilke, Allan Grant WJJD—Piano Reflections WLS—The Cradle Brains WSBC—Val's Volvill 2:45 P.M. WAAF—World News Reports WGN—Platt and Nierman WIND—Famous Dance Bands WJJD—Hillbilly Melodies WSBC—C. Y. O. Feature 3:00 P.M. KYW—Lucky Seven WAAF—Bill Tracy WBBM—"Feast of the Air Cooking School" (CBS) WCFL—Afternoon Frolics WGN—Leonard Salvo WIND—Washington Reporter WJJD—Fred Beck, organist WLS—Betty and Bob, drama (NBC) WMAQ—May We Present (NBC) WMBI—Home Hour WSBC—Polish Matinee 3:15 P.M. KYW—Board of Health, talk WAAF—Mood in Blue WGN—Dan Baker, tenor; Sidney Nierman WLS—Hondup; Westerners; Joe Kelley 3:30 P.M. KYW—Two Doctors with Aces of the Air WAAF—Dramatic Sketch WBBM—News Flashes WCFL—Orchestra WENR—Ma Perkins, sketch (NBC) WGN—The Rondoliers WIND—Musical Interlude WJJD—Moosheart Children WMAQ—The Modern Columbus, Impressions of America by S. P. B. Mais (NBC) WMBI—Gospel Message 3:35 P.M. WBBM—Maerie Sherman's Orchestra WIND—U. S. Army Band (CBS) 3:40 P.M. WAAF—Interlude 3:45 P.M. WAAF—Ray Waldron's Sports Review WBBM—Katherine Avery and H. Steele WJJD—Moosheart Children 4:00 P.M. WAAF—Walkies WBBM—Movie Clatter WCFL—Illinois Federation of Women's Clubs Speaker WENR—Twentieth Century Book Shelf WGN—Educational Program WIND—Kenneth Haughins, the Yodeling Drifter WJJD—J. B. and Mae, comedy skit WMAQ—Norman Choutier's Modern Concert Orchestra (NBC)

4:10 P.M. WAAF—Tonight's Radio Features WBBM—News Flashes 4:15 P.M. WBBM—Cadet Quartet WCFL—Jame Copeland, baritone WENR—Babes in Hollywood (NBC) WGN—The Rondoliers WIND—Dell Campo, songs (CBS) WJJD—Piano Reflections 4:25 P.M. WAAF—Tonight's Radio Features 4:30 P.M. KYW—Earle Tanner, tenor WAAF—Eve Lynn WBBM—Educational Forum WCFL—Junior Federation Club WENR—The Song Pilot (NBC) WGN—Roger Robinson, baritone WIND—Memory Lane WJJD—Miss and Jones WMAQ—The Mobile Moaners (NBC) 4:45 P.M. KYW—Three Strings WBBM—Cowboy Tom and Indian Chief (CBS) WENR—The Big Top (NBC) WGN—The Rondoliers WIND—Youngsters' Club WJJD—Fred Beck, organist WMAQ—The Wizard of Oz (NBC) 5:00 P.M. KYW—Mel Stitzel at the piano WBBM—Skippy, children's skit (CBS) WCFL—Eddy Hanson, organ recital WENR—To be announced WGES—Poland in Song WGN—Make Believe Melody Land WIND—Happiness Express WJJD—Bobbie Dickson, baritone WMAQ—"And the Best Will Come Back to You" (NBC) 5:15 P.M. KYW—Henry King's Orchestra (NBC) WBBM—Open Sesame WCFL—John Maxwell, food talk WENR—Big Brother Club WGN—Tip Top Circus WIND—Al and Pete, comedy team (CBS) WJJD—Fred Beck, organist WMAQ—The Eyes of Montezuma 5:25 P.M. WJJD—Sports Review 5:30 P.M. KYW—Uncle Bob's Hydrox Children's Party WBBM—Jack Armstrong, All American Boy (CBS) WCFL—Grace Wilson, Food Talk WENR—Stoddin Variety Program WGN—The Singing Lady; jingles, songs, and stories WIND—Walkathon WJJD—Pirkard Family WMAQ—The Adventures of Tom Mix (NBC) 5:45 P.M. WBBM—Phil Harris' Dance Orchestra 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—Betty Boop Frolics (NBC) 6:00 P.M. KYW—Louis Panico's Orchestra WBBM—Flanagan's Sportscast WCFL—Footlight Players WENR—What's the News? WGES—Popular Dinner Dance WGN—Uncle Qula, Donny Dreamer, Jean, and Washbone; children's program WIND—German Music with William Klein WJJD—Fred Beck, organist WMAQ—Sidley Inward, vocalist; Milton Rottenberg, pianist; guitarist, male trio (NBC) 6:15 P.M. KYW—The Globe Trotter WBBM—Al and Pete, comedy and songs WCFL—WCFI Orchestra WENR—Dan Russo's Orchestra (NBC) WGES—Community Program WGN—Steamboat Bill WMAQ—News of the Air 6:25 P.M. KYW—Sports Reporter WENR—Sports Reporter 6:30 P.M. KYW—Boyd Rauburn's Orchestra WBBM—Rocky, the shoemaker WENR—Potash and Perlmutter, comedy sketch (NBC) WGES—Polish Melodies WGN—Sports Reporter WIND—Polish Hour, John Roszkowski WMAQ—Circus Days (NBC) 6:40 P.M. WMBI—Stories of Answered Prayer, Howard Hermanson 6:45 P.M. KYW—World Bookman WBBM—Hoake Carter, news commentator (CBS) WENR—To be announced WGN—Tom, Dick and Harry WMAQ—The Goldbergs (NBC)

6:50 P.M. KYW—Jacket Club, songs; Three Strings 7:00 P.M. KYW—Concert; Jessica Dragonette, soprano; Cavaliers Quartet; Rosario Bourdon's Orchestra Col. Louis MeHenry Howe (NBC) WBBM—Frank Luthier, Phil Duey and Jack Parker and Vivien Ruth, vocalists (CBS) WCFL—YMCA Educational Department WGES—Nuvak Jewish Players, drama WGN—Concert Orchestra and soloists WIND—The Motorogue WLS—Ethel Shutta, vocalist; Walter O'Keefe; Don Bestor's Orchestra (NBC) WMAQ—Jack Russell's Orchestra 7:10 P.M. WCFL—National Industrial Recovery Act News Flashes 7:15 P.M. WBBM—Edwin C. Hill (CBS) WCFL—Al Handler's Orchestra WGN—Richard Cole's Orchestra WIND—Indiana String Trio 7:30 P.M. WBBM—March of Time (CBS) WCFL—Night Court WGN—The Lone Ranger, sketch WIND—"Hot Stove League"; Johnny O'Hara WLS—Dangerous Paradise, dramatic sketch with Eisle Hiltz (NBC) WMAQ—Mr. Twister, Jim Jordan 7:40 P.M. WIND—Walkathon 7:45 P.M. WCFL—WCFI Orchestra WIND—Lenta Olson, soprano WLS—Reil Davis; drama (NBC) WMAQ—Ted Weems' Orchestra 8:00 P.M. KYW—Carlos Molina's Orchestra WBBM—Philadelphia Symphony Orchestra (CBS) WGN—Bouquet of Melodies WIND—Indiana String Trio WLS—Phil Harris' Orchestra; Leah Ray, blues singer (NBC) WMAQ—Waltz Time; Frank Munn, tenor; Abe Lyman's Orchestra (NBC) WSBC—Polish Varieties 8:15 P.M. KYW—Don Pedro's Orchestra WBBM—Threads of Happiness (CBS) WCFL—Food Flashes WGN—Rube Appleberry WSBC—Polish Varieties 8:30 P.M. KYW—Adele Star, vocalist; Three Strings WBBM—All America Football Show (CBS) WCFL—Polish Program WENR—Phil Baker, jester; Harry McNaughton; Roy Shield's Orchestra; vocalists (NBC) WGN—Wayne King's orchestra WIND—Norman Care's Orchestra WMAQ—Lee Wiley, vocalist; Vic Young's Orchestra (NBC) 8:45 P.M. KYW—Jack Russell's Orchestra WGN—Jan Garber's orchestra 9:00 P.M. KYW—Globe Trotter, news of the world WBBM—Olsen and Johnson, comedians; Harry Sosnik's Orchestra (CBS) WENR—U. S. Army Band (NBC) WGN—Bernice Taylor; orchestra WIND—Hungarian Hour, Frank Kovach WMAQ—First Nighter, drama (NBC) WSBC—Jewish Hour 9:15 P.M. KYW—String Trio WCFL—Al Handler's Orchestra 9:30 P.M. KYW—Mario Cazzl, baritone (NBC) WBBM—News Feature (CBS) WCFL—Eddie Neibaur's Orchestra WENR—Lum and Almer's Friday Night Sociable (NBC) WGN—Tomorrow's News WIND—Maude Sherman's Orchestra 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—Kohar WGN—Dream Ship WIND—Gladys Rice, songs (CBS) 10:00 P.M. KYW—John Erskine, talk (NBC) WCFL—School Teachers Talk WENR—Amos 'n' Andy (NBC) WGN—Itridde Club of the Air WMAQ—Amos 'n' Andy (NBC) 10:15 P.M. KYW—Meyer Davis' Orchestra (NBC) WCFL—Barret O'Hara, talk WENR—Ted Weems' Orchestra WGN—Remember 'Way Back When WIND—Boswell Sisters (CBS) WLS—Ted Weems' Orchestra WMAQ—Autuma Stars (NBC)

REVIEWING RADIO

By Mike Porter

(Who has been wanting to tell all this for a week)

It is to be noted with approval that Radio Guide has dedicated itself to the improvement of radio programs, and I can assure the customers today that it is going to accumulate a lot of official assistance.

The end of the day is near at hand when agencies and production men make up any old show that they think will get by; when independent stations resort to canned stuff for filling in an embarrassing hiatus, and when the quality of showmanship is judged by a lot of ex-ten-buck-a-week clerks.

There is shortly to evolve a new federal court commission that will not only regulate radio, but underwrite its quality with the voice of unlimited authority; it will decide into whose hands to entrust the vital elements of the industry. Politics will be banished from the picture, and stations and networks that do not measure up to the required standards of entertainment, balance of features, etc., can pack up their equipment and go into Evans Plummer's old line, the cloak and suit business.

How do I know? Well, the old scouts down in Washington have whispered solemnly to me that President Roosevelt is only waiting for the new Congress. In his message to the lawmakers he is going to recommend a general supervision over radio, telegraph and cable, by a Commission on Communications. At the moment, the President's message is in a tentative form, and its secrets are carefully guarded. But you know how the boys down in Washington manage to find out things! The set-up will be some-

thing like this: The Radio Commission will pass out; the control by the Interstate Commerce Commission over telephone and telegraph will cease, and the State Department will relinquish its supervision over cables and international wireless. All these problems will be placed in the hands of the new Commission on Communications which will immediately lay down the law not only about technical and industrial matters, but concerning also the quality of broadcasting. We have Senator Dill and Congressman Rayburn of Texas to thank I hear, for the idea.

Up and Coming

WE ARE PROBABLY so close to the broadcasting business that we frequently fail to note in full perspective, its significant events. Steadily now for many months we have been witnessing the mobilization of the air stars of tomorrow, some of whom are actually stars of today. I mean, of course, the healthy, young army of juveniles who are outdoing their elder artists. The newest of these is Mary Small, an 11-year-old vocalist whose voice is so mature and powerful that it is difficult to believe that she is just a kid. I have always maintained that studio audiences are a hindrance to radio, but in the case of these kids, they serve a unique purpose. When an announcer introduces a prodigy, such as the Small girl, we'd be likely to sniff and doubt her age, but for the eye-witnesses we know to be present. The same holds good for that prodigious trumpeter, the 13-year-old Randolph Brooks, whom Rudy Vallee introduced last week. Baby Rose Marie and Mitzi Green are two additional best bets for the future and in the dramatic field there is young Howard Merrill and Muriel Harbater, the youthful stooge of Jolly Bill. I am waiting anxiously to discover a juvenile harmony team.

Breaking A Jinx

I DON'T KNOW whether it is the glamour of the Whiteman name, or whether other factors enter into it,

but it seems true indeed that when an artist leaves the Whiteman entourage, he or she doesn't play in very good luck. I was among the first of the observers to note the talents of Mildred Bailey, who has had a tough bit of going since she withdrew as the Whiteman canary. Irene Taylor, who temporarily replaced Bailey, didn't get much of a break either, when she went on her own, though I consider her, as do other critical persons, a sweet bet for anybody's program. The Rhythm Boys who recently broke loose are having the same trouble.

This week, however, Irene Taylor is getting her first worthwhile break. She has been chosen as the soloist for the Camel programs, with the Casa Loma orchestra. One other member of the Whiteman stable played in luck—a gent they call Bing Crosby. But for the most part, the Whiteman stars find it better to stick. Jack Fulton is an extraordinary warbler, and is a very handsome lad besides. Somehow or other, he hasn't been given the build-up that is so essential to individual success. With the proper exploitation, he could easily be counted among the air's aces.

This week's epigram award should go to that youthful maestro, Eddie Duchin, who, every so often, tosses off a quippy quip.

After listening to a lot of speech making via the kilocycles last Sunday he remarked:

"My impression of the air's oratory is that it's the art of diluting a two-minute idea with a two-hour vocabulary."

SOMEHOW or other, WABC has allowed the Freddie Rich musical dramatizations to drift away, but I understand the voice of the listener has made a terrific noise popularly known as a squawk, and that the CBS will revive the Rich divertissement on December 11. Incidentally, I'd like to hand one of Plummer's plums to Andie Kotelnetz for his Thursday event, which should appeal to any and all tastes and which are happily liberated from tiresome announcements.

GREAT WHITE WAY MARINERS OF THE

(Continued from Page 2)

Jamaica Bay?—If you show him and he heads the other way—That's the Great American Tourist."

Their songs usually poke fun at what he considers great American institutions. Their song titles evidence as much. For instance, there is "Competition Is the Life of Trade," based on the constant battle between the department stores to undersell one another. Recently, the boys sang this song for Bernard Gimbel, owner of the Gimbel Brothers' stores, and Jesse Strauss, Jr., owner of Macy's. Both these gentlemen are mentioned—and ribbed—by name in this song. Yet they thought it was well.

Their background reveals that they are responsible for Vincent Lopez as an orchestra leader. Fifteen years ago Lopez was a stenographer and typist for an evaporated milk concern. He occasionally frequented the cafe in Brooklyn where Adler, Kelly and Mana were appearing long before the Yacht Club name and Jimmy Kera were acquired. Adler discovered that Lopez could really do things with a piano especially in the new "rag" style. He got him his first job as a pianist in a Brooklyn cafe.

Jimmy Durante was their pianist many years ago. They encouraged

him to get out on his own. Later, they introduced Durante to Jean Hutchinson, who was featured songstress with their act in vaudeville. Miss Hutchinson soon after became Mrs. Jimmy Durante.

Later, the boys worked for a Brooklyn cafe owner called Al Brown. The same Al Brown won international attention in later years as Al Capone. Sophie Tucker, the Prince of Wales, Irving Berlin, Walter Donaldson, Richard Barthelmess, W. K. Vanderbilt, Sr. and Billy Rose were but a few who became night club habitués when the Yacht Club Boys were in town.

Radio has definitely accepted them into the ranks of the stellar artists. It is no easy task to write up to the minute topical songs week in and week out. However, they feel confident they can continue writing their inimitable brand of song as long as they are able to get together and think.

George Kelly, Jimmy Kern and Billy Mana are married. Charlie Adler is the bachelor of the quartet and he takes a good deal of ribbing from the others who never miss an opportunity to extol the virtues of married life to him. However, Charlie Adler serenely goes on his way of celibacy, meanwhile "dropping in" on the boys occasionally to get the benefits of the home cooking the others had been praising so highly.



HERE'S THE SIDESHOW GANG

Back Row: Lanphier, Merrill and Kanter. Middle Row: Bubb, Betty, Gypsy Jean, Bunny and Charlie. Seated: Judy Talbot and Bobby Turner.

SIDESHOW ONE NOT TO MISS

WJJD'S SIDESHOW, heard each day except Saturdays and Sundays, 12:30 to 1 p. m., is one of the brightest radio spots on the noontime dial. The program features light entertainment and humorous "Melodramas" written by Harland Merrill. CHUCK LANPIER is the barker who surrounds himself with such topnotchers as Moss and Jones, Gypsy Jean, Bunny Ball, Betty Hel, Bubb, Ruth and Charlie Pickard, Bob Turner, Jimmy Lense, Yvette Rosenwald and Ben Kanter. This is one of the biggest casts for a show of this kind and explains why the feature is looked forward to each day by the radio audience.

OUTSTANDING FEATURES

A NEW PROGRAM of the better type in music is presented by Fred Beck, staff organist of WJJD, 3:00 to 3:30 p. m., daily except Wednesdays. Fred features music of the masters, interspersed with announced brief sketches of the composers. Music lovers tiring of the continual round of jazz have taken to this new program.

ANOTHER new program is the Saturday afternoon debating fraternities. Saturday, December 9, 2:30 to 3:00 p. m., Illinois Wesleyan will take the affirmative against Chicago on the subject "Resolved That Criminal Punishment Should Be Displaced by Treatment from a Competent Board."

LEAH RAY, beautiful songstress interviewed many times herself is about to turn the tables and become interviewer herself Friday, December 8, when at 11:45 a. m. she will interview staff members on WJJD. Every man on the staff has made application to be quizzed by the beauty.

JOE ALLABOUGH, Early Bird Club announcer reports his membership now embraces 46 states and five provinces of Canada.

WJJD

20,000 WATTS

1130 KILOCYCLES
265.3 METERS

MUSIC IN THE AIR

By Carleton Smith

THIRTY-FOUR years ago a ruddy-cheeked fellow from St. Petersburg, who wore startlingly high collars and frizzly hair, arrived to tour America. Audiences applauded him, and *Ossip*, son of *Solomon Gabrilowitsch*, took a liking to them. He became a fixture on our musical scene and finally married Clara Clemens, Mark Twain's daughter. He even took out citizenship papers, but he kept his high collars and his frizzly hair.

Seldom do radio audiences have the pleasure of hearing *Ossip Gabrilowitsch* poetize at the piano. His orchestra has broadcast from Detroit upon several occasions, but he restrains himself to a single pianistic appearance a season, usually as soloist with the New York Philharmonic-Symphony, an organization of which he has also been guest conductor.

This Sunday (CBS-WBBM at 2 p. m.) he will play a Mozart concerto and Von Weber's *Concertstuck* with Bruno Walter conducting. These contrasting compositions allow Mr. Gabrilowitsch ample opportunity to show the fine tenderness and aura of poetic beauty with which he can surround a masterpiece, as well as the subtle and powerful dynamic range that makes him a rare colorist.

Conductors

BRUNO WALTER'S time with us is drawing to an end. We are loath to have him leave, for he has grown to be our trusted and valued

friend . . . an indispensable priest in our musical temples, able to call a warm and sympathetic light to shine on many of the noblest pages in the book.

After Mr. Walter's departure for a round of the music capitals in Europe, *Hans Lange* will conduct until *Arturo Toscanini's* first broadcast concert, January 14. Mr. Lange will have charge, also, of several concerts later in the season while Mr. Toscanini rests. The great Italian maestro arrives this month to conduct the San Francisco orchestra in the new Municipal Opera House on the coast. He will remain in the country until the close of the Philharmonic Symphony season on April 29.

Program Notes

LEOPOLD STOKOWSKI has allayed the fears of musicians who thought he might extract sections of masterpieces for his quarter-hour "shots." He has played safe and programmed Russian folk songs (December 6); the Prelude to "Die Meistersinger" (December 7); Debussy's "Afternoon of a Faun" (December 8); and Vivaldi's Concerto Grosso (December 9)

HAVE YOU WONDERED how *Sylvan Levin* conducts the *Philadelphia Orchestra* on broadcasts when that organization is playing one of its regular concerts in the Academy of Music? Well, Mr. Levin uses the *Philadelphia Studio Orchestra*, a division of the Philadelphia Orchestra Association. Those who want to hear Mr. Stokowski conduct a full concert will tune in Friday alter-



OSSIP GABRILOWITSCH who will be heard Sunday, December 10, with the N. Y. Philharmonic Symphony when its concert is broadcast at 2 p. m. over CBS-WBBM. The photo is of a copyrighted bust by Brenda Putnam.

noons, December 15 and 22 (CBS-WBBM at 1:30 p. m.)

EUGENE ORMANY and his *Almeapops Symphony* are a welcome addition to our Sunday evenings (NBC-KSTP at 10:30 p. m.). When will *Serge Koussevitzky* bring us the *Boston Orchestra*? Soon, everyone hopes.

ERNEST SCHEFFLING will con-

duct the first Philharmonic Symphony concert for Young People (CBS-KMOX, December 16, at 10 a. m.). The other five concerts in this series will be broadcast by Columbia.

HOWARD BARLOW presents lighter symphonic music every Monday (CBS-KMOX at 3:35 p. m.) and familia: classics on Wednesdays (CBS-WBBM at 3 p. m.)

Potpourri

JOSEF KOESTNER, who conducts his orchestra on the Hoover Sentinels' program (NBC-WMAQ) at 3 p. m. Sundays and Musical Memories (NBC-WLS Tuesdays at 8 p. m.), has a long list of hobbies. He rides horseback, reads Greek classics, plays golf, collects old musical scores and books, pitches horseshoes, works crossword puzzles, collects phonograph records, and rides a bicycle. His collection of records is valued at more than \$3,000.

Conductor Koestner never uses hot water. Winter and summer, he uses cold water for shaving, bathing and every other need.

PRESS AGENTS have resurrected the classic *John McCormack* story. As it goes, McCormack was standing near a hotel newsstand when Caruso walked out of the elevator. Stepping back a few paces, removing his hat and making a respectful bow, McCormack addressed his great compatriot in Italian: "How is the world's greatest tenor this morning?"

Not to be outdone, Caruso went through the same motions and with a look of amused surprise, retort-

ed: "Since when did you become a basso, yourself, John?"

Spalding Program

ALBERT SPALDING'S numbers this Wednesday (WBBM at 7:30 p. m.) are: Elgar's *Salut d'Amour*, Saint-Saens' *Rondo Capriccioso* and Debussy's mystical "The Girl with the Flaxen Hair." On December 20 he will play selections appropriate to the Christmas season: Schubert's *Ave Maria*, Corelli's Pastorale "Shepherds Adorning the Infant Jesus" and Brahms' *Heguedad*.

NINO MARTINI, whose singing so many of you have grown to love, will make his Metropolitan debut as the Duke in "Rigoletto" at a benefit matinee on December 28. *Lily Pons*, *Giuseppe de Luca*, and *Ezio Pinza* will be in the cast. Perhaps CBS will persuade NBC to broadcast the occasion?

CYRENA VAN GORDON, who triumphed as *Dalila* in the opening of the San Francisco opera company's season, will make her Met debut this season. You who hear her recital every Thursday (NBC-WJZ at 6:30 p. m.) may be interested to know that she was born in Camden, Ohio, and sang *Amneris* in "Aida" twenty years ago with the Chicago Grand Opera after only one rehearsal.

RICHARD CROOKS, recently returned to the air in Firestone series (NBC-WMAQ at 7:30 p. m. Monday), will sing on Sunday afternoon, December 10, at Orchestra Hall in Chicago.

HELP IMPROVE RADIO PROGRAMS!

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 im-

prove 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 dis-

like 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.

This Week:
TELL US WHETHER YOU LIKE OR DISLIKE THIS PROGRAM AND WHY
Seven Star Revue
Nino Martini, Erno Rapee's Orchestra, Jane Froman, Julius Tannen and Ted Husing broadcast Sunday at 9 p. m. EST; 8 p. m. CST, over CBS-WABC network.

Send in Your Criticism Today →

WIN \$50 WEEKLY

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 employees 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 office 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 the "SEVEN STAR REVUE" must be in the office of Radio Guide on or before Saturday, December 23, to be eligible. Awards will be announced in the issue of the week ending January 13, on safe January 4.

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 the contest, and no manuscript can be returned.



JANE FROMAN

(Pin or paste this blank, filled out, to your letter)

ENTRY BLANK

Better Radio Program Contest

Radio Guide

I have read the rules of this contest and agree to abide by them; and herewith submit my comments.

NAME _____

STREET AND NO. _____

CITY _____ STATE _____

HIGHLIGHTS of the WEEK

SPECIAL

- SUNDAY, DECEMBER 10**—Conclave of Nations, CBS-WIND network at 9:30 p. m.
- MONDAY, DECEMBER 11**—Planned Recovery, Hon. Frances Perkins, Secretary of Labor, speaker, NBC-KYW network at 9:45 p. m.
- WEDNESDAY, DECEMBER 13**—Testimonial Dinner to Grover A. Whalen, Speakers, Edward P. Mulrooney, Mathew Woll, Fannie Hurst, Thomas J. Watson and William H. Matthews, NBC-WCKY at 9 p. m.
- SATURDAY, DECEMBER 16**—Return of Colonel Stoopnagle and Budd to Airwaves, with Vera Van and Jacques Renard's Orchestra, CBS-WBBM network at 8:15 p. m.
- Short Wave Broadcast from Byrd Expedition and William Daly's Orchestra, Maria Silveira, soprano; Gordon Graham, baritone, CBS-WBBM network at 9 p. m.

VARIETY

- SUNDAY, DECEMBER 10**—The Seven Star Revue with Nino Martini, Erno Rapee's Orchestra, Jane Froman, Julius Farnen and Ted Husing, CBS-WBBM at 8 p. m.
- MONDAY, DECEMBER 11**—Ship of Joy with Hugh Barrett Dobbs and guest artists, NBC-WMAQ at 8:30 p. m.
- Melody Moments, with the Melody Singers, mixed quartet, guests, orchestra direction Josef Pasternack, NBC-WENR at 8:30 p. m.
- Roxy and His Gang, Viola Philo, Jan Peerce, Robert Weede, Frank Moulton, The Southernaires, Lucille Fields and guest artists, Erno Rapee conducting Music Hall Orchestra, NBC-WENR at 10:30 p. m.
- TUESDAY, DECEMBER 12**—California Melodies, CBS-WIND network at 8:30 p. m.
- WEDNESDAY, DECEMBER 13**—The Troubadours, Orchestra, and a famous guest star, NBC-WMAQ at 8 p. m.
- THURSDAY, DECEMBER 14**—Rudy Vallee's Orchestra and guest artists, NBC-WMAQ at 7 p. m.
- "The Voice of America" with William Lyon Phelps, Alex Gray, Cal Finney, Patricia Dorn, Donald Burr and guest stars, CBS-WBBM network at 7:30 p. m.
- Captain Henry's Show Boat, NBC-WMAQ at 8 p. m.
- Paul Whiteman's Orchestra, Peggy Healy, Deems Taylor, Ramona, Jack Fulton, etc., NBC-WMAQ at 9 p. m.
- FRIDAY, DECEMBER 15**—All America Football Show, Coriety Walsh and guest coach, CBS-WBBM network at 8:30 p. m.
- SATURDAY, DECEMBER 16**—The Jamboree; variety show with Don McNeil, master of ceremonies; Harold Stokes' Orchestra, NBC-KYW at 8 p. m.
- WLS Barn Dance, NBC-WLS at 10 p. m.
- Hollywood on the Air, NBC-WMAQ network at 10:30 p. m.
- Coast-to-Coast Carnival, a full hour variety show from the Pacific coast, NBC-WMAQ at 11 p. m.

PLAYS

- SUNDAY, DECEMBER 10**—True Railroad Adventures, NBC-WLS, Sunday at 3 p. m.
- Roses and Drums, CBS-WBBM at 4 p. m.
- Dream Drama, NBC-WENR network at 4 p. m.
- Romances of Science, NBC-WMAQ at 4:15 p. m.
- Grand Hotel, NBC-WENR at 4:30 p. m.
- Tallie Picture Time, starring June Meredith, NBC-WMAQ at 4:30 p. m.
- Engineering Thrills, NBC-WENR at 5:45 p. m., also Monday, Thursday and Saturday at 6:45 p. m.
- Rin Tin Tin Thriller, CBS-WBBM network at 6:45 p. m.
- MONDAY, DECEMBER 11**—Today's Children, Monday through Friday, 10:15 a. m., WENR.
- Radio Guild Drama, "The Whole Town's Talking" by John Emerson and Anita Loos, NBC-WMAQ at 2 p. m.
- Prince and Princess, romance drama, NBC-WENR at 9:30 p. m.
- K-Seven, Secret Spy Story, NBC-WTAM at 9:30 p. m.
- TUESDAY, DECEMBER 12**—Crime Clues, NBC-WMAQ at 7 p. m., also Wednesday.
- WEDNESDAY, DECEMBER 13**—Dangerous Paradise, with Lile Hitz and Nick Dawson, NBC-WLS at 7:30 p. m., also Friday.
- Warren Lassie in Twenty Thousand Years in Sing Sing, NBC-WLS at 8 p. m.
- THURSDAY, DECEMBER 14**—Death Valley Days, NBC-WLS at 8 p. m.
- FRIDAY, DECEMBER 15**—Circus Days, NBC-WMAQ network at 6:30 p. m., also Saturday.
- March of Time, CBS-WBBM at 7:30 p. m.
- "The First Nighter," NBC-WMAQ at 9 p. m.
- SATURDAY, DECEMBER 16**—One Man's Family, NBC-WMAQ at 10 p. m.

Reserve Your
**CHRISTMAS
ISSUE**
of Radio Guide
on all newsstands
DECEMBER 21

MUSIC

- SUNDAY, DECEMBER 10**—New York Philharmonic Symphony Orchestra, Bruno Walter, conductor, CBS-WBBM at 2 p. m.
- Songs Your Mother Used to Sing, with Oliver Smith and Muriel Wilson, CBS-WBBM network at 5 p. m.
- NBC Symphony Concert, Igon Petri, concert pianist, Frank Black, conducting, NBC-KYW network at 7 p. m.
- American Album of Familiar Music with Frank Munn and Virginia Rea, NBC-WMAQ at 8:30 p. m.
- MONDAY, DECEMBER 11**—Howard Barlow and New World Symphony Orchestra, CBS-WIND network at 3:35 p. m.
- Richard Crooks, tenor, and William Daly's Orchestra, NBC-WMAQ network at 7:30 p. m.
- Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WMAQ network at 8 p. m.
- Philadelphia Orchestra, Leopold Stokowski, conducting, CBS-WBBM network at 8 p. m. Every night except Sunday, also Friday at 1:30 p. m.
- TUESDAY, DECEMBER 12**—Rochester Civic Orchestra, NBC-WMAQ network at 2 p. m.
- Ben Bernie and all the Lads, NBC-WMAQ network at 8 p. m.
- Glen Gray's Orchestra, Irene Taylor, vocalist; and Do Re Mi Trio, CBS-WBBM network at 9 p. m., also Thursday.
- WEDNESDAY, DECEMBER 13**—Albert Spalding, violin virtuoso, and Conrad Thibault, baritone, with Don Voorhees' Orchestra, CBS-WBBM at 7:30 p. m.
- Troubadours, orchestra, soloists, guest artists, NBC-WMAQ at 8 p. m.
- Fred Waring's Orchestra, CBS-WBBM network at 9 p. m.
- THURSDAY, DECEMBER 14**—Eastman School Symphony Orchestra, NBC-WMAQ at 2:15 p. m.
- Curtis Institute of Music, CBS-WIND network at 2:45 p. m.
- Echoes of the Palisades; Archer Gibson, organist; mixed chorus, NBC-KYW at 9:30 p. m.
- Andre Kostelanetz presents Evan Evans and Evelyn McGregor, CBS-WIND network at 8 p. m.
- Harlem Serenade with Hall Johnson singers; Aida Ward, soloist, and Claude Hopkins' Orchestra, CBS-WCCO network at 9:45 p. m.
- FRIDAY, DECEMBER 15**—Music Appreciation Hour; Walter Damrosch, conducting, NBC-KYW network at 10 a. m.
- Concert with Jessica Dragonette, NBC-KYW at 7 p. m.
- Threads of Happiness; Tom McLaughlin, baritone and Andre Kostelanetz' Orchestra, CBS-WBBM network at 8:15 p. m.

NEXT WEEK

George Jessel tells the tid bits of those stories that have been printed about him during the last year or so in next week's issue of **RADIO GUIDE**. With engaging frankness, he writes in a signed article the truth about his so-called feud with Eddie Cantor and dispels neatly of rumors regarding his widely heralded romance.

In the face of a barrage of annoying publicity, Jessel to date has kept his own counsel, refused to deny or affirm any rumors brought to his attention and declined to make any statements publicly or privately in his own behalf.

His article in next week's **RADIO GUIDE** therefore, is of exceptional interest because it is his first public expression of his views on the subjects closest to his heart.

- SATURDAY, DECEMBER 16**—The Vass Family, Seven South Carolina children singing harmony, NBC-KYW at 10:15 a. m.
- New York Philharmonic Children's and Young People's Concert, CBS-WBBM network at 10 a. m.
- Seymour Simons' Orchestra, CBS-WBBM network at 7:30 p. m.
- Antibal's Cubans, NBC-WMAQ network at 7:30 p. m.
- Leo Reisman's Orchestra with the Yacht Club Boys and Vivien Ruth, NBC-WMAQ network at 8:30 p. m.
- B. A. Rolfe's Orchestra, NBC-WMAQ network at 9 p. m.

COMEDY

- SUNDAY, DECEMBER 10**—Joe "Wanna Buy a Duck" Penner and Ozzie Nelson's Orchestra with Harriet Hilliard, vocalist, over NBC-WLS network at 6:30 p. m.
- Eddie Cantor with Rubinoff's Orchestra, NBC-WMAQ at 7 p. m.
- Jack Benny, assisted by Mary Livingstone, Frank Parker and Frank Black's Orchestra, NBC-WMAQ at 9 p. m.
- MONDAY, DECEMBER 11**—Side Show with Cliff Souther, NBC-WLS at 7 p. m.
- Minstrel Show, NBC-WLS network at 8 p. m.
- The Big Show, with Lulu McConnell, Gertrude Niesen and Isham Jones' Orchestra, CBS-WBBM at 8:30 p. m.
- TUESDAY, DECEMBER 12**—Ed Wynn, the Fire Chief, Don Voorhees' band, NBC-WMAQ at 8:30 p. m.
- WEDNESDAY, DECEMBER 13**—Bert Lahr, George Olsen's Orchestra, NBC-WLS at 7 p. m.
- Burns and Allen, CBS-WBBM at 8:30 p. m.
- FRIDAY, DECEMBER 15**—Walter O'Keefe, Ethel Shutta and Don Bestor's Orchestra, NBC-WLS at 7 p. m.
- Phil Baker and Harry McNaughton, Roy Shield's Orchestra, NBC-WENR at 8:30 p. m.
- "Oley" Olsen and "Chick" Johnson, assisted by Harry Sosnik's Orchestra, CBS-WBBM at 9 p. m.
- SATURDAY, DECEMBER 16**—Baron (Jack Pearl) Munchausen with Cliff "Shaulie" Hall, NBC-WMAQ at 8 p. m.
- Ray Knight's Cuckoo Program, NBC-KYW network at 9:30 p. m.
- George Jessel with Vera Van, Eton Boys and Freddie Rich's Orchestra, CBS-WIND network at 10 p. m.

VOCALISTS

- ALICE JOY**—NBC-WLS, Sunday at 6 p. m.
- BIG TRUDDIE MILLER**—CBS-WBBM, Friday at 10:15 a. m.
- BING CROSBY**—CBS-WBBM, Monday at 7:30 p. m.
- BOB NOLAN**—CBS-WIND, Monday at 3 p. m.
- FRANCES ALDA**—NBC-WENR, Monday at 6:45 p. m. and NBC-WMAQ, Tuesday at 5 p. m.
- GERTRUDE NIESEN**—CBS-WBBM network, Monday at 8:30 p. m., also CBS-WIND Tuesday at 10:15 p. m.
- FRANK MUNN**—NBC-WMAQ network, Sunday at 8:30 p. m. and Friday at 8 p. m.
- HELEN MORGAN**—CBS-WBBM, Sunday at 1 p. m.
- IRENE BEASLEY**—NBC-WENR, Wednesday at 5:30 p. m.
- JOHN FOGARTY**—NBC-WMAQ network, Sunday at 10 p. m.
- JOHN McCORMACK**—NBC-WENR, Wednesday at 8:30 p. m.
- LEAH RAY**—NBC-WLS, Friday at 8 p. m.
- LEE WILLY**—NBC-WMAQ network, Friday at 8:30 p. m.
- PHIL DUEY**—NBC-WENR network, Monday at 8:30 p. m. and NBC-WMAQ, Wednesday at 8:30 p. m.
- REVELERS**—NBC-WLS, Thursday at 7:45 p. m.

NEWS

- BOAKE CARTER**—CBS-WBBM daily at 6:45 p. m. excepting Saturday and Sunday.
- EDWIN C. HILL**—CBS-WBBM, Monday through Friday at 7:15 p. m.
- H. V. KAUFENBORN**—CBS-WIND, Sunday at 5:45 p. m., "Leaders in Action," sketches of prominent people in politics, Saturday at 9:45 p. m.
- JOHN F. KENNEDY**—NBC-WMAQ network, Thursday at 5:30 p. m.
- JOHN IRSKINE**—NBC-KYW network, Friday at 10 p. m., "Viewing the American Scene."
- LOWELL THOMAS**—NBC-WLW daily at 5:45 p. m., excepting Saturday and Sunday.
- WALTER WINCHELL**—NBC-WENR, Sunday at 8:30 p. m.