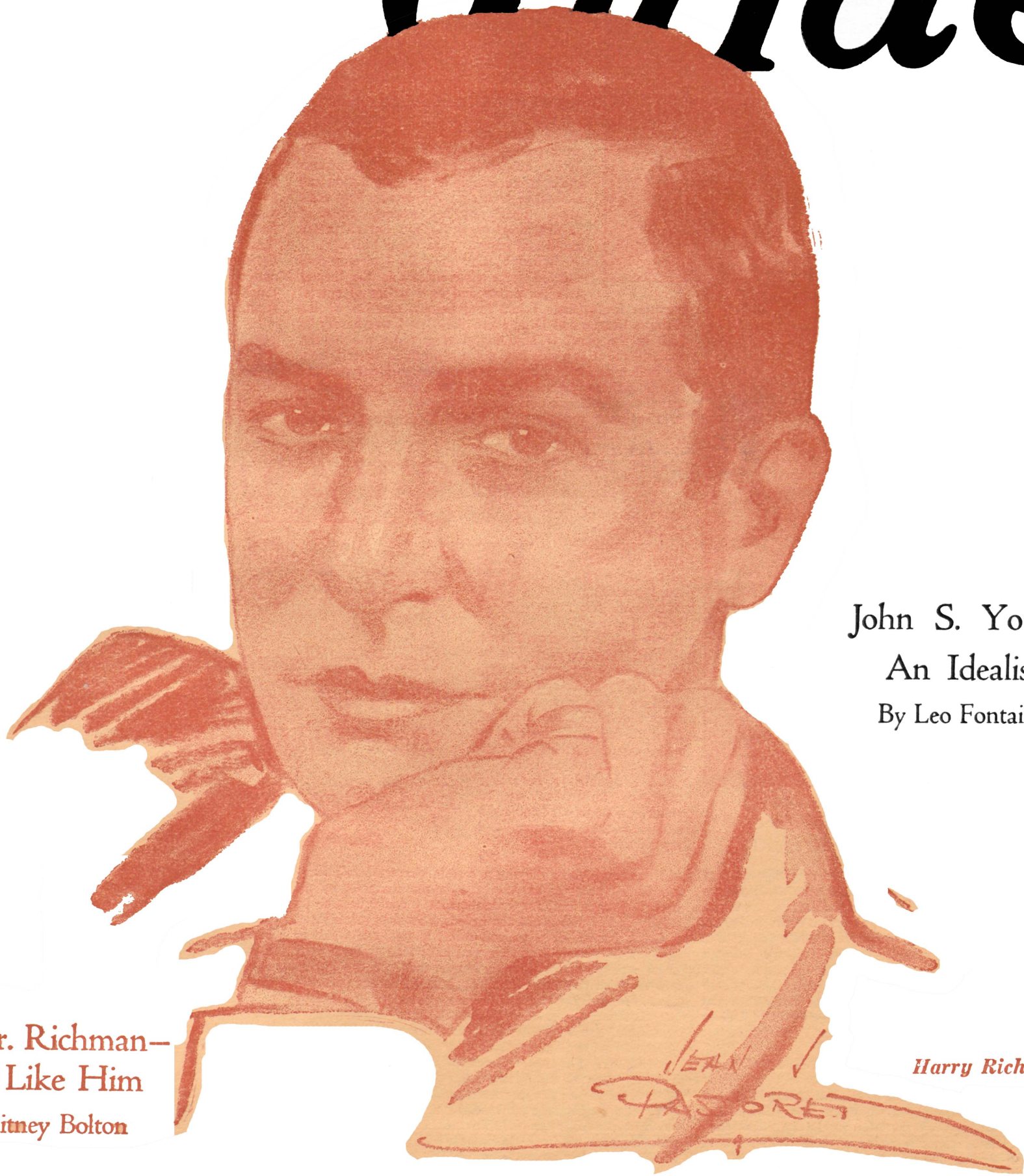


Radio

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Guide

Metropolitan Edition, Chicago, Ill.
Week of October 1-7, 1933
Vol. II - No. 50

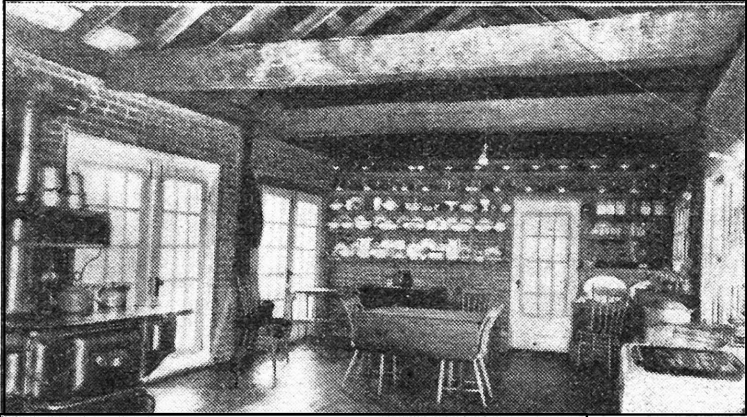
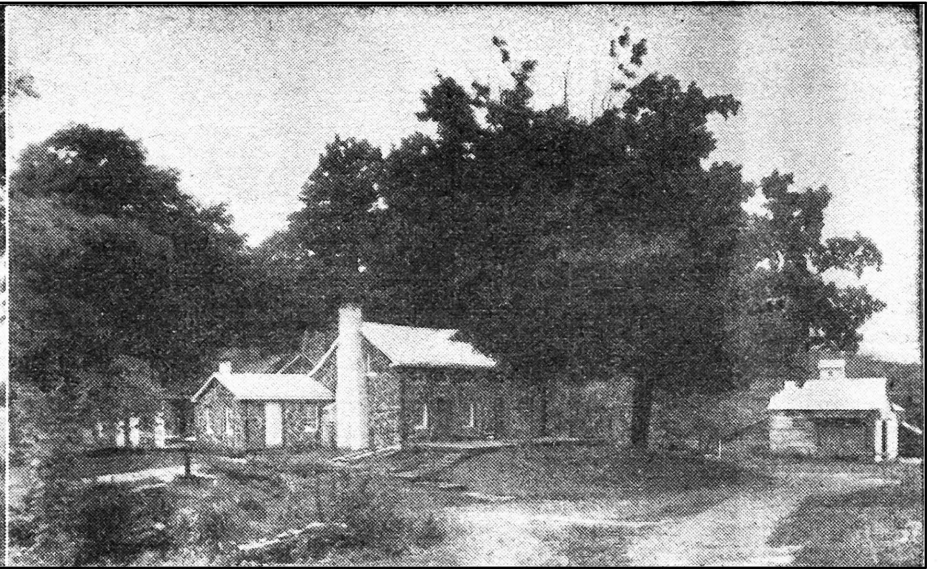
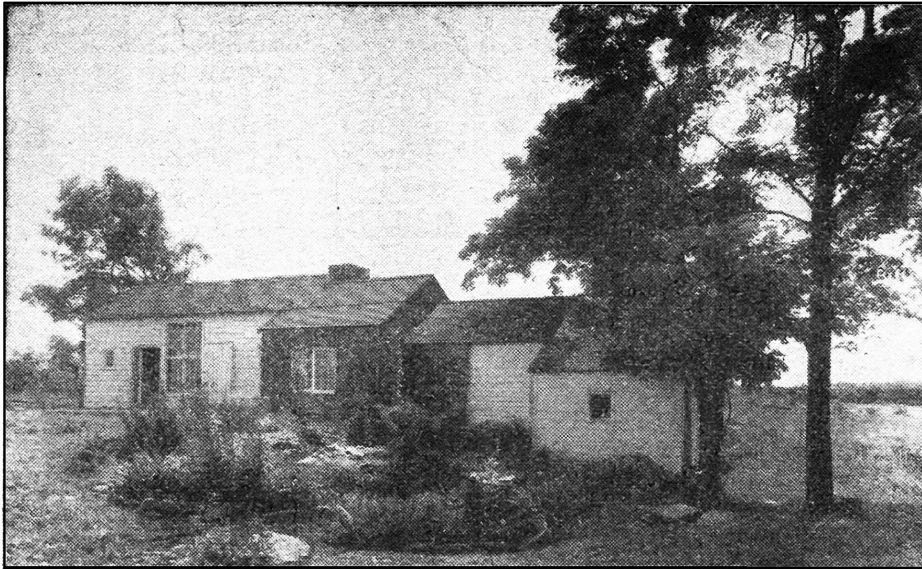


John S. Young,
An Idealist
By Leo Fontaine

Meet Mr. Richman—
You'll Like Him
By Whitney Bolton

Harry Richman

The BOSWELL SISTERS ABROAD—By Douglas D. Connah



GEORGE FRAME BROWN
... with Mr. Pooch in the "sittin' room" of
his farm ...

... above, at right, is the Dutch house, built before the Revolution, on George Frame Brown's farm, where he regained his shattered health. Above at left is his studio, which he remodelled with his own hands, from an old pig-pen. The photo at the left shows the kitchen of the farm house, of oak beam and brick, and entirely of peg construction ...

parents, my fine brothers and sisters.

One American family is not much different from another. That's the kind I came from—just a good middle-class family ... school teachers, lawyers, merchants and doctors. People of good reputation and honorable standing. People who kept their word. That's my background. None of us rich, none of us famous, but all pretty sound and happy. Just "Real Folks."

When I came to radio I already had enjoyed quite some success in the theater as a performer and as a writer of special

material for others. I had long been a member of the Authors League and Dramatists Guild, so I was hardly "a flash in the pan." If anything, I took radio too lightly. I considered it as a side line, not a main line. Peter Dixon, the author and critic, credits me with turning out the first scripts written especially for radio. Pete has made a search and he claims that his statement is true. Perhaps it is. I've never thought much about it, as the old saying goes, "What will it matter a hundred years from today?"

I've written many kinds of scripts, dealing with characters from all walks of life. At present I'm writing "The Optimistic Mrs. Jones" sketches, broadcast over WEAF. They're great fun to write and great fun to act, with their far-fetched and ridiculous situations. But I guess that there's too much of Matt Thompkins in me ever to make any character greater or more real than I made his.

I had only to remember my own father, to try to think how he would handle the situations that I created—and my sketch was written.

People often ask me the old question, "Does playing a certain character role for a number of years make you take on the character of the part?" I hope not, for I doubt that I could become an elderly widow who is not too bright, a Swedish prizefighter, a Greek barber, or a trained seal. If you can write or play a part well, it is because you have filed away in your brain a set of mental images, images that you can dig up and to which you can refer. That's why I collect friends—all kinds and sorts, from college professors to Bowery bums. Personally, I don't like drink, but I've often taken a bottle of liquor to some old souse because that was what he needed more than anything else for his happiness.

Frankly, I'm not interested in successful people. They're twice as interesting when they're either on the way up the ladder to fame or on the descent. Those on the descent are perhaps the most interesting, for they've yearned for life, they truly believe that we should "live and let live." After all, that old bromide is not a bad rule for happiness. It seems to me that happiness in life is based on simple principles. We must follow our urge to create, we must have friends, and we must be healthy. The way we go about accomplishing this must be individual to each person.

Personally, I wouldn't trade an hour's walk through the woods with my loyal collie dog for the biggest party on

Broadway. I realize that I have been criticized by managers and publicity men alike because I didn't fraternize sufficiently with important men-about-town. I've been accused of being "high-hat" because of my desire to lead my own life. But we are as we are and we don't change. I like Broadway—I hope that it will never die. I'd like to see it restored to its old splendor and glory. No talking picture can ever equal, in my estimation, the thrill of a fine, living stage performance. But the Broadway of the "good fellows" and the "ribbers" I never knew—and I doubt if I ever will know it. I've seen the inside of a night club only twice, and I don't think the guests were having as much fun as my neighbors, near my Catskill Mountain farm, have at their Saturday night square dances.

DON'T think that I haven't great admiration for anyone who gets to the top. I've met, on several occasions, many of New York's most famous theatrical characters, including Texas Guinan, and I must say that I admire her immensely. We always hit it off well. Perhaps it's because the "Queen of the Night Clubs"

has as much small town in her as I have in me. She's the greatest* of the wise-cracking philosophers, full of energy, full of fun, with a brain that's as quick as a steel trap. She's a

diplomat par excellence, and her style is so individual that she could never be vulgar.

Now I'm just coming back on the air after an absence of almost a year. I suppose some of you know that that year was fairly well crowded with ill-health and disappointments. After several years of continuous radio success that grew to fit on me like a glove, I found myself ill and on the verge of financial bankruptcy. My sun had shone brightly and

Lady Bountiful had smiled on me, but, as I look on it now, it seems that the time had come for me to learn a lesson. I'm afraid I was becoming smug—perhaps too satisfied with myself. Then bad judgment in investments, money loaned to others without security, and an expensive theatrical tour which was ill-advisedly started at the peak of the depression—all these wiped out my savings and plunged me into debt.

It took months for me to be able to admit, for the first time in my life, that I had failed. You can't imagine how it felt to start over again, to sit in managers' outer offices and wait for hours for an interview, when a few months before I had been ushered in immediately, on red carpets. I was no longer a "star" ... just another applicant for a radio job. I often used to read in their eyes, "Poor old Brown—he's washed up. He's had so much trouble and sickness this year, I doubt if he'll ever be able to write anything funny again."

So I decided that the best way to get back on my physical and mental feet was to forget my profession and turn to some other line of creation. I had my farm—the farm that your hundreds of thousands of approving fan letters had bought for me. And there I went, to regain my health, to mingle

(Continued on Page 23)

A STAR Who Won't Say Die

George Frame Brown
Tells of Long Grind
Back Uphill to Fame

By George Frame Brown

Creator of "Real Folks"

IF YOUR telephone were to ring this moment and a voice on the other end asked you to sit right down and write an article of several hundred words, all about yourself, and do it in an hour or two—how would you begin?

My present situation calls to mind an old German friend of my father, who was very close-mouthed. After some especially difficult period in his affairs he used to come to day and say, "Now, Brown, das der storm was over, I can explain everything das was happened." And so it is with me. My storm is over and now I can talk about it.

If you're interested in what happens to so-called "radio stars," here goes ...

All of my life I have made plans, and strangely enough my plans seemed generally to come to pass. Sometimes, through luck perhaps, other times as the result of good judgment. I used to drift about a great deal, work at various odd jobs, but it was always because I wanted to do so. The other day some one came to me and said that they had heard a wild tale about my success on the radio—that it was just an accident—that I had hit radio from practically the gutter and was merely a "flash in the pan." Not so pleasant to hear, when I think of my splendid

Coffee and Cakes to RICHES

YOU wouldn't think, just to look at Harry Richman, that he ever had had a hungry day, a despairing hour or a bleak winter. Of course, if you were a woman, you wouldn't, just to look at Richman, think at all. Women don't. They just look at him and marvel, and moil over in their minds those things which women moil over in their minds when they look at men like Richman. Thinking isn't part of that process. Indeed, they tell me it is much better if you don't think. Then nothing gets in the way of the delicious moiling.

But there have been times, my less favored brethren (and take it to heart, boys), when women didn't look at Richman and moil. I think, if my information on those days is within forty degrees and eleven minutes of correct, that women didn't do anything unless, possibly, they just swept by. Richman, you see, had a long road to foot before he got where he is. (Where is he?—Ed.) (He's over at Columbia with that certain cigarette program. Whyn't you read your schedules?—W. B.) Richman, I say, had a long road to foot before he got where he is.

For example, he was a sailor. Just a plain Navy sailor. Now even plain Navy sailors get a break and do some good for themselves now and then. If you don't believe it, trudge Riverside Drive on the west shore of Manhattan some honeyed night when the fleet's in. Anyhow, Richman was a sailor and didn't get much of a tumble except from the officers on his ship who had heard him sing as he swabbed decks and wore a wardrobe consisting of dungarees and sweater. A few officers heard him sing the songs of the day and right away the Officer's Mess had a maestro for the dinner hour. Richman was relieved of dungarees, sweater and swab and assigned to sing for the officers during dinner.

He sang lustily, pleasantly and with that peculiar trickery of voice which has made him the silken Richman of today. The officers, all well-groomed young gentlemen from Annapolis, put it another way. They said, in that elegant Annapolis way of phrasing drawing-room English: "The guy can sing, huh?" And the guy could sing, huh! After that certain business on November 11 in the year of 1918 Germany lost the war and the officers of the USS What'sis lost a singer. They didn't like it because in Richman, as an enlisted sailor, they had a fellow they could hear for nothing, not a cent. A few years later those same officers paid \$6.00 to hear him sing in "Scandals." It just goes to show. Give a singer an Officer's Mess and he'll become a star, or something like that.

Anyway, Master Richman was sent back to civilian life and, once unfettered from his sailor pants and panted in something more suitable for a singer with a fist raised to crash down the barriers of show business, became a piano player in a song factory. The machines ground out the score sheets and Harry pounded them out, hot and sweet, on a piano composed of the better features of tin, cigarette wrappers and old tennis racket strings. It wasn't much piano but he made it do things. Now and then the factory song-plugger, overtaken by ill health and similar prostrations, would not show up for work and when that happened Richman clapped an interesting hat (all Richman's hats are interesting) on his head and went out into the theaters to plug the new songs from his atelier, which is a fifty-cent word for factory. He got nothing out of that but shiny pants and calloused fingers.

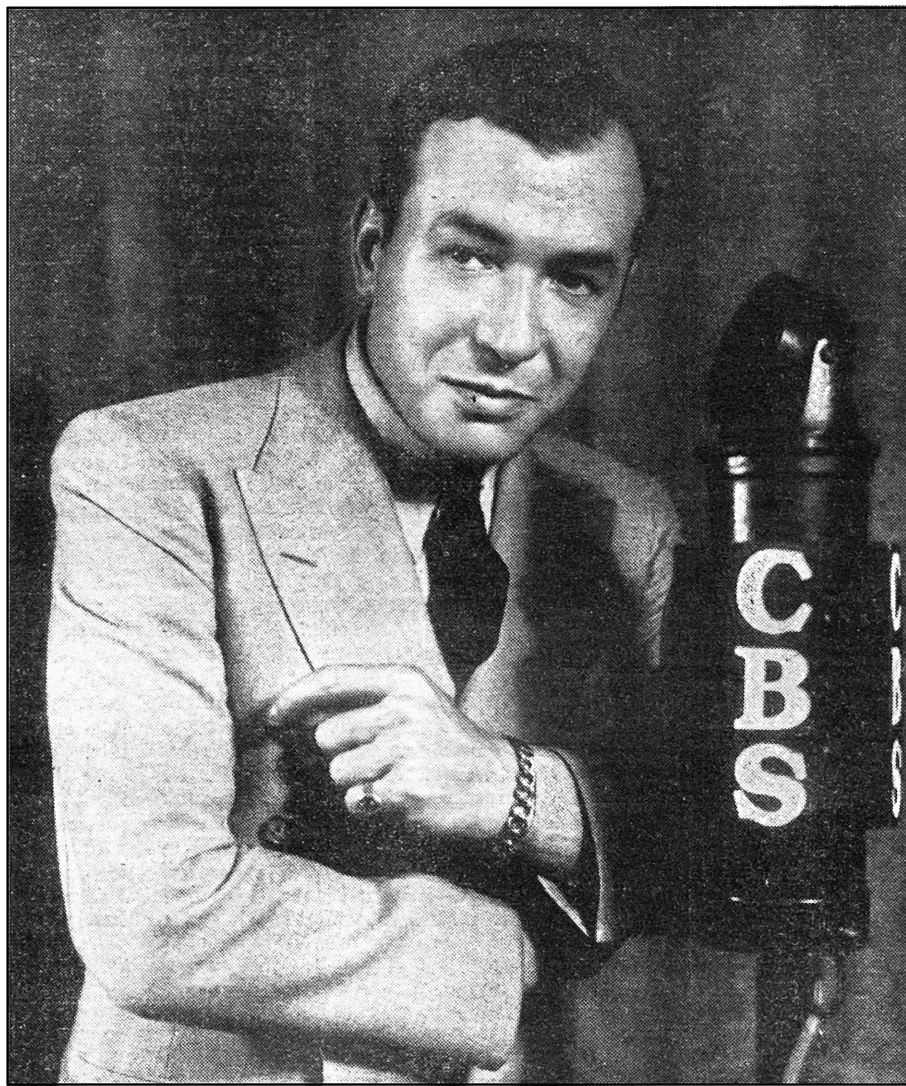
One day, sighing into his cravat over the foul days of a piano player in a song factory, he met a fiddler. The fiddler called himself a violinist. I don't know what audiences called him but he called himself a violinist. He also called himself Remington. After a while he played the circuit of theaters so often they called him Remington the Repeater and from that was born the Remington Arms and Repeating, or whatever it is called. Led to the World War, I think. That also goes to show. I find, casting over my notes, that it couldn't have led to the World War because Richman didn't team up with Remington until *after* the World War. Well, anyhow—Richman teamed up with Remington and they played (playing in this case meaning performances, not musical endeavors) every third-rate picture grind stoop in the East and West. There isn't a whistle stop between Bangor in Maine and What Cheer, Iowa, that doesn't remember Remington and Richman,

*'Silk Hat Harry' Richman,
Believe It or Not, Wasn't
Always a Glamorous Star*

By Whitney Bolton

Those Musical Boys. Remembers them with a quick feel for a coiled length of hemp. They almost changed the act to Remington, Richman and Lynch.

If you, gentle Iowa reader, happen to remember the team try to remember them with grace because the boys were doing sixteen shows a day and you can't out-fiddle Kreisler or out-piano Rachmaninoff when you are out there for the folks sixteen times a day. There are very



HARRY RICHMAN

... You wouldn't think he'd ever been hungry ...

few things you can do sixteen times a day with any enthusiasm not to mention distinction. Fiddling and piano playing are just two of them; the things you oughtn't to do sixteen times a day, I mean.

THEIR bookings (look, look, Richman's laughing) brought them smack into San Francisco at the time that hilled and faintly nouveau city was in a paroxysm over the Exposition. Then and there the paths of Remington the fiddler and Richman the piano thumper separated. Richman joined up with a trio as accompanist and it sang and played its way back across the continent to the great satisfaction of the country customers and the larding of the Richman coffers. Indeed, he thought he was all set, all ready for the Big Time, until the act hove within view of the sky-line of cold Manhattan. The act was offered to a vaudeville chain with theaters leading into New York. It was not only offered but booked. Richman did everything but buy himself a set of evening threads. Alas, alas and how have you been! The act laid the largest, coldest and most definite egg in the history of show business. Up to that time, that is. Some more colossal eggs have been laid since then. Richman, looking down at the egg, nestling there in the footlights, quit the act cold and said that he

would rather do nothing than lay eggs. Egg-laying didn't appeal to him.

He took a ferry into Manhattan and almost at once was approached by a real Broadway producer. Richman thought he was a real Broadway producer, anyway. Wasn't the fellow going to do a musical comedy right on Broadway? He was! As a matter of fact, he did. It was called "Have You Seen Stella?" and Richman was in it. After a few days the cast wanted to change the name to "Have You Seen the Producer?" and after that to "Have You Seen Any Salaries?" The production folded up like paper in the hands of a nervous man and Richman was again among the unemployed. Then it happened! And how it happened!

An obscure weight-lifter in vaudeville decided that this weight-lifting gag was no good. A lady ought to do something more genteel, know what I mean? Anyhow, her voice was better than her weight-lifting and she looked around for a piano player to accompany her in the new act. She hired Richman. Richman became piano player for that now glamorous lady whose films pack picture theaters to the eaves—Miss Mae West, Flamin' Mae and won't you come up some time?

The work was regular and well-paid. After some months the Dolly Sisters heard Richman in the West act. They decided they could use a piano player like that for themselves so Harry was hired by them. The salary was better, and the theaters, too. He played a season for them and the Dolly Sisters departed for Europe. They left Richman behind without a job. He dined, with grim regularity, on coffee and cakes, with an occasional doughnut for Feast Days.

ABOUT that time the boys in the profession began hearing about a new gag, a thing called radio. You woofed into a tin box and people a thousand miles away could hear you. Could, that is, if the crystal was right, the distance not too far and anybody wanted to listen in, anyway. Most of the boys laughed about it, up there at the cozy NVA, just laughed and said it was screwy. Richman didn't. The way he looked at it was this: if a thing had any chance at all of getting him work he would take a chance on it. He volunteered to broadcast without salary. The man at the radio station reminded him, with some undue asperity, that if he broadcast at all it would be without salary. He broadcast. He broadcast from a night-club and, though I am the last man in the world to relish a success story, it wasn't long before he owned the night club.

That gave him more confidence; assuming, of course, that Richman at any time, even the coffee and cake days, needed more confidence. As the owner of a night-club he had front. And he took that front to one George White and offered himself as an employee of the White "Scandals." White said he'd see. And he did. He strolled into the Club Richman one night and heard Richman woofle into the radio. He signed him at once—on the corner of a tablecloth, I think. So "Scandals" opened with Richman and in "Scandals" he remained for four seasons, one edition after the other.

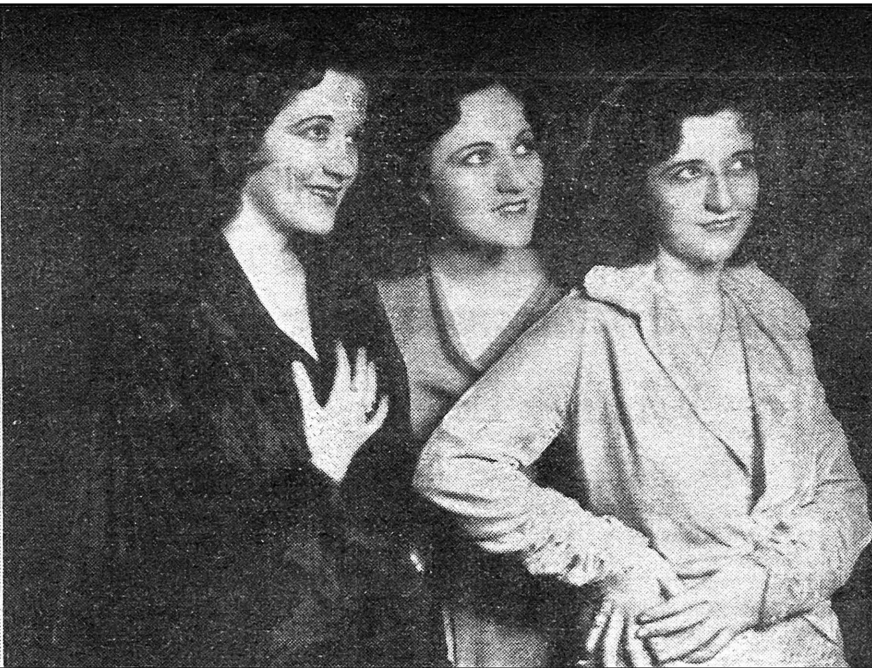
I beg time, if you'll be so kindly, to say that Richman was swell in "Scandals." He carried the show, put excitement into them and had a way of putting songs over that made audiences quiver with pleasure. He followed Jack Donahue in "Sons O' Guns," starred for Ziegfeld in "The Follies," did the same in "The International Revue" and went in with Lou Holtz for "The Hollywood Review." He also found time to make a talking picture called "Puttin' on the Ritz." That title always explained something to me: Richman was playing himself! He puts on the ritz and makes people like it. He is Silk Hat Harry and I suspect he always was, even when a silk hat was as remote from him as the White House.

Now he is back in Radio again. He will toil with Fred Waring and when you hear his silken barytone and see his well-groomed pictures don't think Harry came into show business on the soft of a satin quilt. He had a long road to foot.

And by the way, that swirling queue of femininity that you will see any day now wending toward the offices of the United Air Lines is comprised of ladies with a sudden yen to be hostesses on transport planes. For the word has gone abroad that Master Richman, about to appear as a featured attraction in the Chez Paree, in Chicago, will commute by air between that city and New York.



... Vet, Connie and Martha captured Holland ...



(above) Martha, Bix, their gift terrier, Connie, buried in the sand, Harry Leedy, their manager, and Vet, on the beach at Cannes. (right) Connie with Bix, presented by an admirer



THE BOSWELL SISTERS
... they were absolutely colossal ...

of flowers ... a tremendous performance ... London goes wild over the Boswell Sisters ... boisterous welcome ... their superb artistry held the house enthralled ... a furore at the Palladium ... etc, etc."

Well, I guess the Boswells did all right in London.

As for Holland, it would seem that such *klappen en applause* has not rung the welkin there with such frenzy since the historical day when a small boy stemmed threatening floods by sticking his finger for an incredible time into a small but vital breach in a protecting dike. In short, the Boswells set the customarily placid burghers on their ears.

For one, it set Bob Schrijver on his ear. Right before

me is a copy of "De Jazz-Wereld" in which he says, among many other things of the sort: "Dat alles is onvergelykelyk schoon; het gript U aan, het imponeert U; deze worden zijn te nuchter en te gewoon om de gevoelens van hen, die het concert mochten bijwonen, voldoende uit te drukken. De aanwezige musici waren evenals wij, overbluft. 'Deze avond is het glanspunt van mijn loopbaan, riep Masman uit, bij Stormy Weather kon ik nauwelijks begeleiden van aandoening' ... Voor allen, die dit concert bijgewoond hebben, zal de 18e Juli 1933 een onvergetelijke dag blijven."

So you're going to be an old skeptic, eh? I suppose

companioning maestro) exclaimed, "I nearly could not accompany Stormy Weather through emotion!" ... For all those who were present at this concert the 18th of July, 1933, will always remain an unforgettable day."

So there you are. If you're still skeptical, ask one of your Dutch friends what it's all about. If the answer comes out different both Mr. Leedy and Dutch Pete have been grossly guilty of spoofing me, and I'll set you and all your cousins up to three rounds of Kummel at Hans Brinker's place.

It was in June that Harry and his three crooning charges—Connie, Martha and Vet—set sail across the waters on the *Ile de France*, for seven weeks of both vocation and vacation. It was their first trip abroad, but dat ol' debbil *mal-de-mer* never once reared its ugly head to bother them. They had a fine crossing and delighted in taking movies in the trip, only to discover, after much careful posing and aiming, that there was no film, either in the camera or in their luggage. When the other passengers discovered their presence there was much buzzing, with the result that they put on a performance for their fellow-travelers.

They hardly reached London before the ovations began. One of the first affairs they attended in London was a concert at the Trocadero by Duke Ellington, and there the mere presence in the auditorium of the singing sisters occasioned as much of a celebration as did the concert by what now seems London's favorite orchestra. "It was announced that the Boswells were in the house with Jack Hylton," says Hannen Swaffer, noted English critic. "Immediately hundreds and hundreds of bandmen, who had come from all over the country to hear the Negro band, stood up in their seats and behaved as though Royalty were in the house." Another British writer tells how they were almost crushed by a surging throng of autograph-hunters after the concert and how he finally managed to smuggle them out through a private passage, their fingers aching from signing programs.

G MIGHT well pause to point out a curious circumstance. Our leading American vocalists, instrumentalists, and maestros of the popular school seem as well known and as popular in England and other parts of Europe as they are here. The Boswells, Crosby, Duke Ellington, Downey, Don Redman, Red Nichols, Fletcher Henderson, the Mills Brothers, the Dorsey brothers—all are familiar names there. Some of them have made European tours and some have not. But their fame has been built by "the wireless," by "the cinema," and by their "gramophone discs." The government controlled "wireless" there has little to compare with or to compete with them. So Britishers tune them in on American radio stations, buy their records in large quantities, and flock to the American films in which they appear.

In London the sisters played the Palladium and registered the biggest success an American act has ever scored there. At the opening they had to wait five minutes for the applause to subside before they could sing. Cheers such as had not been heard in years shivered the proscenium. They doubled with night-club appearances at the Cafe de Paris, with a week-end at the ultra-fashionable Pavillion Club outside of London, where the usually blasé patrons went just as wild as did their theater audiences.

Royalty, too, stirred to their rhythms. Wales was not in London, but they did a command performance for Prince George, and at a party given by Mrs. Somerset Maugham, on the night they had opened at both the

Palladium and the Cafe de Paris, the Prince sat cross-legged on the floor, shushed everyone who made a sound, beat rhythmic time on his knee as they sang, and called loudly for "Forty-second Street." Night after night, after that, Prince George came

to the Palladium with a party of friends, arriving just before their act and leaving just after it.

Then came the mumps. Somehow—possibly autographing programs for children at the stage door—Connie came down with mumps. "I Guess I'll Have to Change My Plan" was then the trio's song, and quarantine cost them plenty. They had to cancel more theatrical and night-club bookings in London, appearances at fashionable parties, their scheduled BBC broadcast, which was to have been for the highest price ever paid an American act by the British Broadcasting Co., and another intended international broadcast from the League of Nations station at Geneva. Also Manager Leedy had to refuse offers to play in Norway and Sweden. The one amusing by-product of the mumps, however, came when an English girl wrote Connie, saying, "I have every record you ever made and I've studied them thoroughly. I'm willing to come to" (Continued on Page 21)

THEY were absolutely colossal," said Mr. Harry Leedy, returned European traveler. Mr. Leedy referred neither to the Pyramids nor to any other of the Seven Wonders of the Universe, so proudly exhibited to world travelers. The gentleman had in mind the success of the harmonizing Boswell Sisters during their recent melodic invasion of Europe. And furthermore, he was on the up and up about it.

Now I would never think of doubting the veracity of Mr. Leedy or of discounting his enthusiasms re. the Boswells, even though he happens to be their manager and thus should be granted reasonable grounds for a modest excess of exuberance. But, even if I should have had an idea of doubting him, it just wouldn't work.

No ma'am, and sir, it wouldn't work, because my lap is full of rave notices and praise-to-the-sky clippings from the staid journals of Britain and the not usually excitable Dutch press, summarily dumped there by Mr. Leedy in support of his statements.

The pieces from the papers bear out the fact that the three comely lasses from Louisiana took London just as Englishman Fred Perry took our American tennis players at Forest Hills a short while back. They reveal that the rapturous Britishers all but declared a bank holiday, with maypole-dancing in the streets, heaven-directed huzzahs, and the tossing of Sunday-best bowlers into the air, in honor of those whom they so quaintly dubbed "the hotcha girls."

I had thought the larger and more fecund adjectives of praise—such as colossal, terrific, stupendous—were more or less restricted to our native press-agentry. But no. Glancing at the British press criticisms of the Boswells, which I have now transferred to a more comfortable resting place on my desk, I see that they fairly swarm with such adjectives as "fascinating," "overwhelming," "superb," "enormous," "incomparable," "peerless" and "sensational." More phrases pop out at me from the mass of newsprint: "tumultuous reception ... one of the biggest success for years ... terrific applause ... they nearly produced a riot ... yells, whistles, more yells, flowers, lots and lots

Europe Conquered!

Boswell Sisters Set Staid Dutch Burghers on Ears and Got "Klappen en Applaus"

By Douglas D. Connah

you think this is all just a merry little horse on the compositor—poor downtrodden man. Well, I thought of that first, so I hied me off to a favorite stube and sought out my good pal, Dutch Pete, who for no further recompense than a few scuttles of suds, cheerfully rendered Mr. Schrijver's eulogy into a language that you and I are both more conversant with. According to his labored and literal transcription, it seems that what Mr. Schrijver was saying above was this: "It was all incomparably beautiful; it touches you, it impresses you; these words are too sober and too ordinary to express in a satisfactory manner the feelings of those lucky people who attended the concert. The musicians in the hall were struck dumb. 'This evening is the culminating point in my career', Masman (the ac-

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THE THOUSANDS in the teeming streets of Manhattan, Chicago, Detroit, Philadelphia and the other large and bustling cities of the country

Homely WISDOM

Mena, listened to the two boys, and immediately signed them up. The flood of fan mail that attended their subsequent broadcasts over KTIS broke all the station's records, and when their contract expired, the

have come to love the homely wisdom of Lum and Abner, the Ford dealers of the air, whose broadcasts are heard over the NBC network. And still other thousands, scattered more widely over the rural sections that lie between the cities love Lum and Abner, too.

Rather odd, when you think of it, for the habitues of Broadway and of Main street do not often find anything in common in the field of entertainment. And certainly, the Broadwayites with their sophisticated veneer will not often admit that they care for anything that savors of the bucolic. So right there, if in nothing else, is something that sets this radio pair somewhat apart from their fellows of the air waves, the stage, and the screen.

Your guess is as good as mine as to why their popularity is so widespread in places where you would least expect to find them popular, but the way I have figured it out is that while Broadwayites will laugh at a person who strolls down their midst with hay protruding from his hat, their laugh is mostly protective. For if you will delve into the histories of Broadwayites in general, you will find that in nine cases out of ten, they were born and raised far, far from Incandescent Avenue.

And they know that the color, the engaging simplicity, the philosophic wit and humor and pathos that you will find in the sections of the country which form the locale of Lum and Abner episodes are much more real and ring far more genuinely true than their own superficial wisdom.

Pine Ridge, Cloverleaf township, is not anywhere on the map of the United States, but still, it might be anywhere between Maine and California. There are thousands and thousands of Pine Ridges, and hundreds and hundreds of Cloverleaf townships.

There is a great difference between the scintillating and superficial wit of the Broadway comedian and the wise and subtle wit of the residents of the Pine Ridges of the world. The artistry of the gag man can be likened to that of the cartoonist; but the artistry of the Lum and Abner type compares more closely to that of a great painter of portraits.

In their network broadcasts, which are heard on Mondays, Tuesdays, Wednesdays, and Thursdays at 5:30 p. m. and on Friday nights at 8:30, when they present their Old Time Sociable, the part of Lum is taken by Chester Lauck and that of Abner by Norris Goff.

They are unique in more ways than one. For one thing, they are not two entertainers who got together and said: "We can team up and have an act," and then teamed up and had an act. And for another thing, they never did a great deal of research work to polish off the rough corners of their routine. For there never were any rough corners. The parts they play over the air, they gleaned from real life, the life men and women lead in the Pine Ridges of America.

And neither Chester Lauck nor Norris Goff ever had to do any studying to become letter perfect in those parts, for both boys grew up amid that atmosphere, and virtually every one of the situations portrayed in their broadcasts had its inception in real life, under the personal observation of one or both these young men.

Lauck, admirably cast in the role of witty, philosophic Lum, is the same easy going, roughly drawing, lovable

Lum and Abner's Rural Wit Is Culled From Real Folks In Their Own Little Village

By Lewis Y. Hagy

character off the air as he is before the microphone. Goff, the Abner of the air, is short, stocky, and inclined to be meditative.

Both have known intimately and remember the habits, conversations, and every day existences of their friends and neighbors of yesterday, and from that vast storehouse of human nature, they can draw infinitely to make their broadcasts truly authentic in every smallest detail.

Both have been blessed with a natural aptitude for sharp portrayal, and each commands the type of voice so necessary to make their "Grandpappy Spears," "Dick Huddleston," "Snake Hogan" and a score of other characters really live in the minds of their listeners.

Their rise to radio fame has been meteoric; but when you look back upon it, so natural that it seemed almost foreordained. They have been friends for twenty years. They were pals at college, and after their graduation, settled down in the little town of Mena, Arkansas, Lauck as manager of a local automobile finance business, and Goff as his father's associate in the wholesale grocery business.

All they had to do to obtain an inexhaustible wealth of material was to keep their eyes and ears open to what went on around them during those years. How a Broadway comedian, sweating over his gag book, and tearing his thinning hair as a rival steals his nifties, would envy that!

A DISASTROUS FLOOD in their section of the state brought business to an utter standstill, and caused untold damage. Towns and cities in the devastated area put on benefit performances to raise funds for the relief of the suffering. Lauck and Goff, known locally for their ability as mimics, wrote a sketch depicting life in one of the small towns of the Arkansas hills, and it brought down the house. Perhaps, after what the flood had done, "brought down the house" is an unfortunate phrase, but at any rate, they made those poor, suffering citizens of that particular section of Arkansas forget for an evening their woes.

So it was no wonder that word of their success spread to radio station KTIS, or that the manager rushed off to

NBC was waiting to audition them in Chicago.

That brought them a national sponsor, and once more they clicked. Later, they were brought to the Cleveland division of the NBC, where their fame had preceded them, and where their successes continued.

Chester and Norris enjoy the same types of sports and entertainment. They not only work well together, but play well together, too. Both are married, but Lum is a little ahead of Abner there. Lum already is the proud father of two young daughters, while Abner, although he has not yet assumed the role of father, expects to do so before very long.

THEN the boys first went into radio, they never bothered about any script. They knew their stuff so well, and their fund of it was so spontaneous and inexhaustible that they just walked up to the mike and ad libbed.

But the inflexible rules of the network made them abandon that pleasantly informal custom, and now, while both contribute the ideas, Lum laboriously picks away with two fingers at the typewriter.

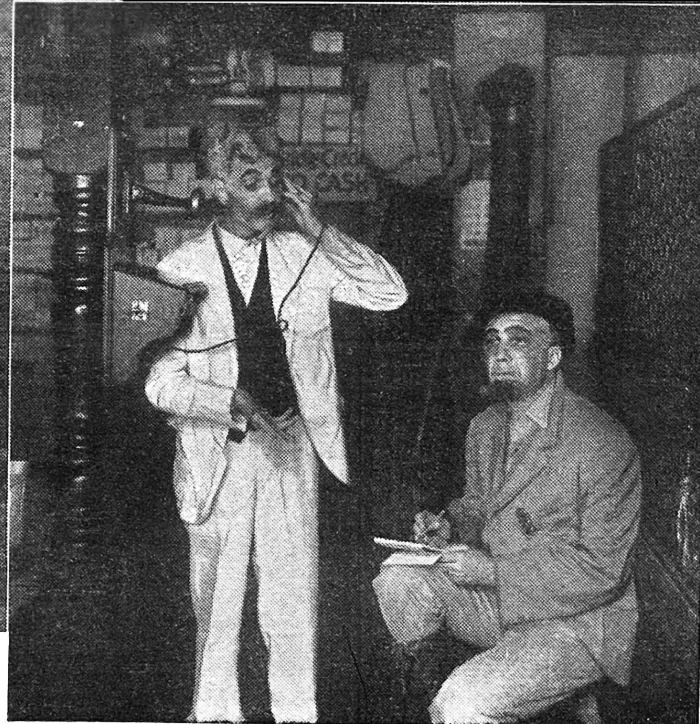
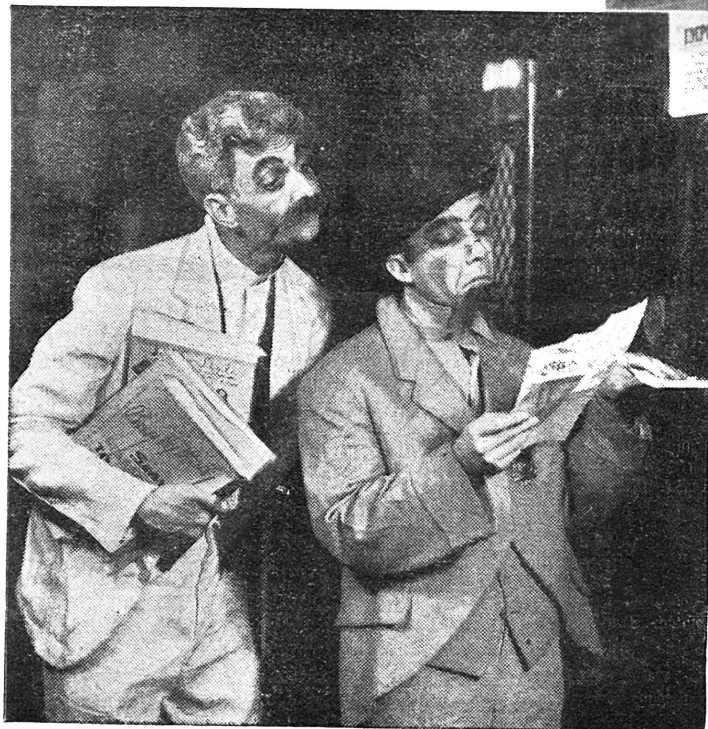
Both had boyhood ambitions which have remained unfulfilled. Lum's early aptitude was toward an artistic career, and to that end he attended the Chicago Academy of Fine Arts. He has done quite a lot of commercial designing, but always solely as a diversion.

Abner, on the other hand, was less aesthetic, and is even farther from his youthful ambition than Lum. For the goal Abner set for himself was to make the big leagues, and they say around his home town that he had a mean curve and a nice change of pace that might have landed him somewhere had his footsteps drifted according to his desire.

(left to right) Norris Goff (Abner) and Chester Lauck, (Lum)



(left) in the Pine Ridge Post Office . . . (right) at their 'Jot 'em Down' store . . .





JOHN S. YOUNG

... has a theory that the serious program is commercially worth while ...

THEY said that John S. Young (they called him Johnny, in fact) takes his radio very seriously; but they hinted (or my imagination erred) that John S. Young need not be taken too seriously. They were the practical people of radio, the pragmatists of the ether business, whose implications were, it was obvious, to be taken quite, quite seriously.

So it was that I approached this encounter with the preconception of an earnest young man, an ever so earnest young man. I was prepared to be just that trifle tolerant which is the requisite for interviewing ever so earnest young men who are, at the same time, ever so successful.

If the earnest young men are not successful, there is no necessity to preoccupy oneself with technique. You simply adopt a patronizing attitude, and go iconoclast, knocking down all the young men's idols with a juvenile jubilation and feasting on their mortification. But if they happen to be weighty young persons in spite of their earnestness, the trick is not so easy. You have to be content with inner scorn and the consciousness of greater wisdom—which, unexpressed, produces a quite disconsoling sensation.

This meeting, therefore, presented itself in prospect as an ordeal in self-discipline.

It turned out rather differently, and that in spite of the fact that John S. Young is, as they had said, a young man who takes his radio very seriously. Talking to him, it did not take long to sense that he expects you to take him seriously. And it does not take long before you are doing it.

Young Mr. Young is an idealist, indeed—but his idealism is grounded in knowledge, experience and as practical a viewpoint on his life's work as could be asked of the most commercial-minded radio promoter. That earnestness is not the enthusiasm of the novitiate before the vows start to bind and irritate, but a concentration on making his occupation as pleasant and valuable to himself and others as possible—since, after all, it is to be his permanent occupation.

What, I was soon asking myself suddenly, is wrong with that? And what if a touch of sentimentality does happen to be mixed with the idealism? Being a sentimentalist at heart, I found myself listening with respect and interest to young Mr. Young's brand of idealism—which refreshed because it had been plucked of all horsefeathers.

His appearance, in the first place, had been unexpected and prepossessing. The Beau Brummel of radio announcers was the reputation that had preceded him, and there were those who had been at some pains to explain that the

An Earnest Young Man

wardrobe in his terrace apartment overlooking Central Park is filled with thirty tailor-made suits, in addition to special outfits for a half a dozen different sports. A fop arose in the mind's eye. An inconspicuously, if expensively, dressed man registered on the retina. In fact, after the first notice, I forgot the clothes.

For John S. Young took little time in turning the talk into substantial channels. Hearing about it had made it seem like a pose. Hearing him tell it, it was both sincere and impressive.

Young has the theory, unusual among successful young men in radio—or maybe it isn't, but it is not often voiced—that the so-called serious program is commercially worth while. He goes further than that. He contends that it is inevitable. Only the depression, he has decided, is to blame for the plethora of comedy and hot-cha on the air.

John S. Young's Idealism, Plucked of Horsefeathers, Is a Most Engaging Quality

By Leo Fontaine

"Under economic stress," he said, "people turned to religion and light diversion. It's a strange combination, but they wanted solace, and they got it from deep emotion and frothy entertainment. But I don't see how people can get true and permanent enjoyment out of that sort of thing. They must, of course," he deprecated, "or it couldn't stay on the air."

But Young is inclined to minimize the contention that comedy is the proved attraction in radio. He does not estimate too importantly the "popular response" to current programs.

"The person who enjoys the good things is ordinarily too intelligent to write his appreciation to the station. Put on some hill-billy program—and I enjoy hill-billy music, but I use it merely as an example—and you get a flood of letters. But you can't tell me that out of 120,000,000 people there are not a great many more who enjoy a higher-type hour than write about it. And these people do not enjoy the comedian who doesn't even write his own stuff."

Young had something to say about the gag writers, some of whom, it seems, arrange their gags by means of clothes pins on a pulley-line. He explained how this was done, but the mechanics were a bit intricate. However, he seemed quite serious about it, and I for one, believed what he said. Not a few gags sound as if they had been ground out of a mangle.

To revert, Young believes that commercial sponsors have been mistaken in judging the value of a program entirely by the "audience response," which comes solely through letters. He agreed, however, that no other gauge has been perfected. And, since sponsors want hot-cha and sponsors pay announcers, who was he to revolt?

It was a very matter-of-fact young idealist speaking in these familiar terms.

Young is a native of Springfield, Mass., where he saw what biographers call the light of day in 1903. That makes him thirty. Just thirty, he emphasized. He attended Yale, where he studied to write and act for the theater under George Pierce Baker and William Lyon Phelps. While at Yale, too, he acted as head swimming councillor for boys' camps, developing an outdoor activity he has maintained ever since. Swimming, riding, golf and tennis, in fact, are his chief enjoyments, outside of the theater. He is no night club fan.

IT might have been that Young should become an army ace. In 1927, after graduating from Yale, he had an appointment to the Army Air Corps, but an accident to his mother caused him to ask that the appointment be deferred. In the interim, he acted in a number of amateur sketches over a Springfield station, was urged to make an audition for WBZ in Boston and embarked upon the career that was to earn him eventually the honor of being crowned All-American announcer for four consecutive years.

"I was lucky," he thinks, "not to have become an aviator."

In his own field, he has had his thrills, as radio's Grover Whalen when Jimmy Walker's Grover Whalen was receiving celebrities of the world with fanfare and trumpets

and fire-boats; as sports announcer, as observer aboard the Los Angeles and the Akron, as reporter of his sensations while being shot from the bottom of the ocean from the submarine S-4 in a Mumson bell.

Two years ago, associated as radio committeeman with Bainbridge Colby in organiz-

ing the anti-racketeer mass meeting in Madison Square Garden, his life was threatened by gangsters and Police Commissioner Edward P. Mulrooney assigned him a special police escort.

"But you can bunk or debunk the chances a radio announcer takes," he smiles. "Don't think that an announcer takes many chances on these stunts he does. It's all pretty safe—that's seen to."

FROM the first days of transatlantic broadcasting, Young's voice started a travel of the globe. In 1928 he was doing experimental transmissions from short wave stations W2XAD, W2XAC and W8XK for two hours every Monday and Thursday. When Admiral Byrd and his antarctic expedition were at Little America, Young announced all the programs sent especially to them over 12,500 miles of airwaves from New York.

Only last week he met Paul Siple, the Boy Scout who accompanied Byrd to the antarctic wastes. Siple is a fraternity brother of his, and Young met him at the national convention of Alpha Chi Rho, hearing for the first time how the lad had enjoyed his programs. It reminded him of the encounter two years ago in Boston with Norman Vaughn, another of the Byrd party, at a meeting of the Crosscup-Pischon Post of the American Legion.

This is one of the thrills of radio for Young—meeting people who have listened to his programs, as well as meeting celebrities. He has introduced world figures and keeps a prodigious collection of autographed photographs. But the one he prizes most is one autographed by John Philip Sousa just before the great bandmaster died. Sousa signed his name to a few manuscript bars of his famous "Stars and Stripes" march—and the music is written wrong.

Young is best known, perhaps, as the NBC announcer for Catholic broadcasts. He is heard weekly on the Catholic Hour, participated in the inaugural broadcast of Pope Pius, the broadcast of Cardinal O'Connell from the Eucharistic Congress in Dublin, the recent Holy Hour broadcast which inaugurated the Holy Year and numerous other programs of like nature. He is the fourth recipient in three quarters of a century of an honorary Doctor of Laws degree from St. Benedict's College in Kansas, founded by the Benedictine Order. He was awarded the honor "for invaluable services and in recognition of work rendered for the promotion of Catholic action in the United States."

Being the Catholic announcer for the NBC network is not, however, without its drawbacks. Not the least of his enormous fan mail comes from persons protesting against opinions expressed on the Catholic Hour.

"There is a different priest each time, and I'm only the announcer," he explains. "But I'm on all the time, so they identify me with the hour and make me the butt of the argument."

One old lady used to send him Bible quotations from Salem, O., regularly to refute the priests' broadcasts on the Catholic Hour, but she must be dead, for Young has not heard from her lately.

There is compensation, nevertheless, in such a letter as one he received from a girl in Iowa informing him that her sister had died while on the way to tune in on his broadcast, and asking him to pray for her soul. He secured prayers for the girl from Catholicism's leading clerics in America.

"That sort of thing makes you feel you're giving something. You may be only a stooge, saying what other people write for you, but a letter like that makes you feel it's worthwhile."

Mash letters, however, are a "silly business"—all, that is, except the one from an old lady who signed herself, "Toujours moi" and accompanied her note with "a pink pillow with lace."

Quelle sentiment douce!

Young, handsome and—yes, indeed—very serious, music-lover, accomplished musician himself, linguist and practical visionary, Young has so far escaped one experience. He has never married.

"But," he remarked enigmatically, "I'm still rehearsing. You can use that line, if you want to."

And I thought it was a pretty good line, so I went right ahead and used it. Used it with no alteration whatever, just as Mr. Young gave it to me.

RUSTIC rhythm strikes a new high with the news that the titillating tempos of the WLS National Barn Dance are starting a years run on the basic blue NBC network with seventeen outlets from Springfield, Mass., to Lawrence, Kansas.

As one Chicago sage observed, "You can't beat 'Turkey in the Straw' by Cracker," and the steady growth in popularity of the WLS Barn Dance show during the past decade would seem to bear him out.

Half way through its tenth year, close to its 500th Saturday night, the Barn Dance makes an impressive bid for recognition as the oldest continuous feature on the air. WLS first took the air on Saturday, April 12, 1924, and the initial Barn Dance show was broadcast that night. It has continued without interruption ever since.

In 1930 with the advent of WLS into the 50,000 watt class, the Barn Dance became definitely an international feature. Letters have poured in from listeners in every state in the union, from the nine provinces of Canada, from Bermuda, Mexico and even from New Zealand, where the show is a regular Sunday afternoon feature.

Despite the barrier of a strange tongue, the Gringo shindigs each Saturday night are welcomed by a large number of Mexico City listeners. The tintinnabulation of the Yankee cowbells, the lively rhythm of hillbilly harmonies and the general spirit of fun radiated along the 870 kc. wave comprise a language readily understood by our southern neighbors.

Practically every radio editor who has held sway in Chicago since 1924 has taken his turn at explaining the WLS Barn Dance. Taking it apart to see what makes it "click" has been a frequent subject for dissertation by these writers of both the fourth and fifth estates.

Nearly all the editors have agreed on one great factor—the success of the rural rhythm show—the informality and sincerity of the production. Be it said to the credit of the Barn Dance crew that, although every number, skit, and blackout is timed to the second, the note of friendliness and informality never has appeared forced or studied. When the curtain is pulled back at the Eight Street Theater and Master of Ceremonies Hal O'Halloran, cowbell in hand, welcomes the crowd a free and easy atmosphere is immediately apparent on the stage. The performers move about the stage naturally and freely, ad libbing and extemporaneous antics are the order of the evening when and if the spirit moves.

The one great maxim which guides the builders of the Saturday night shows is the knowledge that the Barn Dance is first and always an air presentation. As a stage presentation it is merely a by-product, although a valuable and interesting one. As a result, the program adheres closely to the lines followed in the years when the Barn Dance was not a stage production.

How did it come about that a radio program should move into a theater and present its broadcast before a paying audience? The answer, fundamentally, is mechanical; it was simply a question of studio accommodations.

Previous to its removal to the Eighth Street Theater,

10 Years on the Air And Still Clicking

Barn Dance Program Draws Thousands from Miles Around To Watch Unique Broadcast

By Julian T. Bentley

the Barn Dance attracted such crowds to the WLS studios that great difficulty was experienced in handling them. Passes were issued and groups were taken into the studio and the Little Theater outside for half hour intervals while a queue trailed down three flights of stairs and half a block from the station each Saturday night. In addition to Chicagoans, listeners drove as far as a hundred miles to witness the broadcasts. Crowding, discomfort and disappointment inevitably resulted.

In March, 1932, it was discovered that all Saturday night reservations has been issued for the next seven months. It became apparent that either the public must be barred from witnessing the broadcasts or larger quarters must be found.

The Eighth Street Theater was suggested, and the suggestion met with varied reaction on the part of WLS officials. Some felt it would be impossible to fill the 1,200 seats of the theater for even one performance, to say nothing of two shows. It was not a propitious period in Chicago theatrical circles. Many theaters were dark and even the motion picture houses of the big nationally known chains were doing none too well.

However, it was decided to move the production to the theater, which is some blocks outside Chicago's Loop, purely on a temporary basis. The somewhat elderly Eighth Street Theater was designed many years before radio broadcasts

were dreamed of. However, a dressing room was quickly fitted with the necessary broadcasting equipment, a remote control monitoring system was devised, a number of line connections were made, and the Barn Dance went on in its customary stride.

In good weather and bad, through summer and winter, the Barn Dance has filled the theater twice each Saturday night for the past eighty-one Saturdays. Close on to 190,000 have witnessed the stage broadcasts. Inestimable thousands have turned away because of lack of space.

During farmers' week at A Century of Progress, WLS was invited to present a free show as the climax of National Barn Dance Day at the fair. A large stage was constructed in the Court of the Hall of States. Century of Progress officials optimistically hoped that 15,000 persons would attend. The show was scheduled from 8 to 10 p. m. By 4:30 the great open-air court was half filled. At 8 o'clock, when Hal O'Halloran called for the first square dance, every seat was taken, standing room was at a premium and additional thousands crowded onto the balconies above the semi-circular court. Century of Progress officials estimated the crowd at from 27,000 to 35,000.

Since then the Barn Dance, sponsored by the Fair officials as a free attraction, on Wednesday nights at the Fair, has played before crowds never running below 15,000.

So much for the facts and figures of Barn Dance popularity.

Who are some of the (Continued on Page 21)

Below, from left to right, standing: Slim Miller, Karl Davis, Red Foley, Hartford Connecticut Taylor (no foolin'); seated: John Lair and Linda Parker, the Sunbonnet Girl. At right, fourteen-year-old Georgie Goebel



Above, Pat Barrett, as Uncle Ezra. Below, Maple City Four: Al Janes, Pat Patterson, Fritz Meissner, Al Rice



DEAR Voice of Experience:
I am a young woman of twenty-four and have been married to a widower for nearly three years. I love him dearly and he is very good to me. But here is my problem:

My husband has a picture of his first wife which he wears on his coat all the time, and everywhere we go there is that picture which I constantly see, and he does not wear one of me. He says he will never quit wearing that picture. Now, Voice of Experience, do you think he should wear that picture, or put it away if he wants to keep it?

JOAN

ANSWER: First, my friend, let me say that since I was not sure whether your letter reached me through the RADIO GUIDE or for broadcast, because of its interesting character I am trying to insure an answer reaching you by replying both over the air and through the RADIO GUIDE.

I know what some of the women who will read your letter would do the first time they saw a picture of a husband's first wife nestled on the lapel of his coat, and I am not so sure that the picture itself would receive the entire brunt of their anger. Mr. Hubby would very probably repent in sack cloth and ashes for having dared to parade the first wife's picture after being married to a second spouse. Don't misunderstand me; I am not saying "go thou and do likewise"; I am merely soliloquizing on what some women would do and I certainly wouldn't want to be the husband in question, either.

Let me say that I believe it is an absolute insult on the part of your husband even to wear that picture in your presence, much less to wear it in public. What would he think of you if you were to have a brooch made containing a picture of a former sweetheart and insist on wearing it everywhere you went? I'll guarantee you that husband of yours would let you hear from him in no uncertain terms and in short order.

I wonder if he has any self-respect or if he is just thoughtless. Has he ever stopped to consider what others are going to say when they see him wearing that picture of his first wife now that he has proven by his actions that she is sufficiently out of mind for him to consider another trip to the altar as he evidently did more than three years ago?

No one reveres the memory of the dead more than I do, and although I cannot speak from experience in the loss of a wife I have lost my own mother and six years later her place was taken in my father's life by a woman whom I had never seen. I never make reference to my own mother in any conversation with father's new wife, even though she is old enough to be my mother and therefore should be capable of understanding my affection for my own flesh and blood. Certainly I would feel that he was insulting her to wear a picture of my own mother in her presence. And remember, she is a step-mother, not a second wife, to me. I am surprised that some of your mutual friends have not called your husband to task over this picture. Friends are usually capable of doing a thing of that kind.

I might suggest that you have a little picture button made of yourself just the size of the one he wears and present it to him on some anniversary or other festive occasion with the request that he adorn the buttonhole of his other lapel with your picture. I might further suggest that you are going to leave it to him which picture he wears on the left lapel which lies closest to his heart—I say, I might do these things, but I am afraid I might be just adding injury to insult, for if he is brazen enough to disport his first wife's picture in public in your presence, I don't know what might happen to your picture if it came into conflict with that of the first wife.

I don't know how soon after marriage your husband donned this picture for the first time, but that was when you should have taken your stand and told him that if he wanted to be in the presence of a reminder of his first wife, he should take the picture out for a stroll and when he got ready to recognize you as his wife, to put the picture away somewhere and you would be waiting, but it is a pretty late day to start anything like that now.

Let me say, however, that unless you are as a servant in his house, and unless you are absolutely devoid of any ability of self-expression, certainly you not only have the right but should exercise the right of being freed from gossip on the part of neighbors because of thoughtless or malicious actions on the part of your husband, and you have every right in the world to exercise ingenuity in seeing to it that those insults are brought to a speedy conclusion.

I am not trying to start a ruction between a husband and wife. That ruction will come soon enough if insults of this kind are continued. Rather am I suggesting that drastic action be taken to stop the insults and thereby offer greater possibilities for permanency of compatibility and harmony.

At least let me wish you success, and I might suggest that you show this reply to your husband. It might have some weight with him.

YOUR Problems SOLVED

By The Voice of Experience

Dear Voice of Experience:

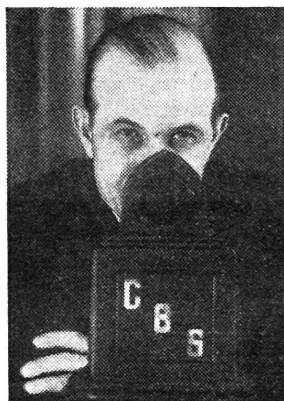
I am nearly frantic with worry and fear. You see, I bought some things on a charge without my husband knowing about it. He thinks I paid for everything. I borrowed on my boy's bank book, thinking I could pay it back in time, but my husband only makes enough to supply for the table wants, and I can't seem to get a cent aside to put back in the bank. I can't tell him about it because I have already told him I don't owe anybody anything, and I'm so afraid he'll come across the bank book and find the money missing. Won't you please advise me what I can do?

A WOMAN IN DISTRESS

ANSWER: I can well understand your signing yourself "A Woman in Distress" but at the same time it seems to me, without trying to sermonize in my reply, that you are trying to find a painless avenue of escape from your situation.

You are living in hourly torture for fear of exposure, therefore you have made yourself by your actions mentally ill.

Advice for Radio Guide Readers



Your Friend and Adviser
VOICE OF EXPERIENCE

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

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

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

When we do things to our physical body against the laws of nature, the part of the body immediately concerned is thrown out of harmony with the rest of the body and physical illness results. Many times it is necessary, in order to restore a healthy condition, to resort to unpleasant medication or to painful operations. This is just as true of the mind as of the body.

From the contents of your letter it doesn't seem to me that there is any avenue open to you to replace the money that you have misused, and now as you face the necessity for a reckoning you are resorting to procrastination. It seems to me that if you care for your husband and he cares for you, that instead of punishing yourself any further—(matters are not going to get any better by waiting)—the wise thing to do would be to grit your teeth, accept the consequences, and once and for all get the matter done and over with.

It is hard for some of us to pay the fiddler after we have danced. It is human for us to avoid the consequences of our follies. How many of us there are that will make ourselves mentally sick over long periods of time in our efforts to find a detour by which we can avoid responsibility, when in reality if we would face that responsibility once and for all and get it over with the chances are that harmony would soon be restored and with it the individual's peace of mind.

It might sound like my advising you to talk right into trouble for me to tell you to lay the whole story before your husband, but I can assure you that as a usual thing this method is far more advisable than the eventual discovery by the husband himself.

Where real love exists there is always tolerance for weakness in others, particularly when those others recognize that weakness and confess it. But even love is put to the test when any form of deceit is followed by a continuation of falsification or even a refusal to divulge the truth.

The sanest advice I can give is to speedily bring this matter to an issue and not only apologize for what has been done but honestly pledge both your husband and yourself against a recurrence. Momentarily this will be difficult. In

the long run it will be far preferable to a continuation of your silence. Let me wish for you both the will to do this and success in its accomplishment.

* * *

Dear Voice of Experience:

May I write to say how we enjoy your page in RADIO GUIDE? Your answers to Tom, Dick and Harry's problems are marvelous. Your mail must be a conglomeration. You are coping with a man-sized job and you answer them ably.

In RADIO GUIDE July 30 August 5 issue one "problem" was a scream—the one where the woman had eloped three times with the preacher and wrote to ask if she hadn't better elope with him again. Are there really such colossal fools in existence? I knew it took lots of kinds of people to make a world, but, ye gods! I didn't know that kind were allowed to run at large. I'm not sending you a problem—this is just fan mail.

MRS. L. M.

ANSWER: You are not the only one, Mrs. L. M., who has expressed a doubt as to the genuineness of some of the letters which we have used in our broadcasts or answered in the columns of RADIO GUIDE.

They say that truth is stranger than fiction, and I believe that I am in a better position to prove that than perhaps any individual in radio today. For my files are filled with most extraordinary letters, many of which are too intimate to use either on the air or in print.

Suffice it to say that I never use any letter or any problem which has not been duly received in the mail from some questioner. Yes, it takes all kinds of people to make up the world and sometimes it is hard for those of us who have never had to face certain kinds of problems to be tolerant of others to whom these problems have presented themselves. From the tone of the woman's letter to which you refer, I know that she was serious about the whole proposition and that's the reason that I took the time and patience to answer her as I did. The letter I assure you was genuine because it contained both the signature and address of the writer.

* * *

DEAR VOICE OF EXPERIENCE:

I am twenty-eight years of age, a wife, and the mother of three children. Eleven years ago I married a man whom I really loved and eight months after we were married I met with an accident and lost my baby that was to be. My husband was so peeved he left me.

About a year later I remarried and now have three children. It is ten years since I married my second husband, and he has been a wonderful husband and father to my children.

Within the last four months my first husband has come back into my life and begs me to leave my husband and says he really loves me and is sorry for what he's done; that he really wanted the baby very bad and thought I could have been more careful. He cries and begs me to start life anew and says he has never forgotten me.

Please, Voice of Experience, answer in RADIO GUIDE as fast as you can, for I want your advice before I do something I'll be sorry for.

AL

ANSWER: Unfortunately you have left out of your letter the most important factor in determining what my answer should be to you in order to really clear your problem up in a practical way.

You state that your husband left you and that a year later you remarried. You do not say whether your first marriage was legally terminated by divorce.

If it was, certainly your duty is plain. The suspicion of your first husband and his lack of consideration for you are not traits of a temporary character, and if shown once would be repeated. Hence, if you were legally separated from him and then married a man of the characteristics that you show in your letter your present husband has exemplified toward you and your children, it is hard to understand how you can be tempted to give up your present husband and go back to a man who treated you as the first one did.

On the other hand, if you were not legally separated from the first husband at the time that you remarried, yours is a problem to be presented to a good attorney, or, if you are unable to afford the services of a lawyer, it should be presented to the Legal Aid Society of your state.

* * *

Dear Voice of Experience:

I was married in my early teens to a young man I loved dearly. Now we are separated, and I take the blame. My husband has a very bad temper. He had the habit of striking me. I stood as much as I could, then left him. I came to New York and met one of my old schoolmates and lived free love with him. I realized my mistake and went back to my husband to ask forgiveness. Now I feel as though my husband still loves me. He seemed very glad to see me, but when I asked him to forgive me, he said there was another woman but he was not in love with her. He said he couldn't trust me, but I know I can be trusted because I have learned my lesson. He asked me to give him a little time to think things over and he would write to me. I have never heard from him since.

Voice of Experience, I love my husband and would like to get back into the daily routine of married life. I realize I have made the biggest mistake a woman could, but can't we get back together again? Looking forward to my answer in RADIO GUIDE,
I. W.

ANSWER: I. W., if you are really serious in your statement that it is your love for your husband that prompts you to desire to re-establish your home, then I would say that in the event (Continued on Page 17)

The Story of Radio's Mystery Man

GET out an extra! Something new and different has finally appeared in radio. And, oddly enough, it does not come through the networks or any large station, but from WHOM, a 250-watt, 1450 kilocycle station in Jersey City.

Not only is the program unique, but behind it there lies a human interest story that is nearly 2000 years old. It dates back to the dawn of Christianity, and to the birth of the Christian spirit. Yet it is as new—as Hitlerism.

Here are the facts, as they appear to the general public. Soon I will tell you the gripping story which forms their basis.

Every Thursday at 10 p. m. a plainly dressed man, carrying a violin-cello walks into the WHOM studio. The announcer introduces him—Friar Lancelot—and he commences to play. From his instrument, he draws organ-like tones, well suited to the airs he plays. They are selections of monastery music, some of them written more than five hundred years ago.

His program finished, the Friar disappears, and is not seen again until the following week. He is one of the most silent artists at WHOM, speaking only in answer to questions, and then talking with a marked German accent.

Who is this man of mystery? How does he come to be here?

It's a long story, but an interesting one, and well worth the telling.

Some thirty years ago, he will tell you, if you press him, Friar Lancelot was a boy in the little village of Grafenau in Germany. His family was very poor, and occasionally received help in the form of food or clothing from the monks of St. Ambrose, whose monastery was just outside the town.

The boy admired the kindly monks and decided he wanted to be one of them. But work on the farm was necessary in order to keep a roof over his parents' heads, and it was not until he had reached manhood that his father and mother died, leaving him free to sell his farm and go into the monastery.

It was a very poor monastery—terribly poor. When the monks chanted their orisons, there was no music to accompany them. They wanted an organ, but they couldn't afford one. But somehow they managed to obtain a 'cello—whether they bought it or whether it was given to them, Friar Lancelot does not remember.

At all events, he volunteered to learn to play it.

After his day's work in the fields, or ministering to the sick, he would retire to his cell with the 'cello and some books on music. He would practice—study—pray for inspiration. Then, when the notes failed to sound right, he would nearly give up in disgust. But he persevered, and gradually learned to play some of the chants the Brothers used. He always had an organ in mind while practicing, and so his music sounded very much like that of the organ. He taught himself to produce organ tones rather than typical 'cello tones.

All this time the World War had been going on, though the monks were scarcely aware of the significance of world happenings. They knew that the Archduke had been foully murdered. They prayed for his soul, and that of his assassin.

They knew that there was a war; they prayed for the victory of the German army and the welfare of the Kaiser. When the war ended and the German revolution took place, they bowed their heads in resignation, murmured, "It is the will of Heaven," and went on just as they had before.

They continued tilling the soil, comforting the wretched and helping the sick just as the monks in that monastery had done for generations. Everybody in the town of Grafenau knew the monks and loved them for their kindnesses. The monks knew all the townsmen; sympathized with them and helped them when necessary.

A few months ago, Friar Lancelot, walking down the one street of the village, noticed that the window of the carpenter shop was broken. He went inside and asked the carpenter, Ludwig Bauer what had happened.

"I don't know," answered the carpenter. "Last night I heard a crash, and when I came downstairs, my window was broken. Times are bad; I don't know where I will get the money to have it fixed."

Friar Lancelot told him not to worry. His neighbors would help him. They would give him more work; soon he could save enough to buy a new pane of glass.

About a week later, Friar Lancelot went back to the carpenter shop. Bauer was sitting idle, gazing at the floor. His neighbors had not come to his assistance, though they had helped him in years gone by, even as he had helped them upon occasion. But that was not the worst of it. He could understand that perhaps they were now too poor to help. But he could not understand why they crossed to the other side of the street when they saw him coming; why their wives no longer visited his wife; why his children were told no longer to attend the little school.

Something New On the Air, Even Though It Dates Back To Dawn of Christianity

By Nelson Brown

Friar Lancelot couldn't understand either.

"You must have committed some deadly sin, for which you are being punished," he said.

But when Bauer looked him in the eye and denied it, Friar Lancelot believed him.

So the Friar took to calling at the carpenter shop every day, to console Bauer—to dispel his loneliness and lend him spiritual comfort.

This went on for nearly two weeks. Then one of the village officials stopped Friar Lancelot on the street and told him that the visits must be discontinued; explained that under the new regime there was no place for Bauer or any of his faith.

Friar Lancelot could not understand it.

"But that is how the wicked treated another carpenter two thousand years ago —," he began.

The village official called it treason and warned him to put aside such thoughts. Friar Lancelot returned to his cell and prayed for guidance.

That night, acting according to his conscience, he stole away from the monastery. He could not bear to part from his 'cello, so took it with him.

Walking most of the way, he got to a small seaport. Somehow, he was given passage on a ship—a freighter—by a kindly captain.

In New York, he earned a few pennies—enough for his simple wants—playing on street corners. Alexis Sandersen, program director of WHOM, happened to hear him and realized his talent. He invited Friar Lancelot to audition, and the Friar, always willing to accede to a request, did so.

He was captivated by the silence of the studio, after the busy, noisy streets, which frightened him a little.

"It's so still—like the monastery," he exclaimed.

So Friar Lancelot broadcasts a program of monastery music—music of the 14th to 18th centuries—the only music he knows—over WHOM every Thursday. No one knows where he goes or what he does between broadcasts. He seems contented enough, but he still calls himself Friar Lancelot for, he says, his spirit is still in the monastery.

"I will go back to my Germany," says the Friar, "when it becomes once more a Christian nation."

Around the studio, they tell a story about Friar Lancelot that

sheds an interesting light on the depth of this strange pilgrim's character. And the story, as I get it, accounts, too, for the never satisfactorily explained absences between his broadcasts.

Whether the weather be fair or stormy, hot or chill always, every night, accompanied by his one companion, a devoted little dog, Friar Lancelot makes his way laboriously to a little hamlet many miles away from busy Jersey City. Sometimes he travels by bus, but more often he walks, for he has never lapsed from the rigorous regimen of his earlier days.

In the little village, nestling at the foot of a hillside, is a monastery, and to that peaceful retreat, the Friar makes his way. He arrives always a few minutes before the first beautiful peal of the monastery bells chimes the opening note of the Angelus, and there, his head uncovered, his lips moving in silent prayer, he stands until long after the last faint echo of the bells has made its way back again from the hills.

A long while the Friar stands thus, meditating silently. Then he and his faithful companion make their way slowly back to the little place they call home, and the Friar is not seen anymore until he leaves again the next day for the monastery.

They say that the peal of the bells carries him back to Grafenau, back over all the thousands of miles of trackless ocean, back through the forested hills, back to the Brothers, the Monks of St. Ambrose.

For he knows that there, too, the bells are pealing out the beautiful Angelus; that the hills re-echo their beatific notes.

It is this simple, unassuming man's one tiny link to connect him with his home and his people—and his God.

But where Friar Lancelot sleeps, eats and meditates, no one knows. He is like the wraith of some medieval character who steps out of a story book once a week for his one contact with the outside world and then returns to the pages of romance not to be seen or heard again until time for his next period on the air.



FRIAR LANCELOT

... his program finished, the Friar disappears ...

Sunday, Oct. 1

Features: Grand Hotel 4:30 P.M. NBC

Desert Guns 6:30 P.M. NBC

LOG OF STATIONS				
Call Letters	Kilo-cycles	Power Watts	Location	Phone Number
KYW	1020	10,000	Strauss Bldg. Wabash 4240	
WAAF	920	500	836 Exchange Yards 0084	
WBBM	770	25,000	410 N. Mich. Whitehall 6000	
WCFL	970	1,500	666 Lake S'r Dr. Superior 5300	
WENR	870	50,000	222 N. Bank Dr. Superior 8300	
WGES	1360	500	128 N. Crawford Van Buren 6201	
WGN	720	25,000	Drake Hotel Superior 0100	
WIND	560	1,000	Gary, Indiana Gary 25032	
WJJD	1130	20,000	201 N. Wells State 5466	
WLS	870	50,000	1230 W. Wash. Haymarket 7500	
WMAQ	670	5,000	Merchandise M't. Superior 8300	
WMBI	1080	5,000	153 Institute P'l Diversey 1570	
WSBC	1210	100	1258 So. Mich. Victory 2244	
CBS—Chicago Office		Wrigley Annex Whitehall 6000		
NBC—Chicago Office		Merchandise M't Superior 8300		

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

8:15 A.M.
 WSBC—Drama

8:30 A.M.
 WAAF—Mountain Ballads
 WCFL—Variety Program
 WIND—Dance Tunes of Yesterday
 WJJD—Sunday Morning Frolic
 WMAQ—One Man Band (NBC)

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

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

9:15 A.M.
 WGES—Viennese Nights

9:30 A.M.
 WAAF—Rita Murray's Friendship Club
 WBBM—Melody Parade (CBS)

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GET DETAILS TODAY
Sunday, Oct. 1, 1933
4:30 P.M. WENR
 SPONSOR: CAMPANA SALES CO.

WCFL—Highlights of Music
WENR—Samovar Serenade; Orchestra and tenor (NBC)
WGES—Quartet Harmonies
WGN—Leonard Salvo, organist
WIND—Sunday Songs; vocal selections
WMAQ—Mexican Marimba Typica Orchestra (NBC)

9:45 A.M.
WAAF—Songs of the Islands
WBBM—Dr. Gustav Ronfort, organist
WGES—Happy Hits
WGN—Tony Wons, narrator; Keenan and Phillips, piano team (CBS)
WIND—Ted Lewis' Orchestra
WJJD—Protestant Services; The Rev. C. D. Payne

10:00 A.M.
WAAF—Ballad Hour
WBBM—Up to Par
WENR—Morning Musicale (NBC)
WGES—Memory Lane
WGN—Lewis White, soloist; Allan Grant, pianist
WIND—Taylor Buckley and Rhoda Arnold, songs (CBS)
WMAQ—Old Songs of the Church
WSBC—Poland's Music

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

10:30 A.M.
WAAF—Waltzes
WBBM—Morning Melodies
WCFL—Seventh Church of Christ, Scientist
WENR—The Rondoliers (NBC)
WGN—Salt Lake Tabernacle Choir and Organ (CBS)
WIND—Spice and Variety, vaudeville
WJJD—Happy Go Lucky Time, Art Linick

10:45 A.M.
KYW—Sunday Morning Sunshine Program
WAAF—Singing Jim
WENR—Antobal's Cubans (NBC)
WGES—Morning Musical
WIND—Judge Rutherford, Watch Tower

11:00 A.M.
WAAF—Popular Revue
WBBM—Peoples Church of Chicago Services
WENR—Central Church Service
WGES—Ballad Hour
WIND—Methodist Services; Rev. W. E. Clark
WJJD—Judge Rutherford; Watch Tower Program

11:15 A.M.
WAAF—Estelle Barnes, pianist
WMAQ—Seeing the Other Americas (NBC)

11:30 A.M.
WAAF—Varieties
WGES—Organ Poetry
WGN—Leonard Salvo, organist
WJJD—Happy Go Lucky Time; Art Linick
WMAQ—International Tid-Bits (NBC)
WMBI—North Shore Church Service

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

12:00 Noon
KYW—Uncle Bob with the Comics
WAAF—Musical Hour
WCFL—Polish Program
WIND—Church of the Air (CBS)
WMAQ—Russian Symphonic Choir (NBC)

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

12:30 P.M.
WBBM—Lazy Dan (CBS)
WCFL—Popular Music
WIND—Guy Lombardo's Orchestra
WLS—Polish Music Hour
WMAQ—U. of C. Round Table

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

1:00 P.M.
KYW—Autumn Idyl; soprano; instrumental trio (NBC)
WAAF—Hooster Philosopher
WBBM—Helen Morgan, songstress (CBS)
WCFL—Lithuanian Program
WGN—George Nelidoff's Orchestra
WIND—Hungarian Hour; Frank Kovack
WJJD—Weather Forecast; Time Signal
WMAQ—Gene Arnold's Commodores (NBC)

1:15 P.M.
KYW—Pop Concert (NBC)
WAAF—The Cavaliers, male trio
WCFL—Sports Review
WGN—Palmer House Ensemble

1:30 P.M.
KYW—Jan Garber's Orchestra (NBC)
WAAF—International Potpourri
WBBM—Abe Lyman's Orchestra
WCFL—Baseball Game
WGN—Leonard Salvo, organist
WIND—German Hour; William Klein
WLS—The Bergstrams and String Ensemble
WMAQ—To be announced



"BARON" JACK PEARL
 and his ever-convenient Sharlie (Cliff Hall) stage their return Saturday, October 7, at 8 p. m. over an NBC-WLS network. Though rumors had it that Pearl would come back in a new role, these are refuted. He'll still be the Baron.

WMBI—Norwegian Service; sacred music

1:45 P.M.
WGN—Palmer House Ensemble

1:55 P.M.
WLS—Weather and Livestocks

2:00 P.M.
KYW—National Opera Concert (NBC)
WAAF—Jimmie Kozak at the piano
WBBM—Symphonic Hour; Columbia Symphony Orchestra (CBS)
WIND—Columbia Symphony Orchestra (CBS)
WLS—Wayne King's Orchestra (NBC)
WMBI—Special Organ Recital
WSBC—Jewish Hour

2:15 P.M.
WAAF—Gail Bandell
WENR—Leonard Salvo, organist
WJJD—Baseball; Sox vs. Cleveland

2:30 P.M.
KYW—In the Radio Pulpit (NBC)
WAAF—The Three Flats
WGN—George Nelidoff's Orchestra
WJJD—Fred Black, organist
WLS—"Prairie Home" Production
WMAQ—Presentation of Gordon Bennett Balloon Race Trophy (NBC)
WMBI—Bible Exposition with Special Music

2:45 P.M.
WAAF—Frank Baker, the Bookworm
WGN—Sunday Afternoon Musicale
WLS—Musical Fantasy

3:00 P.M.
KYW—Gould and Scheffter, piano duo (NBC)
WAAF—Sunday Serenade
WIND—Cathedral Hour; Channon Collinge (CBS)
WJJD—Baseball; Sox vs. St. Louis
WSBC—A Century in Music

3:15 P.M.
KYW—Morin Sisters, harmony team (NBC)
WENR—Vee and Johnny (NBC)

3:30 P.M.
KYW—Organ Recital (NBC)
WENR—Temple of Song (NBC)
WGES—Poland in Song

4:00 P.M.
KYW—Blue Voices
WAAF—June Carrol
WBBM—Syncope Sermon (CBS)
WENR—Drem Drama (NBC)
WIND—Martin's Music Room; Symphony Orchestra

4:15 P.M.
WAAF—Tone Pictures
WBBM—Variety Hour
WENR—George Nelidoff's Orchestra (NBC)
WIND—Jackie Taylor's Orchestra

4:30 P.M.
KYW—Eva Jesse Choir (NBC)
WAAF—"Paris, 1917," a musical drama
WENR—Grand Hotel; drama (NBC)
WGES—Poland in Song
WIND—Sunday Concert

4:45 P.M.
WAAF—Broadway Melodies
WBBM—Harry Steele, news commentator

5:00 P.M.
KYW—Twilight Musicale
WAAF—Reveries, E. Simmons
WBBM—Chicago Knights (CBS)
WCFL—Orchestra
WENR—Catholic Hour (NBC)
WGN—Concert Orchestra
WGES—Bohemian Melodies
WIND—Ford and Flenn, harmony team
WJJD—Polish Hour, A. Nowinski
WMAQ—Don Hall Trio; Phantom Strings (NBC)

5:15 P.M.
WIND—Modern Melodies; Piano Recital

5:30 P.M.
WBBM—Smilin' Ed McConnell (CBS)
WENR—Henri Deering, pianist (NBC)
WGES—German Melodies
WGN—Wayne King's Orchestra
WIND—Hymn Sing; string trio
WJJD—Masters' Music Room; Symphony Orchestra
WMAQ—Richard Himber's Ensemble (NBC)

5:45 P.M.
WBBM—Ace Brigode's Orchestra
WENR—Trio Romantique (NBC)
WIND—Bright Interlude; Freddie Rich's Orchestra (CBS)
WJJD—Judge Rutherford, Watchtower

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

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

6:10 P.M.
WGN—Wayne King's Orchestra

6:15 P.M.
KYW—Globe Trotter; News of the World
WIND—Modern Male Chorus (CBS)
WJJD—Johnny O'Hara, sports review
WMAQ—Horse Sense Philosophy (NBC)

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

6:30 P.M.
KYW—Boyd Raeburn's Orchestra
WBBM—Roses and Drums (CBS)
WGN—To be announced
WIND—Polish Hour; John Roszkowski
WJJD—Pickard Family; rural music
WLS—Desert Guns (NBC)
WMAQ—Sports Summary of the Day

6:45 P.M.
WCFL—Al Handler's Orchestra
WGN—The Sports Reporter
WMAQ—Wendell Hall, ukulele and piano (NBC)

7:00 P.M.
KYW—Dance Orchestra
WAAF—The Symphonic Hour
WBBM—J. B. and Mae, drama
WCFL—Irish Program
WGN—The Concert Orchestra
WIND—Plantation Four
WJJD—Uncle Joe's "Sun-Meeter", negro production
WLS—Sports Reporter
WLS—Light Opera; soloist; orchestra (NBC)
WMAQ—Jimmy "Schnozzle" Durante, comedian; Ruth Etting, vocalist; D. Rubenoff's Orchestra (NBC)

7:15 P.M.
KYW—Carlos Molina's Orchestra
WBBM—Pat Flanagan's Sportcast
WIND—Freddie Rich Entertains (CBS)
WJJD—Carnival, Chuck Lanphier, "barker"

7:30 P.M.
KYW—Mark Fisher's Orchestra
WBBM—Phil Harris' Orchestra
WGN—To be announced
WIND—Gary Civic Theater

7:45 P.M.
WBBM—Guy Lombardo's Orchestra
WLS—To be announced

8:00 P.M.
KYW—Detectives Black and Blue, sketch
WBBM—Bath Club Review; Nino Martini, tenor; Jane Froman, contralto; Erno Rapee's Orchestra (CBS)
WCFL—Louis Panico's Orchestra
WENR—Pat Barnes, impersonations
WGN—Concert Orchestra
WIND—Indiana Vanities; Sunday Potpourri
WMAQ—Manhattan Merry-Go-Round; vocalists; orchestra (NBC)
WSBC—Bohemian Melodies

8:15 P.M.
KYW—Benny Meroff's Orchestra
WCFL—Race of Nations
WENR—Bavarian Ensemble
WGN—Charlie Agnew's Orchestra

8:30 P.M.
KYW—Russell Graves' Orchestra
WCFL—Swedish Glee Club
WENR—Walter Winchell (NBC)
WGN—To be announced
WIND—Joe Belland, baritone; modern songs
WMAQ—American Album of Familiar Music (NBC)

8:45 P.M.
KYW—Noveliers Quartet; Clifford Lang (NBC)
WENR—Carlos Molina's Tango-Rhumba Orchestra
WIND—Norman Care's Orchestra

9:00 P.M.
KYW—The Globe Trotter; News
WBBM—Guy Lombardo's Orchestra
WCFL—Eddie Neibaur's Orchestra
WENR—Mountain Music (NBC)
WGN—Ethel Barrymore (CBS)
WMAQ—Jack Benny, comedian; Mary Livingston; F. Black's Orchestra (NBC)
WSBC—Jack Cooper; All Colored Hour

9:15 P.M.
KYW—Marvelous Melodies
WBBM—Tom Gerun's Orchestra
WCFL—Al Handler's Orchestra
WENR—Edison Symphony Orchestra
WGN—Concert Orchestra
WIND—Fray and Braggiotti, piano team (CBS)

9:30 P.M.
KYW—The Old Apothecary
WBBM—Phil Harris' Orchestra
WCFL—Eddie Neibaur's Orchestra
WGN—Tomorrow's News
WIND—Rev. Robt. Ketcham, sacred songs
WMAQ—Banquet in Honor of Senor Marconi, inventor (NBC)

9:35 P.M.
WGN—Headlines of Other Days

9:45 P.M.
KYW—Sunday at Seth Parker's (NBC)
WBBM—Ace Brigode's Orchestra
WCFL—Mike Cozzie's Orchestra
WENR—Terrace Gardens Orchestra
WGN—The Dream Ship

10:00 P.M.
WCFL—To be announced
WGN—Bridge Club of the Air
WIND—Guy Lombardo's Orchestra (CBS)
WMAQ—Miss Willie Bird (NBC)

10:15 P.M.
KYW—Sports Reporter
WCFL—Eddie Neibaur's Orchestra
WENR—Orchestral Gems (NBC)
WMAQ—Auld Sandy; Scotch philosopher

10:20 P.M.
KYW—Dance Orchestra

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

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

10:45 P.M.
WCFL—Louis Panico's Orchestra

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

11:00 P.M.
KYW—Benny Meroff's Orchestra
WCFL—Gorde Birch's Orchestra
WENR—Phil Harris' Orchestra
WGES—Jimmy Grier's Orchestra
WIND—Glen Gray's Orchestra (CBS)
WMAQ—Dance Nocturne; orchestra (NBC)
WSBC—All Nations Pentacostal Church

11:10 P.M.
WGN—Wayne King's Orchestra

11:15 P.M.
WCFL—Eddie Neibaur's Orchestra

11:30 P.M.
KYW—Russell Glave's Band
WCFL—Mike Cozzie's Orchestra
WENR—Bud Shay's Orchestra (NBC)
WGES—John Van Kaneagan
WGN—Jan Garber's Orchestra
WIND—Clyde Lucas' Orchestra (CBS)
WMAQ—Carlos Molina's Orchestra (NBC)

11:45 P.M.
WCFL—Eddie Neibaur's Orchestra
WGES—Memory Teasers

12:00 Mid.
KYW—Dance Orchestra
WBBM—News Flashes
WENR—Earl Hines' Orchestra
WGES—Owl Car
WGN—Richard Cole's Orchestra
WIND—Dan Russo's Orchestra (CBS)
WMAQ—Harry Sosnik's Orchestra

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

12:30 A.M.
KYW—Oriental Village Orchestra
WBBM—Don Fernando's Orchestra
WENR—Phil Harris' Orchestra
WGES—On with the Dance
WGN—Charlie Agnew's Orchestra
WIND—Don Fernando's Orchestra (CBS)
WMAQ—Benny Meroff's Orchestra

12:45 A.M.
KYW—Jules Stein's Orchestra
WCFL—Clyde Lucas' Orchestra
WGES—The Old Settler

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

1:30 A.M.
WBBM—Tom Gentry's Orchestra

1:45 A.M.
WBBM—Clyde Lucas' Orchestra
WIND—Milkman's Matinee; Bobby Griffin

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

Monday, Oct. 2

Chas. Leland 6:00 P.M. NBC

Morton Downey 8:15 P.M. CBS

8:00 A.M. KYW—Musical Clock; variety program WAAF—Breakfast Express WBBM—The Play Boys, piano trio (CBS) WCFL—WFLC Kiddies' Aeroplane Club WGES—Bohemian Melodies WGN—Good Morning; Musical Program WIND—Polish Hour; John Roszkowski WJJD—Happy Go Lucky Time; Art Linick WLS—Wonderland Trips WMAQ—Breakfast Club; orchestra (NBC) WSBC—Music of Poland 8:15 A.M. WBBM—Musical Time Saver WCFL—Time Parade WIND—Hungarian Hour; Frank Kovach WLS—Produce Reporter 8:25 A.M. WLS—Bentley's News 8:30 A.M. WBBM—Dancing Echoes; orchestra (CBS) WCFL—Dance Music WIND—Last Night's Star WLS—Sunshine Express 8:45 A.M. WBBM—Reis and Dunn, comedy and songs (CBS) WCFL—German Entertainment WIND—Waltz Moments 8:55 A.M. WBBM—Dental Society Talk 9:00 A.M. KYW—Four Southern Singers (NBC) WAAF—Morning Merry-Go-Round WBBM—Organ Reveries WGES—Songs of Slovakia WGN—WGN Keep Fit Club WIND—Today's Dance WLS—Hog Flash; Livestock Receipts; Dr. Bundesen Hour WMAQ—Setting Up Exercises WSBC—Music of Poland 9:15 A.M. KYW—Irene King, talk WBBM—Variety Program WCFL—Popular Music WGES—Canary Concert WGN—Clara, Lu 'n' Em, small town gossip (NBC) WIND—Housekeeper Chats; Mary Neely WMAQ—Program Preview 9:30 A.M. KYW—Beauty Program WBBM—Beauty Chat WCFL—Lillian Ascough WGES—Melody Parade WGN—Market Reports WIND—The Merry-makers (CBS) WMAQ—Tony Cabooch, monologue 9:35 A.M. WGN—Leonard Salvo, organist 9:45 A.M. KYW—Morning Parade; variety (NBC) WBBM—Al and Pete, songs and comedy WCFL—Highlights of Music WGES—Musical Grab Bag WIND—Ben Bernie's Orchestra WMAQ—Board of Trade WSBC—Polish Dance 9:50 A.M. WGN—Weather Report WMAQ—Irma Glen, organist (NBC) 10:00 A.M. KYW—U. S. Navy Band (NBC) WAAF—Memory Lane WBBM—Mary Ellis Ames, home economist WCFL—Kobar WGES—Rhythm Review WGN—Movie Personalities WIND—Organ Melodies WJJD—Cousin Paul; old-time songs WLS—Poultry and Livestock Markets WMAQ—Women's Page of the Air 10:15 A.M. WAAF—Piano Rambles featuring Estelle Barnes WBBM—Galaxy of Stars; Phil Porterfield and Ruth Howard, vocalists; Edward House, organist; Norm Sherr, pianist WENR—Today's Children WGES—Organ Poetry WGN—Happy Endings, talk WIND—Morning Moods (CBS) WMAQ—Singing Strings (NBC) 10:20 A.M. WJJD—Nick Nickols, pen comics 10:25 A.M. WGN—Market Reports 10:30 A.M. WAAF—Hawaiian Echoes WBBM—Whalen trio, girls' vocal trio WCFL—George O'Connell, baritone WENR—College Inn Comedy WGES—Minstrels WGN—Tony Wons, narrator; Keenan and Phillips, piano team (CBS) WIND—Leo Reisman's Orchestra WJJD—Illinois Medical Society WMAQ—Rhythm Ramblers (NBC) WMBI—Devotional Hour WSBC—Memories of Poland 10:40 A.M. WIND—Gary Police Blotter 10:45 A.M. WAAF—Ballads WBBM—Pedro de Cordoba, soloist; Will Osborne's Orchestra (CBS) WCFL—Popular Music

WENR—Chicago Evening American Program WGN—"Painted Dreams" WIND—Mood Indigo WJJD—Fred Beck, organist 11:00 A.M. KYW—Rex Maupin's Carnival WAAF—Bandstand WBBM—The Voice of Experience (CBS) WENR—Gene Arnold's Commodores (NBC) WGN—Allan Grant, pianist WJJD—Movie Reporter talkie news WMAQ—Martha and Hal, comedy team (NBC) 11:10 A.M. WGN—June Baker, home management 11:15 A.M. WAAF—World News Reports WBBM—Virginia Clark, Gene and Charlie WENR—Vic and Sade, comedy sketch WIND—Gypsy Nina, songs (CBS) WJJD—Bubb Pickard, Tennessee hillbilly tunes WMAQ—Wendell Hall, ukulele and piano (NBC) 11:20 A.M. WGN—Allan Grant, pianist 11:30 A.M. KYW—National Farm and Home Hour (NBC) WAAF—Variety WBBM—News Flashes (CBS) WENR—Merriemen Quartet (NBC) WGN—Market Reports WIND—Piano Interlude WJJD—Parade of Radio Stars WMAQ—Rex Battle's Ensemble (NBC) WMBI—Continued Story Reading; Wendell P. Loveless 11:35 A.M. WBBM—Frank Wilson, tenor and Jules Stein, pianist WGN—Digest of the News WIND—Concert Miniatures (CBS) 11:45 A.M. WCFL—Variety Program WGN—To be announced WIND—Favorite Orchestras WJJD—Esther Bradford, fashion adviser WLS—Weather Report 11:50 A.M. WBBM—Chicago Hour of Music 11:55 A.M. WLS—Bentley's News 12:00 Noon WAAF—Noontime Concert WCFL—Popular Luncheon Concert WGN—Mid-day Meditations; Rev. W. B. Taylor WIND—Mid-day Meditation; Gary ministers Assn. WJJD—Side Show; Chuck Lanphier, "barker" WLS—Tom and Don, harmony WMAQ—Dick Fiddler's Orchestra (NBC) WMBI—Loop Evangelistic Service 12:15 P.M. WBBM—Norm Sherr, pianist WIND—George Hall's Orchestra (CBS) WJJD—Livestock Markets; Phil Evans WLS—Prairie Farmer Dinnerbell Program; Jim Poole 12:30 P.M. KYW—Rex Maupin's Orchestra WAAF—Operatic Gems WBBM—Local Market Reports WGN—Local Market Reports WIND—Livestock Markets, Phil Evans Bubb, Ruth, Charlie and Baby Ann WJJD—The Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby WMAQ—Concert Ensemble (NBC) 12:35 P.M. WBBM—Husk O'Hare's Orchestra WGN—Palmer House Ensemble 12:45 P.M. KYW—Smack Out (NBC) WBBM—The Messenger; health news WCFL—Farm Talk WGN—Music Weavers; concert orchestra WIND—Mischa Raginsky's Ensemble (CBS) WMAQ—Ran Russo's Orchestra 1:00 P.M. KYW—Originalities (NBC) WAAF—Songs of the Southland WBBM—Eddie and Fannie Cavanaugh, radio gossip WCFL—Eddy Hanson, organist WGN—Just Plain Bill, sketch WIND—Round Towners Quartet (CBS) WJJD—Fred Beck organist; modern numbers WLS—Uncle Ezra WMAQ—Organ Recital WMBI—Organ Program WSBC—Sunshine Special 1:15 P.M. WAAF—The Spotlight WBBM—Jerry Sullivan, piano and songs WCFL—Civic and Welfare Talk from Mayor's Office WGN—Beauty School of the Air WIND—Captivators (CBS) WJJD—Mooseheart Children's Program WLS—Today's Almanac 1:20 P.M. WMAQ—Board of Trade Program 1:25 P.M. WBBM—News Bulletins

1:30 P.M. KYW—Dance Orchestra WAAF—Rhythm Kings WBBM—The Captivators; orchestra (CBS) WCFL—Eddy Hanson, organist WGN—Maurie Sherman's Orchestra WIND—Paul Ash's Orchestra WLS—Maple City Four; John Brown, pianist WMAQ—Speaker (NBC) 1:45 P.M. KYW—Prudence Penny, household hints WAAF—Markets and Weather WBBM—Husk O'Hare's Orchestra WCFL—Know Thyself WGN—Palmer House Ensemble WIND—Ann Leaf, organist (CBS) WJJD—Memories of Victor Herbert WLS—Studio Musical Program WMAQ—Girls' Duo (NBC) 2:00 P.M. KYW—Rex Maupin's Concert, vocalist WAAF—The Echo of a Song WBBM—Frank Westphal's Orchestra WCFL—Voice of the Air WGN—The Music Weavers, concert orchestra WJJD—Cousin Paul; old-time songs, with pipe organ WLS—Bety and Bob; drama (NBC) WMAQ—Speaker (NBC) WSBC—Broadway Melodies 2:15 P.M. WAAF—Estelle Barnes at the Piano WBBM—The Voice of Experience (CBS) WCFL—Grace Wilson, contralto WGN—Maurie Sherman's Orchestra WIND—Indiana String Trio WLS—Homemakers' Program; Martha Crane WMAQ—Words and Music (NBC) 2:20 P.M. WJJD—Famous Dance Bands 2:30 P.M. KYW—Parent-Teachers Program WAAF—Contract Bridge Class conducted by Catherine Lewis WBBM—Madison Ensemble (CBS) WCFL—Organ Recital WGN—The Story of Helen Trent WIND—Modern Singers of Modern Songs WJJD—Ruth Etting, songstress WSBC—Val's Vodvil 2:45 P.M. WCFL—Sports Review WGN—Arthur O'Berg, tenor WJJD—Meyer Davis' Orchestra WIND—Musical Comedy Varieties WMAQ—To be announced 3:00 P.M. KYW—Lucky Seven WAAF—Salon Concert WBBM—Harriet Cruise, contralto; orchestra (CBS) WCFL—Baseball; Sox vs. Philadelphia WGN—Maurie Sherman's Orchestra WIND—Mid-afternoon Request Dance WJJD—Fred Beck, organist WMAQ—Radio Guild; drama (NBC) WMBI—Sacred Music WSBC—Broadway Melodies 3:15 P.M. KYW—Dr. H. N. Bundesen, health talk WGN—Afternoon Musicales WLS—Musical Roundup WMBI—Message WSBC—Magic Carpet 3:30 P.M. KYW—Two Doctors with Aces of the Air WAAF—Organ Melodies WBBM—News Flashes (CBS) WENR—Sports Reporter WIND—Potpourri Request Program WJJD—Gertrude Niesen, songs WMBI—"I See by the Papers" Wendell P. Loveless 3:35 P.M. WBBM—Organ and Piano duo featuring Norm Sherr, pianist, and Edward House, organist WENR—Roy Heatherton, baritone (NBC) 3:45 P.M. WAAF—World News WBBM—Jacques Villet's Orchestra WENR—Lady Next Door (NBC) WJJD—Lee Sims, pianist 4:00 P.M. WAAF—Piano Novelties; Jimmy Kozak WBBM—The Dress Parade WENR—George Nelidoff's Orchestra (NBC) WGN—Century of Progress Concert Orchestra WIND—The Knickerbockers, dance music WJJD—Viennese Nights WMAQ—Al Bernard, minstrel man (NBC) 4:15 P.M. WAAF—Music in the Air WBBM—Vera Van, contralto (CBS) WGN—Maurie Sherman's Orchestra WIND—Musical Oddities WJJD—Modern Singers of Modern Songs WMAQ—Georgia Brown, songstress (NBC) 4:30 P.M. KYW—Earle Tanner, tenor WAAF—Paul Mitchell, the Themist WBBM—The Movie Critic WENR—Larry Larsen, organist (NBC) WGN—Afternoon Musicales WIND—Youngster's Club; Uncle Frank WJJD—Fred Beck, organist WMAQ—The Moaners; orchestra (NBC)

4:45 P.M. KYW—Three Strings WAAF—Ray Waldron's Sports Review WBBM—Cowboy Tom and the Indian Chief (CBS) WENR—Musical Moments (NBC) WIND—Vocal Varieties, Song Potpourri WJJD—Ted Lewis' Orchestra WMAQ—The Wizard of Oz (NBC) 5:00 P.M. KYW—Mel Stitzel at the Piano WAAF—Bouquet of the Season's Hits WBBM—Skippy, children's skit (CBS) WCFL—Tony Amedio, accordionist WENR—Richard Himmer's Ensemble (NBC) WGES—Polish Evening Bells WGN—Trainload of Tunes WIND—Indiana String Trio WJJD—Tea Time Songsters WMAQ—Viennese Ensemble (NBC) 5:10 P.M. WAAF—Tonight's Radio Features 5:15 P.M. KYW—Richard Himmer's Ensemble (NBC) WAAF—Tea Time Tunes WBBM—Harry Steele, news commentator WCFL—John Maxwell, food talk WENR—Big Brother Club WGN—Century of Progress Concert Orchestra WIND—"Learn to Speak English," Margaret Labb WJJD—Strange Adventurer, drama 5:30 P.M. KYW—Uncle Bob's Curbside-Limit Club WBBM—Jack Armstrong, the All-American Boy (CBS) WCFL—Eddy Hanson, organ recital WENR—Three X Sisters (NBC)

WGN—The Singing Lady; jingles, songs and stories WIND—Memory Tunes; Merrill Foland, pianist WJJD—Masters' Music Room; symphony orchestra WMAQ—Adventures of Tom Mix (NBC) 5:45 P.M. WBBM—Man of Magic WENR—Little Orphan Annie, children's playlet (NBC) WGN—Little Orphan Annie, children's playlet (NBC) WIND—Song at Eventide WJJD—Red Hot Tunes WMAQ—Twenty Fingers of Harmony (NBC)

(CONTINUED ON NEXT PAGE)

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BOYS Your Chance to Win CASH PRIZES Enroll now in this new and interesting contest. All boys, regardless of where you live, have the same chance to win one of these prizes: First Prize = \$10.00 Second Prize = 5.00 Third Prize = 3.00 Fourth Prize = 2.00 Send coupon below with your name and address and start to sell the RADIO GUIDE now. 50 points will be given to you when you return the coupon. 50 points more when you return the correct answer to the puzzle we will send you, and one point for each RADIO GUIDE you sell from the time you start until October 12, 1933. Winners will be decided two weeks after contest closes. The Boy Scoring the Most Points Wins During this time another contest will start and there is certainly no reason why you can't win—a few hours' work after school each week will supply you with spending money in addition to the chance to win the prizes listed above. RADIO GUIDE (Circulation Dept.) 423 Plymouth Court, Chicago, Illinois. Name Address Town State

(MONDAY CONTINUED)

6:00 P.M.
 KYW—Dance Orchestra
 WAAF—Ray Waldron's Sports Review
 WBBM—Century of Progress Orchestra
 WCFL—Louis Panico's Orchestra
 WENR—What's the News?
 WGES—Popular Dinner Dance
 WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
 WIND—German Hour; William Klein
 WJJD—Jack Dunn's Orchestra
 WMAQ—Charles Leland, comedian (NBC)

6:15 P.M.
 KYW—The Globe Trotter
 WAAF—The Symphonic Hour
 WBBM—Grown' Up; sketch
 WCFL—WCFL Orchestra
 WENR—Bavarian Ensemble (NBC)
 WGES—Famous Orchestras
 WGN—Century of Progress Orchestra
 WJJD—Sports Review John O'Hara
 WMAQ—News of the Air

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

6:30 P.M.
 WBBM—Buck Rogers in the Twenty-fifth Century, skit (CBS)
 WCFL—Tom Cook, tenor
 WENR—Marion and Jim Jordan (NBC)
 WGES—Polish Melodies
 WGN—Palmer House Ensemble
 WIND—Polish Hour; John Roszkowski
 WJJD—Pickard Family, rural songs
 WMAQ—Sports Summary of the Day

6:45 P.M.
 KYW—Reflections in the Water; Doc Whipple, organist (NBC)
 WBBM—Boake Carter, news commentator (CBS)
 WCFL—Orchestra
 WENR—The Goldbergs, comedy sketch (NBC)
 WGN—The Sports Reporter
 WMAQ—Ben Bernie's Orchestra

7:00 P.M.
 KYW—Oahu Serenaders (NBC)
 WBBM—Musical Revue
 WCFL—Harry Scheck, A Neighborly Union Chat
 WGES—First Slovak Hour
 WGN—Men About Town, vocal trio; Joe Green's Orchestra (CBS)
 WIND—Child Welfare; Former Judge F. J. Sheehan
 WJJD—"Uncle Joe," negro presentation
 WLS—To be announced
 WMAQ—Twilight Concert

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

7:15 P.M.
 KYW—Benny Meroff's Orchestra
 WBBM—Sport Review
 WCFL—Al Handler's Orchestra
 WGN—Edwin C. Hill (CBS)
 WIND—Indiance String Trio
 WJJD—Ozark Mountain Symphony

7:30 P.M.
 KYW—Interpreting Business Events
 WAAF—Sunset Salute
 WBBM—Fray and Braggiotti, piano team (CBS)
 WCFL—Labor Flashes
 WGN—Bouquet of Melodies
 WIND—Manhattan Serenaders (CBS)
 WJJD—Friendly Philosopher; Homer Griffith
 WLS—Potash and Perlmutter, sketch (NBC)
 WMAQ—Floyd Gibbons (NBC)

7:45 P.M.
 KYW—Carlos Molina's Orchestra
 WBBM—Guy Lombardo's Orchestra
 WCFL—Mona Van, soprano
 WGN—Palmer House Ensemble
 WIND—Kate Smith, Swanee Music (CBS)
 WLS—Red Davis (NBC)

8:00 P.M.
 KYW—Detectives Black and Blue, sketch
 WAAF—Hawaiian Echoes
 WBBM—Phil Harris' Orchestra
 WCFL—Bob Hawk, Review
 WGN—Evening in Paris, drama (CBS)
 WIND—Indiance String Trio
 WLS—Maestrels (NBC)
 WMAQ—Harry Horlick's Gypsies (NBC)
 WSBC—Polish Varieties

8:15 P.M.
 KYW—Dance Orchestra
 WAAF—Sunset Salute
 WBBM—Gus Arnheim's Orchestra
 WCFL—National Food Flashes
 WGN—Morton Downey, tenor (CBS)
 WIND—Jackie Taylor's Orchestra

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

8:45 P.M.
 KYW—Jules Stein's Orchestra
 WCFL—Tony and Joe, drama
 WGN—Heart to Heart Club

WIND—Three Buddies; girls' harmony team

9:00 P.M.
 KYW—The Globe Trotter
 WBBM—Guy Lombardo's Orchestra
 WCFL—Vera Getzes, soprano
 WENR—Contented Program (NBC)
 WGN—Bernie Cummins' Orchestra
 WIND—Hungarian Program; Frank Kovach
 WMAQ—Gene Arnold, narrator; Lullaby Lady, male quartet; orchestra (NBC)
 WSBC—Lithuanian Echoes

9:15 P.M.
 KYW—The Cadets, male quartet
 WBBM—Intimate Hollywood Gossip
 WCFL—Al Handler's Orchestra
 WGN—Century of Progress Orchestra

9:20 P.M.
 WBBM—Tom Gerun's Orchestra

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

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

9:45 P.M.
 WBBM—Myrt and Marge, drama (CBS)
 WCFL—Orchestra
 WGN—New World Symphony Orchestra (CBS)
 WIND—Indiana String Trio

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

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

10:15 P.M.
 WCFL—Barrett O'Hara, talk
 WENR—Lum and Abner (NBC)
 WGN—Old Heidelberg
 WMAQ—Joe Parson, basso

10:30 P.M.
 KYW—Jack Denny's Orchestra (NBC)
 WCFL—WCFL Orchestra
 WENR—Sports Reporter
 WGN—Wayne King's Orchestra
 WIND—Glen Gray's Orchestra (CBS)
 WMAQ—Corey Lynn's Orchestra

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

10:45 P.M.
 WCFL—Louis Panico's Orchestra
 WGN—Don Carlos' Orchestra

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

11:15 P.M.
 WCFL—Eddie Neibaur's Orchestra
 WGN—George Devron's Orchestra
 WSBC—Popular Orchestras

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

11:45 P.M.
 WCFL—WCFL Orchestra

12:00 Mid.
 KYW—Dance Orchestra
 WBBM—Clyde Lucas' Orchestra
 WENR—Earl Hines' Orchestra
 WGN—Jan Garber's Orchestra
 WIND—"Botty Tootey," Bob Hawk, M. C.
 WMAQ—Harry Sosnik's Orchestra

12:15 A.M.
 WBBM—Tom Gentry's Orchestra

12:30 A.M.
 KYW—Oriental Village
 WBBM—Husk O'Hare's Orchestra
 WENR—Phil Harris' Orchestra
 WMAQ—To be announced

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

1:00 A.M.
 WBBM—Tom Gerun's Orchestra
 WIND—International Music
 WBBM—Tom Gentry's Orchestra
 WBBM—Don Fernando's Orchestra

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

1:30 A.M.
 WBBM—Tom Gentry's Orchestra

1:45 A.M.
 WBBM—Clyde Lucas' Orchestra

2:00 A.M.
 WBBM—Al Belasco's Orchestra

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

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

8:25 A.M.
 WLS—Bentley's News

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

8:45 A.M.
 WBBM—Reis and Dunn, comedy and songs (CBS)
 WCFL—German Entertainment
 WIND—Waltz Moments

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

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

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

9:30 A.M.
 KYW—Morning Parade; variety (NBC)
 WAAF—Child Health Talk: "Early Training for Good Health" by Dr. Paul H. Wezeman of the Illinois State Medical Society
 WBBM—Beauty Chat
 WCFL—Lillian Rascough
 WGES—Melody Parade
 WGN—Market Reports
 WIND—Bill and Ginger (CBS)
 WMAQ—Tony Cabooch, monologist

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

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

9:50 A.M.
 WGN—Fred Meinken, pianist

10:00 A.M.
 KYW—Robert L. Van Tress, garden talk
 WAAF—A Mood In Blue
 WBBM—The Captivators; orchestra (CBS)
 WCFL—Kobar
 WGES—Rhythm Review
 WGN—Movie Personalities
 WIND—Organ Melodies
 WJJD—Cousin Paul; old-time songs, with pipe organ
 WLS—Poultry and Livestock Markets
 WMAQ—Women's Page of the Air
 WSBC—Bohemian Melodies

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

10:20 A.M.
 WJJD—Nick Nichols, pen comics

10:25 A.M.
 WGN—Market Reports

10:30 A.M.
 KYW—South Sea Islanders (NBC)
 WAAF—Linco Wash Program
 WBBM—Chicago Hour of Music
 WCFL—George O'Connell, baritone
 WENR—College Inn Comedy
 WGES—Italian Serenade
 WGN—Fred Meinken, pianist
 WJJD—The Bandstand; Band Music
 WMAQ—Rhythm Ramblers; orchestra (NBC)
 WMBI—Music Program
 WSBC—Songs of Poland

10:45 A.M.
 WAAF—Gail Bandell's Idea Exchange
 WBBM—Variety Program
 WCFL—Variety Program
 WENR—Gene Arnold's Fifteen Minutes with You
 WGN—"Painted Dreams"
 WIND—Carlile and London, pianists (CBS)
 WJJD—Esther Hammond, contralto
 WMBI—Short Story Hour and Gospel Music
 WSBC—Timely Tunes

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

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

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

11:20 A.M.
 WGN—Fred Meinken, pianist

11:30 A.M.
 KYW—National Farm and Home Hour (NBC)
 WAAF—Meat Recipe Talk, Mildred Batz
 WBBM—News Flashes (CBS)
 WCFL—Variety Program
 WENR—Home Service; Mrs. Anna J. Peterson
 WGN—Market Reports
 WIND—Piano Interlude
 WJJD—Parade of the Radio Stars
 WMAQ—Rex Battle's Orchestra (NBC)
 WMBI—Continued Story Reading

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

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

11:50 A.M.
 WBBM—To be announced

11:55 A.M.
 WLS—Bentley's News

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

12:15 P.M.
 KYW—World's Series; Washington Senators vs. New York Giants (NBC)
 WBBM—World's Series; Washington Senators vs. New York Giants (CBS)
 WGN—World's Series; Washington vs. New York (CBS)
 WIND—World's Series (CBS)
 WJJD—Livestock Markets, Phil Evans
 WLS—Prairie Farmer Dinnerbell Program; Jim Poole
 WMAQ—World's Series; Washington Senators vs. New York Giants (NBC)

12:30 P.M.
 WAAF—Symphonic Hour
 WJJD—The Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby Ann

12:45 P.M.
 WCFL—Farm Talks

1:00 P.M.
 WAAF—Hoosier Philosopher
 WCFL—Eddy Hanson, organ recital
 WJJD—Fred Beck, organist; modern songs
 WLS—Uncle Ezra
 WMBI—Organ Program and Bible Reading

1:15 P.M.
 WAAF—The Spotlight
 WCFL—Civic Talk; Mayor's Office
 WJJD—Moosheart Children
 WLS—Today's Almanac; Markets

1:30 P.M.
 WAAF—Rhythm Kings
 WCFL—Eddy Hanson, organ recital
 WJJD—Moosheart Children
 WLS—Maple City Four; John Brown, pianist

1:45 P.M.
 WAAF—Markets and Weather
 WJJD—Memories of Victor Herbert
 WLS—Musical Program

2:00 P.M.
 WAAF—Chicago on Parade
 WBBM—Century of Progress Concert Orchestra
 WCFL—Voice of the Air from World's Fair
 WJJD—Cousin Paul, old-time songs, with pipe organ
 WSBC—In Old Madrid

2:15 P.M.
 WAAF—Jimmie Kozak at the Piano
 WCFL—Symphonic Dance
 WIND—Afternoon Dance
 WSBC—Headlines in Parade

2:20 P.M.
 WJJD—Famous Dance Bands

2:30 P.M.
 WAAF—The Answer Man
 WBBM—Jack Brooks and Orchestra
 WCFL—Eddy Hanson, organ recital
 WGN—The Story of Helen Trent
 WJJD—Ben Kanter, pianist
 WLS—Homemakers Program; Martha Crane; Aunt Ollie's "Rhymes with a Reason"
 WSBC—Val's Vodvil

2:45 P.M.
 WAAF—Salon Concert
 WCFL—Sports Review
 WGN—Afternoon Musicale
 WJJD—George Olsen's Orchestra

2:55 P.M.
 WCFL—Baseball Game

3:00 P.M.
 WAAF—Frank Baker, the Bookworm
 WBBM—U. S. Navy Band (CBS)
 WJJD—Fred Beck, organist; modern tunes
 WLS—Betty and Bob; drama (NBC)
 WMBI—Radio School of the Bible; Rev. W. Taylor Joyce
 WSBC—Minstrel Merriment

3:15 P.M.
 KYW—Dr. H. N. Bundesen, health talk
 WLS—Musical Roundup

3:30 P.M.
 KYW—Two Doctors with Aces of the Air
 WAAF—Kennedy Nelson
 WBBM—News Flashes (CBS)
 WENR—Tea Dansante (NBC)
 WJJD—Mae West, songstress
 WMBI—Scandinavian Service

3:35 P.M.
 WBBM—Organ and Piano Duo, with Nofm Sherr, pianist, and Edward House, organist

3:45 P.M.
 WAAF—World News
 WBBM—Jacques Villet's Orchestra
 WENR—Montrose J. Moses, dramatic critic (NBC)
 WJJD—Ben Kanter, pianist

3:50 P.M.
 WAAF—Interlude

4:00 P.M.
 WAAF—Piano Novelties; Jimmy Kozak
 WBBM—Junior League of Chicago dramatic Program
 WENR—George Nelidoff's Orchestra
 WIND—The Revelers, male quartet
 WJJD—Viennese Nights
 WMAQ—Ortiz Tirado, Mexican tenor (NBC)

4:15 P.M.
 WAAF—Music in the Air
 WBBM—The Melodeers (CBS)
 WIND—Don Redman's Orchestra
 WJJD—Modern Singers of Modern Songs

4:30 P.M.
 KYW—The Hoosier Gentleman
 WAAF—Reveries, Edward Simmons
 WBBM—The Movie Critic
 WENR—Larry Larsen, organist (NBC)
 WIND—Youngster's Club; Uncle Frank
 WJJD—Fred Beck, organist
 WMAQ—Alma Schirmer, pianist (NBC)

4:40 P.M.
 WBBM—News Flashes

4:45 P.M.
 KYW—Century of Progress Concert Orchestra
 WAAF—Ray Waldron's Sports
 WBBM—George Hall's Orchestra (CBS)
 WENR—Musical Moments (NBC)
 WIND—Paul Ash's Orchestra
 WJJD—Glen Gray's Orchestra

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

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

5:15 P.M.
 KYW—Dick Messner's Orchestra (NBC)
 WBBM—Harry Steele, news commentator
 WCFL—John Maxwell, food talk
 WENR—Big Brother Club
 WGN—Century of Progress Orchestra
 WIND—"Learn to Speak English," Margaret Labb
 WJJD—Superstition Histories, drama

Trade & Mark

7:45 P.M.
NBC

(TUESDAY CONTINUED)

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

5:45 P.M.
WBBM—Jack Brooks, tenor
WCFL—Eddy Hanson, organ recital
WENR—Little Orphan Annie, children's playlet (NBC)
WGN—Little Orphan Annie, children's playlet (NBC)
WIND—Songs at Eventide
WJJD—Red Hot Tunes
WMAQ—World's Series Resume (NBC)

6:00 P.M.
KYW—Dance Orchestra
WBBM—Husk O'Hare's Orchestra
WCFL—Louis Panico's Orchestra
WENR—What's the News?
WGES—Popular Dinner Dance
WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
WIND—German Hour; William Klein
WJJD—Hal Grayson's Orchestra
WMAQ—To be announced

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

6:25 P.M.
KYW—Sports Reporter

6:30 P.M.
KYW—Boyd Raeburn's Orchestra
WBBM—Buck Rogers in the Twenty-fifth Century, skit (CBS)
WGES—In the Rhineland
WGN—Lawson YMCA Glee Club
WIND—Polish Hour; John Roszkowski
WJJD—Pickard Family; Dad, Mother, Bub, Ruth, Charlie and Baby Ann
WMAQ—Sports Summary of the Day

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

7:00 P.M.
KYW—Carlos Molina's Orchestra (NBC)
WBBM—Musical Review
WCFL—Jean Hannon, soprano
WGES—Songs of Lithuania
WGN—Great Composers
WIND—Boswell Sisters, harmony team (CBS)
WJJD—Moissaye Bogulawski, concert pianist
WLS—Sports Reporter
WMAQ—Crime Clues; mystery drama (NBC)

7:05 P.M.
WLS—Phil Harris' Orchestra

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

7:15 P.M.
KYW—Men Teacher's Union Speaker
WBBM—Sport Review
WCFL—Al Handler's Orchestra
WGN—Singin' Sam; Harry Frankel, baritone (CBS)
WIND—Jackie Taylor's Orchestra

7:30 P.M.
KYW—Mark Fisher's Orchestra
WAAF—Sunset Salute
WBBM—The Voice of Experience (CBS)
WCFL—Joe Grein, talk
WGES—Songs of Lithuania
WGN—Palmer House Ensemble
WIND—Ruth Cobb, songs
WJJD—Ozark Mountain Symphony
WLS—Adventures in Health (NBC)
WMAQ—Phil Harris' Orchestra (NBC)

7:45 P.M.
WBBM—Guy Lombardo's Orchestra
WCFL—Labor Flashes
WGN—Don Carlos' Marimba Band
WIND—Kate Smith's Swanee Music (CBS)
WLS—Trade and Mark (NBC)

8:00 P.M.
KYW—Detectives Black and Blue, drama
WBBM—Opie Read
WCFL—Piano Recital
WENR—Household Memories; Edgar Guest, poet; orchestra (NBC)
WGN—Opportunity Tunes
WIND—NRA Talk (CBS)
WLS—To be announced
WMAQ—Ben Bernie's Orchestra (NBC)
WSBC—Poland's Song and Story

8:15 P.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Phil Harris' Orchestra
WCFL—WCFL Orchestra
WGN—Willie and Eugene Howard, comedians (CBS)
WIND—Frank Westphal's Orchestra (CBS)

8:30 P.M.
KYW—Russell Graves' Band
WBBM—Gus Arnheim's Orchestra
WCFL—Italia Hogan, contralto
WENR—Nat'l Catholic Charities (NBC)
WGN—Nino Martini, tenor; symphony orchestra (CBS)
WIND—Velabit Melody Men
WMAQ—East and Dumke, comedy and songs; male quartet; Don Voorhee's Band (NBC)

8:45 P.M.
KYW—Jules Stein's Orchestra
WBBM—Jimmy Grier's Orchestra
WCFL—Grace Wilson, contralto

9:00 P.M.
KYW—Globe Trotter, news of the world
WBBM—Guy Lombardo's Orchestra
WCFL—Orchestra
WENR—Pedro Via's Orchestra (NBC)
WGN—Rube Appleberry, sketch
WIND—"The American Legend," drama (CBS)
WMAQ—"Lives at Stake," drama (NBC)
WSBC—Melodies of Poland

9:15 P.M.
KYW—Marvelous Melodies
WBBM—Intimate Hollywood Gossip
WCFL—Al Handler's Orchestra
WGN—Concert Orchestra

9:20 P.M.
WBBM—Tom Gerun's Orchestra

9:30 P.M.
KYW—Three Strings
WBBM—Ted Husing; Barbara Maurel, contralto; Hummingbirds trio; orchestra (CBS)
WCFL—WCFL Orchestra
WENR—Miniature Theater (NBC)
WGN—Tomorrow's News
WIND—Three Buddies
WMAQ—Madame Sylvia of Hollywood (NBC)

9:35 P.M.
WGN—Headlines of Other Days

9:45 P.M.
KYW—To be announced
WBBM—Myrt and Marge (CBS)
WGN—Dream Ship
WIND—Slim Martin's Orchestra
WMAQ—Corey Lynn's Orchestra

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

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

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

10:30 P.M.
KYW—Ernie Holt's Orchestra (NBC)
WCFL—WCFL Orchestra
WENR—Sports Reporter
WGN—Wayne King's Orchestra
WIND—Jerry Freeman's Orchestra (CBS)
WMAQ—Talkie Picture Time (NBC)

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

10:45 P.M.
WCFL—Louis Panico's Orchestra
WIND—Masters' Music Room; symphony orchestra

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

11:00 P.M.
KYW—Russell Graves' Orchestra
WCFL—Mickey Cozzie's Orchestra
WENR—Dance Orchestra
WIND—Tom Gerun's Orchestra (CBS)
WMAQ—Phil Harris' Orchestra (NBC)
WSBC—The Midnight Review

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

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

11:30 P.M.
KYW—Mark Fisher's Orchestra (NBC)
WCFL—Mickey Cozzie's Orchestra
WENR—Roger Gentson's Orchestra
WGN—Charlie Agnew's Orchestra
WIND—Clyde Lucas' Orchestra (CBS)
WMAQ—Carlos Molina's Orchestra

11:45 P.M.
WCFL—WCFL Orchestra

12:00 Mid.
KYW—Dance Orchestra
WBBM—News Flashes
WENR—Earl Hines' Orchestra
WGN—Jan Garber's Orchestra
WIND—"Rooney Tooley," Bob Hawk, M. C.

For Your Album



ENOCH LIGHT

Though his secret ambition continues to be conducting symphonic music in a small-town opera house, Enoch Light capably guides his nine men through lulling dance tunes in the Hotel Governor Clinton . . . He was born in Canton, Ohio, August 18, 1905, and took a fancy to the violin at the age of eight, though he intended to be a Doctor . . . He studied at Ohio State University of Pittsburgh, and Johns Hopkins . . . However, no sooner had he gotten his A.B. than he was sidetracked with the interest of organizing the "Blue Jay" orchestra out of classmates, and running the Varsity Club in Baltimore . . . The "Blue Jays" were so popular that they were booked at Loew's Century in Baltimore and broke all house records . . . They were booked to introduce American presentations in Europe at the Gaumont Palace, Paris, the largest theater in the world . . . For 26 weeks Enoch "laid them in the aisles" with such whooping American tunes as "Hallelujah" . . . The band toured through Germany playing the Winter Garden and Universum Theater in Berlin, then the Casino at Deauville, France, and Biarritz . . . They were the only American band invited by the President of France to play at the Palace . . . Enoch's outfit also performed for the Queen of Spain, and made the first musical picture short on the "other side" . . . He did some symphonic conducting at the music festival in Salzburg, Austria . . . He has studied symphonic work abroad with Maurice Frigaram.

WMAQ—Harry Sosnik's Orchestra
WMBI—Midnight Hour of Sacred Song and Message

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

12:30 A.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Husk O'Hare's Orchestra
WENR—Dan Russo's Orchestra
WGN—Charlie Agnew's Orchestra
WMAQ—Benny Meroff's Orchestra

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

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

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

1:30 A.M.
WBBM—Tom Gentry's Orchestra
WIND—Art Fisher's Orchestra

1:45 A.M.
WBBM—Clyde Lucas' Orchestra
WIND—Milkman's Matinee; Bob Griffin

2:00 A.M.
WBBM—Al Belasco's Orchestra

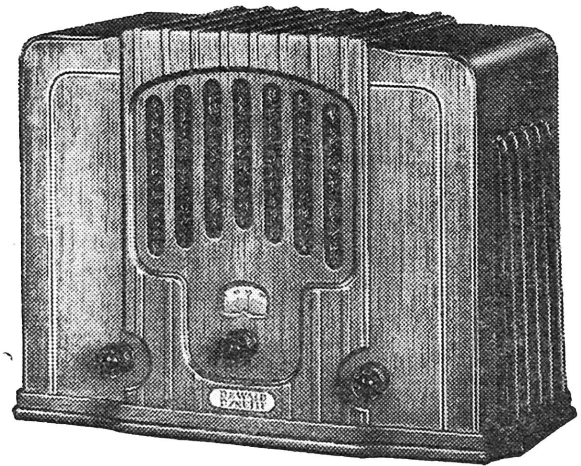
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PACEMAKER IN RADIO FOR OVER TWELVE YEARS

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

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

8:25 A.M.
WLS—Bentley's News

8:30 A.M.
WBBM—Waltz Dreams; orchestra (CBS)
WCFL—Dance Music
WIND—Jackie Taylor's Orchestra
WLS—Sunshine Express

8:45 A.M.
WCFL—German Entertainment
WIND—Waltz Dreams; dance music

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

9:00 A.M.
KYW—Four Southern Singers (NBC)
WAAF—Live Stock Market Flashes
WBBM—Organ Melodies
WGES—Songs of Slovakia
WGN—Keep Fit Club
WIND—Morning Melodies, dance tunes
WLS—Hog Flash; Livestock Receipts; Dr. Bundesen Hour
WMAQ—Setting Up Exercises

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

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

9:35 A.M.
WGN—Leonard Salvo, organist

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

9:50 A.M.
WGN—Weather Reports

10:00 A.M.
WAAF—Memory Lane
WBBM—Mary Ellis Ames, cooking talk (CBS)
WCFL—Kobar
WGES—Rhythm Review
WGN—Movie Personalities
WIND—Organ Melodies
WJJD—Cousin Paul; old-time songs, with organ
WLS—Poultry and Livestock Markets
WMAQ—Women's Page of the Air
WSBC—Melodies of Poland

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

10:20 A.M.
WJJD—Nick Nichols, pen comics

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

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



Leah Ray, vocalist, now at the College Inn, Chicago, with Phil Harris and his orchestra, was selected as one of the runners up in the National Electrical Exposition search for Miss Radio 1933.

10:45 A.M.
WAAF—Songs of Yesterday
WBBM—Pedro of Cordoba, vocalist; Will Osborne's Orchestra (CBS)
WCFL—Popular Music
WENR—Women's Features
WGN—"Painted Dreams"
WIND—Mood Indigo; torch songs
WJJD—Ballad Singers
WMAQ—Fields and Hall, piano duo (NBC)
WSBC—Polish Dances

11:00 A.M.
KYW—Rex Maupin's Carnival
WAAF—Bandstand
WBBM—The Voice of Experience
WENR—Eva Taylor, songs (NBC)
WGN—Allan Grant, pianist
WIND—Bob Asche, pianist
WJJD—Front Page Headlines; drama
WMAQ—Gene Arnold's Commodores (NBC)

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

11:15 A.M.
WAAF—World News Reports
WBBM—Virginia Clark, Gene and Charlie
WENR—Vic and Sade, comedy sketch
WIND—Tune Teasers, dance music
WJJD—Bubb Pickard, Tennessee hillbilly tunes
WMAQ—The Widow and the Angel (NBC)

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

11:30 A.M.
KYW—National Farm and Home Hour (NBC)
WAAF—Variety Program
WBBM—News Flashes (CBS)
WENR—Home Service
WGN—Board of Trade Reports
WIND—Concert Miniatures (CBS)
WJJD—Parade of Radio Stars
WMAQ—On Wings of Song (NBC)

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

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

11:50 A.M.
WBBM—To be announced

11:55 A.M.
WLS—Bentley's News

12:00 Noon
WAAF—Noontime Concert
WBBM—Marie, the Little French Princess, drama (CBS)
WCFL—Luncheon Concert
WGN—Mid-Day Services
WIND—World's Series (CBS)

WJJD—Side Show; Chuck Lanphier, "barker"
WLS—Tom and Don, harmony
WMAQ—To be announced
WMBI—Loop Evangelistic Service

12:15 P.M.
KYW—World's Series; Washington Senators vs. New York Giants (NBC)
WBBM—World's Series; Washington Senators vs. New York Giants (CBS)
WGN—World's Series; Washington vs. New York (CBS)
WIND—Gypsy Nina (CBS)
WJJD—Livestock Markets; Phil Evans
WLS—Prairie Farmer Dinnerbell Program; Jim Poole
WMAQ—World's Series; Washington Senators vs. New York Giants (NBC)

12:30 P.M.
WAAF—Operatic Gems
WCFL—Myers Publications
WJJD—Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby Ana
WCFL—Farmers Union

1:00 P.M.
WAAF—Hoosier Philosopher
WCFL—Eddy Hanson, organ recital
WJJD—Memories of Victor Herbert
WLS—Uncle Ezra
WMBI—Organ Program and Bible Reading

1:15 P.M.
WAAF—The Spotlight
WCFL—Civic Talk; Mayor's Office
WJJD—Mooseheart Children
WLS—Today's Almanac

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

1:30 P.M.
WAAF—Rhythm Kings
WCFL—Eddy Hanson, organ recital
WLS—Maple City Four; John Brown, pianist

1:40 P.M.
WJJD—Cousin Paul, old songs

1:45 P.M.
WAAF—Markets and Weather
WCFL—Know Thyself
WLS—Studio Musical Program

1:50 P.M.
WBBM—Husk O'Hare's Orchestra

2:00 P.M.
WAAF—Echo of a Song
WCFL—Chicago City Series; Sox vs. Cubs
WJJD—Chicago City Series; Sox vs. Cubs
WSBC—Waltz Time

2:15 P.M.
WAAF—Estelle Barnes at the Piano
WBBM—Chicago City Series; Sox vs. Cubs
WSBC—Band Parade

2:30 P.M.
WAAF—Salon Concert
WGN—The Story of Helen Trent
WLS—Homemakers' Program; Mrs. Chenoweth, "Little Dramas from Life"
WSBC—Val's Vodvil

2:45 P.M.
WGN—Afternoon Musicale

3:00 P.M.
KYW—Lucky Seven
WAAF—Helen Gunderson
WLS—Betty and Bob; drama (NBC)
WMBI—Sunday School Lesson; Mrs. McCord
WSBC—Dramatization

3:15 P.M.
KYW—Dr. Herman Bundesen, talk
WAAF—Music of the Nations: India
WLS—Musical Roundup
WSBC—Tunes of Today

3:30 P.M.
KYW—Two Doctors with Aces of the Air
WAAF—Effie Harvey Interviews
WENR—Texas Cowgirl (NBC)
WMBI—Question Hour; Wendell P. Lovell

3:45 P.M.
WAAF—World News
WENR—Morin Sisters (NBC)

4:00 P.M.
WAAF—Piano Novelties; Jimmy Kozak
WENR—George Nelidoff's Orchestra
WIND—Indiana String Trio
WJJD—Fred Beck, organist
WMAQ—Tea Dansante (NBC)

4:15 P.M.
WAAF—Music in the Air
WBBM—News Flashes
WIND—Guy Lombardo's Orchestra
WMAQ—Winnie, the Pooh; children's program (NBC)

4:30 P.M.
KYW—Earle Tanner, tenor
WAAF—Bill Kendall
WBBM—The Movie Critic
WENR—Larry Larsen, organist (NBC)
WIND—Youngster's Club; Uncle Frank
WJJD—Ben Kanter, pianist
WMAQ—The Moaners, orchestra (NBC)

4:45 P.M.
KYW—Three Strings
WAAF—Ray Waldron's Sports Review
WBBM—Cowboy Tom and the Indian Chief (CBS)
WENR—Adult Education Council
WIND—Round Towners (CBS)
WJJD—Cab Calloway's Orchestra
WMAQ—Wizard of Oz, sketch (NBC)

5:00 P.M.
KYW—Century of Progress Concert Orchestra
WAAF—Bouquet of the Season's Hits
WBBM—Skippy (CBS)
WCFL—Tony Amedio, accordionist
WENR—Ernie Holst's Orchestra (NBC)
WGES—Gems of Germany
WGN—Leonard Salvo, organist
WIND—Norman Ruvell, baritone
WJJD—Bobbie Dickson, baritone
WMAQ—Viennese Ensemble (NBC)

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

5:15 P.M.
WAAF—Tea Time Tunes
WBBM—Harry Steele, news commentator
WCFL—John Maxwell, food talk
WGN—Maurie Sherman's Orchestra
WENR—Big Brother Club
WIND—"Learn to Speak English," Margaret Labb
WJJD—"Strange Adventures," drama

5:30 P.M.
KYW—Uncle Bob's Curb-Is-the-Limit Club
WBBM—Jack Armstrong, the All-American Boy (CBS)
WCFL—Eddy Hanson, organ recital
WENR—Purdy Brothers; Arthur Allen and Parker Fennelly
WGN—The Singing Lady, jingles, songs, and stories
WIND—Merrill Foland, pianist
WJJD—Masters' Music Room; symphony orchestra
WMAQ—Adventures of Tom Mix (NBC)

5:45 P.M.
WBBM—Thru the Looking Glass; beauty talk
WENR—Little Orphan Annie, Children's playlet (NBC)
WGN—Little Orphan Annie, Children's playlet (NBC)
WIND—Novelty Rhythms (CBS)
WJJD—Red Hot Dance Tunes
WMAQ—World's Series Resume (NBC)

6:00 P.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Miti Green, Happy Landings
WCFL—Louis Panico's Orchestra
WENR—What's the News?
WGES—Dinner Serenade
WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
WIND—German Hour; William Klein
WJJD—"Viennese Nights," continental tunes
WMAQ—Charles Leland, comedian; negro quartet (NBC)

6:15 P.M.
KYW—The Globe Trotter
WBBM—Grown' Up; sketch
WCFL—WCFL Orchestra
WENR—Ray Heatherston, baritone (NBC)

WGES—Polish Idyll
WGN—Century of Progress Orchestra
WJJD—Sports Review; Johnny O'Hara
WMAQ—News of the Air

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

6:30 P.M.
KYW—Boyd Raeburn's Orchestra
WBBM—Buck Rogers in the Twenty-fifth Century, skit (CBS)
WGES—Polish Melodies
WGN—To be announced
WIND—Polish Hour; John Roskowski
WJJD—Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby Ann
WMAQ—Sports Summary

6:45 P.M.
KYW—Richard Himber's Ensemble (NBC)
WBBM—Boake Carter, news commentator (CBS)
WENR—The Goldbergs, comic sketch (NBC)
WGN—The Sports Reporter
WMAQ—Irene Rich (NBC)

7:00 P.M.
KYW—Benny Meroff's Orchestra (NBC)
WBBM—"J. B. and Mae," sketch
WCFL—Women's Trade Union League, talk
WGES—Italian Idylls
WGN—Men About Town, trio; Joe Green's Orchestra (CBS)
WIND—Gary Board of Health
WJJD—Mary Alcott, contralto
WLS—Bert Lahr, comedian; George Olsen's Orchestra (NBC)
WMAQ—Crime Clues, mystery drama (NBC)

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

7:15 P.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Sport Review
WCFL—Al Handler's Orchestra
WGN—Edwin C. Hill (CBS)
WJJD—Ozark Mountain Symphonies

7:30 P.M.
KYW—The Dancing Master
WBBM—Mario Fiorella, soloist; Frank Westphal's Orchestra
WCFL—Bernice Higgins, contralto
WGN—Albert Spalding, violinist; Conrad Thibault, baritone; Don Voorhees' Orchestra (CBS)
WIND—The Metropolitans (CBS)
WJJD—Friendly Philosopher, Homer Griffith
WLS—Potash and Perlmutter, sketch (NBC)
WMAQ—Waltz Time; Abe Lyman's Orchestra (NBC)

7:45 P.M.
KYW—Phil Harris' Orchestra (NBC)
WBBM—Johnny Maitland's Orchestra
WCFL—Adult Educational Council
WLS—Red Davis, drama (NBC)

8:00 P.M.
KYW—Detectives Black and Blue
WBBM—Phil Harris' Orchestra
WCFL—Bob Hawk, Review
WGN—Don Carlos' Orchestra
WIND—Aeolian String Quartet
WLS—Russian Symphonic Choir (NBC)
WMAQ—The Troubadours; soloists; orchestra (NBC)
WSBC—Polish Varieties

8:15 P.M.
KYW—Star Dust; studio gossip by Ulmer Turner
WBBM—Gus Arnheim's Orchestra
WCFL—WCFL Orchestra
WGN—Ruth Etting, contralto (CBS)
WIND—Kate Smith, songs (CBS)

8:30 P.M.
KYW—Mark Fisher's Orchestra
WBBM—National Catholic Charities Dinner; President Roosevelt and Cardinal Hayes, speakers (CBS)
WCFL—Mickey Cozbie's Orchestra
WENR—Ortiz Tirado, tenor (NBC)
WGN—National Catholic Charities Dinner; President Roosevelt and Cardinal Hayes, speakers (CBS)
WIND—Larry Hill's Orchestra
WMAQ—Leo Reisman's Orchestra (NBC)

8:45 P.M.
WCFL—Tony and Joe, drama
WIND—Ozark Mountain Symphony

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

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

Red Davis 7:45 P.M. NBC

Behind the Scenes in Chicago Studios By Rollin Wood

(WEDNESDAY CONTINUED)

- 9:15 P.M.
KYW—The Cadets, male quartet
WBBM—Tom Gerun's Orchestra
WCFL—Al Handler's Orchestra
WMAQ—To be announced
- 9:30 P.M.
KYW—The Three Strings
WBBM—News Flashes
WCFL—WCFL Orchestra
WENR—Music Magic
WGN—Tomorrow's News
WIND—Alexander Woollcott, "Town Crier" (CBS)
WMAQ—National Radio Forum (NBC)
- 9:35 P.M.
WGN—Headlines of Other Days
- 9:45 P.M.
KYW—Jules Stein's Orchestra
WBBM—Myrt and Marge (CBS)
WGN—Jan Garber's Orchestra
WIND—Columbia Symphony Orchestra (CBS)
- 10:00 P.M.
KYW—Sports Reporter
WCFL—School Teachers' Program
WENR—Amos 'n' Andy (NBC)
WGN—Charlie Agnew's Orchestra
WIND—Italian Program; William Pozzo, WMAQ—Amos 'n' Andy (NBC)
- 10:05 P.M.
KYW—Mark Fisher's Orchestra
- 10:15 P.M.
WCFL—Barrett O'Hara, talk
WENR—Lum and Abner (NBC)
WGN—Old Heidelberg; orchestra
WMAQ—Joe Parsons, basso
- 10:30 P.M.
KYW—Jack Denny's Orchestra (NBC)
WCFL—Gorde Birch's Orchestra
WENR—Sports Reporter
WGN—Wayne King's Orchestra
WIND—Nora Bollen, contralto
WMAQ—Don Bestor's Orchestra (NBC)
- 10:35 P.M.
WENR—Corry Lynn's Orchestra
- 10:45 P.M.
WCFL—Louis Panico's Orchestra
- 10:50 P.M.
WGN—Bernie Cummins' Orchestra
- 11:00 P.M.
KYW—Benny Meroff's Orchestra
WCFL—Mickey Cozzie's Orchestra
WENR—Ralph Kirbery, baritone (NBC)
WIND—Barney Rapp's Orchestra (CBS)
WMAQ—Cab Calloway's Orchestra (NBC)
WSBC—Midnight Review
- 11:05 P.M.
WENR—Ben Bernie's Orchestra (NBC)
- 11:10 P.M.
WGN—Don Carlos' Orchestra
- 11:15 P.M.
WCFL—WCFL Orchestra
- 11:30 P.M.
KYW—Mark Fisher's Orchestra (NBC)
WCFL—Gorde Birch's Orchestra
WENR—Henry King's Orchestra (NBC)
WGN—Jan Garber's Orchestra
WIND—Dance Orchestra
WMAQ—Carlos Molina's Orchestra
- 11:45 P.M.
WCFL—WCFL Orchestra
WGN—George Devron's Orchestra
- 12:00 Mid.
KYW—Dance Orchestra
WBBM—Clyde Lucas' Orchestra
WENR—Earl Hines' Orchestra
WGN—Charlie Agnew's Orchestra
WIND—"Rooty Tooley," Bob Hawk, M. C.
WMAQ—Dance Orchestra
- 12:15 A.M.
WBBM—Tom Gentry's Orchestra
WGN—Bernie Cummins' Orchestra
- 12:30 A.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Husk O'Hare's Orchestra
WENR—Phil Harris' Orchestra
WGN—Charlie Agnew's Orchestra
WMAQ—To be announced
- 12:45 A.M.
KYW—Jules Stein's Orchestra
WBBM—Al Belasco's Orchestra
WGN—Richard Cole's Orchestra
- 1:00 A.M.
WBBM—Tom Gerun's Orchestra
WGN—Jan Garber's Orchestra
WIND—International Melodies
- 1:15 A.M.
WBBM—Don Fernando's Orchestra
- 1:30 A.M.
WBBM—Tom Gentry's Orchestra
WIND—Art Fisher's Orchestra
- 1:45 A.M.
WBBM—Clyde Lucas' Orchestra
WIND—Milkman's Matinee, Bob Griffin
- 2:00 A.M.
WBBM—Al Belasco's Orchestra

W. E. HUTCHINSON, WAAF's General Manager, broke a ten year rule recently. The combined persuasive powers of the station's whole staff were never quite strong enough to induce Mr. Hutchinson to speak on the air. Last week he happened to be present during a remote control broadcast and at the conclusion discovered there was no announcer to close the program. He stepped forth and gave a beautiful five-second speech that ran something like this. "We now return you to our studios."

Herr Louie, the *Weasel* and the *Hungry Five*, along with *George Hessburger's* unit, now playing at the *Old Heidelberg* concession on the World's Fair grounds, are reported to be angling for a beer account to start immediately after the closing of the Century of Progress.

"Summer Boarder" is the title of the three-act drama, based on real life and love, to be heard on the next *Princess Pat Pageant* over NBC and WENR on Monday night, October 2, at 9:30 o'clock. An all-star cast has been selected for the romantic play.

The program series known as the *Galaxy of Stars*, featuring *Pbil Porterfield* and that notable piano and organ team, *Norm Sherr* and *Edward House*, will be continued over WBBM every Monday and Wednesday at 10:15 a. m. and Friday at 10 a. m. The series, sponsored by Red Star Yeast, has been renewed.

Ruth Pickard, of the WJJD and CBS *Pickard Family*, is nursing a peeling face which began when the charming lady decided to do something about the populous freckles she developed from playing tennis. A beauty operator starting the peeling operation, but didn't know how to stop it. Ruth thinks it has gone far enough now, and wouldn't mind even having the freckles back.

Daily developments in the northern Illinois milk strike were brought to WLS listeners last week. Staff members of the station toured the strike area and rushed to the mike with eye-witness stories. Reporting was done by telephone as well. Interesting was the free time given in order that speakers for the *Pure Milk Association* and the striking farmers could give their different versions of the milk war.

Fred "Speed" Westphal, former aviator, is well qualified for his position as continuity writer for the *Bert Green Studios*. In securing material for radio continuity he has spent many months studying finger-



ACE BRIGODE and DELL PAUL. Dell Paul is Brigode's new vocalist heard over CBS-WBBM from the *Merry Garden* ballroom. This is her first time on the air. Miss Paul was born in Russian where she lived through the revolution and its hardships, and has been in America nine years.

print and homicide cases with the *Chicago Police Department* and now, having completed a series of thrillers is casting about for talent to fit into the tales. In case you think you have ability, his address is 75 E. Wacker Drive.

Effie Marine Harvey, who has been educational director for WAAF the past two years, has accepted a position as Educational Director for the middle western division of the Columbia Broadcasting System.

Danny Russo and his Orioles have switched to the National Broadcasting Company. The former Columbia maestro can be heard daily over WMAQ and WENR.

The radio gossipers of WBBM, *Eddie and Fannie Cavanaugh*, will appear Friday (Sept. 29) and Saturday at the Eastwood Theater, Madison, Wis. Another popular team doing personal appearances this week-end are the *Log Cabin Boys*, *Freddie and Frankie*, of WLS, who are showing Saturday and Sunday at the Palace Theater, Antigo, Wis.

This week's *First Nighter* (Oct. 6) is a clever show entitled, "Alias Mary Smith," which calls for two children in the cast. *Tony and Lucy Gilman*, a pair of very precocious youngsters who have recently been doing some auditioning for Paramount for "Alice in Won-

derland" will be used. You may pick up the program over NBC-WMAQ at 9 p. m.

Sunday, October 1, will see the opening of a new Campana show over NBC-WENR at 4:30 p. m. to be known as "Grand Hotel." *Miss Anne Seymour* has been brought from New York to head the cast and has played with *Ethel Barrymore* and *Richard Boleslawski* and done considerable stock work in the West and around New York City. The total cast has not been fixed but will be a flexible affair with parts being assigned weekly to actors and actresses who can best translate that particular role over the air.

Pete Lund has returned to his old post as continuity writer at WLS after being absent for more than three years. Since leaving the *Prairie Farmer* station he has trekked to all parts of the globe and returns to his post with a thousand and one experiences from which to draw material for his future presentations. Incidentally, Pete's brother-in-law is also on the air, being *Tony Wons*, formerly of WLS and now a Columbia artist.

Diana Stewart has a success record.

Miss Stewart was auditioned on a Monday afternoon, two weeks ago. The following Tuesday afternoon she made her commercial debut with the *Two Doctors, Pratt and Sherman*. Her appealing new voice may be heard each Tuesday and Thursday at 4 p. m. over KYW.

Play by play details of the opening football game between Northwestern and Iowa at Soldier Field, on Saturday, September 30, will be broadcast by WLS-WENR. *Hal Totten* will air the football series for his eleventh consecutive season. Due to the conflict with closing baseball games, *Gene Rouse*, veteran announcer and sports reporter, will be at the microphone to describe Northwestern's opener.

Remaining games on Northwestern's schedule will be broadcast over WMAQ, with Totten at the microphone.

After the Iowa game, Northwestern's WMAQ radio schedule is as follows:

- Oct. 14, Stanford at Soldier Field;
- Oct. 21, Indiana at Dyche Stadium;
- Oct. 28, Ohio State at Columbus;
- Nov. 4, Minnesota at Dyche Stadium;
- Nov. 11, Illinois at Dyche Stadium;
- Nov. 18, Notre Dame at Dyche Stadium;
- Nov. 25, Michigan at Dyche Stadium.

If you have a lock on your door that won't permit peeking, just step down to your nearest newsdealer and buy "The Keyhole," a new publication cut in the shape of a keyhole and containing radio and amusement world news. Hall Burton of the bi-monthly Radio Art is scribbling for the new magazine.

Harold Bean, baritone and *Jimmy Hatton*, tenor, both heard regularly on KYW programs have teamed and now offer a program of *Hill Billy* and popular songs every Tuesday and Thursday afternoon at 4:30 p. m.

Carlos Molina, the South American maestro heard via KYW from the Congress Hotel is enlarging his tango-rumba orchestra. In order to "Americanize" his band, Molina is adding three saxophones and a piano.

RADIO DAILY WCFL 10:30 A. M.

DR. O'CONNELL DENTISTS

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Evenings to 9—Sun. Loop 9-1 P. M.

SHORT WAVE-DX By Melvin Spiegel

WHEN Rear Admiral *Richard E. Byrd* takes his second trip to the Antarctic, a description of his entire activities will be broadcast to the American people.

Although the success of broadcasts of this kind is probable, a great deal of experimenting will have to be done to perform one of the most ambitious feats in radio history. The broadcasts will be transmitted over 4,000 miles from their base in Little America, to Buenos Ayres, and then, some 6,000 miles, by short wave, to the Columbia Broadcasting System's key station in New York.

Broadcasts will be conducted from the Byrd ships as well as from the twin-motored Curtiss Condor plane during exploration flights. The directors of the technical department of Columbia said that this is probably the most difficult task

ever undertaken by any radio company in the country.

The distance and atmospheric conditions between Buenos Aires and Little America, will be about the hardest to overcome, because this territory has been unexplored and little is known about its radio conditions. It has been pointed out that short wave transmissions between New York and Italy, a distance of some 5,000 miles, has been achieved with great success, and the Antarctic distance is only 4,000 miles.

WHEN Byrd made his last trip to this section of the world, he was in constant touch with New York, but the radio communication this time was in code, whereas the transmissions this time will be in

voice. It is known that voice transmissions require a great deal more effort on everyone's part. Code also travels greater distances.

On the expedition they are going to have three transmitters. The first will be a 1,000-watt, crystal controlled 100 per cent modulated radio telephone transmitter, and it will be installed at the permanent base in Little America. The second one will be a 200-watt crystal control transmitter to be placed at a sub-base, some 300 miles nearer the Pole. The third one will be a portable short wave transmitter that will be located on Byrd's plane.

According to the latest plans made by the party, they will start from Boston, on September 25, and stop at New York. From New York they will proceed to Hampton Roads, Va., and from there the voyage to Little America will begin.

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J. E. SMITH, Pres., Dept. 3876, National Radio Institute, Washington, D. C.
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Name

Address

City State

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

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

8:25 A.M.
WLS—Bentley's News

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

8:45 A.M.
WBBM—Reis and Dunn, comedy and songs (CBS)
WCFL—German Entertainer
WIND—Waltz Dreams; dance music

8:55 A.M.
WBBM—American Medical Assn.

9:00 A.M.
KYW—Four Southern Singers (NBC)
WAAF—Live Stock Market Flashes
WBBM—Madison Ensemble (CBS)
WGES—Songs of Slovakia
WGN—WGN Keep Fit Club
WIND—Today's Dance
WLS—Hog Flash; Livestock Receipts; Dr. Bundesen Hour
WMAQ—Setting Up Exercises

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

9:30 A.M.
KYW—Morning Parade, variety (NBC)
WBBM—Beauty Chat
WCFL—Lillian Ascough
WGES—Melody Parade
WGN—Market Reports
WIND—Bill and Ginger, songs (CBS)
WMAQ—Tony Cabooch, monologist

9:35 A.M.
WGN—Leonard Salvo, organist

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

9:50 A.M.
WGN—Weather Report

10:00 A.M.
KYW—Buddy Clark
WAAF—Memory Lane
WBBM—Sunny Side Up (CBS)
WCFL—Kobar
WGES—Rhythm Review
WGN—Movie Personalities
WIND—Organ Melodies
WJJD—Cousin Paul; old-time songs and pipe organ
WLS—Poultry and Livestock Markets
WMAQ—Women's Page of the Air
WSBC—Bohemian Melodies

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

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

10:20 A.M.
WJJD—Nick Nichols, pen comics

10:25 A.M.
WGN—Market Reports

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

10:45 A.M.
WAAF—Gail Bandell's Idea Exchange
WBBM—Chicago Hour of Music
WCFL—Popular Music
WENR—Rhythm Ramblers; orchestra (NBC)
WGES—Germany in Song
WGN—"Painted Dreams"
WIND—Academy of Medicine (CBS)
WJJD—Esther Hammond, contralto
WSBC—Timely Tunes

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

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

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

11:20 A.M.
WGN—Fred Meinken, pianist

11:30 A.M.
KYW—National Farm and Home Hour (NBC)
WAAF—Meat Recipe Talk by Mildred Batz
WBBM—News Flashes (CBS)
WENR—Home Service
WGN—Market Reports
WIND—Hawaiian Serenade
WJJD—Parade of Radio Stars
WMAQ—On Wings of Song (NBC)
WMBI—Continued Story Reading

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

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

11:50 A.M.
WBBM—Talk

11:55 A.M.
WLS—Bentley's News

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

12:15 P.M.
KYW—World's Series; Washington Senators vs. New York Giants (NBC)
WBBM—The World's Series; Washington Senators vs. New York Giants (CBS)
WGN—World's Series; Washington vs. New York (CBS)
WIND—World Series (CBS)
WJJD—Livestock Markets; Phil Evans
WLS—Prairie Farmer Dinnerbell Program; Jim Poole
WMAQ—World's Series; Washington Senators vs. New York Giants (NBC)

12:30 P.M.
WAAF—Symphonic Hour
WJJD—Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby Ann

12:45 P.M.
WCFL—Farm Talk

1:00 P.M.
WAAF—Hoosier Philosopher
WCFL—Eddy Hanson, organ recital
WJJD—Fred Beck, organist
WLS—Uncle Ezra

1:15 P.M.
WAAF—The Spotlight
WCFL—Civic Talk; Mayor's Office
WJJD—Mooseheart Children
WLS—Markets; Today's Almanac

1:30 P.M.
WAAF—Rhythm Kings
WCFL—Eddy Hanson, organ recital
WLS—Maple City Four; John Brown, pianist

1:40 P.M.
WJJD—Cousin Paul, old songs

1:45 P.M.
WAAF—Markets and Weather
WCFL—Health Talk
WLS—Studio Musical Program

2:00 P.M.
WAAF—Chicago on Parade
WBBM—Madison Ensemble (CBS)
WCFL—Chicago City Series Sox vs. Cubs
WJJD—City Series Sox vs. Cubs
WSBC—Melodies of the Moment

2:15 P.M.
WAAF—Jimmie Kozak at the Piano
WBBM—Chicago City Series; White Sox vs. Cubs
WSBC—Radio Headliners

2:30 P.M.
WAAF—Answer Man
WGN—The Story of Helen Trent
WLS—Little Home Theater
WSBC—Val's Vodvil

2:45 P.M.
WAAF—Salon Concert
WGN—Afternoon Musicale

3:00 P.M.
KYW—Lucky Seven
WAAF—Frank Baker, the Bookworm
WLS—Betty and Bob; drama (NBC)
WMBI—Gospel Music
WSBC—Broadway Melodies

3:15 P.M.
KYW—Talk by Dr. H. N. Bundesen
WAAF—Salon Concert
WLS—Musical Roundup
WMBI—Message

3:30 P.M.
KYW—Two Doctors with Aces of the Air
WAAF—James Hamilton
WMBI—"The Jew," Rev. Solomon Birnbaum

3:35 P.M.
WENR—Thursday Special (NBC)

3:45 P.M.
WAAF—World News

4:00 P.M.
WAAF—Piano Novelties; J. Kozak
WENR—General Federation of Women's Clubs (NBC)
WIND—Indiana String Trio
WJJD—Fred Beck, organist
WMAQ—To be announced

4:15 P.M.
WAAF—Music in the Air
WBBM—News Flashes (CBS)
WENR—George Nehdoff's Orchestra
WIND—George Hall's Orchestra (CBS)

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

4:30 P.M.
WAAF—Reveries, E. Simmons
WBBM—The Movie Critic
WENR—Larry Larsen, organist (NBC)
WIND—Youngsters Club; Uncle Frank ern songs
WJJD—Popular Afternoon Dance
WMAQ—Jack and Loretta Clemons, songs (NBC)

4:45 P.M.
KYW—Century of Progress Concert Orchestra
WAAF—Ray Waldron's Sports Review
WBBM—Skeets Collier's Orchestra
WENR—Musical Moments (NBC)
WIND—Jo Ferrara, contralto
WJJD—Slim Martin's Orchestra
WMAQ—To be announced

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

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

5:15 P.M.
KYW—Dick Messner's Orchestra (NBC)
WBBM—Harry Steele, news commentator
WCFL—John Maxwell, food talk
WENR—Big Brothers Club
WGN—Century of Progress Orchestra
WIND—"Learn to Speak English," Margaret Labb
WJJD—"Superstition Histories," drama

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

5:35 P.M.
WMAQ—Village Barn Orchestra (NBC)

5:45 P.M.
WBBM—Stamp Adventurer's Club (CBS)
WCFL—Eddy Hanson, organ recital
WENR—Little Orphan Annie; children's playlet
WGN—Little Orphan Annie; children's playlet
WIND—Sports Review, Frank Morrow
WJJD—Red Hot Tunes
WMAQ—World's Series Resume (NBC)

6:00 P.M.
KYW—Eddie Neibauer's Orchestra (NBC)
WBBM—Husk O'Hare's Orchestra
WCFL—Louis Panico's Orchestra
WENR—What's the News?
WGES—Popular Dinner Dance
WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program
WIND—German Hour; Wilhelm Allbach
WJJD—Hal Grayson's Orchestra
WMAQ—To be announced

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

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

6:30 P.M.
KYW—To be announced
WBBM—Buck Rogers in the 225th Century (CBS)
WENR—Concert Orchestra (NBC)
WGN—To be announced
WIND—Polish Hour; John Roszkowski
WJJD—Pickard Family; Dad, Mother, Bubb, Ruth, Charlie and Baby Ann
WMAQ—Day's Sports Summary

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

7:00 P.M.
KYW—Carlos Molina's Orchestra (NBC)
WBBM—Musical Revue
WCFL—Union Label League Talk
WGES—Polish Hour
WGN—Concert Orchestra
WIND—"Stop that Fire," Gary Fire Department
WJJD—"Uncle Joe," negro minstrel
WLS—Phil Harris' Orchestra
WMAQ—Rudy Vallee's Orchestra, guest stars (NBC)
WMBI—Question Hour; Mr. Loveless

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

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

7:30 P.M.
KYW—Interpreting Business Events
WBBM—Frank Westphal's Orchestra
WCFL—Harry Brooks, cornetist
WGN—Jan Garber's Orchestra
WIND—Genevieve Veison, contralto
WJJD—Friendly Philosopher; Homer Griffith
WLS—Adventures in Health (NBC)

7:45 P.M.
KYW—Mark Fisher's Orchestra
WBBM—Guy Lombardo's Orchestra
WCFL—Speakers Bureau of C. F. of L.
WENR—B. A. Rolfe's Crooning Choir (NBC)
WGN—Palmer House Ensemble
WIND—Windy City Revue (CBS)
WLS—Soloist (NBC)

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

8:15 P.M.
KYW—YMCA Chorus
WBBM—Phil Harris' Orchestra
WCFL—Grace Wilson, contralto
WGN—Bing Crosby, Ethel Barrymore, Morton Downey, Ruth Etting, Willie and Eugene Howard; all star parade (CBS)

8:30 P.M.
WBBM—Gus Arnheim's Orchestra
WCFL—American College of Surgery, talk
WENR—Wayne King's Orchestra (NBC)
WIND—Dramatic Guild (CBS)

8:45 P.M.
KYW—Dramatic Sketch
WBBM—Jimmy Grier's Orchestra
WCFL—Vella Cook, contralto soloist

9:00 P.M.
KYW—The Globe Trotter
WBBM—Guy Lombardo's Orchestra
WENR—Hands Across the Border (NBC)
WIND—Willard Robison's Deep River Orchestra (CBS)

WMAQ—Paul Whiteman's Orchestra; Deems Taylor, master of ceremonies; Al Jolson, soloist (NBC)
WSBC—Melodies of Italy

9:15 P.M.
KYW—Century of Progress Concert Orchestra
WBBM—Tom Gerun's Orchestra
WCFL—Al Handler's Orchestra
WGN—Richard Cole's Orchestra

9:30 P.M.
KYW—Jules Stein's Orchestra
WBBM—Ted Husing; Barbara Maurel, contralto; Hummingbirds trio; orchestra (CBS)
WENR—Echoes of the Palisades (NBC)
WCFL—Eddie Neibauer's Orchestra
WGN—Tomorrow's News
WIND—Three Buddies, girls' harmony
WSBC—Lithuanian Hour

9:35 P.M.
WGN—Headlines of Other Days

9:45 P.M.
KYW—Russell Glave's Band
WBBM—Myrt and Marge (CBS)
WCFL—WCFL Orchestra
WGN—Gladys Rice, soprano; orchestra (CBS)
WIND—Norman Carr's Orchestra

10:00 P.M.
KYW—Sports Reporter
WCFL—School Teachers Talk
WENR—Amos 'n' Andy (NBC)
WMAQ—Amos 'n' Andy (NBC)

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

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

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

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

10:45 P.M.
WCFL—Louis Panico's Orchestra

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

11:00 P.M.
KYW—Russell Glave's Orchestra
WCFL—Mike Cozzie's Orchestra
WENR—Phil Harris' Orchestra
WIND—Glen Gray's Orchestra (CBS)
WMAQ—Ernie Holst's Orchestra (NBC)
WSBC—Midnight Review

11:10 P.M.
WGN—Don Carlos' Orchestra

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

11:30 P.M.
KYW—Mark Fisher's Orchestra
WCFL—Mickey Cozzie's Orchestra
WENR—Dancing in Twin Cities (NBC)
WGN—Charlie Agnew's Orchestra (CBS)
WIND—Johnny Hamp's Orchestra (CBS)
WMAQ—Carlos Molinas' Orchestra
WSBC—Variety Program

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

12:00 Mid.
KYW—Dance Orchestra
WBBM—News Flashes
WENR—Earl Hines' Orchestra (NBC)
WGN—George Devron's Orchestra
WIND—"Rooty Tooty," Bob Hawk, m.e.
WMAQ—Harry Sosnik's Orchestra

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

12:30 A.M.
KYW—Eddie Neibauer's Orchestra
WBBM—Husk O'Hare's Orchestra
WENR—Ben Bernie's Orchestra
WGN—Charlie Agnew's Orchestra
WMAQ—Benny Meroff's Orchestra

12:45 A.M.
KYW—Jules Stein's Orchestra
WBBM—Clyde Lucas' Orchestra
WGN—Richard Cole's Orchestra

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

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

1:30 A.M.
WBBM—Clyde Lucas' Orchestra

1:45 A.M.
WIND—Milkman's Matinee, With Bob Griffin

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

PLUMS and PRUNES + + +

By Evans Plummer

PROGRAM first night season is here again, and the trend, if anything, seems to be a bit up in the air. No one seems to be following another's lead. Why, one sponsor has become so brave as to take *Albert Spalding*, the eminent American violinist, as his star!

This is encouraging. It almost speaks of originality, and recalls the old days when *A. Atwater Kent*, when he was more sincere about selling more and more radio sets, had one of the finest hours of music on the air.

Perhaps the radio audience is going to get a break this season and have a dial whirl at something else besides comedians, pseudo Vallee variety bills and melodrama. We have nothing against any particular form of entertainment, you understand, but excesses are good for no one, and variety is the spice of life. It is inconceivable that a sponsored program of fine music would not pay the sponsoring firm.

For example, refer to the *Contented* and *Household* shows. While (with exception of *Alice Mock*) neither offer the most gifted vocal or instrumental soloists, yet good music is their keynote, and they have endured the test of time—which is another way of saying that they have paid for themselves.

Lowering the 'Tax'

IN MANY programs of late, it has become the custom to "kid" the commercial credit. This is an excellent means of chocolate-coating the disagreeable, yet necessary, bill for the entertainment. Yet, it is fitting only in a comedy program. There is another way for the so-called personality acts—such as *Kate Smith* or *Smilin' Ed McConnell*. Such artists, by reason of their closeness to their listeners, can give the essential parts of the credit (in brief) themselves, and have more effect than an announcer with a long speech, nauseating and boring.

It is our belief that advertising "hoovey" will be short and to the point, as a rule, this year. *Wrigley*, in two years of practice, has established that a program can be made profitable without verbosity. *Remington Rand* will go *Wrigley* one better with the new *March of Time* series.

We are reminded of a question, put by an intelligent business man to *Benson K. Pratt*, manager of NBC Press Relations for Chicago, at a recent meeting where Mr. Pratt spoke on "Behind the Scenes in Radio." The man asked:

"Why, in the name of good common sense, do many of the programs talk you to death over the merits of their product? Those sponsors should realize that we

switch them out as fast as they tire us."

Mr. Pratt's answer was, that as long as the sponsors found that lengthy commercial credits sold more merchandise, and that their programs continued to be successful, they undoubtedly would continue to measure the length of their credits by the tinkle of their cash registers.

In other words, dear readers, if you don't like it, you can tune out—both your radio set and your purse. The latter will, no doubt, prove very effective in shortening commercial credits.

What WCKY Did

THE sin of verbosity is not, however, restricted to commercial programs. The sustainers, or non-commercials, are likewise wordy, and *L. B. Wilson*, head of WCKY, Covington, Ky., is one of the first to realize this. Mr. Wilson, whose twenty-one years of show business experience back up his judgement, has eliminated fully one-third of the spoken words on the sustaining programs emanating from his station.

Citing his reason for this revolutionary improvement, Mr. Wilson, looking at his station from the "customer's" viewpoint, said, "For years I have been tuning in broadcasters with the ever-recurring thought, 'I wish somebody would cut out all the blah-blah talk!'"

So Mr. Wilson DID something. WCKY studio programs now take the air and do their stuff with only a brief announcement at the end about the artists and the name of the offering. Long-winded announcements between numbers are no more. Mr. Wilson believes that with less talk through the broadcasting day, commercial announcements (also held down in size) will have greater force and value. WCKY only speaks when it has something to say . . . which bears the earmarks of an old adage, or something.

Plums, many carloads of them, to you, Mr. Wilson. You should run a network. Come to think about it, you do have a big finger in that unheralded but powerful WCKY-WSM-WIAS chain, don't you?

What's What

WHILE Jack Arnold (*Vin Haworth*) continues to hold out, the situation on the remainder of the *Myrt and Marge* cast is: *Clarence Tiffinguffer* (*Ray Hedge*) continues. *Gwen Rogers* (*Pat Manners*), who doesn't want to be typed, is written out of the sketch by the unique (?) expedient of giving Gwen a "job in New York" as a fan dancer, and to do the squeaky part, Gwen's twin sister *Phyllis* (played once last year by *Dolly Day*) will be called upon. An-



Miss Diana Chase (below), WINS, New York, artist, was selected by eminent judges at the National Electrical Exposition to reign as Miss Radio 1933. Gorgeous Rosemary Lane (above), sister of Pat and her partner on the CBS-Fred Waring-Old Gold program, together with Leah Ray, charming vocalist with Phil Harris and his orchestra (NBC), were named as runners up. Miss Chase is a former Boston debutante.

nouncer *Harlow Wilcox*, who quit CBS-WBBM to free lance, has been replaced by *Tom Shirley*—who will continue as long as he can sit astraddle the water wagon . . . Speaking of announcers, you should by now have recognized the voice of *Wallace Butterworth* on the CBS news flashes and the NBC-Charles Leland show, Mon-Wed-Fri at 6 p. m. over WMAQ locally. Wally

has gone to N'Yawk and is doing all right.

Columbia's News Service, sponsored by a flour miller, is well under way, with flashes twice daily. Unique angle is the use of a bell to herald an important story. Idea is to educate listeners to the bell indicating the equivalent of a newspaper's extra edition.

Born last Tuesday morning to Mrs. Leslie Atlass, wife of the CBS-Chi vice vice-president, a girl-child, making the L. Atlass family circle number five; the first two of the progeny being a boy and girl . . . Wanted, by CBS: a jack-of-all-trades announcer, production man etcetera to handle the Byrd broadcasts from Antarctica . . . Wanted, by Bert Green, 75 E. Wacker Drive, a beautiful blues singer with a voice as good as her pulchritude, for a band job. Bet he doesn't find her. The prettier they are, the bigger their adenoids . . . More Mikeman bulletins: Newcomers at CBS, *Frank McCormick* (ex-WIL) and *Milton Ikler* (ex-WIBO); at NBC, *Norman Ross* (ex-WIBO) . . . And *Jean Paul King* is the only Chicago announcer belonging to the Art Institute. How about that, you adjectiveers? . . . *Clarence Wheeler*, a grand musician with music comedy and radio experience, will fill *Frank Westphal's* spot (CBS-WBBM) on October 9. *Leon Bloom*, who had the same job before Westphal, has joined Sherwood Music School as a teacher of microphone technique . . . *Al Beilan*, swell fellow, goes to Hollywood to become an executive . . . *Hank Richards*, no longer with KMOX, is in Chicago, while *Ted E. Sherdeman*, formerly of WBBM and WIND, is a KMOX production staff addition.

"Today's Children," of NBC, will have their federal court inming with WGN very shortly. Phonograph recordings will be introduced by *Irna Phillips* to prove her charges that WGN "lifted" her idea. And "Painted Dreams" is to go CBS on October 10. Someone is going to get hurt.

Phil Baker's ham show blew out four candles last Friday in the now dark Chicago Civic Opera House. After the stage broadcast, the entertainment went on and on, with *Ben Bernie*, *Jackie Heller*, *Fowler* and *Tamara*, *Grant and Rosalie*, the *Maple City Four* and many other guest stars contributing to the party attended by 4,000 people . . . *Talkie Picture Time*, Charles P. Hughes second show, has been signed by *Luxor* and will bow over NBC on Sunday, Oct. 15, at 5:30 p. m. CST . . . And as for WGN deserting CBS on November 1, it will, all right, but it will still take some CBS and NBC programs, and even feed certain programs to both networks!

YOUR PROBLEMS SOLVED

(Continued from Page 8)

you are able to once more start living together with your husband there might be some possibility of permanency, harmony and success.

On the other hand, if he merely offers a haven for you, a place where you will have some one upon whom to depend for your shelter, food and clothing, someone that can satisfy the emotional side of your life, then in turn you are activated by selfish impulses in wanting to regain your husband's confidence to the extent of re-establishing your home. In this case, you are starting on a false premise and, therefore, will find that before very long even though the home is re-opened, there will be a repetition of former difficulties and you two will be at outs once more.

Now, if your attitude is genuine, you will recall that in winning this man from a lover to a husband you employed certain artifices, etc., (as do all girls who are successful); that

hasn't been so very long ago and certainly you have not forgotten all of your craftsmanship.

You certainly must remember the things that appealed to your husband and the avenues through which best to reach his good graces. Therefore, I would employ the same diplomatic approaches now that you did initially, and usually what has succeeded once, if genuine, will succeed again, provided the same genuineness exists.

Remember the success of your re-establishing your home depends upon your proving not only to your husband but to yourself that you are motivated by unselfish love rather than by a selfish desire to use your husband as a meal ticket. You alone can decide by self-analysis what those motives are. If they are right, I wish you success.

Your Friend and Adviser,
THE VOICE OF EXPERIENCE

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WGN

SUNDAY
9:45-10:00
A.M. C.S.T.
Monday and
Thursday
10:30-10:45
A.M. C.S.T.

COLUMBIA
CHAIN

Friday, Oct. 6 Dr. Damrosch 10:00 A.M. NBC Olsen & Johnson 9:00 P.M. CBS First Nighter 9:00 P.M. NBC

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

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

8:25 A.M.
 WLS—Bentley's News

8:30 A.M.
 WBBM—Waltz Dreams; orchestra (CBS)
 WCFL—Popular Dance Music
 WIND—Jackie Taylor's Orchestra
 WLS—Sunshine Express

8:45 A.M.
 WCFL—German Entertainment
 WIND—Waltz Dreams, dance music

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

9:00 A.M.
 KYW—Southern Singers (NBC)
 WAAF—Live Stock Market Flashes
 WBBM—Organ Melodies
 WGES—Songs of Slovakia
 WGN—Keep Fit Club
 WIND—Today's Dance
 WLS—Hog Flash; Livestock Receipts; Dr. Bundesen Hour
 WMAQ—Setting Up Exercises

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

9:30 A.M.
 KYW—Beauty Talk
 WBBM—Beauty Chat
 WCFL—Lillian Ascoug
 WGES—Melody Parade
 WGN—Market Reports
 WIND—In the Luxembourg Gardens (CBS)
 WMAQ—Tony Cabooch, monologist

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

9:45 A.M.
 KYW—Singing Strings (NBC)
 WBBM—Al and Pete, comedy and songs
 WCFL—Highlights of Music
 WGES—Musical Grab Bag
 WIND—Vincent Lopez' Orchestra
 WMAQ—Betty Crocker (NBC)

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

10:00 A.M.
 KYW—Music Appreciation Hour; Walter Damrosch (NBC)
 WAAF—Memory Lane
 WBBM—Galaxy of Stars
 WCFL—Kobar
 WGES—Rhythm Review
 WGN—Movie Personalities
 WJJD—Cousin Paul, old songs
 WLS—Poultry and Livestock Markets
 WMAQ—Women's Page of the Air
 WSBC—Melodies of Poland

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

10:20 A.M.
 WJJD—Nick Nichols, pen comics

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

10:30 A.M.
 WAAF—Hawaiian Echoes
 WBBM—Chicago Hour of Music
 WCFL—George O'Connell, baritone
 WENR—College Inn Comedy
 WGES—Minstrels
 WGN—Allan Grant, concert pianist
 WIND—Favorite Dance Bands
 WJJD—Domestic Drama
 WMBI—Music and Radio School of the Bible; Mrs. McCord
 WSBC—Memories of Poland

10:45 A.M.
 WAAF—Songs of Yesterday
 WBBM—Pedro de Cordoba, philosopher; Will Osborne's Orchestra (CBS)
 WCFL—Dance Music
 WENR—Fifteen Minutes with You; Gene Arnold
 WGN—"Painted Dreams"
 WIND—Mood Indigo
 WJJD—Fred Beck, organist
 WSBC—Polish Dances

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

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

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

11:20 A.M.
 WGN—Allan Grant, pianist

11:30 A.M.
 KYW—National Farm and Home Hour (NBC)
 WAAF—Variety Program
 WBBM—News Flashes (CBS)
 WENR—Home Service
 WGN—Board of Trade Reports
 WIND—Concert Miniatures (CBS)
 WJJD—Parade of Radio Stars
 WMAQ—Rex Battle's Ensemble (NBC)
 WMBI—Continued Story Reading

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

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

11:50 A.M.
 WBBM—Talk

11:55 A.M.
 WLS—Bentley's News

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

12:15 P.M.
 KYW—World's Series; Washington Senators vs. New York Giants (NBC)
 WBBM—World's Series; Washington Senators vs. New York Giants (CBS)
 WGN—World's Series; Washington Senators vs. New York Giants (CBS)
 WIND—World's Series; Washington Senators vs. New York Giants (CBS)
 WJJD—Livestock Markets; Phil Evans
 WLS—Prairie Farmer Dinnerbell Program; Jim Poole
 WMAQ—World's Series; Washington Senators vs. New York Giants (NBC)

12:30 P.M.
 WAAF—Operatic Gems
 WJJD—Pickard Family, Dad, Mother, Bub, Ruth, Charlie and Baby Ann

12:45 P.M.
 WCFL—Farm Talk

1:00 P.M.
 WAAF—Hoosier Philosopher
 WCFL—Eddy Hanson, organ recital
 WJJD—Fred Beck, organist
 WLS—Uncle Ezra

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

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

1:30 P.M.
 WAAF—Rhythm Kings
 WCFL—Eddy Hanson, organ recital
 WLS—Maple City Four; John Brown, pianist

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

1:45 P.M.
 WAAF—Markets and Weather
 WCFL—Know Thyself
 WLS—Studio Musical Program

2:00 P.M.
 WAAF—Echo of a Song
 WCFL—Voice of the Air from World's Fair
 WJJD—Chicago City Series; Sox vs. Cubs
 WSBC—Along the Blue Danube

2:15 P.M.
 WAAF—Estelle Barnes at the Piano
 WBBM—Chicago City Series; White Sox vs. Cubs
 WCFL—Chicago City Series; Sox vs. Cubs
 WSBC—Band Parade

2:30 P.M.
 WAAF—Mood in Blue



"Who's Afraid of the Big Bad Wolf?" Phil Baker, star of the Friday night Armour hour, which celebrated its fourth birthday last week, asks as he discovered Max Schmeling (no it's not "No" Philadelphia Jack O'Brien) in a tight spot amidst the \$75,000,000 art exhibit at the Art Institute of Chicago.

12:45 P.M.
 WGN—The Story of Helen Trent
 WLS—Homemakers; Martha Crane
 WSBC—Val's Vodvil

2:45 P.M.
 WAAF—Health Talk: "The 'Strategy of Obstetrics' by Dr. Morgan G. O'Connell of the Illinois State Medical Society
 WGN—Afternoon Musicale

3:00 P.M.
 KYW—Lucky Seven
 WAAF—Salon Concert
 WLS—Betty and Bob; drama (NBC)
 WMBI—Home Hour
 WSBC—Minstrel Show

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

3:30 P.M.
 KYW—Two Doctors with Aces of the Air
 WAAF—Organ Melodies
 WENR—Arcadians, orchestra (NBC)
 WMBI—Gospel Message

3:40 P.M.
 WAAF—Interlude

3:45 P.M.
 WAAF—World News

4:00 P.M.
 WAAF—Dramatization
 WENR—Daytime Talks (NBC)
 WIND—Song Wrangler, Merwin Rutledge
 WJJD—Fred Beck, organist

4:15 P.M.
 WAAF—Music in the Air
 WBBM—Four Eton Boys (CBS)
 WENR—George Nelidoff's Orchestra (NBC)
 WIND—Duke Ellington's Orchestra

4:30 P.M.
 KYW—Earle Tanner, tenor
 WAAF—Charles Gill
 WBBM—The Movie Critic
 WENR—Larry Larsen, organist (NBC)
 WIND—Youngster's Club; Uncle Frank
 WJJD—Ben Kanter, pianist
 WMAQ—The Moaners; orchestra (NBC)

4:40 P.M.
 WBBM—News Flashes

4:45 P.M.
 KYW—Three Strings
 WAAF—Ray Waldron's Sports Review
 WBBM—Cowboy Tom and Indian Chief (CBS)
 WENR—Musical Moments (NBC)
 WIND—Ford and Glenn, harmony team
 WJJD—Slim Martin's Orchestra
 WMAQ—The Wizard of Oz (NBC)

5:00 P.M.
 KYW—Century of Progress Concert Orchestra
 WAAF—Bouquet of the Season's Hits
 WBBM—Skippy, children's skit (CBS)
 WCFL—Tony Amedio, accordionist
 WENR—Henry King's Orchestra (NBC)
 WGES—Poland in Song
 WGN—Trainload of Tunes
 WIND—Indiana String Trio
 WJJD—Bobbie Dickson, baritone
 WMAQ—Viennese Ensemble (NBC)

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

5:15 P.M.
 WBBM—Harry Steele, news commentator
 WCFL—John Maxwell, food talk
 WENR—Big Brothers Club
 WGN—Maurie Sherman's Orchestra
 WIND—"Learn to Speak English," Margaret Labb
 WJJD—"Strange Adventures," drama

5:30 P.M.
 KYW—Uncle Bob's Curb-is-the Limit Club
 WBBM—Jack Armstrong, All American Boy (CBS)
 WCFL—Grace Wilson, Food Talk
 WENR—Purdy Brothers; Arthur Allen and Parker Fennelly
 WGN—The Singing Lady; jingles, songs, and stories
 WIND—Memory Lane; Merrill Folland, pianist
 WJJD—Masters' Music Room; symphony orchestra
 WMAQ—The Adventures of Tom Mix (NBC)

5:45 P.M.
 WBBM—Jack Brooks, tenor; Homer Griffith, talk; House and Sherr, piano and organ
 WCFL—WCFL Orchestra
 WENR—Little Orphan Annie; children's playlet (NBC)
 WGN—Little Orphan Annie, children's playlet (NBC)
 WIND—Sports Review, Frank Morrow
 WJJD—Red Hot Dance Tunes
 WMAQ—World's Series Resume (NBC)

6:00 P.M.
 KYW—Eddie Niebauer's Orchestra
 WBBM—Mitz Green in Happy Landings
 WCFL—Louis Panico's Orchestra
 WENR—What's the News?
 WGES—Popular Dinner Dance
 WGN—Uncle Quin, Donny Dreamer, Jean, and Wishbone; children's program
 WIND—German Hour, Wilhelm Allbach
 WJJD—Jack Dunn's Orchestra
 WMAQ—Charles Leland, comedian (NBC)

6:15 P.M.
 KYW—The Globe Trotter
 WBBM—Growin' Up; sketch
 WCFL—WCFL Orchestra
 WENR—Century of Progress Concert Orchestra
 WGES—Community Program
 WGN—Palmer House Ensemble
 WJJD—Sports Review, Johnny O'Hara
 WMAQ—News of the Air

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

6:30 P.M.
 KYW—Frank Black's String Symphony (NBC)
 WBBM—Rocky, the shoemaker
 WENR—Betty Boop Frolics (NBC)
 WGES—Polish Melodies
 WGN—To be announced
 WIND—Polish Hour, John Roszkowski
 WJJD—Pickard Family; Dad, Mother, Bub, Ruth, Charlie and Baby Ann
 WMAQ—Day's Sports Summary

6:40 P.M.
 WMBI—Stories of Answered Prayer, Howard Hermansen

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

7:00 P.M.
 KYW—Jessica Dragonette, soprano; Cavaliers quartet; Rosario Bourdon's Orchestra; Grantland Rice, football talk (NBC)
 WBBM—Musical Revue
 WCFL—The Irish Minstrel
 WGES—Novak Jewish Players, drama
 WGN—Men About Town Trio; Joe Green's Orchestra (CBS)
 WIND—Week-End Tour; Frank Morrow, guide
 WJJD—Mary Aleott, contralto
 WLS—Ethel Shutta, vocalist; Walter O'Keefe; Don Bestor's Orchestra (NBC)
 WMAQ—Concert Orchestra (NBC)

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

7:15 P.M.
 WBBM—Sports Review of the Day
 WCFL—Al Handler's Orchestra
 WGN—Edwin C. Hill, news commentator (CBS)
 WIND—The Columbians; orchestra (CBS)
 WJJD—Ozark Mountain Symphonies
 WMAQ—King's Jesters, harmony team (NBC)

7:30 P.M.
 WBBM—Phil Harris' Orchestra
 WCFL—Y. M. C. A. Educational Dept.
 WGN—Jan Garber's Orchestra
 WIND—Bar X Days and Nights (CBS)
 WJJD—Friendly Philosopher, H. Griffith
 WLS—Potash and Perlmutter, sketch (NBC)
 WMAQ—Mr. Twister, Jim Jordan

7:45 P.M.
 WBBM—Guy Lombardo's Orchestra
 WCFL—American Legion Program
 WGN—Rube Appleberry, sketch
 WLS—Red Davis; drama (NBC)
 WMAQ—Bavarian Ensemble

8:00 P.M.
 KYW—Harry Sosnik's Orchestra
 WBBM—Gus Arnheim's Orchestra
 WCFL—Bob Hawk Review
 WGN—Don Carlos' Orchestra
 WIND—Three Buddies
 WLS—Phil Harris' Orchestra; Leab Ray, blues singer (NBC)
 WMAQ—Fred Allen, comedian and Co.; Ferde Grofe's Orchestra (NBC)
 WSBC—Polish Varieties

8:15 P.M.
 KYW—Eddie Niebauer's Orchestra
 WBBM—Jimmy Grier's Orchestra
 WCFL—Grace Wilson, contralto
 WGN—Threads of Happiness (CBS)
 WIND—To be announced

8:30 P.M.
 KYW—Jules Stein's Orchestra
 WBBM—All-American Football Show (CBS)
 WCFL—Polish Program
 WENR—Phil Baker, jester; Harry McNaughton; Roy Shield's Orchestra; vocalist (NBC)
 WGN—Tom, Dick and Harry, trio
 WIND—Don Fernando's Orchestra (CBS)
 WMAQ—Lee Wiley, vocalist; Vic Young's Orchestra (NBC)

8:45 P.M.
 KYW—Russell Graves' Band
 WBBM—Phil Harris' Orchestra
 WGN—Wayne Kings' Orchestra

9:00 P.M.
 KYW—Globe Trotter, news of the world
 WBBM—Olsen and Johnson, comedians; Harry Sosnik's Orchestra (CBS)
 WENR—To be announced
 WGN—Bernie Cummins' Orchestra
 WIND—Hungarian Hour, Frank Kovach
 WMAQ—First Nighter (NBC)
 WSBC—Jewish Hour

9:15 P.M.
 KYW—The Cadets, male quartet
 WCFL—Al Handler's Orchestra
 WGN—Concert Orchestra

9:30 P.M.
 KYW—Mario Cozzi, baritone (NBC)
 WBBM—News Feature
 WCFL—Eddie Niebauer's Orchestra
 WENR—Lum and Abner's Sociable (NBC)
 WGN—Tomorrow's News
 WIND—Dance 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—WCFL Orchestra
 WGN—The Dream Ship, concert music
 WIND—New World Symphony Orchestra (CBS)

10:00 P.M.
 KYW—Sports Reporter
 WCFL—School Teachers' Talk
 WENR—Amos 'n' Andy (NBC)
 WGN—Bridge Club of the Air
 WIND—Michigan City Program
 WMAQ—Amos 'a' Andy (NBC)

The JOYS of FINLAND

By Carleton Smith

WILL ROGERS said the Finns are the only hitch-hikers we should carry all the way, because they paid their debt installment to us in full.

I certainly agree, and furthermore, I hope that our visitors will get acquainted with Suomi, as the Finns say. It is one of the countries just now in which the dollar is accepted without a sneer, and it is one of the most pleasant in which to spend a holiday. The tourist hotels of Finland, maintained in the country's principal points of interest, are the cheapest and most comfortable places to stay in Europe. And just now the pine and spruce trees are bathed in a mysterious white half-light.

Perhaps the lure of Finland is its unexpectedness. For so long it has been tucked away in its corner of Europe, off the main tourist routes, that people have grown to associate it with the little known parts of Russia. But Finland, neither in habits nor character, nor spirit, shows that it has been influenced by Russia.



CARLETON SMITH

... with the Superior at Valamo ...

Where you expect discomfort, you find luxury and comfort; where you think it will be intensely cold, there is a mild yet stimulating climate; where backwardness, high standards of progress. Finland is the only country with *no illiteracy, no slums, and no housing problems!*

For two thousand years she has preserved her racial customs—and now and then you glimpse beneath all her progressiveness the poetry and sensuousness of a people cradled on pagan myths. Thus Finland is different from other European countries—a difference born of prehistoric developments and environment. It is filled with the interest of the new and the strange.

The Sauna

THERE is, for instance, the Finnish bath—the *Sauna*. In a small log hut, far up in Lapland, I had my introduction to it. A pile of stones is heated, cold water

thrown upon them, and you are allowed to lie on benches in the steam-filled room. Never before has that law of physics—that warm air is lighter than cold—been more forcibly demonstrated to me. Moving to a bench six inches higher made the beads of sweat triple in size and the stream of perspiration grow. When you have gone as high as you can bear it, attendants come and beat you with birch branches—a most pleasant sensation! After a refreshing shower and rub-down, you move to an adjoining room for a long nap.

As I drowsed, there came the sound of voices across the river, singing strong music—songs that come from ages past. Stories in song they told—stories about the coming of spring; the time when a lover without a voice can become a singer, and about the long winter night. About the mother who had lost her child; a song of welcome, the "part rounds."

Bandstand and Baton

WITH the return of autumn, new and renewed commercial programs are crowding the air lanes once again. And dance orchestras still headline most of the big money programs. *Abe Lyman*, *Leo Reisman*, *Meredith Wilson*, *Isham Jones* and *Jacques Renard* are but a few of the men who return to the podium for sponsors this week.

Lyman takes the spotlight because of two shows for the same concern, one on each of the rival networks. Sundays he will sell Standard Products via CBS while Wednesdays an NBC chain will be his medium. *Leo Reisman* will also do double duty and will get two checks for his work. He has taken over *Ferde Grofe's* cigarette program on Wednesday nights, and will combine with the *Yacht Club Boys* Fridays for a mince-meat maker. Both are NBC offerings.

Wayne King and his orchestra conclude their annual three-week vacation, and return to the Trianon for one week starting Saturday, September 30. The following week they will resume their place at the Aragon. Wayne's return to the Trianon also marks his return to the airways via WGN at his regular time: nightly except Monday at 10:30, and on Sundays from 5:30 to

I woke up in this far-away land that has stood for generations as a buffer between Eastern and Western civilizations, and is today Europe's bulwark against Bolshevism. Some day she may be called upon to stand against an invasion. I shall never forget the posters in every railway station that urge her citizens to own gas masks. At first I could not believe that they were meant for use in the event of war. But the implication was unmistakable. On the posters, red planes were swooping down over flaming buildings and terrified women and children. If such a day should ever come, we shall be glad that this little Republic holds in her hands the balance between chaos and order.

Monks at Valamo

BUT today, all is quiet. You can make the grand tour in peace, and linger on the way. There are countless places that hold you among the 45,000 lakes... the Holy Rapids... the beautiful heights of Koli... the ridge of Punkaharju... the little parish of Anttola. Most of all I enjoyed the old monks at Valamo, far off in Lagoga, the largest lake in all Europe. The same waters that come from Soviet territory wash the shores of the old Greek monastery—a rich monument to the glory that was Russia.

Hour after hour you hear the chanting of the ancient liturgy, the only music, except that of the birds, that the island has ever heard. No radio, no organ, no newspapers have ever disturbed its peace.

It is like stepping into another century to return to Helsinki, the modern capital of this little land with a great past and a greater future.

SCHOOL HAS STARTED!

BE SURE YOU INCLUDE AN **ACCORDION** IN THE LIST OF THINGS YOU BUY FOR YOUR CHILD

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POPULAR **OLD MEXICO**

DINE AND DANCE IN COMFORT **WORLD'S FAIR**
39th ST. ENTRANCE

A. RAYNOR presents THE QUEEN OF FAN DANCERS **ROSALIE**

And a Stupendous Stage and Floor Show

HANK THE MULE INEZ GAMBLE ROBINSON & LOVEEN IRWIN LEWIS, M. C.

Luncheon, 50c
Dinner, \$1.00
Vic. 5123

Only ENCLOSED CAFE AT THE FAIR...

- (FRIDAY CONTINUED)
- 10:05 P.M.
KYW—Benny Meroff's Orchestra
- 10:15 P.M.
WCFL—Barrett O'Hara, talk
WENR—Irina Glen's Lovable Music
WGN—Old Heidelberg; orchestra
WMAQ—Joe Parsons, basso
- 10:30 P.M.
KYW—Mark Fisher's Orchestra (NBC)
WCFL—WCFL Orchestra
WENR—Sports Reporter
WGN—Wayne King's Orchestra
WIND—Guy Lombardo's Orchestra (CBS)
WMAQ—Corey Lynn's Orchestra
- 10:35 P.M.
WENR—Buddy Rogers' Orchestra
- 10:45 P.M.
WCFL—Louis Panico's Orchestra
- 10:50 P.M.
WGN—Bernie Cummins' Orchestra
- 11:00 P.M.
KYW—Russell Graves' Orchestra
WCFL—Mickey Cozzie's Orchestra
WENR—Phil Harris' Orchestra
WIND—Leon Belasco's Orchestra (CBS)
WMAQ—Ralph Kirbery, Dream Singer (NBC)
- WSBC—Midnight Review
- 11:05 P.M.
WMAQ—Harry Sosnik's Orchestra (NBC)
- 11:10 P.M.
WGN—Richard Cole's Orchestra
- 11:15 P.M.
WCFL—Eddie Neibaur's Orchestra
- 11:30 P.M.
KYW—Mark Fisher's Orchestra
WCFL—Mickey Cozzie's Orchestra
WENR—Maxim Lowe's Orchestra (NBC)
WGN—George Devron's Orchestra
WIND—Tom Gerun's Orchestra (CBS)
WMAQ—Carlos Molina's Orchestra (NBC)
- 11:45 P.M.
WCFL—WCFL Orchestra
WGN—Don Carlos' Orchestra
- 12:00 Mid.
KYW—Dance Orchestra
WBBM—News Flashes
WENR—Grand Terrace Orchestra
WGN—Jan Garber's Orchestra
WIND—"Rootey Tootey," Bob Hawk, M. C.
- WMAQ—Harry Sosnik's Orchestra
WMBI—Midnight Hour
- 12:15 A.M.
WBBM—Tom Gentry's Orchestra
WGN—Bernie Cummins' Orchestra
- 12:30 A.M.
KYW—Eddie Niebauer's Orchestra
WBBM—Husk O'Hare's Orchestra
WENR—Dick Fiddler's Orchestra (NBC)
WGN—Charlie Agnew's Orchestra
WMAQ—Benny Meroff's Orchestra
- 12:45 A.M.
KYW—Jules Stein's Orchestra
WBBM—Clyde Lucas' Orchestra
WGN—Richard Cole's Orchestra
- 1:00 A.M.
WBBM—Vincent Lopez' Orchestra
WGN—Jan Garber's Orchestra
WIND—International Melodies
- 1:15 A.M.
WBBM—Don Fernando's Orchestra
- 1:30 A.M.
WBBM—Tom Gentry's Orchestra
WIND—Art Fisher's Orchestra
- 1:45 A.M.
WBBM—Clyde Lucas' Orchestra
WIND—Milkman's Matinee, Bob Griffin

ON RADIO YOUR RADIO LAUGHS!

OLSEN AND JOHNSON

IN THE SWIFTRIVUE
SPONSORED BY SWIFT & COMPANY

EVERY FRIDAY NIGHT

9:00 P.M.

WBBM-WOVO

ROARS!

MUSIC TOO! HARRY SOSNIK AND HIS PRINTER'S DEVILS *** THE BROOKFIELD DAIRYMAIDS *** THE PREMIUM QUARTETTE

Saturday, Oct. 7 Jack Pearl 8:00 P.M. NBC B. A. Rolfe 9:00 P.M. NBC Barn Dance 10:00 P.M. NBC

8:00 A.M. KYW—Musical Clock; variety program WAAF—Breakfast Express WBBM—In the Luxembourg Gardens (CBS) WCFL—WCFL Kiddies' Aeroplane Club WGES—Bohemian Melodies WGN—Good Morning, musical program WIND—Polish Hour, John Roszkowski WJJD—Happy Go Lucky Time, Art Link

WAAF—Ballads WBBM—Vincent Travers' Orchestra (CBS) WENR—Marion and Jim Jordan (NBC) WGN—Vincent Travers' Orchestra (CBS) WIND—To be announced WJJD—Famous Dance Bands WMAQ—French Lesson WMBI—Church School Period 11:15 A.M. WAAF—World News Reports WBBM—Gene and Charlie and Virginia Clark WENR—Instrumental Soloist (NBC) WJJD—Bubb Pickard, hillbilly tunes WMAQ—The Widow and the Angel (NBC)



ALBERT SPALDING Renowned American violinist, begins a series of weekly programs Wednesday, October 4, at 7:30 p. m. over CBS-WGN.

5:00 P.M. KYW—Richard Humber's Ensemble (NBC) WAAF—Waltzes WBBM—George Hall's Orchestra WCFL—Tony Amedio, accordionist WENR—Tea Dance WGES—Ukrainian Folk Song WGN—Trainload of Music WJJD—Bobbie Dickson, baritone WMAQ—Viennese Ensemble (NBC) 5:10 P.M. WAAF—Tonight's Radio Features 5:15 P.M. WBBM—Harry Steele, news commentator WCFL—James Copeland, baritone WENR—Big Brother Club WGN—Irving Conn's Orchestra (CBS) WIND—"Learn to Speak English," Margaret Labb WJJD—"History of Superstition," drama 5:30 P.M. KYW—Uncle Bob's Curb-is-the-limit Club WBBM—Jack Armstrong, All-American Boy (CBS) WCFL—Organ Melodies WENR—Three X Sisters (NBC) WGN—Century of Progress Concert Orchestra WIND—Memory Lane; Merrill Foland, pianist WJJD—Masters' Music Room; symphony orchestra WMAQ—Balkan Melodies (NBC) 5:45 P.M. WBBM—Tito Guizar, Mexican tenor (CBS) WENR—Little Orphan Annie; children's playlet (NBC) WGN—Little Orphan Annie; children's playlet (NBC) WIND—A Song at Eventide WJJD—Red Hot Dance Tunes WMAQ—World's Series Resume (NBC) 6:00 P.M. KYW—Eddie Niebauer's Orchestra WBBM—Frederic William Wile; The Political Situation in Washington Tonight (CBS) WCFL—Louis Panico's Orchestra WENR—What's the News WGES—Poland In Song WGN—Uncle Quin, Jean, Donny Dreamer, and Wishbone; children's program WIND—German Hour, William Klein WJJD—Hal Grayson's Orchestra WMAQ—John Herrick, baritone (NBC) 6:15 P.M. KYW—Globe Trotter; news of the world WBBM—Mildred Bailey, songstress (CBS) WCFL—Orchestral program WENR—Century of Progress Orchestra (NBC) WGN—Palmer House Ensemble WJJD—Sports Review, Johnny O'Hara WMAQ—News of the Air 6:25 P.M. KYW—Sports Reporter WENR—Sports Reporter 6:30 P.M. KYW—Century of Progress Concert Orchestra WBBM—Husk O'Hare's Orchestra (CBS) WENR—Brown and Llewellyn, comedy team (NBC) WGN—To be announced WIND—Polish Hour, John Roszkowski WJJD—Fred Beck, organist WMAQ—Sports Summary 6:45 P.M. KYW—Jack and Loretta Clemons (NBC) WGN—The Sports Reporter WMAQ—Buddy Roger's Orchestra 7:00 P.M. KYW—Three Strings WBBM—Connie Boswell, songs (CBS) WCFL—Labor Union Insurance Talk WGN—Connie Boswell, songs (CBS) WIND—Evan Evans, baritone (CBS) WJJD—Ben Kanter, pianist WLS—Phil Harris' Orchestra WMAQ—K Seven, drama (NBC) 7:10 P.M. WCFL—National Industrial Recovery Act News Flashes 7:15 P.M. KYW—Mark Fisher's Orchestra WBBM—Sport Review WCFL—Al Handler's Orchestra WGN—The Old Favorites WIND—Glen Gray's Orchestra WJJD—Ozark Mountain Symphonies 7:25 P.M. WLS—Sports Reporter 7:30 P.M. KYW—Under the Bridges of Paris (NBC) WBBM—Vincent Lopez' Orchestra WCFL—Women's High School Teachers Federation WGN—Jan Garber's Orchestra WIND—Uncle Jim, Si Perkins and Family WJJD—Friendly Philosopher, H. Griffith WLS—Reliance Program WMAQ—Antobal's Cubans (NBC) 7:45 P.M. WBBM—Guy Lombardo's Orchestra WCFL—Salon Recital WGN—Gertrude Niesen, songs (CBS) 8:00 P.M. KYW—Jamboree; variety (NBC) WBBM—Glen Gray's Orchestra (CBS) WGN—Don Carlos' Orchestra

WIND—Ozark Mountain Symphony WLS—Barn Dance WMAQ—Jack Pearl, the Baron; Cliff Hall, "Sharlie"; Al Goodman's Orchestra (NBC) WSBC—In Gay Napoli 8:15 P.M. WBBM—Gus Arnheim's Orchestra WCFL—Orchestra WGN—Concert Orchestra WIND—Ann Leaf, organist; Charles Carlile, tenor (CBS) 8:30 P.M. WBBM—Jimmy Grier's Orchestra WCFL—Mike Cozzie's Orchestra WGN—Wayne King's Orchestra WIND—Singing Strings (CBS) WLS—"Big Yank" Program WMAQ—Leo Reisman's Orchestra; Yacht Club Boys; Vivian Ruth (NBC) 8:45 P.M. WBBM—Phil Harris' Orchestra WCFL—Tony and Joe, drama WGN—Bernie Cummins' Orchestra WSBC—Polish Hour 9:00 P.M. KYW—Globe Trotter; news of the world WBBM—Guy Lombardo's Orchestra WCFL—WCFL Orchestra WGN—Lewis White, soloist WIND—Norman Care's Orchestra WLS—Grace Wilson, contralto; Lou Klatt, accordionist WMAQ—B. A. Rolfe's Orchestra (NBC) WSBC—Polish Hour 9:15 P.M. KYW—Russell Graves' Band WBBM—Ace Brigode's Orchestra WCFL—Al Handler's Orchestra WIND—Jerry Freeman's Orchestra (CBS) WLS—Mac and Bob, old time tunes 9:30 P.M. KYW—Eddie Niebauer's Orchestra WBBM—News Flashes WCFL—Eddie Niebauer's Orchestra WGN—Tomorrow's News WIND—Art Fisher's Orchestra WLS—Geppert Studios Program 9:35 P.M. WGN—Headlines of Other Days 9:45 P.M. KYW—Jules Stein's Orchestra WBBM—Clyde Lucas' Orchestra WCFL—WCFL Orchestra WGN—The Dream Ship WIND—Willard Robison's Orchestra (NBC) WLS—National Barn Dance 10:00 P.M. KYW—Sports Reporter WCFL—School Teachers Union; talk WGN—Charlie Agnew's Orchestra WIND—Jerry Freeman's Orchestra (CBS) WLS—Barn Dance (NBC) WMAQ—One Man's Family, drama (NBC) 10:05 P.M. KYW—Russell Graves' Orchestra 10:15 P.M. KYW—Benny Meroff's Orchestra WCFL—Bariett O'Hara, talk WGN—Old Heidelberg 10:30 P.M. KYW—Russell Graves' Orchestra WCFL—Gorde Bireh's Orchestra WGN—Wayne King's Orchestra WIND—Charles Davis' Orchestra (CBS) WLS—Barn Dance (NBC) WMAQ—Hollywood on the Air (NBC) 10:45 P.M. WCFL—Louis Panico's Orchestra 10:50 P.M. WGN—Bernie Cummins' Orchestra 10:55 P.M. WIND—Police Bulletins

Tonight! Big NATIONAL BARN DANCE The Nation's Greatest Saturday Night Program Tonight you can hear the famous WLS National Barn Dance. More than 40 radio artists will make the "old hay-loft" ring with mirth and melody. Old fashioned singing and dancing, hill-billy bands, quartettes, snappy songs, old time tunes, fancy fiddling, cross-roads comedy. A whole hour of fun for old and young. Don't Miss It! A real show—staged in a real theatre—before a real audience. On the air 8 years—over 5,000,000 listeners. Now brought to you each Saturday night, direct from Chicago, over station—WLS 10:00 P.M. to 11:00 P.M.

RADIO GAGS and BONERS

One dollar will be paid for each gag or boner published

If the following, who submitted winning Gags and Boners for the issue before last, will write this department, giving more complete addresses, their dollars will be sent them: Mrs. P. H. Jaklon, Miss Grace Hamlyn, Mrs. Dorothy Kasten, Mrs. K. E. Witmyer, L. D. Simonson, Edward Haggerty, Mr. Paprisi, Richard Fletcher and Lorraine Colville.

September 14—WGN—6:30 p. m.:
Announcer: "Tomorrow night Singin' Sam, Edwin C. Hill, and another Pontiac straight eight will be given away."—Mabel Larsen, Hartland, Wisconsin.

September 11—WGN—8:15 p. m.:
John Harrington: "Whenever you buy cigarettes, ask for Beech Nut Chewing Gum."—Geraldine Sullivan, Chicago, Ill.

September 10—Chase and Sanborn

Hour—WGY—8:50 p. m.:

Announcer: "The practise of dating has made this coffee so popular that it is now the fastest growing coffee in America."—George E. Rahn, Utica, N. Y.

September 14—Blue Jay Program—WMAQ:

Everett Mitchell: "After using Blue Jay corn pads for three days, your corns can be removed with little comfort."—Elmer L. Hendrix, Chicago, Ill.

September 13—NRA Parade—WLS—8 p. m.:

Ford Grantham: "Before us stretches this parade of walking humanity with both feet squarely on the ground!"—Wendell Tarkoff, Chicago, Ill.

September 14—WOR—7 p. m.:

Announcer: "Owing to rain, the pageant which was to have been presented tonight has been performed."—Bradford E. Gregory, Groton, Conn.

September 11—News Personalities—WOKO—9:27 p. m.:

Announcer: "Smiling Ed McConnell was drafted on thirty seconds notice when the regular talent failed to disappear."—Henry P. Flynn, Troy, N. Y.

September 12—Voice of Experience—WCAU—8:38 p. m.:

Voice (reading letter): "I am a young man twenty years old . . . like all good Americans I enlisted in the late war."—Florence Haist, Lindenwood, N. J.

September 12—Home Service Period—WENR:

Jeannette Gorman: "I remember when we would walk down the street and smell people preserving."—Mrs. J. M. Blood, Joliet, Ill.

September 15—Gypsy Joe Program—WEW:

Announcer: "The next number will be 'Tie a Little Fing Around Your Stringer'."—Robert L. Reid, Christopher, Ill.

EUROPE CONQUERED + + By Douglas D. Connah

(Continued from Page 4)

London and take your part in the trio."

After the opening at the Palladium, a Dutch gentleman surprised Harry Leedy by bearing down on him with cash in hand for an engagement at the Kurhaus at a popular Dutch resort. They were able to fill this engagement after Connie recuperated, and that was when they moved the stolid Dutch to such extremes. When Connie sang "Stormy Weather" and "Farewell to Arms" that night, she had to sing them twice, and when "Heebie Jeebies" was announced as the finale after an hour and a half of singing, perfect pandemonium broke

loose.

That night after the concert the girls were greeted by an immaculate young man in full dress who said the only way he could show his appreciation was to give them something—not money, of course—but the thing he loved best in the world. That proved to be a Scotch wire-haired pup, named Bix, after the late Bix Beiderbecke, famous American trumpeter. Insistent, the admirer would not consider the refusal of his offering and told them he'd meet them at the train the next day. Sure enough, as they were about to board the train, up he came with the pet on a leash. Bix, pictured with his article, is now

a pampered member of the Boswell menage, which also includes Judy, a huge Great Dane.

After the Dutch appearance, the Boswells took a complete rest, basking on the Riviera sands—with one further mishap on the way. They had to sit up for the entire sixteen hours they were en route, for not a single sleeper was available on their *chemin-de-fer*. But then—white sand, blue sky and sea, and nothing but fun, sun, and relaxation—and they deserved it.

Now they're back again from the bounding waves, and again their melodies ride the CBS waves. We're as glad to have them back as London was to greet them.

(SATURDAY CONTINUED)

11:00 P.M.

KYW—William Scott's Orchestra
WCFL—Mike Cozzie's Orchestra
WGES—Jimmy Grier's Orchestra
WIND—Barney Rapp's Orchestra (CBS)
WMAQ—Carefree Carnival, variety (NBC)
WSBC—Midnight Review

11:10 P.M.

WGN—Richard Cole's Orchestra

11:15 P.M.

WCFL—Eddie Neibaur's Orchestra

11:30 P.M.

KYW—Mark Fisher's Orchestra (NBC)
WCFL—Gorde Birch's Orchestra
WGES—Future Stars
WGN—Ted Fiorito's Orchestra (CBS)
WIND—Norman Care's Orchestra

11:45 P.M.

WCFL—WCFL Orchestra

12:00 Mid.

KYW—Dance Orchestra
WBBM—News Flashes
WENR—Barn Dance
WGES—Owl Car
WGN—Jan Garber's Orchestra
WIND—"Rootie Tootie," Bob Hawk, M. C.
WMAQ—Harry Sosnik's Orchestra

12:15 A.M.

WBBM—Ace Brigode's Orchestra
WGN—Bernie Cummins' Orchestra

12:30 A.M.

KYW—Eddie Neibaur's Orchestra
WBBM—Husk O'Hare's Orchestra
WGN—Ted Weems' Orchestra
WMAQ—Benny Meroff's Orchestra

12:45 A.M.

KYW—Jules Stein's Orchestra
WBBM—Clyde Lucas' Orchestra
WGES—Johnny Van, the Melody Man
WGN—George Devron's Orchestra

1:00 A.M.

WBBM—Vincent Lopez' Orchestra
WENR—Buddy Rogers' Orchestra
WGES—Dramatic Program
WGN—Richard Cole's Orchestra
WIND—International Music

1:15 A.M.

WGN—Jan Garber's Orchestra

1:30 A.M.

WBBM—Tom Gentry's Orchestra
WENR—Phil Harris' Orchestra
WGN—Richard Cole's Orchestra
WIND—Milkman's Matinee, Bob Griffm

TEN YEARS on the AIR

By Julian T. Bentley

(Continued from Page 7)

headliners who will greet new thousands of NBC listeners during the next fifty-two weeks? Any attempt to select stars from among the more than seventy entertainers regularly billed on the Barn Dance is obviously unfair.

However, it is possible within our space limits to present a representative list of the type of talent which makes up the Barn Dance.

First of all there is Hal O'Halloran, mentioned above as chief master of ceremonies. He is aided and abetted by Jack Holden and Joe Kelly, both singers and comedians. The typical toe tickling tempo of fiddles, dulcimers, gitt-ars, bull fiddles and mouth harps is furnished by the Cumberland Ridge Runners with Linda Parker, the Prairie Ramblers, and Rube Tronson's Texas Cowboys.

Trick numbers, novel arrangements and surprising harmony issue from a variety of instruments ranging from a washboard and tub to the mysterious "shower bath wheeze" in the hands of the Maple City Four. Sweet harmony comes from Winnie, Lou and Sally, the Melody Men, the WLS Rangers and the Three Little Maids. George Goebel, the fourteen-year-old cowboy soprano, the Arkansas Wood-chopper, Skyland Scotty, Grace Wilson, William O'Connor, Dixie Mason, Elsie Mae Emerson and others are vocalists whose solo work has won them wide acclaim. Classical, semi-classical and light operatic numbers come from the WLS studio orchestra under Herman Felber, John Brown, pianist, and Margaret Sweeney, Irish harpist.

There is no lack of comedy in the production, as fans of that Old Timers, Ma Terhune, the Hoosier Mimic, Spareribs in blackface, Hank and Hiram, Red Foley and Lulu Belle, Eddie Allen, the Hoosier Sodbusters and a host of others will testify.

Not the least interesting, especially to inexperienced urban tuners-in, are the authentic old time square dances of Tom Owens' dancers. Tom's artistic calling awakens memories of youth in the breast of many a grown-up and citified country boy and girl.

There are pendulums in radio as there are in literature and morals. Whether it is that a new set of values, deeper appreciation of the simple pleasures of clean fun and spontaneous humor are replacing the psychology of the post-war wise crack and cynicism, probably no one would dare say. Whatever it may be, the giant swing of the pendulum is carrying rural rhythm and barn dance doings on to new heights of listener appreciation.

The WLS Barn Dance will continue to be sponsored by Alka Seltzer which has been presenting it over a three station chain of WLS, WJR and KDKA for many months. Stations in the new NBC lineup will be WJZ, New York; WBAL, Baltimore; WMAL, Washington; WBZ, Springfield, Mass.; WBZA, Boston; WSYR, Syracuse; WHAM, Rochester; KDKA, Pittsburgh; WGAR, Cleveland; WJR, Detroit; WLW, Cincinnati; WLS, Chicago; KSO, Des Moines; KWCR, Cedar Rapids; KWK, St. Louis; WREN, Lawrence, Kansas; and KOIL, Council Bluffs.

"-AND NOW SUNDAY TOO-"

THE FAMOUS RADIO

PICKARD FAMILY OF TENNESSEE

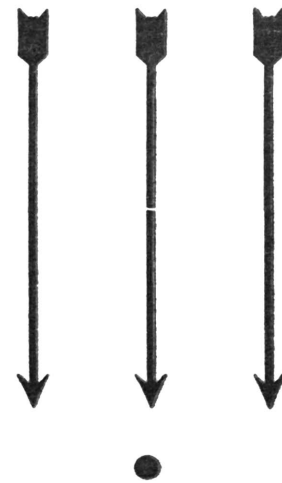
DAD-MOTHER-BUBB-RUTH-CHARLIE-BABY ANN

SUNDAY

6:30 P.M. TO 7:00 P.M.

WEEK DAYS

(Except Saturdays)
6:30 P.M. TO 7:00 P.M.



WJJD - CHICAGO

20,000 WATTS

1130 KILOCYCLES - 265.3 METERS



Voice of the Listener

Readers writing to this department are requested to confine their remarks to 200 words or less. Anonymous communications will be ignored but the name of the writer will not be published unless desired. Address all letters to Voice of the Listener, Radio Guide, 423 Plymouth Court, Chicago, Ill.



Tips to Networks

Fairview, New Jersey

Dear V. O. L.:

After reading your page, I am inclined to believe that it provides an opportunity for the listener to tell the radio world what's wrong with radio. I have two pet peeves, which I think many more listeners share with me, and so, through the V. O. L., I am writing this open letter to the two networks.

First, to the NBC—why do you put two programs of popular entertainment on the air on Friday at 9 p. m.? On WJZ there is the swell music of Phil Harris and Leah Ray, and on WEAJ at the same time, that grand comic, Fred Allen, does his stuff to make people happy. Now you know one cannot listen to both at the same time, so why don't you change one? Wednesdays at 9 p. m. would be an ideal time for Phil Harris. Why don't you put popular entertainers and concerts or operas on the air at the same time, so people could dial what they want, and everyone would be satisfied? Thank you.

Now to CBS—why do you insist on gyping Guy Lombardo? You give the best orchestra in the country only two spots a week, and even so, scarcely a week goes by when he isn't shoved off to let some speaker ramble. How about a few more spots for Guy; some early ones, if possible? Thank you.

And thank you, too, RADIO GUIDE, and continued success.

Edwin Emmer

A Knock's a Boost

Spooner, Wisconsin

Dear V. O. L.:

My first letter to you wasn't published, probably because I didn't boost your paper. Well, if I have to boost your paper to get a letter published, you've got another guess coming. I will say that I have been taking RADIO GUIDE ever since it was published, but just to read the V. O. L. I think your news section is terrible, and everything else except the V. O. L. page.

Don't take this letter just as a knock—its other purpose is to tell Charles Allen that his idea isn't new, and that he has poor taste in entertainment. What does he want for an All-American dance band? His would sound like a funeral march.

Eddie M. Rich

Some Bill, Eh?

Lambs Club, New York City

Dear V. O. L.:

I always enjoy your weekly issues, but this week in particular I was intrigued by the game of selecting an ideal bill, in Mark Leuscher's story. It's great fun. This is a program I would like to see and hear: Male soloists—the Chevaliers
Female soloist—Jessica Dragonette
Dancers—the Roxyettes
Instrumentalists—Phil Harris' Orchestra
Master of Ceremonies—James Wallington
Wouldn't that be something?

Homer Masoa

Two at a Time

New Britain, Conn.

Dear V. O. L.:

What a relief! When it was announced that the Voice of Experience was going to be on the air at 8:30 Wednesday nights, I was certainly disappointed, as that would have meant missing one of my favorite programs. I have been listening to James Roosevelt's very interesting talks at that time, and it is quite annoying to have two such splendid programs conflict. However, I am thankful that the difficulty has been adjusted. Martin Lewis is quite right. The radio audience is very much interested in knowing about the persons to whom they are listening, and that's

one reason I appreciate RADIO GUIDE, because it gives us introductions to some of our radio stars.

And here are three cheers for Lanny Ross—and gratitude that we are to have Myrt and Marge back with us.

And here's more success to RADIO GUIDE.

Mrs. R. E. V.

Blush, Fred

Waco, Texas

Dear V. O. L.:

Thank you so much for your recent articles concerning my orchestra and entertainer—Fred Waring, and his Pennsylvanians. But let's have more. Why not an article on each individual member of the Pennsylvanians? I have been an admirer of Waring's Pennsylvanians for six or seven years, and have many pictures of them, sent to me by Fred Waring himself, as well as a 103-page scrap book in which are sixteen letters I have also received from Waring. I also have 121 records made by his orchestra, and would like to start a Waring Fan Club.

Robert A. Gottlieb

Canada Complains

Montreal, Quebec

Dear V. O. L.:

It has been my pleasure to read most of Carleton Smith's article in RADIO GUIDE. Since he went through Canada and wrote a penetrating explanation of the radio situation, there has been no improvement. The talent being used is less than mediocre, and the worst and least expensive of Canada's musicians are being exploited now. We are glad to hear that soon the Philharmonic Symphony will be on the air again. We would like you to publish more about Canadian programs, and have Mr. Smith come back here and listen to more of our music. If more of the press would take the attitude he has taken, there might be some improvement.

Frank MacCauley

Now, Now, Now!

Reading, Pa.

Dear V. O. L.:

Although I have been reading RADIO GUIDE for a long hile, and have come to depend on it as the means through which I know the various radio stars, I cannot understand why certain stars seem to be discriminated against.

Just to mention a few, why is it that I have never seen an article in RADIO GUIDE on Paul Whiteman or Frank Crumit? Surely there are two outstanding personalities who have been on the air so long they are familiar to every one who turns a dial. Yet RADIO GUIDE seems to ignore them. Be fair.

H. W. W.

Why Mister Cantor!

Toronto, Canada

Dear V. O. L.:

After reading the Sept. 17-23 issue of RADIO GUIDE, I wish to answer the letter which was published in the V. O. L., and signed "D. W. A." I quite agree with what he says about Rubinoff's violin playing. But as for knocking Bert Lahr, that doesn't go with me. In my estimation, Bert Lahr is one of the best comedians on the air. Cantor is all right, but one gets rather tired of listening to the same line every week—Ida, his pictures, and politics.

We all know that Roosevelt is a great man, and that he is putting the U. S. A. back on its feet, and we can read about that in the papers. And we can read, too, what the critics have to say about Cantor's pictures, without having him advertise them on the air.

R. J. Roberts

Okay, Detroit!

Detroit, Michigan

Dear V. O. L.:

When is Carleton Smith going to tell us about the music of the summer? I like his descriptions of scenery, etc., but I hope he will tell us about Bayreuth without Toscanini, and about the Jewish musicians in Germany. More power to the GUIDE. Detroit likes it.

Gordon Albright

We Did

Overbrook, Penn.

Dear V. O. L.:

I have been a reader of RADIO GUIDE since the very first issue, and so am taking the liberty of voicing my opinion regarding George Hall and his orchestra in the Hotel Taft. I have listened to his delightful melodies since his original broadcast, and believe his orchestra is the finest on the air. What with his orchestra, and his two marvelous vocalists, Barry Wells and Loretta Lee, there is nothing on the radio that I enjoy more. I am for him in a big way, and so is all West Philadelphia.

Why not give him a big write-up in RADIO GUIDE, like Ben Bernie, Rudy Vallee and Guy Lombardo?

J. James Benicker, Jr.

Bernieing Up

Milwaukee, Wisconsin

Dear V. O. L.:

I'm getting very tired of seeing letters insulting Ben Bernie in every issue of your splendid RADIO GUIDE. What sort of persons must they be who write them? As a real Bernie fan, I wrote an answer to these people in the form of a complaint to the V. O. L., and I'm still waiting to see it printed. I hope you will print this one, for if you publish letters against him, why not those that praise him, too?

And so, Bernie fans (and there are plenty) spend three cents and write. And to Helen Devore, S. E. Dunn, and others, a carload of six months old onions.

Nancy L.

An Armful

Plymouth, Wisconsin

Dear V. O. L.:

Let me begin by handing out a big armful of orchids to the First Nighter production of Footlight Murder, which was so beautifully played by June Meredith and Don Ameche. It was a play that held everyone spellbound until the end. If we could have more plays like that, instead of all this jazz we are getting now, it would make the radio world a better place in which to live.

And a word to M. B. B., of Lincoln, Ill., who was afraid to sign his name when he wrote that Guy Lombardo was terrible. Give me Guy Lombardo and Fred Waring, and you can have all the rest.

RADIO GUIDE may be bigger, but it will never be better.

Fred Sessler

1 Hit, 1 Error

New York City

Dear V. O. L.:

I've been reading RADIO GUIDE for a long time, and until last week in Evelyn Schaeffer's letter I've never seen any comment on George Olsen's music in the V. O. L. In my opinion, Olsen has the best band on the radio, and has had for many years.

The one big mistake he did make, however, was in letting Fran Frey get away from him. Fran was the best of Olsen's vocalists. But now that Fran has left and is on his own, let's wish him the success he deserves, and hope he turns up

soon with his own orchestra.

Why don't some more Olsen fans write to the V. O. L. and boost that swell band and genial personality, as well as that lovely lady, Ethel Shutta?

Susan Walker

Bow Again, Frank

Moorehead, Minn.

Dear V. O. L.:

I have read RADIO GUIDE for a long time, and think it much more interesting now than it ever was before, but the reason I am writing is to express my appreciation of Frank Luther's articles. He writes so interestingly, it is just as though he were speaking to you in person. I think he ought to have a column of his own in RADIO GUIDE.

One thing in RADIO GUIDE recently made me very angry, and that was a letter slamming Rubinoff! The girl who wrote it certainly can't appreciate music. Why his playing is SO beautiful! I suppose we should give our opinions on the stars, but I can't see any sense in writing such terrible things about them.

Helen Zerras

Sounds Like a Film

Roanoke, Virginia

Dear V. O. L.:

May I make a feeble attempt at praise on behalf of Fred Waring's Pennsylvanians and their programs? Waring is the Clyde Beauty of Harmonics, and his programs are super-ultra-colossal, stupendous, superb, over-powering, magnificent, sublime, rapturous, entrancing, seductive and superlatively soothing.

John M. Peek

V-O-O-L

Brooklyn, New York

Dear V. O. L.:

This is VOOL—Voice of One Listener—speaking for many others. This letter is intended to end all discussion and argument about who is the best male singer on the air. Why consider any others when the sweet, clear tones of John L. Fogarty entitle him to the position? Mr. Fogarty is immensely and deservedly popular because he so capably fills that great need in radio—for a REAL singer who sings REAL songs.

Grace Woolsey

Well, It's Printed

Paterson, N. J.

Dear V. O. L.:

I'd like to get some things off my chest, but perhaps to be sure my letter is printed, I'd better praise RADIO GUIDE. But that isn't hard to do, because RADIO GUIDE is beyond comparison. But here goes:

Howard Geysers, you're a pal! Isham Jones is the greatest band leader today. His band compares with other orchestras the way RADIO GUIDE compares with other magazines.

Regular Reader

Get This, Authors

New York City

Dear V. O. L.:

For months I have been a very interested reader of RADIO GUIDE and particularly have I followed the letters of criticism which have been published in this column. In some respects, I have found them at times as enjoyable as the articles by professional authors. Whether or not this is published, I want to commend the fairness of a magazine which hesitates to publish no letter of interest, regardless of its nature.

The entertainers whom I enjoy most are those three delightful sisters, creators of a style of harmonizing entirely original—

the amazing Pickens sisters. At the top of their respective fields I place Guy Lombardo, Rudy Vallee, James Melton, Bing Crosby, Nino Martini, Paul Whiteman, the Mills Brothers, Boake Carter, James Wallington, Col Stoopnagle and Budd, and Will Rogers.

More power to RADIO GUIDE and continued life and diversity to the V. O. L.
Laurence Jerome Lesh, Jr.

Still Trying

Philadelphia, Pa.

Dear V. O. L.:

In regard to an All-American band, I fail to understand how any person or group could possibly pick the finest aggregation in America. It seems to me that it would be much the same as trying to pick the best automobile out of the list of all the cars manufactured. But if you are going to pick an All-American band, here are some to choose from:

Paul Whiteman, Irving Aaronson, Isham Jones, Hal Kemp, Ted Weems, Phil Harris, Gus Arnheim, Henry Theis, Fred Waring, William Stoess, Roger Wolfe Kahn, Horace Heidt, Ted Fiorito, Don Bestor, Glen Gray, Jean Goldkette and Phil Spitalny.

Vincent Green

Here's Another

Little Neck, N. Y.

Dear V. O. L.:

I half agree with Mr. Herlocher's All-American orchestra, but of course, everyone has his own opinion. My own All-American orchestra would probably be a nightmare if it were actually tried out, but anyhow, here it is:

Leader: Cab Calloway or Luis Russell
Pianist: Vincent Lopez or pianist with Mills band

Announcer: Bill Melia or Andre Baruche
Saxophone: Carmen Lombardo
Tenor sax: Fletcher Henderson
Trumpet: Red Nichols
Guitar: George Hall
Drums: Poley McClintock
Bass: Country Washburn
Vocalist: Jerry Baker

There they are. An evening of that grand mix-up, and I could die happy.

J. W.

We Get a Plum

Texarkana, Arkansas

Dear V. O. L.:

All of Mike Porter's pre-shrunk prunes to Rubinoff, Bert Lahr and Durante. Rubinoff's theme song should be "Cantor made me what I am today." Lahr and Durante are fine on the stage and in the movies—but on the radio, NO! Plenty plums to Mr. Rand's excellent judgement in sponsoring the superlative "March of Time." A plum to RADIO GUIDE if this is printed; a prune if it's not.

John Douglas

Kate's Pal

Freeland, Pa.

Dear V. O. L.:

I have been reading RADIO GUIDE for the past year, and it is a wonderful paper, but it burns me up when readers razz Kate Smith, Al Jolson and Eddie Cantor. I think they are the berries. Good old Kate; just to hear her is to love her. What radio star takes as much interest in people who are ill, and confined to hospitals, as "the songbird of the south"? I was a patient in a hospital about six months ago, and received a personal letter from Kate Smith. The thrill I got from that was better than all the medicine in the world. As for Al and Eddie, I think they are a sure cure for the blues. I never miss Al on Thursday evenings with Paul Whiteman, and am waiting patiently for Eddie to come back to the air.

Mary F. Gallagher

ALONG the AIRIALTO + + +

With Martin Lewis

THIS week I'm playing host to the throngs of spectators and radio artists who are visiting the RADIO GUIDE booth at the National Electrical Exposition being held at the Madison Square Garden in New York City. Spending most of the day and night at the show, I naturally wasn't able to get around as much as I would have liked. Therefore, Jack Foster, the former Radio Editor of the New York World-Telegram and one of the grandest and ablest fellows ever to enter the radio scribbling business, volunteered to give my readers his impressions as to how radio programs sound to him during his sick-bed confinement.

Incidentally, Jack, my best wishes to you for a speedy recovery in health and I'm sure your host of friends join me in my sentiment. Here are Jack's comments:

DEAR MARTY:

How are all the boys "Along the Airialto," especially those who read the RADIO GUIDE, which is practically everybody?

Well, you wanted me to tell you about radio entertainers, comedians, Norman Brokenshire, etc. By the way, I see that Brokenshire was juggled last week for stepping through a taxicab window. Somebody on the sidewalk probably asked him for his autograph. Anyhow, speaking of the wireless, as we call it in London Terrace, you know that when I quit as critic of the New York World-Telegram, I vowed that I'd never listen to a program the rest of my born days.

And what happened when I got sick? The gentleman from RADIO GUIDE is right. I had a radio set installed at my ear and have had the blamed thing going most of my waking hours. And I've become a lot more lenient in my private opinions than I was as a newspaper critic.

Do you remember, for instance, how I used to rail at Ted Husing, who we both agreed was the funniest gentleman without a sense of humor in radio? Well, lying here on my back, I've been listening to Marse Ted describe the tennis matches in Forrest Hills. And he's not so bad—not so bad!

And Amos 'n' Andy—can you forget those columns in which I said they'd run out of material; needed a good long vacation? If they need a vacation, I need a gymnasium. Picking them up again a couple of weeks ago, I find them just as likeable as they were when they came east four years ago. Say, for day-in-day-out radio entertainment, they've got Wynn, Cantor, Pearl, Durante outclassed in every way. They're creating American folk-lore, Marty; your grandchildren will be reading about them in story books.

And Tony Wons and Cheerio—how I used to ride them! Well, no poem or wish they read could possibly be exquisite. And yet from the sick pillow they seem to be much more agreeable persons. Yes, I think it is rather pleasant to hear them labor through their manuscripts containing the dull sweet sentiments we haven't heard since we were very young. Sickness gives you time to be tolerant.

The chimes, noisy dance bands, moon calf crooners, pompous announcers—now they seem to be rather amusing evils than the instruments of the devil they were when I was a heaven-appointed critic. And amusing evils, Marty, I hope, we have always with us.

BUT at the constant sickly repetition of popular dance tunes, I cannot, I'm afraid, be anything but angry. Why do they do it? Why do they take an agreeable little melody such as "Lazy Bones" and play it so many times in a day that if you liked it in the morning you would hate it at night? "Don't

Blame Me," "Did My Heart Beat?" and so on and on—program after program they are hammered out—so that the befuddled listener is likely to shout, "Oh, what the hell," snap off his set and turn back to playing Duck on the Rock.

At the college where I rested for the great event of my arrival on Broadway, we had a jolly old custom. On every class day or whenever it seemed to be important, which was practically daily, we sophomores would seize a freshman, make him stand on the statue of some Greek god (not Jim Londo) and deliver a speech on "Why the Co-eds Think I'm a Hot Number" or some other topic of the hour. Well, everything went dandy and we hooted him attentively until he began repeating himself. Then we grabbed him by the ankles and flipped and heaved him into a beautiful blue lake nature had provided for the purpose.

It was a most impressive spectacle! And I think the same rites might be applied to broadcasters who repeat popular dance tunes too often. The Hudson River, I suggest, might be the object of the ceremony—the heart of the Washington Bridge, the dropping off place. I shall be glad to furnish anyone interested in organizing a drowning party with the names and addresses of offending radio officials.

Helpfully yours,
JACK FOSTER

Short Shots:

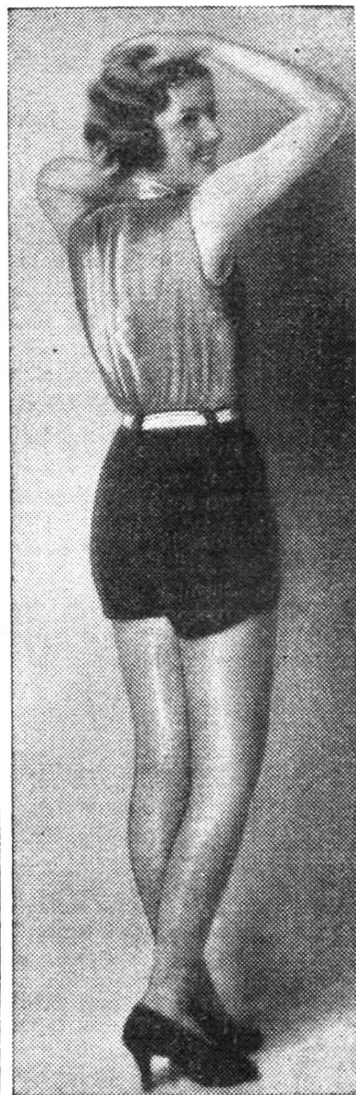
COMMERCIAL sponsors are going highbrow in their musical tastes this year, as witness operatic tenor Nino Martini signed to sing for a bathtub mixture (and I don't mean gin) and Albert Spalding, the leading native American violinist, who starts his first radio series soon on the payroll of that syrup that babies cry for. . . . When Spalding—who, as you may or may not know, is the son of the sporting goods man—showed up at CBS the other day, the Columbia publicity men grabbed him to pose for pictures then and there. "But I haven't my violin with me," he said, "and I can't pose without that." So after a bit of scurrying about, a staff violinist lent the maestro his fiddle, and all was well. . . . Tenor Martini has just signed to record six discs for Victor this fall. Among them is the aria "Credsea Si Miserere" from the opera "I Puritani," which never has been recorded before. The reason is that no tenor in modern times has had the range to sing that aria which goes to F above high C. Martini, who introduced it on the air a while back, is the only tenor in several generations who is capable of turning that trick.

Isn't lovely Jane Froman the busy gal? She's now in rehearsal for the Follies, making a slew of records, taking screen tests, singing on one Columbia commercial,

A Star Who Won't Say Die By George Frame Brown

(Continued from Page 2)

with my sincere country neighbors, and—fulfilling the urge to create—I tore down an old pig-pen, a wagon-shed and a tool house, and built myself a studio. It has three comfortable rooms and contains two large fireplaces which I built entirely with my own hands, and they don't smoke. The main room has excellent north light and is ideally suited for peace and comfort. The floors are of flagstone and part of the building is of stone construction. The only material used was the material at hand, with the exception of a few bags of cement. Most of the work was supervised by a big yellow cat who generally sat on a beam and watched me work,



VERA VAN

Miss Van, singing star of CBS, writes a nice letter to Martin Lewis. You can't accuse her of "building up" fan mail. No sir! The former dancer, by the way, is singing a brand new song on each of her Friday broadcasts.

and getting ready to sing on another—the big Seven Star Revue.

THIS snooper was dreaming along in a Columbia studio the other night to the hotcha harmonies of the Boswell Sisters, when he suddenly noticed that the Boswells, their manager Harry Leedy, and all the rest of the studio crew, other than the musicians—who can't very well play with their fingers tied up—had their fingers crossed and kept them that way until the end of the program. It was too much for us, so we questioned them. It seems that something had gone wrong during the rehearsal. In such a case the superstitions of the Louisiana sisters demand that the fingers of all be crossed until the end of the program. Non-superstitious studio folk present at the time have to

with an approving eye. I think I could write a book about his antics. I used to find him inspecting everything after I had knocked off work for the day. His companionship seemed to go into the construction to such an extent that he has a small, specially-constructed door for his own use.

I know that the building of the new studio brought me health, and it looks as though it's going to bring me luck, for the first scripts which I prepared within its walls have been sold. In the new studio, too, I carried to completion the idea for a series of motion picture short comedies based on the travesty of the news-reels, which I am engaged in filming at the present time and which you will soon see in your lo-

comply, willy-nilly! . . . Vera Van will sing a new and as yet unpublished song on each of her Friday night broadcasts from now on.

Fooling the Ears

S'FUNNY how serious listeners often hear vaguely the events of radio drama and think they're listening in to actualities. Sometimes it's because they haven't been listening; sometimes because they're late tuner-inners; and possibly sometimes even because they don't function too well above the eyebrows.

What I'm thinking of is the ambitious radio play that control engineer Irving Reis of CBS wrote for that network's "Theater of Today" and produced on the air last week with all sorts of ambitious and ultra-realistic sound effects, and with author-engineer Reis at the controls to monitor the intricate engineering set-up. His play opened in a Harlem night club where a hot orchestra was radioing the "St. Louis Blues," then shifted through half a dozen episodes depicting exciting goings-on at different points where the broadcast was being heard.

One episode involved a fog-cloaked airplane, whose pilot was heard broadcasting his difficulty to his Newark Airport base. Then instructions to him were heard, telling him to tune to WABC's broadcast band to guide him as a radio compass. In came the "St. Louis Blues," and the voice of Betty Barthell singing. Then a silence, followed by the sounds of wind whistling through the struts and braces of the plane. The pilot "bailed out." It was a tense and realistic scene.

Five minutes later, Helen Fox, CBS receptionist, received a call from a lady who frantically related that she tuned in her set and heard an airplane crash. That was the first of several calls from other perturbed citizens. Then in order, calls came from a press association, a metropolitan newspaper, a Newark newspaper and a Philadelphia newspaper by long-distance. All had received reports from several people that their local CBS stations had suddenly been cut off the air by an airplane in distress. All of which proves that realism can often be mistaken for reality.

Tough on Kate

KATE SMITH'S library of over 1,000 song orchestrations, including many of her old "memory" numbers, which she has built up over the past two years, is no good to the songbird at present. For, when she went on the coast-to-coast CBS net on her present sustaining schedule, manager Ted Collins had her accompanying orchestra augmented by eight musicians. Thus she has to have brand new orchestrations for each number she now sings. . . . Several of the lads at CBS have had covetous eyes on that assignment to go with Admiral Byrd on his two-

cal theater as "The Goofytone Newsreels," to be released by Universal Film Company.

As I read back over this article, the thing that makes me proud is the fact that I have admitted failure. Of course, I'm far from the end of my difficulties, but I am optimistic about the outcome. I seem to have made as many sincere friends as Uncle Matt did in his radio sketches, and I can't be grateful enough to the newspaper men and the radio critics whose approval and consideration of my work kept me going.

It seems as though I had been asked by Fate to test the homely, old-fashioned, perhaps saccharine, philosophy of Matt Thompkins. Well, I've tested it and it works.

year expedition to the South Pole to announce and direct the CBS broadcasts which are to come from that isolated spot every week during that time. One of those with a yen to go called up his mother long-distance a few nights ago and said, "Do you mind if I go to the South Pole?" "Write me when you sober up," she replied, "why do you waste money on long-distance calls just for tomfoolery?" . . . This reminds us that Louis Dean's voice was the first to penetrate to Antarctica on the first Byrd expedition there. At the time, he was on the staff of WGY, Schenectady, which short-waved the messages to members of the expedition from their families and friends. . . . Some of the boys and girls at CBS had a face-making contest a few nights ago, and Vel Boswell was declared the funny-face-making champion.

In the Mail:

MY DEAR Mr. Martin Lewis: Read your snappy column, and do appreciate the little line about my "book-mark," answer to fan mail.

I would hate to think that folks would read your line about said book-mark as a plea for more fan mail. I cannot endure the thought of asking for applause. It has always seemed such a cheap gesture to me. I do hope this line from your pen is not taken in that way.

You see, I have been on the stage since I was a baby and my career guided by such a sensible Mother, who has always kept me thinking of my talents as a gift from God, to be cherished and never to be cheaply flattered. I am more proud every day of this training.

I do so appreciate earned publicity of the right sort. I am so proud of all the nice things that have been said about my work and hope I can continue to make people happy with my voice.

Assuring you of my appreciation of your kind remarks, I am

Very sincerely,
VERA VAN

More Shorts:

THERE will not be any Guy Lombardo-Burns and Allen program this week. The program was cancelled to make way for President Roosevelt, who will attend the opening dinner of the Catholic Charities Drive at the Waldorf-Astoria and address the gathering. . . . John McCormack, the famous Irish-American tenor, begins a series of weekly half hour recitals over the NBC network, Wednesday, October 11. . . . Radio listeners will be one jump ahead of Broadway first nighters when rehearsal scenes from Leon Gordon's forthcoming dramatic production, "Undesirable Lady," starring Nancy Carroll, are broadcast over an NBC-WJZ network Monday, October 2, at 11 p. m., EST. Vernon Radcliffe and John Holbrook, NBC production man and announcer respectively, will describe the scene from the orchestra seats and microphones on the stage will pick up bits of the play as Miss Carroll and other members of the cast rehearse the closing scenes. . . . The Smackout Sketches, written and played by Marion and Jim Jordan, are back on the air and can be heard daily except Thursday and Sunday over the NBC-WJZ network at 1:45 p. m. . . . Is there a new era in animal songs coming to the fore? To compete with "Who's Afraid of the Big Bad Wolf," Irving Berlin has published "Mickey Mouse and Minnie's in Town," written by Ann Ronell, writer of that grand tune "Willow Weep for Me," and sister of Lee Ronell, writer on RADIO GUIDE's staff. Darn clever, these Ronells.

HIGHLIGHTS *of the* WEEK

WORLD'S SERIES

TUESDAY, OCTOBER 3—Beginning of World's Series to be broadcast over NBC-WMAQ-KYW and CBS-WBBM-WGN-WEND at 12:15 p. m. The games will also be heard Wednesday, Thursday, Friday and Saturday of this week over the same networks at the same time.

NEW PROGRAMS

SUNDAY, OCTOBER 1—"Grand Hotel"—This will not be a dramatization of the book and play of that name but a group of original dramas, written around a "Grand Hotel" as a locale. NBC-WENR at 4:30 p. m.

"The Musical Comedy Revue" will bring to the microphone "Senator" Edward Ford and Harry Tighe, popular stage comedians and Phil Spitalny's orchestra. NBC-WGY at 6 p. m.

"Freddie Rich Entertains" an hour's musical program featuring a fifty-piece orchestra and an array of vocalists headed by Mildred Bailey, Do Re Mi Trio, Rhoda Arnold, the Rhythm Choristers and a dramatic cast. CBS-WIND at 7:15 p. m.

"Bath Club Revue"—A variety program with Nino Martini, tenor; Jane Froman, contralto; Ted Husing, master of ceremonies; Erno Rapee's orchestra and Julius Tannen. CBS-WBBM at 8 p. m.

MONDAY, OCTOBER 2—"Adventures in the 25th Century" Buck Rogers takes listeners five hundred years ahead to the year 2433. Heard daily except Friday, Saturday and Sunday at 6:30 p. m.

TUESDAY, OCTOBER 3—"Big Freddy Miller," six-foot-two, 190-pound baritone from the middle west, will be heard over the CBS-WBBM network every Tuesday and Friday at 10:15 a. m.

"Little Italy" a new script series devoted to life in America's "melting pot," the east side of New York. This program will be heard Thursday at 5:45 p. m., CBS-WADC.

WEDNESDAY, OCTOBER 4—"Albert Spalding," violin virtuoso and Conrad Thibault, baritone, will be heard in a new series with Don Voorhees' orchestra over the CBS-WGN network at 7:30 p. m.

"The Troubadours"—24-piece orchestra under the direction of Frank Black with Fred Hufsmith, tenor and outstanding guest artists will be heard each Wednesday at 8 p. m. over the NBC-WMAQ network.

THURSDAY, OCTOBER 5—Arthur Brisbane talks on behalf of the NRA over NBC-KYW at 6:45 p. m.

FRIDAY, OCTOBER 6—"Music Appreciation Hour," Walter Damrosch returns for his sixth season. NBC-KYW at 10 a. m. each Friday.

"Magic of Speech," Vida Ravenscroft Sutton, in co-operation with the Radio Council for American Speech. NBC-WTAM at 1 p. m. each Friday.

"Ole" Olsen and "Chick Johnson those hilarious headliners of vaudeville and musical comedy inaugurate their new series assisted by Harry Sosnik and his orchestra. Tune in CBS-WBBM at 9 p. m. They promise many laughs.

SATURDAY, OCTOBER 7—"Will you be dere Sharlie" when the Baron "Jack Pearl" Munchausen returns to relate some more of his astounding escapades for the NBC-WMAQ listeners at 8 p. m. He will again be assisted by his indispensable associate Cliff "Sharlie" Hall.

For a half hour each Saturday night commencing at 8:30 p. m. over NBC-WMAQ a new series will be heard. Leo Reisman and his orchestra will supply the music, the Yacht Club Boys, famous New York night club entertainers, furnishing the novelty songs, and Vivian Ruth, a young newcomer to the networks, singing popular ballads.

COMEDY

SUNDAY, OCTOBER 1—Jimmy "Schnozzle" Durante and Ruth Etting with Rubinoff and his orchestra, NBC-WMAQ at 7 p. m.

Fred Stone and Family, Revelers and Al Goodman's Orchestra, NBC-WGAR at 8 p. m.

MONDAY, OCTOBER 2—Minstrel Show, NBC-WLS at 8 p. m.

Charles Leland, comedian and male quartet, NBC-WMAQ Monday, Wednesday and Friday at 6 p. m.

Clara, Lu 'n' Em, NBC-WGN, daily excepting Saturday and Sunday at 9:15 a. m.

TUESDAY, OCTOBER 3—Ben Bernie and his Band, NBC-WMAQ at 8 p. m.

WEDNESDAY, OCTOBER 4—Bert Lahr and George Olsen's music, NBC-WLS at 7 p. m.

Milton Berle and Harry Richman with Fred Waring's Pennsylvanians, CBS-WGN at 9 p. m.

THURSDAY, OCTOBER 5—Guest comedians with Rudy Vallee's Orchestra, NBC-WMAQ at 7 p. m.

Molasses 'n' January, Captain Henry, Lanny Ross, Annette Hanshaw and Muriel Wilson on the Showboat, NBC-WMAQ at 8 p. m.

FRIDAY, OCTOBER 6—Walter O'Keefe, Ethel Shutta and Don Bestor's Orchestra, NBC-WLS at 7 p. m.

Fred Allen, Roy Atwell, Portland Hoffa, Phil Duey, Ferde Grofe's Orchestra, NBC-WMAQ at 8 p. m.

Phil Baker and Harry McNaughton, Roy Shield's Orchestra, NBC-WENR at 8:30 p. m.

Lum and Abner's Old-time Friday Night Sociable, NBC-WENR at 9:30 p. m.

SUNDAY, OCTOBER 1—Howard Barlow's Columbia Symphony Orchestra, CBS-WIND at 2 p. m., also CBS-WGN, Monday at 9:45 p. m.

Lee Wiley; Vic Young's Orchestra, NBC-WMAQ at 8:30 p. m.

SATURDAY, OCTOBER 7—Carefree Carnival; a full hour variety show from the Pacific Coast with Ned Tollinger, as master of ceremonies, and Meredith Wilson's Orchestra, NBC-WMAQ at 11 p. m.

PLAYS

SUNDAY, OCTOBER 1—Desert Guns (formerly "Tales of the Foreign Legion"), NBC-WLS at 6:30 p. m.

Roses and Drums; dramatization of Civil War days with noted stage stars as guest artists over CBS-WBBM at 6:30 p. m.

Dream Dramas; sketch, NBC-WENR at 4 p. m.

MONDAY, OCTOBER 2—Radio Guild Drama; "She Stoops to Conquer" NBC-WMAQ at 3 p. m.

Wizard of Oz; dramatization of episodes from book of same title, NBC-WMAQ Mondays, Wednesdays and Fridays at 4:45 p. m.

Myrt and Marge, CBS-WBBM Monday through Friday at 9:45 p. m.

Just Plain Bill, the experiences of a small town barber, Bill Davidson, Monday through Friday at 6:15 p. m. over CBS-CKLW.

Red Davis Sketches; adventures in the life of an eighteen-year-old boy in an average American small town, Mondays, Wednesdays and Fridays at 7:45 p. m. over NBC-WLS.

TUESDAY, OCTOBER 3—"Marie, the Little French Princess," CBS-WBBM at 12 noon; also Wednesday, Thursday and Friday.

Legend of America; a cavalcade of American History, a series of new half-hour dramatizations with a cast of twenty actors, orchestra and vocal chorus, CBS-WIND at 9 p. m.

Crime Clues, "No. 9, Fear Street," NBC-WMAQ at 7 p. m., also Wednesday. Miniature Theater, NBC-WENR at 9:30 p. m.

WEDNESDAY, OCTOBER 4—Winnie the Pooh, a favorite children's series, NBC-WMAQ at 4:15 p. m.

THURSDAY, OCTOBER 5—Death Valley Days, NBC-WLS at 8 p. m.

FRIDAY, OCTOBER 6—The First Nighter, "Alias Mary Smith," featuring Tony and Lucy Gillman; child actors, as children of June Meredith, NBC-WMAQ at 9 p. m.

SATURDAY, OCTOBER 7—"The Optimistic Mrs. Jones" with George Frame Brown, NBC-WOW at 6:30 p. m.

VOCALISTS

BOSWELL SISTERS—CBS-WIND Tuesday at 7 p. m.

CONNIE GATES—CBS-WIND, Thursdays at 11:15 a. m.

KATE SMITH—CBS-WIND Monday and Tuesday at 7:45 p. m.

NINO MARTINI—CBS-WGN Tuesday at 8:30 p. m.

WENDELL HALL—NBC-WMAQ, Sundays at 6:45 p. m.

HELEN MORGAN, CBS-WBBM, Sunday at 1 p. m.

NEWS

PRESIDENT ROOSEVELT—Talk before National Conference Catholic Charities Dinner, CBS-WBBM-WGN, Wednesday, October 4, 8:30 p. m.

BOAKE CARTER—CBS WBBM daily at 6:45 p. m., except Saturday and Sunday.

EDWIN C. HILL—CBS-WGN Monday, Wednesday and Friday at 7:15 p. m.

FLOYD GIBBONS, Headline Hunter—NBC-WMAQ Monday at 7:30 p. m., and NBC-KYW Friday at 9:45 p. m.

LOWELL THOMAS—NBC-WLW daily at 5:45 p. m. excepting Saturday and Sunday.

WALTER WINCHELL—NBC-WENR Sunday at 8:30 p. m.

SPORTS

TUESDAY, OCTOBER 3—Ted Husing, CBS-WBBM at 9:30 p. m., also Thursday.

FRIDAY, OCTOBER 6—"All American Football Show," with Christy Walsh and a prominent football coach as guest artist, CBS-WBBM at 8:30 p. m.

Announcing ALICE in RADIOLAND



MILDRED CONSIDINE
The Author

RADIO GUIDE beginning next week. You won't want to miss a single instalment of this tragic-comedy of Radioland, which harbors even stranger creatures than Lewis Carroll's Wonderland.

"Intelligence?" the Radio Whoopis demanded derisively. "Intelligence won't get you nowhere!"

This was the modern Alice's introduction to that strange world where radio drama is born and her experience from that point until she finally decided that the Radio Whoopis was right in the first place combine to make one of the most rollicking satires that the editors of RADIO GUIDE have ever had the pleasure of reading.

This story by Mildred Considine, who wrote scenarios for Mary Pickford, Norma Talmadge, Marion Davies and many other famous movie stars, gives the real answer to the burning question: "What's wrong with radio?"

ALICE IN RADIOLAND will be published in RADIO GUIDE beginning next week. You won't want to miss a single instalment of this tragic-comedy of Radioland, which harbors even stranger creatures than Lewis Carroll's Wonderland.

MUSIC

Abe Lyman's Orchestra, CBS-WBBM at 1:30 p. m. and NBC-WMAQ, Wednesday at 7:30 p. m.

Light Opera Nights with Muriel Wilson, soprano; Paula Heminghaus, contralto; Willard Amison, tenor; Walter Preston, baritone, and orchestra under direction of Harold Sanford, NBC-WLS Sunday at 7 p. m.

MONDAY, OCTOBER 2—Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WMAQ at 8 p. m.

The Big Show with Lulu McConnell, Gertrude Niesen and Isham Jones' Orchestra. Paul Douglas, master of ceremonies, CBS-WBBM at 8:30 p. m. each Monday.

Melody Moments, Joseph Pasternack's Orchestra, NBC-WENR at 8:30 p. m.

WEDNESDAY, OCTOBER 4—Corn Cob Pipe Club, NBC-WENR at 9 p. m.

THURSDAY, OCTOBER 5—Paul Whiteman's Orchestra. Al Jolson, Deems Taylor, Ramona, Jack Fulton and others, NBC-WMAQ at 9 p. m.

FRIDAY, OCTOBER 6—Concert with Jessica Dragonette, Cavaliers Quartet and Rosario Bourdon's Orchestra, NBC-KYW at 7 p. m.

Phil Harris' Orchestra, Leah Ray, blues singer, NBC-WLS at 8 p. m.

String Symphony; concert orchestra under Frank Black's baton playing unusual arrangements of the classics, NBC-KYW at 6:30 p. m.

Threads of Happiness, Tommy McLaughlin, David Ross, dramatic reader and Andre Kostelanetz' orchestra, CBS-WGN at 8:15 p. m.