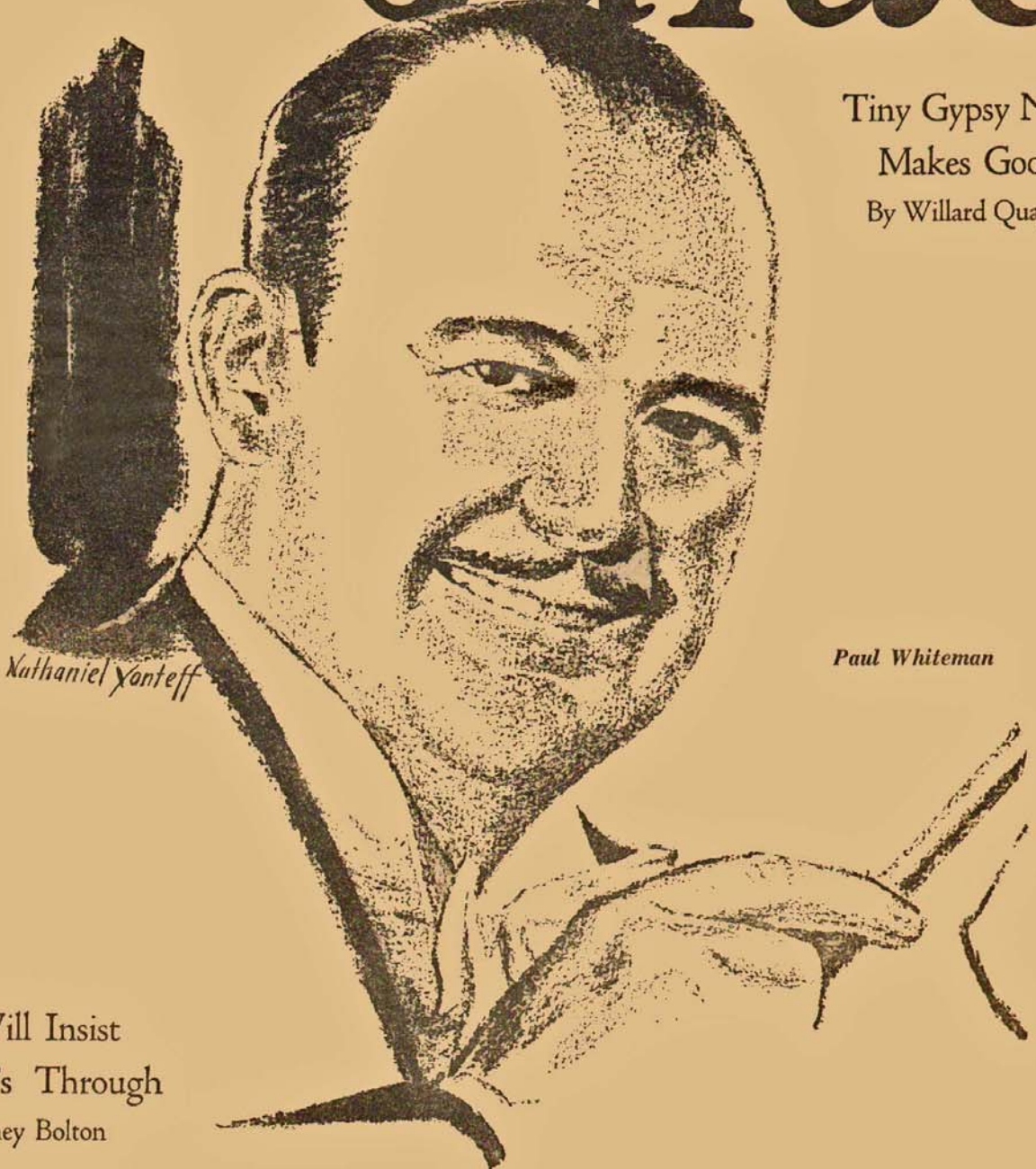


Radio 5¢ Guide

Northwestern Edition, Chicago, Ill.
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Vol. II - No. 52



Tiny Gypsy Nina
Makes Good
By Willard Quayle

Paul Whiteman

They Will Insist
Whiteman's Through
By Whitney Bolton

RADIO LOSES FIRST BATTLE WITH PRESS



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

Good Work-You're FIRED

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

Yet, the Columbia officials fired Trumbull!

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

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

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

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

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

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

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

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

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

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

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

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

They Will INSIST Whiteman's Through

HERE was a time when any momentarily stumped exhibitionist could

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

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

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

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

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

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

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

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

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

By Whitney Bolton

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

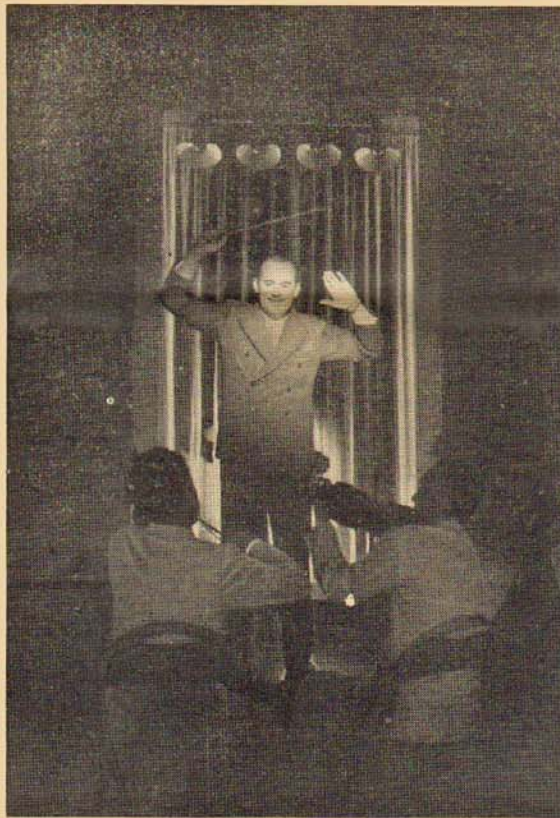
Having established that the King of Jazz has graduated into a higher bracket which makes him the Dean of American Music and having established that he is a long way from being washed-up, let us turn to something more of a trinket in the way of personal dealing.

He's the automobile salesman's delight, the coffee merchant's own honey and he can go a long way toward making a tailor happy for life.

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



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



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

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

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

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

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

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

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

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

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

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

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

ACCIDENT or FATE

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

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

By Mark A. Luescher

days crooning hadn't become a vogue but they sang duets in just that manner, whispering intimately into the microphone. Miss Lawnhurst speaking of this experience says "while I protested to Roxy because he did not further my ambitions as a pianist but kept building me up as a soft-voiced vocalist, this is just another instance of Roxy's far-sightedness in seeing a future for that type of solo work and trying to create the first exponents of it in Bill Langan and me back in 1926. Bill is now William Hall, and I am proud now to have been associated with him, but I am most thankful to the opportunity Roxy gave me of joining with Muriel Pollock and accomplishing my life's desire."

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

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

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

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

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

Both are gifted composers and writers. Miss Pollock wrote "Pleasure Bound" which enjoyed a run of 57 weeks and she is an active member of the American Dramatists Guild. She looks forward to the time she can devote all her time to composing and travel. Miss Lawnhurst has written several big sellers as a writer of popular songs. Among them are "I'm Keepin' Company," "Sitting In The Movies" and "Out of the Darkness." Recalling an early experience as a composer Miss Lawnhurst says: "the first contract I signed was with a music publishing firm to publish the first popular piano solo that I'd ever written. It was a descriptive thing about a train called "Twentieth Century Blues" and it was back in 1922. I was given \$25 advance and after a bout seven years I got a bill for \$19 from the publishers—apparently it was a hit!"



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

My Slate of Memories

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

Would I mind? I was thrilled to my spine-tip that a genius like Herbert would even deign to explain anything to be a mere organist like me!

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

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

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

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

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

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

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

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

"On me, boys," insisted Chapin. No second invitation was needed. Around three, Chapin called me. He was pyrexed. Some man he said, Mack Senard, or Leonard, or some such name—oh—Mack Bennett, that was his name, wanted to sign him to a contract to play in Keystone Comedies, using the same make-up as he did in the skit. He offered Chapin \$150 a week.

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

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

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

My chief organist at the Stanley Theatre in Philadelphia, Victor Herbert, most beloved of American composers, is guest-conductor. It is Christmas week, Sunday—rehearsal day for the show opening Tuesday night. Everything goes wrong. Herbert has a notion the number "Angelus" from his operetta "Sweethearts" should be played in a certain mood. The orchestra pit is a web of nerves. I just can't get a certain organ effect, though I've gone through the entire range of console combinations. Herbert suddenly bangs the baton.

"Everybody dismissed. Come back in two hours. We return. Still no pleasing the composer. 'Ach, let's forget it for to-night. Maybe, to-morrow, yah?'

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

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

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

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

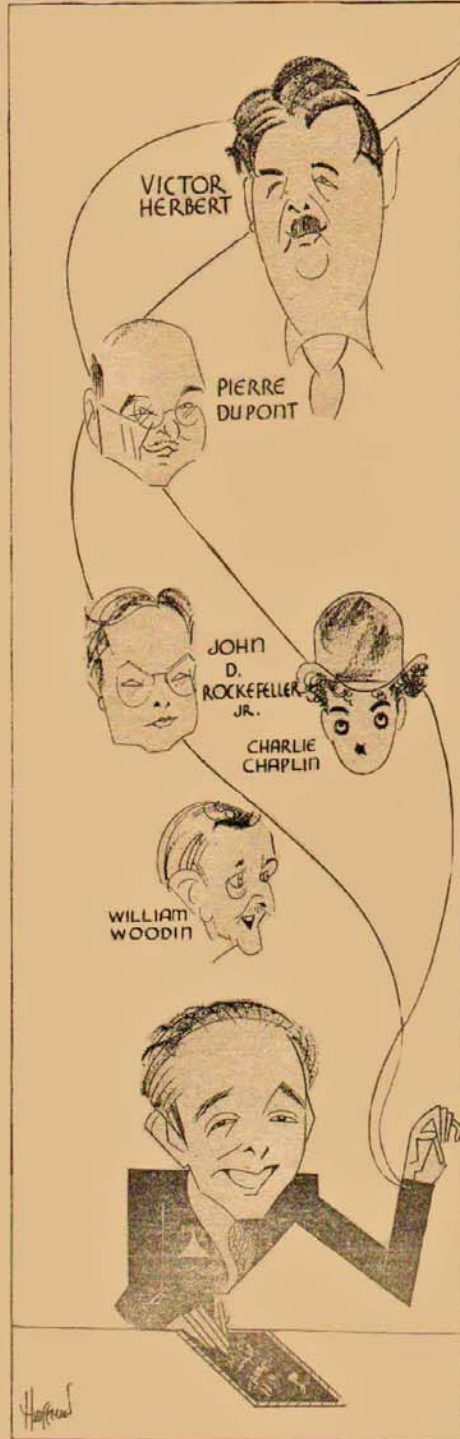
"Mr. White, I understand you will play my 'March of the Toys'?"

"Yessir."

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

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

By Lew White



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

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

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

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

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

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

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

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

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

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

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

"Think so?"

"Say, I wish Dupont were here, I'd tell him that. 'I'm sure he'll be pleased to learn what you said.'"

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

"Oh, nicely."

"Well, I must be off."

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

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

"Dupont—just Pierre Dupont."

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

Mr. Rockefeller was at the entrance awaiting me.

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

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

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

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

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

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

I nodded, smiling.

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

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

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

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

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

(Continued on Page 23)

Gypsy from CHICAGO

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

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

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

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

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



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

By Willard Quayle

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

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

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

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

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

But always, in those days in other lands, during baby Nina's childhood, the beautiful mother sang to her daughter, sang songs that perhaps left her with poignant memories of what might have been.

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

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

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

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

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

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

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

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

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

Another move—this time to Kansas City, the year Nina was ready to enter high school.

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

PHILOSOPHER And MUSICIAN

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

By Vernon Bowen

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

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

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

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

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

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

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

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

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



VINCENT SOREY

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

ON A RECENT Tuesday night broadcast I appealed to my audience to join with me in a nation-wide movement

in the interests chiefly of our mothers, our wives and our children. So great has been the number of requests for a written copy of that broadcast that I am glad to utilize the first part of my page in *Radio Guide* to put that broadcast in print.

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

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

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

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

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

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

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

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

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

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

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

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

YOUR Problems SOLVED

By The Voice of Experience

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

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

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

Advice for Radio Guide Readers



Your Friend and Adviser
VOICE OF EXPERIENCE

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

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

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

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

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

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

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

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

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

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

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

I plead with you, fellow-Americans, not recall the fact that an utterly unprepared America, less than twenty years ago, sacrificed thousands of its young men on the altar of unpreparedness. Are we going to add another blot to the escutcheon of our country by lackadaisically sitting by any allowing another catastrophe to catch us unawares—this time to add row-on-row of tiny crosses marking the final resting-places of our wives, our mothers and our children?

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

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

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

We talked over our affairs, and, at my suggestion, we postponed marriage until the debt to his parents had been paid in full. That was accomplished one year ago in April. Besides that there was \$200 in the bank toward our new home. At that time my fiance lost his job. From 1932-33 the \$200 was used to pay board and room bills. The young man has worked from May 1, 1933, until the present time and has had two raises in salary.

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

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

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

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

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

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

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

I wonder if your boy friend has ever discussed this problem with any other young couple who have attempted to work it out the way he suggests. Certainly if he has he has not given heed to their experiences. The little pamphlet on "The In-Law Problem" which I have mailed to you has behind it the (Continued on Page 23)

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

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

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

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

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

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

"I don't call that dancing," she protested. "Just going around—and around—and around!"

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

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

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

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

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

"No legs? Really?" Alice asked innocently. "Then you can't dance with her, can you?"

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

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

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

"But that's the parable!" the Whoozis cried disgustedly. "The Queen's a parable—her 'legs' are a parable! In RADIO, she has LIMBS!"

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

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

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

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

Alice in Radioland

By Mildred Considine

CHAPTER TWO

Editor's Note—Mildred Considine, the author of this satire, was a highly successful scenario writer for such stars as Mary Pickford, Norma Talmadge, Marion Davies and many others before a long illness interrupted her career. Recovering her health, Miss Considine again turned to writing and attempted to market some of her work in the radio field. She encountered a large number of radio executives and production men during her invasion of Radioland. So contemptuous were they of her background and so blind to the necessity of paying adequately for dramatic scripts that she conferred upon them the title of Whoozis. Finally deciding that radio script writing, under present conditions, was no field for a capable and experienced writer, Miss Considine set about writing the chronicle of her adventures in Radioland. She discovered that the only pattern into which this story could be fitted was that of Lewis Carroll's immortal ALICE IN WONDERLAND. ALICE IN RADIOLAND is the result. The editors of RADIO GUIDE feel that, by giving their readers this peek behind the scenes into those dark corners of Radioland where kilocycle dramas are born, they may contribute toward the eventual improvement of that important branch of radio entertainment. She continues her narrative this week with an account of other bizarre Whoozes whom she encountered.



THE AUTHOR

Editor's Note—Mildred Considine, the author of this satire, was a highly successful scenario writer for such stars as Mary Pickford, Norma Talmadge, Marion Davies and many others before a long illness interrupted her career. Recovering her health, Miss Considine again turned to writing and attempted to market some of her work in the radio field. She encountered a large number of radio executives and production men during her invasion of Radioland. So contemptuous were they of her background and so blind to the necessity of paying adequately for dramatic scripts that she conferred upon them the title of Whoozis. Finally deciding that radio script writing, under present conditions, was no field for a capable and experienced writer, Miss Considine set about writing the chronicle of her adventures in Radioland. She discovered that the only pattern into which this story could be fitted was that of Lewis Carroll's immortal ALICE IN WONDERLAND. ALICE IN RADIOLAND is the result. The editors of RADIO GUIDE feel that, by giving their readers this peek behind the scenes into those dark corners of Radioland where kilocycle dramas are born, they may contribute toward the eventual improvement of that important branch of radio entertainment. She continues her narrative this week with an account of other bizarre Whoozes whom she encountered.



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

"Just give me a chance!" "Humph—I'd like to know what you call reasonable," he smiled. "I can get all the seventeen-year-old high school boys I want to give me what my programs need for fifteen dollars a week. Look," he fished into his pockets with a

beatific expression. "I have a new script somewhere here that'll make a swell show!"

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

(Continued on Page 19)

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

LOG OF STATIONS			
Call Letters	Kils-Watts	Power	Location
KFAB	770	5,000	Lincoln, Neb.
KMOX	1090	50,000	St. Louis, Mo.
KSTP	1460	25,000	St. Paul, Minn.
KYW	1020	10,000	Chicago, Ill.
WBBM	770	25,000	Chicago, Ill.
WCCO	810	50,000	Mpls., Minn.
WENR	870	50,000	Chicago, Ill.
WGN	720	25,000	Chicago, Ill.
WHAD	1120	250	Milwaukee, Wis.
WISN	1120	250	Milwaukee, Wis.
WJJD	1130	20,000	Chicago, Ill.
WLS	870	50,000	Chicago, Ill.
WMAQ	670	5,000	Chicago, Ill.
WOC	1000	50,000	Des Moines, Ia.
WOW	590	1,000	Omaha, Neb.
WTMJ	620	1,000	Milwaukee, Wis.

8:00 A.M.
NBC-Children's Hour: WJZ WENR KSTP
WABC-WISN WCCO
CBS-Junior Bugle, children's program:
WABC-WISN WCCO
NBC-The Balladeers, male chorus; instrumental trio: WEAF WOV WMAQ
KMOX-Bible Broadcaster; Bible study
KYW-Sunday Morning Sunshine Program
WJJD-Mooseheart Catholic Services
WTMJ-Church Services, Evangelical Lutheran Synodical Conference

8:30 A.M.
NBC-One Man Band: WEAF WMAQ WOV
WISN-Spiritual Fellowship Program
WJJD-Sunday Morning Frolic
WTMJ-German Program

8:45 A.M.
NBC-Alden Edkins, bass baritone: WEAF WOV WMAQ
KMOX-Religious Education

9:00 A.M.
NBC-Southland Sketches: WJZ KSTP WENR
CBS-Church of the Air: WABC WISN WCCO WBBM KMOX KFAB
NBC-The South Sea Islanders: WEAF WMAQ WOC WHO
WGN-Bible Readings and Old Testament
WJJD-Dr. Copeland Smith
WOW-Chapel Service, Rev. R. B. Brown
WTMJ-"Our Club"

9:15 A.M.
WMAQ-Daily Program Preview

9:30 A.M.
NBC-Samovar Serenade; Balalaika Orchestra; tenor: WJZ WENR
CBS-Crazy Buckaroos: WABC WCCO
NBC-Mexican Marimba Band: WEAF WMAQ KSTP WOC WHO
KFAB-Watchtower
WBBM-To be announced
KMOX-Happy Green
WGN-Leonard Salvo, organist
WHAD-German Memories
WTMJ-Elmer Bieck's Organlog

9:45 A.M.
CBS-Marion Carley, pianist: WABC WCCO KMOX
KFAB-Orpheum Theater
WBBM-Musical Gems
WJJD-Mooseheart Protestant Services

10:00 A.M.
NBC-Morning Musicals. Guest Artist; String Quartet: WJZ WENR
CBS-Taylor Buckley and Rhoda Arnold, concert orchestra: WCCO KMOX KFAB
NBC-Hall and Gruen, piano team: WEAF KSTP WOC WHO
WBBM-The Messenger
WGN-Sunday Morning Concert; Lewis White and Allan Grant

WMAQ-Old Songs of the Church
WTMJ-News Reports

10:10 A.M.
WTMJ-Masters of Rhythm
10:15 A.M.
NBC-Major Bowes' Capitol Family:
WEAF WMAQ WOC WHO KSTP
KYW-Bright Spot
WBBM-Singing Canaries
WISN-Resume Sunday Comics
10:30 A.M.
CBS-Salt Lake Tabernacle Choir and Organ: WABC WGN WCCO KMOX WISN KFAB
NBC-The Rondoliers: WJZ WENR
WBBM-Harry Steele, news commentator
WJJD-Happy Go Lucky Time
WOC-WHO-Watch Tower Program
10:45 A.M.
NBC-Antobal's Cubans with Antonia and Daniel: WJZ WENR
KMOX-Russell Brown, baritone, and piano
KYW-Sunshine Program
WBBM-Talk

11:00 A.M.
KMOX-Fourth Church of Christ Scientist
WBBM-Peoples Church of Chicago; Dr. Preston Bradley
WENR-Central Church Service
WHAD-Studio Program
WISN-Crazy Crystal Buddies
WOW-Major Bowes' Capitol Family (NBC)

11:10 A.M.
WMAQ-Chicago Round Table (NBC)

11:15 A.M.
KFAB-First Plymouth Congregational
NBC-Seeing the Other America; Edward M. Tomlinson: WEAF WOC WHO WOV KSTP

11:30 A.M.
KSTP-Musical Program
WGN-Some of Your Favorites, organ

11:45 A.M.
WCCO-Did You Know That
WGN-Reading the Comics
12:00 Noon
CBS-Church of the Air: WABC WCCO
NBC-Russian Symphonic Choir: WOC WHO WMAQ WOV
KMOX-Ted Straeter, pianist and trio
KYW-Uncle Bob with the Comics
WISN-Peggy and Her Gang
WMAQ-Radio City Concert (NBC)
WTMJ-Masters of Classics
12:15 P.M.
KMOX-Leonard Salvo, baritone; Dorie Schumate and Quartet
WENR-Neil Sisters, harmony team
12:30 P.M.
CBS-Lay Dan, the Minstrel Man: WABC WBBM WCCO KMOX
KFAB-Lutheran Hour
NBC-Sonata Recital: WEAF WOV KSTP-Memories
WISN-Variety Program
WLS-Polish Music Hour
WMAQ-To be announced
WOC-WHO-Reading the Comics
12:45 P.M.
WGN-Tony D'Orazi, "How to be a Cartoonist"
WISN-Tin Pan Alley"
WOC-WHO-Sonata Recital (NBC)
WTMJ-Crazy Crystal Program
KSTP-Master's Music Room
1:00 P.M.
CBS-Broadway Melodies; Helen Morgan and Albert Bartlett, The Tango King: WABC WBBM WCCO KMOX
KFAB-Studios Estenide
NBC-Genie Arnold's Commodores: WEAF WMAQ
WGN-Autumn Idyll: WJZ KYW KSTP
WGN-George Nieldoff's Orchestra
WOC-WHO-Crazy Crystal
WOW-WOW Soloist
WTMJ-Dance Orchestra
1:15 P.M.
KSTP-Sunset Memorial Park Program
WGN-Ensemble Music
WMAQ-Looking Over the Week (NBC)
WOC-WHO-Better Homes and Gardens
WTMJ-Knox Program (NBC)
1:30 P.M.
CBS-Abe Lyman's Orchestra: WABC WBBM WCCO KMOX
KFAB-Organ Melodies
NBC-Jan Garber's Orchestra: WJZ KYW KSTP WTMJ WOV
WGN-Leonard Salvo, organ
WISN-Sunday Matinee
WLS-"Prairie Home", drama
WMAQ-To be announced
WOC-WHO-Mid-Century Rocking Chair Program
1:45 P.M.
NBC-U. of Chicago Round Table Discussion: WEAF WOC WHO
NBC-Gems of Melody, Muriel Wilson and Fred Hulsmith with Harold Sanford's Orchestra: WJZ WMAQ
WGN-Pulmer House Ensemble
1:55 P.M.
WLS-Weather and Livestocks
2:00 P.M.
NBC-National Opera Concert: WJZ KYW
NBC-Wayne King's Orchestra: WEAF WOC WHO WOV KSTP WLS



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

CBS-New York Philharmonic Symphony Orchestra: WABC WBBM WCCO WISN KMOX KFAB
WMAQ-Concert Favorites
WTMJ-Football; Green Bay vs. Pittsburgh
2:15 P.M.
WGN-Leonard Salvo, organ
2:25 P. M.
WGN-Football; Bears vs. Cardinals
2:30 P.M.
NBC-The Radio Pulpit: WEAF WOV KYW WOC WHO
KSTP-Newspaper Adventures
WJJD-Organ Recital
WLS-"The Bergstroms" and Ensemble
WMAQ-Nat. Opera Concert
2:45 P.M.
KSTP-Ambassadors
WGN-To be announced
WJJD-To be announced
WOC-WHO-Schmitt and Henry
3:00 P.M.
NBC-Morton Gould and Bert Scheffler, piano duo: WJZ KYW
NBC-Fiddlers Three: WEAF WOV KSTP WOC WHO WMAQ
WLS-"The Cradle", drama
3:15 P.M.
NBC-Morin Sisters, harmony team: WJZ KYW
NBC-Vee and Johnny: WEAF WOV KSTP WLS WOC WHO
WMAQ-To be announced
3:30 P.M.
NBC-Edward Hayes, baritone: WEAF WMAQ WOC WHO
NBC-Organ Recital, Dion Kennedy, organist: WJZ KYW KSTP
WENR-Paul Ash's Orchestra
4:00 P.M.
NBC-The Friendly Hour: WJZ KSTP WENR
CBS-"Roses and Drums": WABC WBBM KMOX KFAB WCCO
NBC-Dream Dramas: WEAF WOV WOC WHO WMAQ
KYW-Blue Voices; Sports Review
WHAD-Cousin Betty's Children's Hour
4:15 P.M.
NBC-George Nieldoff's Orchestra: WEAF WOV WENR WMAQ
4:30 P.M.
NBC-Talkie Picture Time, drama: WEAF WOV WMAQ
CBS-Frank Crumit and Julia Sanderson: WABC KMOX KFAB
NBC-Grand Hotel, dramatic sketch: WJZ WENR WTMJ KSTP
KYW-The Golden Strings (NBC)
WBBM-Variety Hour
WCCO-Ramona Gerhard, organist
WHAD-Texas Cowboys
WOC-WHO-Golden Strings
4:45 P.M.
WCCO-Robert Albert Gordon
WOW-Croatian Tamburica Orchestra
5:00 P.M.
NBC-Catholic Hour: WEAF WOV WENR KSTP WOC WHO
CBS-Songs My Mother Used to Sing; Jacques Renard's Orchestra; Olver Smith, tenor; Muriel Wilson, soprano: WABC WBBM KMOX WCCO
KFAB-Wadlow Reverbs
KYW-Twilight Musicale
WGN-Concert Orchestra
WISN-Musical Meditation
WMAQ-Dance Orchestra
WJJD-Greek Hour
WTMJ-Tune Tinkers
5:25 P.M.
KMOX-Sports Reporter
5:30 P.M.
NBC-Henri Deering, concert pianist: WJZ WENR

CBS-Smilina Ed McConnell: WABC WCCO KMOX WBBM KFAB
NBC-Our American Schools: WEAF WMAQ WOC WHO WOV
KSTP-Men of notes
WGN-Wayne King's Orchestra
WISN-Eddie Duchin's Orchestra
WJJD-Polish Hour
WTMJ-Maurice Ripen, violinist
5:40 P.M.
WTMJ-Sport Flash
5:45 P.M.
CBS-Willard Robison's Orchestra: WCCO NBC-Sports Reporter
KMOX-King's Orchestra
WBBM-Ace Brigode's Orchestra
WISN-Post Office Educational Broadcast
WTMJ-Ferreek Vesper Quartet
5:50 P.M.
KMOX-Ralph Stein, pianist
WGN-Bernie Cummins' Orchestra
5:55 P.M.
KSTP-Amusement Bulletin
6:00 P.M.
NBC-Vincent Lopez' Orchestra: WJZ WLS KSTP WTMJ WOV
CBS-Mildred Baily Songs: WISN WCCO KFAB
KYW-Eddie Neibaur's Orchestra
WBBM-Jules Stein, pianist; Frank Wadson, tenor, and guest artist
WISN-Lake Park Gee Club
WJJD-Judge Rutherford
WMAQ-Dream Shadows (NBC)
WOC-WHO-Georgie Porgie
6:10 P.M.
WGN-Wayne King's Orchestra
6:15 P.M.
KYW-The Globe Trotter: News of the World
WCCO-Frank Luther's Orchestra
WISN-Sport Report
WJJD-Sports Review
WOW-Twilight Reverbs (NBC)
6:20 P.M.
WISN-The Gauchos (CBS)
6:25 P.M.
KMOX-Sports Reporter
KYW-Sports Reporter
6:30 P.M.
NBC-Joe Pranger, comedian; Harriet Hilliard, vocalist and Orza Nelson's Orchestra: WJZ KSTP WLS
NBC-Horsemans Philosophy: WEAF KYW WOC WHO
KFAB-Wadlow Reverbs
WBBM-Chicago Knights
WGN-The Sports Reporter
WISN-Organ Melodies
WJJD-Sunday Meetin'
WMAQ-To be announced
WTMJ-Florence Betrayr Kelly, concert pianist
6:45 P.M.
CBS-Bin Tin Tin Thriller: WABC KMOX WGN
NBC-Wendell Hall, songs: WEAF WOV WMAQ WOC WHO
KYW-Boyd Rauborn's Orchestra
7:00 P.M.
NBC-Light Opera Nights: WJZ WLS
CBS-Parewell Program for Admiral Byrd
WABC WISN WCCO KFAB KMOX
NBC-Ruth Etting, songs; Jimmy Durante, comedian; Rubenoff's Orchestra: WEAF WOC WHO WTMJ KSTP
WMAQ WOV
WBBM-Joel Lay, baritone
KYW-Eddie Neibaur's Orchestra
WBBM-Musical Revue
7:15 P.M.
KYW-Carlos Molina's Orchestra
WBBM-Flanagan's Sports Review
WJJD-WJJD Carnival
7:30 P.M.
KYW-Harry Sosnik's Orchestra
WBBM-Phil Harris' Orchestra
7:45 P.M.
WBBM-Jimmy Grier's Orchestra
8:00 P.M.
CBS-Seven Star Revue; Nino Martini, Erno Rapee's Orchestra, Jane Froman, Julius Tannen, Ted Husin, Vagabond Club: WABC WBBM KMOX WISN WCCO
NBC-Manhattan Merry-Go-Round: WEAF WOV WOC WHO WMAQ KSTP WTMJ
KYW-"Detectives" Black and Blue
WGN-Pat Barnes, impersonations
WGN-Concert Orchestra
8:15 P.M.
KYW-Benny Meroff's Orchestra
WENR-Bavarian Ensemble
WGI-Charlie Agnew's Orchestra
WMAQ-Pat Barnes
8:30 P.M.
NBC-Walter Winchell; WJZ WENR
NBC-American Album of Familiar Music: WEAF WMAQ WOC WHO KSTP WTMJ WOV
WGN-Russell Glave's Band
WGN-Jan Garber's Orchestra
8:45 P.M.
NBC-The Novelists Quartet: WJZ KYW WENR-Carlos Molina's Orchestra
9:00 P.M.
NBC-Green Bros.' Orchestra: WJZ WENR
NBC-Jack Benny and Marv Livingstone; orchestra: WEAF WOV KSTP WMAQ WTMJ WOC WHO

CBS-Angelo Patri, "Your Child": WABC WGN KMOX WCCO
KYW-The Globe Trotter
WBBM-Clyde Lucas' Orchestra
WISN-The Fourth Degree
9:15 P.M.
KYW-Marvelous Melodics
WBBM-Vincent Lopez' Orchestra
WENR-Edison Symphony Orchestra
WISN-Terese Meyer, organist
9:30 P.M.
CBS-Quiet Harmonies: WABC WISN WCCO KMOX
KYW-The Old Attorneys
WBBM-Clarence Wheeler's Orchestra
WGN-Tomorrow's News
WMAQ-President Roosevelt (NBC)
WOC-WHO-Merika
WTMJ-Songs of Yesterday
9:35 P.M.
WGN-Headlines of Other Days
9:45 P.M.
CBS-Mobilization for Human Needs 1933: WABC KMOX WISN
KYW-To be announced
WBBM-Ace Brigode's Orchestra
WENR-Benny Meroff's Orchestra
WGN-The Dream Ship
WMAQ-Carlos Molina's Orchestra
9:55 A. M.
KYW-Sports Reporter
10:00 P.M.
NBC-Sunday at Seth Parker's: WEAF WOV WOC WHO WOV KSTP
KFAB-American Legion Walkathon
KMOX-Bobbie Meeker's Orchestra
WCCO-Reports
WGN-Breeze Club of the Air
WMAQ-Miss Willie Bird (NBC)
WTMJ-Dance Orchestras
KSTP-To be announced
10:10 P.M.
WCCO-Junior Ass'n of Commerce Forecaster
10:15 P.M.
CBS-To be announced: WABC WISN KFAB
NBC-Orchestral Gems: WEAF WOV WOC WHO WENR
KMOX-Sports Reporter
WMAQ-Auld Sandy, Scotch philosopher
10:20 P.M.
KMOX-Organ Waltzes; Ken Wright
10:25 P.M.
WGN-Time; Weather Forecast
10:30 P.M.
CBS-Vincent Lopez' Orchestra: WABC WISN KFAB
KMOX-Joe Gill's Orchestra
KSTP-Reports
KYW-Jules Stein's Orchestra
WCCO-Ben Pollack's Orchestra
WENR-Buddy Rogers' Orchestra
WGN-Ted Weems' Orchestra
WMAQ-Orchestral Gems (NBC)
10:40 P.M.
KSTP-Musicale
WOC-WHO-Walkathon
10:45 P.M.
KMOX-Ralph Bonnet's Eleven Aces
10:50 P.M.
WGN-Bernie Cummins' Orchestra
11:00 P.M.
NBC-Rudis Walker's Orchestra: WEAF WOV WOC WHO
CBS-Pancho's Orchestra: WABC WISN WCCO KFAB
NBC-Dance Nocturne; William Steuss' Orchestra: WJZ WMAQ KSTP
KMOX-Art Hicks' Orchestra
KYW-Dance Orchestra
WENR-Phil Harris' Orchestra
11:10 P.M.
WGN-Richard Cole's Orchestra
11:15 P.M.
KYW-Benny Meroff's Orchestra
11:20 P.M.
WOC-WHO-Walkathon
11:30 P.M.
NBC-Wm. Scott's Orchestra: WEAF WENR WOV WOV WOV
CBS-Clyde Lucas' Orchestra: WABC KFAB WCCO WISN
NBC-Carlos Molina's Orchestra: WJZ WMAQ KSTP
KMOX-Bobbie Meeker's Orchestra
KYW-Russell Glave's Orchestra
WGN-Late Dance Orchestras
11:45 P.M.
KMOX-Ralph Bonnet's Eleven Aces
12:00 Mid.
KFAB-Organ Program
KMOX-Joe Gill's Orchestra
WBBM-Around the Town, dance orchestras
WENR-Benny Meroff's Orchestra
WMAQ-Ted Weems' Orchestra
WOW-Dick Fiddler's Orchestra (NBC)
12:15 A.M.
KMOX-Art Hicks' Orchestra
WMAQ-Benny Meroff's Orchestra
12:30 A.M.
KFAB-Dance Orchestra
WENR-Dan Russo's Orchestra
WMAQ-Benny Meroff's Orchestra
12:45 A.M.
KMOX-"When Day is Done"
KYW-Jules Stein's Orchestra

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AFTERNOON
5:30 E.S.T.
LUXOR COMPLEXION
POWDER

Monday, Oct. 16

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

Bing Crosby 7:30 P.M. CBS

8:00 A.M.
NBC—Morning Glories: WOC WHO
KYW—Musical Clock
WCCO—Time Signal Program
WGN—WGN's Good Morning
WJJD—Happy Go Lucky Time
WLS—Wonderland Trips
WOW—Between Friends
WTMJ—Gymnasium of the Air

8:15 A.M.
NBC—Laudt Trio and White: WEAF WOW
WOC WHO
KFAD—Musical Clock
KMOX—Breakfast Parade
WBSM—Musical Time Saver
WISN—Early Risers
WLS—Produce Reporter
WTMJ—Lucy Long's Radio Kitchen

8:25 A.M.
WLS—Julian Bentley, newscast

8:30 A.M.
CBS—Metropolitan Parade: WBBM WISN
NBC—Bradley Kincaid, the Mt. Boy:
WEAF WOW WOC WHO
KFAB—Farm Program, mixed quartet
KMOX—Produce Reporter
WLS—Sunshine Express

8:35 A.M.
KMOX—Piano Interlude: KMOX Today

8:45 A.M.
KMOX—Golden Bird, singing canary
WOW—Health Exercises
WTMJ—Elmer Beek's Riverside Theater
Organlo

8:55 A.M.
WBSM—Chicago Dental Society Program

9:00 A.M.
NBC—Breen and de Rose, vocal and instrumental duo: WEAF WOC WHO
NBC—Four Southern Singers: WJZ KYW
KMOX—Metropolitan Parade
KFAB—Phillip Inman
KSTP—Polly, the Shopper
WBSM—Organ Selections
WGN—Keep Fit Club
WISN—The Crazy Crystals, Buddies
WLS—Dr. Bundesen's Magazing of the Air
WMAQ—Setting Up Exercises
WOW—Crazy Crystals

9:10 A.M.
WCCO—Priscilla

9:15 A.M.
NBC—Clara, Lu 'n' Em: WJZ KSTP
WGN WTMJ
KFAB—To be announced
KMOX—Bob Preis and Ralph Stein
KYW—Irone King and Rene Vanderbosch
WBSM—Variety Program
WCCO—Priscilla, the Maid of New England
WMAQ—Program Preview
WOC-WHO—Hog Flashes

9:20 A.M.
CBS—The Merry-makers: WABC KMOX
WCCO

NBC—Today's Children: dramatic sketch:
WJZ KSTP WTMJ
KFAB—University of Nebraska
KYW—Morning Parade (NBC)
WBSM—Beauty Chat by Mary Mold
WGN—Market Reports
WHAD—Polish Quarter Hour
WMAQ—Tony Calaboch, monologist
WOC-WHO—Morning Parade (NBC)
WOW—Talking Things Over

9:35 A.M.
WGN—Leonard Salvo's Mail Box

9:45 A.M.
KFAB—The Singing Philosopher
KMOX—"Let's Compare Notes," women's program
KSTP—Department Store Parade
WBSM—Al and Pete, songs and comedy
WCCO—Stocks and Markets
WHAD—English Literature
WISN—Woody's Grab Bag
WMAQ—Market Reports
WOW—Morning Parade (NBC)
WTMJ—Helen Mendenhall Ryerson, soprano

9:50 A.M.
KSTP—Soloist
WGN—Weather Report; Fred Meinken, pianist
WMAQ—Irma Glan organist (NBC)

10:00 A.M.
CBS—Cooking Close-Ups; Mary Eli's Ames: WABC KMOX WCCO WBBM
NBC—Hour of Memories: U. S. Navy Band: WEAF WOC WHO WOW KYW
KSTP
KFAB—Piano Pair
WGN—Movie Personalities
WHAD—Ballad Time
WJJD—Organ Melodies

WLS—Poultry and Livestock Markets
WMAQ—Women's Page of the Air
WTMJ—Sleepy Water Program

10:10 A.M.
WCCO—Priscilla, the Maid of New England

10:15 A.M.
CBS—Morning Moods: WABC KMOX
KFAB WBBM
WENR—Today's Children
WENR—Today's Children
WGN—Happy Endings
WJJD—Caronist of the Air
WMAQ—Singing Strings (NBC)
WTMJ—Emo Movie Letter

10:25 A.M.
WCCO—Singing Baker
WGN—Board of Trade Market Reports

10:30 A.M.
CBS—Tony Wons with Keenan and Phillips, two pianos: WABC WGN WCCO
KMOX
NBC—Rhythm Rammers; Edna Odell, contralto: WJZ WMAQ
KFAB—Organ Melodies
WBSM—Whalen Trio
WENR—College Inn Cantady
WISN—Woody's Grab Bag
WJJD—Illinois Medical Society
WOC-WHO—Opening Hog Flash and Farm Talk
WTMJ—Radio Rodeo

10:45 A.M.
CBS—Rhythm Kings: KFAB KMOX WISN
KSTP—Have You Heard?
WBSM—To be announced
WCCO—Aunt Phoebe's Post Box
WENR—Chicago American's Women's Features
WGN—"Painted Dreams"
WJJD—Fred Beck, organist
WOC-WHO—Drake University
WLS—Weather Report

11:00 A.M.
NBC—Salt and Peanuts; songs, comedy:
WEAF WMAQ WOC WJZ
CBS—The Voice of Experience: WABC
WHAD KFAB WBBM KMOX
NBC—Gene Arnold and his Commodores:
WJZ WENR
KSTP—Cooking School
KYW—Rex Maupin's Carnival
WCCO—Talk on Leif Erickson; Dr. David
Bryn Jones
WGN—Allan Grant, pianist
WISN—The Vagabonds
WJJD—Emo's Movie Reporter
WTMJ—What's New in Milwaukee; ask
Mrs. Grey

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

11:15 A.M.
CBS—Gypsy Nina, songs: WABC WISN
KJAM
KMOX—Dodge Program
WBSM—Virginia Clarke; Gene and Char-
lie
WENR—Vic and Sade, comedy sketch
WCCO—Football for Feminine Fans
WJJD—Billy Sunshine
WOC-WHO—Aunt Jane's Home Manage-
ment Club

11:20 A.M.
KMOX—Exchange Club
WGN—Allan Grant, pianist

11:30 A.M.
NBC—Rex Battle's Concert Ensemble:
WEAF WMAQ
CBS—News Flashes: WABC WCCO WBBM
KMOX
NBC—National Farm and Home Hour:
WJZ KSTP KYW WOW WOC WHO
KFAB—Market Reports
WENR—Organ Melodies
WGN—Market Reports
WISN—Modern Medical Center; Al Buett-
ner
WJJD—Parade of Radio Stars
WTMJ—Black and Gold Ensemble

11:35 A.M.
KFAB—Farm Program
KMOX—Magie Kitchen
WBSM—Frank Wilson, tenor; and Jules
Stein, pianist
WCCO—News Bulletin
WGN—Digest of Day's News

11:40 A.M.
WCCO—Stocks and Markets
WISN—Concert Miniatures (CBS)

11:45 A.M.
KFAB—Concert Miniatures (CBS)
KMOX—St. Louis Civic Program
WLS—Weather Report
WJJD—Fashion Adviser

11:50 A.M.
WBSM—Chicago Hour of Music
WGN—Health Talk
Institute of Surgeons

11:55 A.M.
WCCO—Police Bulletins
WLS—Bentley's News

12:00 Noon
CBS—George Hall's Orchestra: WABC
WISN
KFAB—University of Nebraska
KMOX—Variety Orchestra
WCCO—Ramona Gerhart, organist
WGN—Mid Day Services
WJJD—Noontime Organ Melodies
WLS—Tom and Don, harmony team

12:15 P.M.
KFAB—George Hall's Orchestra (CBS)
WBSM—Norm Sherr and Soloist
WCCO—George Hall's Orchestra
WJJD—Solo Show
WLS—Prairie Farmer Dinnerbell Program;
Jim Poole

12:20 P.M.
KMOX—Producer's Livestock Reporter

12:30 P.M.
NBC—The March of Transportation:
KSTP
CBS—Trophy Presentation to Roscoe
Turner: WABC WISN
NBC—Orlando's Concert Ensemble: WEAF
WMAQ WOW WOC WHO
KFAB—Christian Science Reader
WBSM—Local Markets
WCCO—Minn. Farm Bureau Federation
WENR—Dan Russo's Orchestra
WGN—Market Reports
WTMJ—Musical Memories

12:35 P.M.
WBSM—Husk O'Hare's Orchestra
WCCO—Trophy Presentation to Roscoe
Turner (CBS)
WGN—Palmer House Ensemble

12:45 P.M.
NBC—Smackout, comedy sketch: WJZ
KYW KSTP
KFAB—Farm Program
KMOX—St. Louis Medical Society "Your
Child's Ears"
WBSM—The Messenger
WGN—Music Weavers
WJJD—Live Stock Reports
WMAQ—Dan Russo's Orchestra
WTMJ—Crazy Crystal Program

1:00 P.M.
NBC—The Revolving Stage; Sketches:
WOC WHO
CBS—The Round Towners Quartet: WABC
WISN KMOX
NBC—Musical Originalities: WJZ KSTP
KYW
KFAB—University of Nebraska
WBSM—Eddie and Fannie Cavanaugh
WCCO—University of Minnesota Farm
Hour
WGN—"Just Plain Bill"
WJJD—Bub Pickard
WLS—Uncle Ezra
WMAQ—Organ Recital
WGN—Henry and Jerome
WTMJ—Livestock, Poultry and Police Re-
ports; Farm Flash

1:15 P.M.
CBS—Serenaders: WABC WISN WCCO
KFAB—Market Reports and News
WBSM—Henry Sullivan, songs
WGN—To be announced
WJJD—Moosheart Children
WLS—Today's Almanac
WTMJ—Dance Orchestra

1:25 P.M.
WBSM—News Service

1:30 P.M.
CBS—The Captivators: WABC KMOX
KFAB WBBM
KSTP—Judy and Jane
KYW—Dance Orchestra
WCCO—Market Reports
WGN—Maurie Sherman's Orchestra
WLS—Maple City Four; John Brown,
pianist
WMAQ—Speaker (NBC)
WOW—Judy and Jane

1:40 P.M.
WTMJ—Badger Spotlight

1:45 P.M.
CBS—Ann Leaf at the Organ: WABC
WOC WISN KFAB
NBC—Carr and McKenzie, songs: WJZ
KMOX—Blue Melodies, organ
KSTP—Hollywood Happenings
KYW—Prudence Penny, home economics
WBSM—Husk O'Hare's Orchestra
WGN—Palmer House Ensemble
WJJD—Billy Sunshine
WLS—Babes in Hollywood (NBC)
WOC-WHO—Markets
WOW—Poem Time, Bee Baxter
WTMJ—Radio Forum

2:00 P.M.
NBC—Ark-La-Tex Day at Century of Pro-
gress: WJZ WMAQ
NBC—Dr. Harry Platz: WEAF WOW
WOC WHO
KMOX—Window Shoppers, orchestra
KSTP—To be announced
KYW—Rex Maupin's Concert
WBSM—Clarence Wheeler's Orchestra
WGN—Music Weavers
WLS—Homemakers' Hour with Martha
Crane
WTMJ—"Many Happy Returns of the
Day"

2:05 P.M.
WOC-WHO—Soloist

2:15 P.M.
CBS—The Voice of Experience: WABC
WISN KFAB WBBM KMOX WCCO
NBC—Catherine Fells, soprano: WEAF
WOC WHO WOW
WGN—Maurie Sherman's Orchestra
WJJD—Famous Orchestras

2:30 P.M.
CBS—Madison Ensemble: WABC WISN
KMOX WCCO WBBM
NBC—Woman's Radio Review: WEAF
WOC WHO WOW
KFAB—University of Nebraska
KYW—Parent Teachers Program
WGN—The Story of Helen Trent
WJJD—Fred Beck, organist

2:45 P.M.
NBC—Morin Sisters; harmony trio: WJZ
WCCO—New York Stocks
WGN—Arthur Oberg, organist
WOC-WHO—To be announced

3:00 P.M.
NBC—Betty and Bob, drama: WJZ WLS
WTMJ
CBS—Harriet Cruise and Orchestra: WABC
WBBM WCCO KMOX
NBC—Headlines in Song: WEAF WOC
WHO WMAQ
KYW—Lucky Seven
KSTP—Bisquick—General Mills Co.
WGN—Maurie Sherman's Orchestra
WHAD—Dr. Major L. Younce
WJJD—Music and Banter
WOC-WHO—Omaha College Club

3:15 P.M.
NBC—Radio Guild: WJZ KSTP WMAQ
NBC—Kathleen Stewart, pianist: WEAF
WOW
KFAB—Three Minute Melodies
KYW—Dr. H. N. Bundesen, health talk
WGN—Afternoon Musicale
WHAD—To be announced (CBS)
WLS—The Roundup, the Westerners, Joe
Kelly
WOC-WHO—Gertrude Huntoon Nourse
WTMJ—Matinee

3:30 P.M.
CBS—News Flashes: WABC WBBM WCCO
KMOX
NBC—Ray Heatherston, baritone: WEAF
WOW WENR WOC WHO
KFAB—Dr. Farrington
KYW—Two Doctors with Aces of the Air;
Sports
WHAD—Badger Sod Busters

3:35 P.M.
CBS—Artist Recital: Crane Calder, bass;
Mildred Rose, soprano: WABC WCCO
KMOX KFAB
WBSM—Organ and Piano Duo

3:45 P.M.
NBC—The Lady Next Door: WEAF WOW
WENR WOC WHO
WBSM—Skeets Collier's Orchestra
WHAD—Mekand L. Khanna
WTMJ—Woman's Point of View

4:00 P.M.
KMOX—The Bargain Counter
KFAB—Book Review
WBSM—Clarence Wheeler's Orchestra
WCCO—Ramona Gerhart, pianist
WGN—"I'm Glad I'm Living Now"; talk
WISN—Band Music

4:15 P.M.
NBC—American Library Ass'n Conven-
tion: WJZ WENR
CBS—Mark Warnow's Orchestra: WBBM
KMOX WISN WCCO WHAD
NBC—Georgia Brown, songs: WEAF WOW
WMAQ
KFAB—The Melodians
KSTP—Dance Orchestra
WGN—Maurie Sherman's Orchestra
WTMJ—Radio Forum

4:30 P.M.
KFAB—To be announced
KMOX—Russell Brown, baritone, with
organ
KSTP—Cecil and Sally
KYW—Earle Tanner, tenor
WBSM—Movie Review
WENR—The Song Pilot
WGN—Afternoon Musicale
WHAD—Badger Sod Busters
WISN—The Globe Trotter
WMAQ—The Moaners, orchestra (NBC)
WOC-WHO—Paul Stoye Music Club
WOW—In the Playhouse with Jane

4:35 P.M.
WISN—Islam Jones' Orchestra

4:40 P.M.
WBSM—News Service

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Send 10 Cents to
PORTRAIT DEPARTMENT
RADIO GUIDE
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Dog Chat 6:45 P.M. NBC

Crime Clues 7:00 P.M. NBC

Ben Bernie 8:00 P.M. NBC

East & Dumke 8:30 P.M. NBC

(TUESDAY CONTINUED)

12:15 P.M. CBS-Reis and Dunn, comedy and songs: WABC WGN WCCO
12:20 P.M. KMOX-Produgs Livestock Reporter
12:30 P.M. NBC-The Merrie-Men, male quartet: WJZ KSTP
12:45 P.M. NBC-Dick Fiddler's Orchestra: WEAF WOV WOC WHO
1:00 P.M. CBS-Easy Aces: WABC WCCO KMOX WBBM
1:15 P.M. KMOX-Exchange Club
1:30 P.M. NBC-Harmonians, mixed trio: WOC WHO
1:45 P.M. CBS-Ann Leaf at the Organ: WABC WISN KFAB
1:50 P.M. WBBM-Jerry Sullivan, Songs
2:00 P.M. CBS-Metropolitan Parade: WABC WISN
2:15 P.M. KMOX-Aeolian Piano Recital
2:30 P.M. WBBM-Pat Flanagan, sports
2:45 P.M. WGN-Maurie Sherman's Orchestra
2:50 P.M. WMAQ-Words and Music (NBC)

2:30 P.M. CBS-Jack Brooks, tenor: orchestra: WABC WCCO WISN KMOX
2:45 P.M. WCCO-New York Stocks
2:50 P.M. WCCO-Jack Brooks, tenor (CBS)
3:00 P.M. NBC-Betty and Bob, drama: WJZ WLS
3:15 P.M. NBC-Meredith Wilson's Orchestra: KSTP
3:30 P.M. CBS-News Flashes: WABC WBBM KMOX WCCO
3:45 P.M. NBC-American Library Ass'n. Convention: WJZ WENR KSTP
4:00 P.M. WCCO-Livestock Summary
4:15 P.M. WBBM-News Flashes
4:30 P.M. CBS-George Hall's Orchestra: WISN
4:45 P.M. NBC-Nursery Rhymes: WEAF WOV
4:55 P.M. KMOX-Sports Reporter
5:00 P.M. NBC-Dick Messner's Orchestra: WJZ WENR
5:15 P.M. CBS-Skippy: WBBM KMOX WCCO
5:30 P.M. NBC-Viennese Ensemble: WEAF WMAQ
5:45 P.M. KMOX-Sports Reporter
5:50 P.M. NBC-Dick Messner's Orchestra: WJZ WENR
6:00 P.M. CBS-Singin' Sam, baritone: WABC WGN KMOX WCCO

WGN-Trainload of Tunes
WBBM-Flanagan Sport Review
WISN-Peggy's Observations
7:25 P.M. WTMJ-Sport Flash
7:30 P.M. CBS-The Voice of Experience: WABC KMOX WBBM
7:45 P.M. NBC-Wayne King's Orchestra: WEAF
7:55 P.M. WTMJ-WOC WHO WOV WMAQ
8:00 P.M. CBS-Husk O'Hare's Orchestra: WCCO WISN
8:15 P.M. NBC-Adventures in Health: WJZ WLS
8:30 P.M. CBS-Kate Smith, songs: WABC WCCO WISN
8:45 P.M. NBC-Trade and Mark: Billy Hillpot and Scrapy Lambert; Nat Shilkret's Orchestra: WJZ WLS
8:55 P.M. WBBM-Vincent Lopez's Orchestra
9:00 P.M. NBC-Ortiz Tirado, tenor: WJZ WENR
9:15 P.M. KYW-Marylou Melodies
9:30 P.M. NBC-Life of Richard H. Davis, sketch: WJZ WENR
9:45 P.M. CBS-Myrt and Marge: WBBM KMOX WCCO
9:55 P.M. NBC-Robert Simmons, tenor: WEAF WOC WHO KYW
10:00 P.M. NBC-Amos 'n' Andy: WMAQ KSTP
10:05 P.M. WBBM-Eddie and Fannie Cavanaugh, gossip
10:15 P.M. CBS-Columbia News Service: WABC WCCO WISN KFAB
10:25 P.M. NBC-Lum and Abner, comedy team: WENR WOC WHO WTMJ WOV
10:30 P.M. KMOX-Bobbie Meeker's Orchestra
10:35 P.M. WMAQ-The Hoofhangers
10:45 P.M. KSTP-Musical Program

10:30 P.M. NBC-Talkie Picture Time: sketch: WEAF WOV WOC WHO
10:45 P.M. KMOX-Joe Gill's Orchestra
10:50 P.M. WGN-Bernie Cummins' Orchestra
11:00 P.M. NBC-Phil Harris' Orchestra: WJZ KSTP WENR
11:05 P.M. CBS-Vincent Lopez' Orchestra: WABC WISN WCCO KFAB
11:10 P.M. NBC-Meyer Davis' Orchestra: WEAF WOC WHO WOV WENR
11:15 P.M. KYW-Jules Stein's Orchestra
11:20 P.M. WOC WHO-Walkathon
11:30 P.M. CBS-Joe Haymes' Orchestra: WABC WISN KFAB
11:40 P.M. WOC WHO-Riverview Park Orchestra
11:45 P.M. KMOX-Ralph Bennett's Orchestra
11:50 P.M. NBC-Harry Sosnik's Orchestra: WJZ KSTP
11:55 P.M. KMOX-Bobbie Meeker's Orchestra
12:00 P.M. WBBM-Eddie and Fannie Cavanaugh, gossip
12:05 P.M. WMAQ-When Day is Done, organ program

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Wednesday, Oct. 18

Albert Spalding

7:30 P.M.
CBS

Burns and Allen 8:30 P.M.
CBS

8:00 A.M.
CBS—Reis and Dunsen: WABC WBBM
KMOX WISN KFAB
NBC—The Breakfast Club: WJZ KSTP
WMAQ
KYW—Musical Clock
WCCO—Time Signal Program
WJJD—Happy Go Lucky Time
WLS—Wonderland Trips
WOC-WHO—Red Ellis
WOW—Between Friends
WTMJ—Gymnasium of the Air

8:15 A.M.
NBC—Lansit Trio and White: WEAF
WOW WOC WHO
KFAB—Musical Clock
KMOX—Breakfast Parade
WBBM—Musical Time Saver
WISN—Early Risers
WLS—Pevince Reporter
WTMJ—Lucy Long's Radio Kitchen

8:25 A.M.
WLS—Julian Bentley, newscast

8:30 A.M.
CBS—Metropolitan Parade: WABC WBBM
WISN
KFAB—Farm Program
KMOX—Country Reporter
NBC—Bradley Kinraid, the Mt. Boy:
WEAF WOC WOC WHO
WLS—Sunshine Express

8:45 A.M.
KMOX—Golden Bird, singing canary
WOC-WHO—Breen and De Rose (NBC)
WOW—Health Exercises
WTMJ—Drug Company Program

8:55 A.M.
WBBM—Chicago Dental Society Program

9:00 A.M.
NBC—Four Southern Singers: WJZ KYW
KFAB—Phillip Innan
KMOX—Bob Peas and Ralph Stein
KSTP—Polly, the Shopper
WBBM—Organ Melodies
WCI—WGN Korp Ed Club
WISN—Crazy Crystal Buddies
WLS—Livestock Receipts, Dr. Bundesen's
Magazine of the Air
WMAQ—Setting Up Exercises
WOC-WHO—Favorite Foods
WOW—Crazy Water Company

9:10 A.M.
WCCO—Priscilla, the Maid of New Eng-
land
WTMJ—Elmer Bierk's Organlog

9:15 A.M.
NBC—Lara, Lu 'n' Em: WJZ KSTP
WTMJ WGN
NBC—Young Artists Trio; Sylvia Altman,
pianist: WEAF WOW
KFAB—To be announced
KMOX—St. Louis Civic Program
KYW—Irene King and Rose Vanderbosch
WBBM—Variety Program
WCCO—Betty Crocker
WMAQ—Frasier Preview
WOC-WHO—Hog Flashes

9:25 A.M.
WOC-WHO—Secretary of Agriculture

9:30 A.M.
NBC—Today's Children, sketch: WJZ
KSTP WTMJ
NBC—The Three Scamps, trio: WEAF
WOC WHO
CBS—In the Luxembourg Gardens: WABC
KMOX WCCO
KFAB—University of Nebraska
KYW—Vanny Girl
WBBM—Beauty Chat
WGN—Market Reports
WHAD—Thrifty Shoppers
WMAQ—Tony Cataloni, monologist
WOW—Talking Things Over

9:35 A.M.
WGN—Leonard, baby's Mail Box

9:45 A.M.
NBC—Irma Glen, organist: WJZ KYW
NBC—Betty Cowler, cooking talk: WEAF
WOW WOC WHO WMAQ WTMJ
KFAB—Singing Philosopher
KMOX—"Let's Compare Notes", so-
viet's program
KSTP—Department Store Parade
WBBM—A and B, songs and comedy
WCCO—Story, Minnie

9:50 A.M.
WGN—Weather Report; Miss Grant
WMAQ—Singing Strings (NBC)
KSTP—Solist

10:00 A.M.
NBC—Sing Strings: WJZ KYW
CBS—Cooking Show with Mary Ellis
Aimee: WABC KMOX WCCO WBBM
KFAB—Plans Fair
NBC—Juno Ryea, pianist: WEAF WOW
WOC WHO
WGN—Movie Personalities
WHAD—Drama Information
WJJD—Morning Dance Bits
WLS—Poultry and Livestock Markets
WBBM—Yann's Page of the Air
WTMJ—Down a Corn of Gold

10:10 A.M.
WCCO—Priscilla, Maid of New England

10:15 A.M.
CBS—The Four Showmen, quartet: WABC
WLSN KFAB KMOX WBBM
NBC—Radio Rosefield Institute: WEAF
WTMJ WOC WHO KMW WOW

KSTP—Triangle Club
WBBM—Galaxy of Stars; musical program
WENR—Today's Children
WGN—Happy Endings
WJJD—Cartoonist of the Air
WMAQ—Market Reports

10:20 A.M.
WMAQ—Singing Strings (NBC)

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

10:30 A.M.
NBC—U. S. Army Band: WJZ KYW
CBS—Tony Waus: WABC WCCO WISN
WGN KFAB
NBC—Betty Moore, Interior Decorating:
WEAF WOW WMAQ
KMOX—Tommy's Office Boy Antics
KSTP—Charles Lindbergh
WBBM—General Mills
WENR—College Joke Comedy
WJJD—Chicago Motor Club
WOC-WHO—Markets
WTMJ—Radio Rodeo

10:35 A.M.
WBBM—Organ Program

10:45 A.M.
NBC—Fields and Hall, songs and comedy:
WEAF WOC WHO WMAQ
CBS—Dancing Ethel: KMOX WISN
WBBM—To be announced
KFAB—Organ Program
KSTP—Have You Heard?
WENR—Women's Features
WCCO—Aunt Phoebe's Post Box
WGN—"Painted Dreams"

10:55 A.M.
WTMJ—News

11:00 A.M.
NBC—Gene Arnold's Commodores: WEAF
WMAQ WOW WOC WHO
CBS—The Voice of Experience: WABC
WBBM KMOX
NBC—Eva Taylor, crooner: WJZ WENR

**KSTP—The Playboys, trio: WABC WISN
WCCO**
KMOX—Variety Orchestra
WBBM—Local Markets
WJJD—Star Show
WLS—Darien Farrow Dumbbell Program:
Jim Hoole
WMAQ—To be announced

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

11:15 A.M.
NBC—The Widow and Angel, comedy
sketch: WJZ WMAQ KSTP
NBC—Johnny Marvin, tenor: WEAF
WOC WHO
CBS—Scalin' Ed McConnell: KMOX
KFAB—Around Town with Bob and Mary
WBBM—Gene and Charlie and Virginia
Clark
WCCO—Dr. W. A. O'Brien
WENR—Vic and Sals, comedy sketch
WJJD—Billy Sunshine

11:20 A.M.
WGN—Allan Grant, pianist

11:25 A.M.
WCCO—The Singing Baker

11:30 A.M.
CBS—News Flash: WABC WCCO WBBM
KMOX
NBC—On Wings of Song, string trio:
WEAF WMAQ WOC WHO
NBC—National Farm and Home Hour:
WJZ KYW WOW KSTP
KFAB—Market Reports and News
WENR—Home Service
WGN—Board of Trade Reports
WISN—Modern Medical Center, Al Buett-
ner

WJJD—Parade of Radio Stars
WTMJ—Black and Gold Ensemble

11:35 A.M.
KFAB—Farm Program
KMOX—KMOX Music Kitchen
WBBM—Frank Wilson, singer, and John
Stine, pianist
WCCO—News Bulletin
WGN—Secret of the Day's News

11:40 A.M.
WCCO—Sports Melodies
WISN—Special Music (NBC)

11:45 A.M.
WGN—Good Health and Training; Organ
Music
WJJD—Fashion Advisor
WLS—Weather Report

11:50 A.M.
WBBM—Radio Show
WCCO—Radio Bazaar
WLS—Dancing Frank

11:55 A.M.
CDT—Mina, the Little French Princess:
WEAF WBBM KMOX
WCCO—Ramonna Gerhard, organist
WGN—Mystery Service
WLS—Lunchroom Melodies
KSTP—Judy and Jane
KYW—Dance Orchestra

12:00 P.M.
WCCO—Market Reports
WJJD—Popular Singers
WLS—Tom and Don, harmony team
WTMJ—Heinie and his Boys



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

12:15 P.M.
CBS—The Playboys, trio: WABC WISN
WCCO
KMOX—Variety Orchestra
WBBM—Local Markets
WJJD—Star Show
WLS—Darien Farrow Dumbbell Program:
Jim Hoole
WMAQ—To be announced

12:30 P.M.
KMOX—Producers Livestock Reporter
WBBM—Chicago Hour

12:45 P.M.
NBC—The Merry Men, male quartet:
WJZ KSTP
CBS—Easy Aces: WABC KMOX WCCO
WBBM
NBC—Orlando's Concert Ensemble: WEAF
WOC WHO
KFAB—Christian Science Reader
KYW—Rev. Maura's Orchestra
WGN—Board of Trade Market Reports
WISN—The Globe Trotter
WOW—International Fan and Soap Lab-
oratories
WTMJ—Musical Moments

12:55 P.M.
WISN—Dancing Melodies
WGN—Palmer House Ensemble

1:05 P.M.
NBC—Smack Out, comedy duo: WJZ
KYW KSTP
KFAB—Farm Program
KMOX—Variety Orchestra
WBBM—The Messenger
WCCO—Martha Ensign's Ensemble
(CBS)
WGN—Music Waves
WJJD—Live Stock Markets
WMAQ—Dawn Ryan's Orchestra
WTMJ—Crazy Crystal Program

1:20 P.M.
WCCO—News Bulletin

1:30 P.M.
NBC—Musical Originalities: WJZ KYW
KSTP
CBS—The Captivators: WABC WISN
KMOX
WBBM—A and Pte
WCCO—University of Minnesota Farm
Hour
WGN—"Just Plain Bill"
WJJD—Bobbie Nelson
WLS—Doris Day
WMAQ—Jeanne Rinaldi
WBBM—Q-D-L-K "Edith's" Orchestra
(NBC)
WOW—Lena and Jerome
WTMJ—Livestock Reports

1:45 P.M.
KMOX—Market Reports and News
KMOX—Friday News
WBBM—The Captivators (CBS)

1:50 P.M.
NBC—Claude Trio: WEAF WMAQ WOW
WOC WHO
KMOX—Window Shoppers; orchestra
KYW—Rev. Maura's Concert
WBBM—Edna and Tamie Cavanaugh
WGN—Music Awards
WJJD—Bubb Packard
WLS—Homemakers Hour with Martha
Frank
WTMJ—Clay Happy Returns of the
day

2:15 P.M.
CBS—Ann Leal, organist: WISN WCCO
KMOX KFAB
WBBM—Harry Steele, news commentator
WGN—Maurice Sherman's Orchestra
WJJD—Famous Orchestras

2:25 P.M.
WTMJ—Badger Spotlight

2:30 P.M.
NBC—Happy Days in Dixie: WJZ WMAQ
KYW—Woman's Radio Digest: WEAF
WOC WHO WOW KSTP KYW
KFAB—University of Nebraska
WBBM—Sherry Gailer's Orchestra
WCI—Story of Helen Trent
WJJD—Favorite Sisters

2:45 P.M.
CBS—Claude Hopkins' Orchestra: WABC
WISN KMOX WBBM
WCCO—New York stools
WGN—Afternoon Musicale
WJJD—Afternoon Dance

2:50 P.M.
WCCO—Claude Hopkins' Orchestra (CBS)

3:00 P.M.
NBC—Bobby and Bob, drama: WJZ
WTMJ KSTP
NBC—Doc Concert: WEAF WOW WOC
WHO WMAQ
KFAB—Claude Hopkins' Orchestra (CBS)
KYW—Lucky Seven
WHAD—French Lesson
WJJD—Music 1 of Baiter
WTMJ—Melba Oslo

3:15 P.M.
NBC—Southern Synchroset: WJZ KSTP
CBS—Madison Square: WABC WCCO
KMOX WBBM
KFAB—Happy Dance Melodies
KYW—Dr. Herman S. Bundesen, talk
WHAD—Good Time
WLS—Reaching, Microtrans and Joe
Kelly
WTMJ—Matinee

3:30 P.M.
CBS—Year Fashions: WABC WCCO KMOX
WBBM

3:45 P.M.
NBC—Sally's: WBBM KMOX WCCO
KMOX—Vivienne Ensemble: WEAF WOC
WHO WMAQ
KFAB—Katherine Stone
KSTP—Uncle Tom
KYW—Century of Progress Concert Or-
chestra
WGN—Leonard Salvo, organist
WISN—Tom Phelan's Orchestra
WJJD—Bobbie Dickson
WTMJ—Clubs, the Friend of All Children

5:15 P.M.
NBC—H Bar O Ringers: WABC KFAB
KMOX—Sports Reporter
KSTP—Woo Quacks
WBBM—Harriet Cruise and Nora Sherr
(CBS)
WCCO—Dr. Coselana's Health Talk
Gloss
WGN—Big Brother Club
WGN—Maurice Sherman's Orchestra
WISN—Harriet Cruise and Nora Sherr
(CBS)
WOW—Variety Ensemble (SBC)
WTMJ—Bugle Explorers

5:30 P.M.
NBC—Hone Braxley Song: WJZ WENR
CBS—Lack Armstrong: WBBM KMOX
WBBM

5:45 P.M.
NBC—Bark of the News in Washington:
WEAF WOC WHO
KFAB—Annexing Legion Walkabout
KYW—Doris Day Carlin the Limit Club
WGN—"The Fabulous Lady"
WISN—Morning Fund Spleaker
WJJD—Singing News
WMAQ—Adventures of Tom Mils, sketch
(SBC)
WOW—Bessie's Cooperation
WTMJ—"Our Club"
KSTP—Smother Boat

5:55 P.M.
WENR—Pete Solari's Orchestra

5:45 P.M.
NBC—Little Orphan Annie: KSTP WENR
WGN
CBS—George S. Schomb's Russian Gypsy
Farrandale: WBBM
NBC—John Parke, tenor: WEAF WOW
WOC WHO
KMOX—Art Gillham, whistling pianist
WBBM—Looking Turn the Looking Glass
WCCO—Redoubt Bill
WJJD—Seed Hot Dance Tunes
WOC-WHO—Steamboat Bill
WTMJ—Jimmy Baxter Detective Agency

WCCO—The Captivators (CBS)
WGN—To be announced
WJJD—Moosheart Children
WLS—Today's Almanac
WTMJ—Dance Orchestra

1:20 P.M.
KMOX—Exchange Club
WLS—Musical Program
WMAQ—Market Reports

1:25 P.M.
WBBM—News Service
WISN—The Globe Trotter

1:30 P.M.
CBS—Artists Recital: WABC WISN
KMOX KFAB WBBM
WGN—Maurice Sherman's Orchestra
WLS—Maple City Four; John Brown,
pianist
WMAQ—U. of Chicago
WOW—Judy and Jane (NBC)

1:40 P.M.
WTMJ—Badger Spotlight

1:45 P.M.
CBS—Manhattan Mood: WABC WCCO
WISN KMOX KFAB
KSTP—Hollywood Happenings
KYW—Patience Perry, Home Economics
WBBM—General Mills Program
WGN—Palmer House Ensemble
WJJD—Billy Sunshine
WLS—Vibrant Strings
WOC-WHO—Markets
WOW—Home Economics
WTMJ—Radio Forum

1:50 P.M.
WBBM—Jerry Sullivan

2:00 P.M.
NBC—Claude Trio: WEAF WMAQ WOW
WOC WHO
KMOX—Window Shoppers; orchestra
KYW—Rev. Maura's Concert
WBBM—Edna and Tamie Cavanaugh
WGN—Music Awards
WJJD—Bubb Packard
WLS—Homemakers Hour with Martha
Frank
WTMJ—Clay Happy Returns of the
day

KSTP—Strange Intlude
WBBM—Frank Westphal & Orchestra
WJJD—Popular Singers
WTMJ—The Woman's Point of View

4:00 P.M.
NBC—George Nieldoff's Orchestra: WJZ
WENR
NBC—Yea Damsit: WEAF WOW WOC
WHO
KFAB—Book Review
WBBM—Skeets Collier's Orchestra
WCCO—Ramonna Gerhard, pianist
WHAD—French Lesson
WISN—Band Music
WMAQ—American College of Surgery

4:15 P.M.
CBS—Jack Brooks and Westphal's Or-
chestra: KFAB WCCO KMOX WBBM
WISN
KFAB—The Melodians
NBC—Winnie the Pooh, children's story:
WEAF WOC WMAQ KSTP
WJJD—Charles Frederick Lindsley
WTMJ—Radio Forum

4:30 P.M.
KFAB—To be announced
KMOX—The Knuckknackers
KSTP—Gene and Sally
KFAB—World Bookman
KYW—Earle Tanner, tenor
WBBM—Movie Review
WENR—The Bone Pilot (NBC)
WISN—The Globe Trotter
WJJD—Slim Martin's Orchestra
WMAQ—The Mammy orchestra (NBC)
WOC-WHO—Library Talk
WOW—In the Playhouse with Jane

4:35 P.M.
WCCO—Livestock Market Summary
WISN—Band Music

4:40 P.M.
WBBM—News Service

4:45 P.M.
NBC—Wizard of Oz: WEAF WMAQ WOW
KSTP WTMJ WOC WHO
CBS—Cosby, Tom: WABC WBBM KMOX
WOC WHO

KFAB—Gene and Sally
KYW—Three Strings
WISN—Bing Crosby
WJJD—Keyboard Kapers
WENR—Adult Education Council

5:00 P.M.
NBC—Ernie Holsi's Orchestra: WJZ
WENR
CBS—Slangy: WBBM KMOX WCCO
NBC—Vivienne Ensemble: WEAF WOC
WHO WMAQ
KFAB—Katherine Stone
KSTP—Uncle Tom
KYW—Century of Progress Concert Or-
chestra
WGN—Leonard Salvo, organist
WISN—Tom Phelan's Orchestra
WJJD—Bobbie Dickson
WTMJ—Clubs, the Friend of All Children

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

John McCormack 8:30 P.M. NBC

Fred Waring 9:00 P.M. CBS

GOOD WORK—YOU'RE FIRED

(Continued from Page 2)

(WEDNESDAY CONTINUED) 5:55 P.M. WOC-Who-Disc Doin's WCCO-Singing Troubadour 6:00 P.M. CBS-Myrt and Marge; WABC NBC-Charles Leland, comedian; WEAF WOC-Who WOV WMAQ KMOX-"Stories Behind the Hospital Cases," drama KSTP-Amusement Bulletin KYW-Oriental Village Orchestra WBBM-Mitz Green in Happy Landings WCCO-Ramona Gerhardt, pianist WENR-What's the News? WGN-Uncle Quin, Jean, Donny Dreamer and Wishbone WISN-Sport Report; Story of the Day WJJD-Dinner Concert WTMJ-Dinner Parade 6:05 P.M. KSTP-Ernie Holst's Orchestra 6:10 P.M. KMOX-Sports Reporter 6:15 P.M. CBS-Husk O'Hare's Orchestra; WISN WCCO NBC-Billy Bachelor, drama; WEAF WOV KMOX-"Four Shamrocks", quartet KYW-The Globe Trotter; News of the World WBBM-"Growing Up," drama WENR-Father John's Program WGN-Century of Progress Orchestra WJJD-Sports Review WMAQ-News of the Air WOC-Who-Fashion Note Book 6:20 P.M. KSTP-Sunset Memorial Park Program 6:25 P.M. KYW-Sports Reporter WCCO-Cake Naming Contest WENR-Sports Reporter WTMJ-Sport Flash 6:30 P.M. NBC-Cyrena Van Gordon, mezzo-soprano; Walter Gulde, accompanist; WJZ KSTP CBS-Buck Rogers in the Twenty-fifth Century; WCCO KMOX WBBM KYW-Reggie Child's Orchestra (NBC) WGN-To be announced WISN-Crazy Crystal Buddies WMAQ-Dan Russo's Orchestra WOV-Crazy Water WTMJ-Heinie and His Grenadiers 6:45 P.M. CBS-Boake Carter; WABC WBBM KMOX WCCO NBC-The Goldbergs WEAF WENR WOV KSTP-Billie Allen Huff-Piano and Song KYW-Boyd Raeburn's Orchestra WGN-The Sports Reporter WMAQ-Irene Rich (NBC) WOC-Who-Old Heidelberg 6:50 P.M. WOC-Who-Disc Doin's 7:00 P.M. NBC-Bert Lahr; George Olson's Orchestra; WEAF WLS WOV WOC WIO CBS-Phil Dury, Frank Luther, and Jack Parker, with Harriet Lee; WABC WGN NBC-Crime Clinic; WJZ WMAQ KMOX-Dana Sclumate; Emerson Brown and quartet KSTP-Dance Orchestra KYW-Benny Meroff's Orchestra WBBM-Joel Loy, baritone WCCO-Tena and Tim WISN-Dominie Carini WTMJ-Dance Orchestra 7:05 P.M. WCCO-Jack Baus' Sextet (CBS) 7:10 P.M. WCCO-The Singing Troubadour 7:15 P.M. CBS-Edwin C. Hill; WABC KMOX WCCO WGN KSTP-Detectives Black and Blue WBBM-Pat Flanagan's Sportscast WISN-Knights of the Cockpit 7:30 P.M. NBC-Waltz Time; WEAF WMAQ WOC WIO WOV KSTP CBS-Albert Spadinger, violinist; with Conrad Thibault, baritone; and Don Voorhees' Orchestra; WABC WGN KMOX WCCO NBC-Potash and Perlmutter, humorous sketch; WJZ WLS KYW-Dancing Master WBBM-Goodrich Rubber Program WISN-Organ Melodies WTMJ-Stardust 7:35 P.M. WBBM-Orchestral Interlude 7:40 P.M. WBBM-Intimate Hollywood Gossip 7:45 P.M. NBC-Red Davis; sketch; WJZ KSTP WLS KYW-Phil Harris' Orchestra WBBM-Vincent Lopez' Orchestra 8:00 P.M. NBC-The Troubadours; orchestra; soloist; WEAF WOV KSTP WMAQ WTMJ

NBC-Warden Lawes in 20,000 Years in Sing Sing; WJZ WLS KMOX-Haskell and Straeter Present KYW-Detectives Black and Blue WBBM-Phil Harris' Orchestra WGN-Dan Carlos Orchestra WISN-Insurance Drama WOC-Who-Hitting the Highways 8:15 P.M. CBS-Kate Smith's Music; WABC WISN KSTP-To be announced KYW-Stray Dust, with Ulmer Turner, the Man Behind the Mike WBBM-Gus Arnheim's Orchestra WGN-Richard Cole's Orchestra 8:30 P.M. NBC-John McCormack, tenor; WENR CBS-Guy Lombardo's Orchestra; Burns and Allen, comedy team; WABC WGN WCCO KMOX KYW-Jules Stein's Orchestra NBC-Leo Reisman's Orchestra; WEAF WOV KSTP WMAQ WTMJ WBBM-Mario Fiorella Soloist with Clarence Wheeler's Orchestra WHAD-Beidelsteins WMAQ-Treasure of the Air WOC-Who-To be announced 8:45 P.M. WHAD-La Ra, Inc. WMAQ-Carlos Molina's Orchestra 9:00 P.M. CBS-Fred Waring's Orchestra; Harry Ribman and Milton Beebe, comedians; WABC WGN KMOX WCCO WHAD NBC-Corn Cob Pipe Club of Virginia; WEAF WOC WOV WENR KSTP WTMJ KYW-Dr. Curtiss Springer WBBM-Clyde Lucas Orchestra WMAQ-Ted Weems Orchestra 9:15 P.M. KYW-The Cadets WBBM-Bradford Smith's Orchestra 9:30 P.M. NBC-National Radio Forum; WEAF WOV KSTP WMAQ CBS-Alexander Woolcott, "The Town Crier"; WABC WISN KMOX-"Singing Places," with Tom Blaine and Freddie Martin's Orchestra KYW-Eddie Neuhart's Orchestra WBBM-News Service WCCO-Marvelous Melodies WENR-Pedro Via's Orchestra (NBC) WGN-Tomorrow's News WOC-Who-Adlerika WTMJ-Marquette University Review 9:35 P.M. WGN-Headlines of Other Days 9:45 P.M. CBS-Myrt and Marge; WBBM KMOX WCCO KYW-YMCA Chorus WENR-Frank Luther's Orchestra WGN-Jan Garber's Orchestra WISN-Milwaukee Radio Forum; J. C. Frien WOC-Who-National Radio Forum (NBC) WTMJ-Dance Orchestra 10:00 P.M. NBC-Meyer Davis' Orchestra; WOC WIO CBS-Evan Evans, baritone, with Concert Orchestra; WABC WISN KFAB WENR WTMJ KSTP KMOX-Bobbie Meeker's Orchestra KYW-Sports Reporter WCCO-Reports WGN-Charlie Agnew's Orchestra 10:05 P.M. KYW-Harry Sosnik's Orchestra 10:15 P.M. NBC-Luna and Abner; WENR WOC WIO WTMJ WOV CBS-Columbia News Service; WABC WCCO KMOX KFAB WISN KSTP-Reports WGN-"Old Heidelberg" WHAD-Ted, Charlie and Gill WMAQ-Joe Parsons, basso 10:20 P.M. KSTP-Musical Program 10:30 P.M. NBC-Jack Denny's Orchestra; WJZ KYW NBC-Don Bestor's Orchestra; WEAF WOV WOV WMAQ KFAB-Laglan Trio WISN-Jan Garber's Orchestra KMOX-Joe Gill's Orchestra KSTP-Reports WCCO-Ben Pollack's Orchestra WENR-Sports Reporter WGN-Wayne King's Orchestra WTMJ-Dance Orchestras 10:35 P.M. WENR-Corry Lynn's Orchestra 10:40 P.M. KSTP-Dance Orchestra 10:45 P.M. CBS-Ozzie Nelson's Orchestra; WABC KFAB WISN

KMOX-Ralph Bennett's Eleven Aces, dance orchestra KSTP-Dance Orchestra 10:50 P.M. WGN-Braze Cummins' Orchestra 11:00 P.M. NBC-Phil Spitalny's Orchestra; WJZ WMAQ KSTP CBS-Barney Rapp's Orchestra; WABC WISN WCCO KFAB NBC-Ralph Kirby, the Dream Singer; WENR WOV KMOX-Art Hicks' Orchestra KYW-Benny Meroff's Orchestra 11:05 P.M. NBC-Buddy Rogers' Orchestra; WEAF WENR WOV WOC WIO 11:10 P.M. KSTP-Hotel St. Paul Orchestra WGN-Don Carlos' Orchestra 11:15 P.M. KFAB-Antelope Park KMOX-Art Hicks' Orchestra KYW-Jules Stein's Orchestra 11:30 P.M. NBC-Harry Sosnik's Orchestra; WEAF KYW KSTP WOV WOC WIO CBS-Louis Pancho's Orchestra; WABC WISN KFAB NBC-Henry King's Orchestra; WJZ WENR KMOX-Bobbie Meeker's Orchestra WCCO-Mystic Caverns Dance Orchestra WGN-Late Dance Orchestras WMAQ-Carlos Molina's Orchestra 11:45 P.M. KMOX-Ralph Bennett's Eleven Aces; Dance Orchestra 12:00 Mid. KMOX-Joe Gill's Orchestra KSTP-Dance Orchestra KYW-Harry Sosnik's Orchestra WBBM-"Around the Town," dance orchestra WMAQ-Ted Weems' Orchestra WMAQ-Harry Sosnik's Orchestra WOV-Club Michel Orchestra (NBC) 12:15 A.M. KMOX-Art Hicks' Orchestra 12:30 A.M. WENR-Dan Russo's Orchestra WMAQ-Buddy Rogers' Orchestra WOV-Dick Fiddler's Orchestra (NBC) 12:45 A.M. KMOX-"When Day is Done"

in his diction was the result of a typographical error was not made clear, but regardless, it was brought out that the chief was unmistakably rip-snorting red-hot about the whole affair. A few days later, the newspapers announced with several columns of type and great gusto that the chief of the Indiana state police had lodged a formal complaint against the Columbia Broadcasting System and they hinted that what would happen to the Columbia Broadcasting System when the Federal Radio Commission heard about the entire sinner affair would be just about nobody's business. Imagine how red their faces became when the ubiquitous Mrs. Mabel Walker Willebrandt, who hobbled into the case as counsel for Ralph Atlas, president of station WIND, announced shortly after that the complaint had been withdrawn. Not content with the vivid accounts of the tempest in the teapot contained in its regular news column, the Chicago Tribune took it upon itself solemnly to view with the gravest alarm on its staid editorial page the whole shock to the peace and dignity of the community at large occasioned by the manhunt broadcast. In a stirring editorial, the Tribune hinted that "the interests" were at work, and deplored the alarm caused among the families of policemen at the scene by what it termed "the news fake." One important thing that the Tribune's editorial neglected to

mention was that station WIND is the station to which the Columbia Broadcasting System assigned a franchise after taking it away from station WGN, the Tribune's own station. When the rough stuff began, the officials of the Columbia Broadcasting System gave realistic imitations of a lot of punching bags. Instead of fighting invective with invective, ridicule with ridicule, and showing the slightest inclination to fight back, they ran for cover, and fired Steve Trumbull—the "high command" pulled that one. Then, the day following the broadcast, they issued a statement over the airwaves in which they simply denied in generalizations the charges of "fake" the newspapers were tossing at them, and wound up with a promise to provide up-to-the-minute news "regardless of the efforts of any paper." And that, as far as the Columbia Broadcasting System was concerned, closed the whole affair. But not once, during the entire controversy that raged in the days following the manhunt broadcast, and while they were the target for all the skilful abuse at the command of the combined artful city desks of the Chicago newspapers, did they show the slightest inclination to do anything but duck punches. And unless they learn to take it better than that, and give it, too, the predictions along the airto are free that the Columbia News Service will wind up in the very near future as abruptly as it began.



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Thursday, Oct. 19 Rudy Vallee 7:00 P.M. Death Valley 8:00 P.M. NBC

8:00 A.M.
NBC—Morning Glories: WOC WHO
CBS—The Edson Boys: WABC WISN
WBBM KMOX KFAB
NBC—The Breakfast Club: WJZ KSTP
KYW—Musical Clock
WCCO—Time Signal Program
WGN—Good Morning
WJJD—Happy Go Lucky Time
WLS—Sparceris Fairy Tales
WMAQ—Charlie White's Gym of the Air
WOW—Between Friends
WTMJ—Gymnasium of the Air
8:15 A.M.
NBC—Lands, Trio and White: WEAF
WGY WOC WHO
KFAB—Musical Clock
KMOX—Breakfast Parade
WBBM—Musical Time Saver
WISN—Early Risers
WLS—Produce Reporter
WMAJ—Lucy Long's Radio Kitchen
8:25 A.M.
WLS—Julian Bentley, newscast
8:30 A.M.
CBS—In the Luxembourg Gardens: WABC
WBBM
NBC—Bradley Kineaid, the Mt. Boy:
WEAF WOV WOC WHO
KFAB—Farm Program
KMOX—Produce Reporter
WLS—Tower Topics, Time
8:35 A.M.
KMOX—KMOX Today, and piano
8:45 A.M.
NBC—Wife Savers: WOC WHO
KMOX—Arj Gilman
WBBM—Musical Time Saver
WOW—Health Exercises
WTMJ—Dose Company Program
8:55 A.M.
WBBM—American Medical Association
9:00 A.M.
NBC—Breen and de Roté: WEAF WOC
WHO
CBS—Bill and Ginger, songs: WABC
KMOX
NBC—Four Southern Singers: WJZ KYW
KFAB—Inner Circle Melodies
KSTP—Polly, the Shopper
WBBM—Edward House, organist
WGN—Keep Fit Club
WISN—Crazy Crystal Buddies
WLS—Livestock Receipts, Dr. Bundesen's
Magazine of the Air
WMAQ—Setting Up Exercises
WOW—Crazy Water
WTMJ—Elmer, Bowler's Organlog
9:15 A.M.
NBC—Clara, Lu 'n' Em: WJZ WT MJ
KSTP WGN
CBS—Visting with Ida Bailey Allen: WABC
KMOX
NBC—Morning Parade; variety program:
WEAF
KYW—Irene King and Rose Vanderboesch
WBBM—Variety Program
WCCO—Cooking School of the Air
WMAQ—Music Hour (NBC)
WOC-WHO—Hoz Flashes
9:25 A.M.
WCCO—Cake Naming Contest
9:30 A.M.
CBS—Crazy Buckaroos: WABC WCO
NBC—Today's Children, dramatic sketch:
WJZ KSTP WT MJ
KFAB—University of Nebraska
KMOX—Bob Freck and Ralph Stein
KYW—Morning Parade (NBC)
WBBM—Beauty Chat
WGN—Market Reports
WHAD—Thrifty Shoppers
WMAQ—Tony Cabooch, monologist
WOC-WHO—John Behan, organist
WOW—Talking Things Over
9:35 A.M.
WGN—Leonard Salvo's Mail Box
9:45 A.M.
NBC—Maile Moments: WJZ KYW WT MJ
NBC—Morning Parade, variety musicale:
WEAF WHO WOC
KMOX—"Let's Compare Notes," women's
program
KSTP—Department Store Parade
WBBM—Al and Pete, comedy and songs
WCCO—Stocks; Markets
9:50 A.M.
KSTP—The Ambassadors
WGN—Weather Report; Fred Meinken,
pianist
10:00 A.M.
CBS—Sunny Side Up: WABC KMOX
KFAB
KSTP—Morning Parade (NBC)
KYW—Buddy Clark
WBBM—Doreett—Ramsdall program
WGN—Movie Personalities
WHAD—Frieda Stoll
WJJD—Organ Melodies
WLS—Poultry and Livestock Markets
WMAQ—Women's Page of the Air
WOC-WHO—Along the Road
WTMJ—Down a Country Road
10:05 A.M.
KYW—Rose Vanderboesch at the piano
10:15 A.M.
NBC—Frances Lee Barton: WEAF KSTP
WMAQ WOC WHO WT MJ WOV
KYW—Singing Strings (NBC)
WCCO—Sunny Side Up
WENR—Today's Children

WGN—The Grand Old Hymns
WISN—Globe Trotter; weather report
WJJD—Cartoonist of the Air
10:25 A.M.
WGN—Market Reports
10:30 A.M.
NBC—Rhythm Rammers; Harold Stokes'
Orchestra: WJZ WMAQ
CBS—Tony Wons with Keenan and Phil-
lips, piano team: WABC WCO KMOX
WGN
NBC—U. S. Navy Band: WEAF KYW
WOW KSTP
KFAB—Organ Melodies
WBBM—Illinois League of Women Voters
WBR—College Jan Conroy
WISN—Gingham Girl Beauty Chat
WJJD—Band Time
WOC-WHO—Markets
WTMJ—Court Broadcast
10:35 A.M.
KSTP—U. S. Navy Band (NBC)
10:45 A.M.
CBS—Academy of Medicine: WABC WISN
KFAB
KMOX—Reynolds
KSTP—Have You Heard?
WBBM—Wholen Trio
WCCO—Aunt Plieshe's Post Box
WENR—Rhythm Rammers (NBC)
WGN—"Painted Dreams"
WJJD—Fred Beck, organist
WOC-WHO—U. S. Navy Band (NBC)
11:00 A.M.
NBC—Gene Arnold's Commodores: WJZ
WENR
CBS—The Voice of Experience: WABC
WBBM KMOX
NBC—Henrietta Schumann, Pianist:
WEAF WMAQ
KFAB—Homemakers Program
KSTP—Cooking School
KYW—Rex Mamma's Carnival
WGN—Fred Meinken, pianist
WISN—Market Report; Peggy's Movie
Chat
WJJD—Famous Orchestras
WOC-WHO—Rumford Program
WOW—Clara McKay and the Merry Maes
(NBC)
WTMJ—News Reports
11:05 A.M.
WTMJ—What's New in Milwaukee; ask
Mrs. Grey
11:10 A.M.
WGN—June Baker, home management
11:15 A.M.
NBC—The Widow and the Angel, comedy
sketch: WJZ KSTP WMAQ
CBS—Connie Gaze, songs: WABC KFAB
KMOX—Tommy's Office Boy Anties
WBBM—Local Market Reports
WCCO—Judge Wm. C. Larson
WENR—Vic and Sade, comedy sketch
WJJD—Billy Sunshine
WOC-WHO—Aunt Jane's Home Manage-
ment Club
11:20 A.M.
WGN—Fred Meinken, pianist
11:30 A.M.
NBC—National Farm and Home Hour:
WJZ KYW WOV KSTP WOC WHO
CBS—News Flashes: WABC WBBM WCO
KMOX
KFAB—Market Reports
WENR—Home Service
WGN—Board of Trade Market Reports
WJJD—Parade of Radio Stars
WTMJ—Black and Gold Ensemble
11:35 A.M.
CBS—George Scherban's Orchestra: WABC
WISN
KFAB—Farm Program
KMOX—KMOX Magic Kitchen
WBBM—Frank Wilson and Jules Stein
WCCO—News Bulletin; Stocks; Markets;
Police Bulletin
WGN—Dearest of the Day's News
11:45 A.M.
WGN—Health Talk; Organ Music
WJJD—Dick Bull
WLS—Weather Report
11:50 A.M.
WBBM—Talk
11:55 A.M.
WLS—Burdley's News
12:00 Noon
CBS—Marie, the Little French Princess:
WABC WBBM KMOX
KFAB—University of Nebraska
WCCO—Ramona Gerhard, organist
WLS—Mid-Day Service
WLS—Lunchtime Musicale
WJJD—Popular Singsters
WLS—Tom and Don, harmony team
WTMJ—Heinie and His Boys
12:10 P.M.
WOW—Dance Orchestra (NBC)
12:15 P.M.
CBS—Kris and Dunn, comedy and songs:
WABC WISN WCO
KMOX—Variety Orchestra
WJJD—Side Show
WLS—Practice Farmer Dinnerbell Program;
Jim Pogle
WMAQ—To be announced
12:20 P.M.
WBBM—Chicago Hour
12:30 P.M.
NBC—Rex Battle's Concert Ensemble:
WJZ KSTP

CBS—Easy Aces: WABC WCO KMOX
KFAB—Farm Program
WBBM
NBC—Chor Harmony: WEAF WOC WHO
WMAQ WOV
KYW—Rex Maupin's Orchestra
WGN—Board of Trade Market Reports
WISN—Globe Trotter
WTMJ—Musical Memories
12:35 P.M.
WGN—Palmer House Ensemble
WISN—Dancing Melodies
12:45 P.M.
KMOX—Variety Orchestra
WBBM—Rex Battle's Concert Ensemble
WBBM—The Messenger
WGN—Ramona Gerhard, pianist
WGN—Miami Weavers Ensemble
WJJD—Live Stock Markets
1:00 P.M.
NBC—Musical Originalities: WJZ KYW
CBS—Billy Hays' Orchestra: WABC
WISN WCO KMOX
NBC—Dick Faddler's Orchestra: WEAF
WBBM WOC WHO
WGN—Just Plain Bill, sketch
WJJD—Moosehart Children
WLS—Ucle Lara
WGN—Radio Val's Orchestra
WOW—Henry and Jerome
WTMJ—Livestock; Paullity; Police Re-
ports; Farm Flash
KSTP—St. Thomas Faculty Hour
1:15 P.M.
KFAB—Market Reports
KMOX—Exchange Club
KYW—To be announced
WCCO—Box Payers Association
WGN—Palmer House Ensemble
WLS—Markets, Today; Almanac
WTMJ—Dance Orchestra
KSTP—Musical Originalities (NBC)
WMAQ—Board of Trade
1:25 P.M.
WBBM—News Service
1:30 P.M.
CBS—Ann Leaf at the Organ: WABC
WISN KMOX KFAB
NBC—Trio Romanique: WEAF WOC
WHO
KSTP—July and Jane
KYW—Dance Orchestra
WBBM—Husk O'Haré's Orchestra
WCCO—Market Reports
WGN—Maurie Sherman's Orchestra
WLS—Maple City Four; John Brown,
WMAQ—U. of Chicago Lecture
pianist
WOW—July and Jane (NBC)
WTMJ—Badger Spotlight
1:45 P.M.
KMOX—Russel Brown, baritone, and
piano
KSTP—Hollywood Happenings
KYW—Prudence Penny; Home Economics
WCCO—Ann Leaf at the Organ (CBS)
WGN—Palmer House Ensemble
WJJD—Billy Sunshine
WLS—Musical Variety Program
WOC-WHO—Markets
WOW—Home Economics Period
WTMJ—Radio Forum
1:50 P.M.
WBBM—Jerry Sullivan, songs
2:00 P.M.
CBS—Metropolitan Parade: WABC WISN
WCO KFAB
NBC—Echoes of Erin: WEAF WOC WHO
KSTP
WBBM—Eddie and Fannie Cavanaugh
KMOX—Window Shoppers; orchestra
KYW—Rex Maupin's Orchestra
WGN—Music Weavers
WJJD—Bubbie Dickard
WLS—Homemakers Hour with Martha
Crane
WTMJ—"Many Happy Returns of the
Day"
2:15 P.M.
NBC—Wards and Music: WJZ WMAQ
NBC—The Upstairs: WEAF WOC WHO
WOW
WBBM—Harry Steele, news commentator
KMOX—Metropolitan Parade (CBS)
KSTP—To be announced
WGN—Maurie Sherman's Orchestra
WJJD—Famous Orchestras
2:30 P.M.
CBS—National Student Federation Pro-
gram: WABC WISN KMOX WBBM
NBC—Woman's Radio Review: WEAF
WOC WHO WOV KYW
KFAB—University of Nebraska
KSTP—Memories
WCCO—Dr. Copeland's Health Talk
WGN—Story of Helen Treat
WJJD—Fayette Singers
WMAQ—American Library Association
2:45 P.M.
NBC—Neil Sisters, harmony trio: WJZ
KSTP
CBS—Jack Brooks, tenor, and orchestra:
WABC WISN KMOX WBBM
WCCO—New York Stocks
WGN—Afternoon Musicale
WJJD—Fred Beck, organist
2:50 P.M.
WCCO—Jack Brooks and Orchestra (CBS)

3:00 P.M.
NBC—Betty and Bob, drama: WJZ WT MJ
KSTP
CBS—U. S. Army Band: WABC WCO
KMOX KFAB WBBM
NBC—Walters and Weber, organists:
WEAF WOC WHO WOV
KYW—Three Strings; speaker
WHAD—Justin McCarthy
WTMJ—Mello (Cello)
3:15 P.M.
NBC—International Broadcast from Lon-
don: WJZ KSTP
KFAB—Three Minute Melodies
KYW—Talk by Dr. H. N. Bundesen
WHAD—U. S. Army Band (CBS)
WJJD—Mid Afternoon Dance Tunes
WLS—Roundup, the Midwesterners, Joe
Kelley
WTMJ—Matinee
3:30 P.M.
CBS—News Flashes: WABC WCO KMOX
WBBM
NBC—Drake's Drama: WOV WOC WHO
KFAB—Dr. Farrington
KYW—Two Dancers with Ace of the
Air
WENR—Sports Reporter
WHAD—Ross Mathewson
WJJD—Slim Martin's Orchestra
3:35 P.M.
CBS—American Legion Trade Revival Can-
paign Sloganeer: WABC WCO KFAB
KMOX
NBC—Three Minute Melodies: WJZ KSTP
WENR
CBS—Rhythm Kings: WCO KMOX
KFAB
WBBM—Clarence Wheeler's Orchestra
WHAD—Parent's Forum
WJJD—Popular Orchestras
WTMJ—The Woman's Point of View
4:00 P.M.
NBC—Green Brothers' musical novelty:
WEAF WOV
NBC—General Federation of Women's
Clubs: WJZ WENR
KFAB—Book Review
KMOX—The Bargain Counter
KSTP—Six Gahlers
WBBM—Al and Pete, comedy and songs
WCCO—Ramona Gerhard, organist
WISN—Band Music
WJJD—Famous Orchestras
WMAQ—To be announced
4:05 P.M.
WCCO—Ramona Gerhard, organist
4:15 P.M.
CBS—Phil Regan, tenor: KFAB WCO
KMOX WISN WBBM
NBC—George Nelidoff's Orchestra: WJZ
WENR KSTP
WJJD—Music and Banter
WTMJ—Radio Forum
4:30 P.M.
NBC—Jack and Loretta Clemens: WEAF
WMAQ WOC WHO
KFAB—World Bookman
KMOX—Doris Shumate, and organ
KSTP—Cecil and Sally
WBBM—Movie Gentlemen
KYW—Hoosier Gentlemen
WENR—The Song Pilot (NBC)
WISN—Globe Trotter
WOW—In the Playhouse with Jane
WJJD—4:35 P.M.
WCCO—Livestock Market Summary
WISN—Hal Kemp's Orchestra
4:40 P.M.
WBBM—News Flashes
4:45 P.M.
CBS—Stamp Adventurer's Club: WABC
WCO
NBC—Ray Heatherton, baritone: WEAF
WOW WMAQ
KFAB—Gert and Sally
KMOX—Two Piano
KSTP—Echoes of Erin
KYW—Century of Progress Concert Or-
chestra
WBBM—Sketches Collier's Orchestra
WENR—Musical Moments
WISN—The Mill's Brothers
WOC-WHO—Drake University
WTMJ—Juan Garcia
4:50 P.M.
WCCO—Livestock Summary
5:00 P.M.
CBS—Skippy: WBBM KMOX WCO
NBC—Roger Gerston's Orchestra: WEAF
WOC WHO WMAQ
KFAB—Katherine Stone
KSTP—Urtle Tom; Hubby Club; Quacker
Boy
KYW—Adult Education Council
WGN—Trifolium of Tuna
WISN—Organ Melodies
WJJD—Fred Beck, organist
WOW—Police Ballettes
WTMJ—Celia, the Friend of All Children
5:15 P.M.
CBS—H Bar O Rangers: WABC KFAB
KMOX—Sport Recaster
KYW—Dick Messner's Orchestra (NBC)
WBBM—To be announced (CBS)
WENR—Big Brothers Club
WGN—Century of Progress Orchestra
WISN—To be announced
WJJD—Bobbie Dickson
WTMJ—Jungle Explorers

5:30 P.M.
NBC—Old Songs of the Church: WJZ
WENR
CBS—Jack Armstrong: WBBM KMOX
WCO
NBC—John B. Kennedy: WEAF WMAQ
WOC WHO KSTP
KFAB—American Legion Walkathon
KYW—Uncle Bob's Curb-to-the-Limit Club
WGN—"The Singing Lady"
WISN—Organ Melodies
WJJD—Supper Music
WOW—Deuxieme Program
WTMJ—"Our Club"
5:40 P.M.
KFAB—World Bookman
5:45 P.M.
CBS—Century of Progress Orchestras:
WCO
NBC—Little Orphan Annie: WENR WGN
KSTP
CBS—"Stamp Adventurer's Club": KMOX
WBBM
NBC—The Sixelix Trio: WEAF WOC
WJJD—Billy Bachlor: WEAF WOW
WLS—Red Hot Dance Tunes
WTMJ—Glam of the Air
5:55 P.M.
WCCO—Singalong Troughfour
WOC-WHO—Disc Dancer's
KMOX—Sports Reporter
6:00 P.M.
NBC—Roy Cole Mountaineers, hillbilly
songs and sketch: KSTP
KMOX—Mayor Dickmann's Weekly Mes-
sage
KYW—Fiddle Newcomer's Orchestra
WBBM—Husk O'Haré's Orchestra
WCCO—Ramona Gerhard, pianist
WENR—What's the News?
WGN—Uncle Quin, Jess. Donny Dreamer
and Washburn
WISN—Sport Report; Story of the Day
WJJD—Dinner Concert
WOC-WHO—Georgie Porgie
WTMJ—Dinner Parade
6:15 P.M.
NBC—Billy Barbour: WEAF WOV
CBS—Husk O'Haré's Orchestra: WCO
WISN KFAB
KMOX—"Four Shamrocks", playing, sing-
ing parade
KSTP—Marion and Jim Jordan
KYW—"The Globe Trotter: News of the
World
WBBM—"Growing Up," drama
WGN—Dan Russo's Orchestra
WGN—Palmer House Ensemble
WJJD—Sports Review
WMAQ—News of the Air
WOC-WHO—Disc Dances
6:25 P.M.
KYW—Sports Reporter
WENR—Sports Reporter
WTMJ—Sports Flash
6:30 P.M.
NBC—Men of Daring, drama: WJZ KS;
KYW
CBS—Buck Rogers in the Twenty fifth
Century: WBBM KMOX WCO
WENR—Concert Orchestra (NBC)
WGN—To be announced
WISN—The Crazy Crystal Buddies
WJJD—Fred Beck, Organist
WMAQ—Dan Russo's Orchestra
WOC-WHO—Crosky Program
WTMJ—Heinie and His Grenadiers
6:35 P.M.
WCCO—Livestock Market Summary
6:45 P.M.
NBC—The Goldbergs: WEAF WENR WOW
CBS—Buake Carter: WABC WBBM
KMOX WCO
KYW—Boyd Raeburn's Orchestra
WGN—Husk Reporter
WMAQ—Buddy Rogers' Orchestra
WOC-WHO—Merrymen
7:00 P.M.
NBC—Rudy Vallee's Orchestra, guest
stars: WEAF WMAQ WOC WHO WOV
KSTP WT MJ
CBS—Elnor Everett Yost: WABC WCO
KMOX WGN
KYW—Three Strings; Janet Child
WISN—Joel Lay, baritone
WBBM—Juliana Peltier
WLS—Pal Harris' Orchestra
7:15 P.M.
CBS—Skeets Collier: WABC WCO KMOX
WGN
KYW—Dramatic Sketch
WBBM—Pat Blanagan's Sport Review
WISN—Peggy's Observations
WLS—Dramatic Sketch
7:30 P.M.
CBS—Harlem Sentinel; Hall Johnson
Singers; Claude Hopkins' Orchestra:
WABC KMOX WCO WISN
NBC—Adventures in Health talk: WJZ
WLS
KYW—Entertainment Bulletin Events
WBBM—Clarence Wheeler's Orchestra
WGN—Jan Garber's Orchestra
7:40 P.M.
WBBM—Intimate Hollywood Orchestra
7:45 P.M.
NBC—Crooming Choir; B. A. Rolfe: WJZ
WLS
KMOX—Dale Schumate; Four Voices
KYW—Harry Sosnik's Orchestra
WBBM—Vincent Lopez' Orchestra

Showboat 8:00 P.M. NBC

PLUMS AND PRUNES +

By Evans Plummer

(THURSDAY CONTINUED)

8:00 P.M. NBC—Death Valley Days: WJZ WLS CBS—WJAS Dedication Program: WABC WABC WISN WCCO KMOX NBC—Captain Henry's Show Boat: WEAF WMAQ WOC WHO WOW WTMJ KSTP KYW—Detectives Black and Blue, drama WBBM—Phil Harris' Orchestra WGN—Jan Garber's Orchestra

8:15 P.M. KYW—To be announced WBBM—Jimmy Grier's Orchestra WGN—Charlie Agnew's Orchestra

8:30 P.M. CBS—Columbia Dramatic Guild: WABC WCCO KMOX WBBM NBC—Wayne King's Orchestra: WJZ WENR KYW—Strange Adventures WGN—Tom Dick and Harry WHAD—Ted, Charlie and Gil

8:45 P.M. KYW—Dr. Curtis Springer WGN—Don Carlos' Orchestra WHAD—The Hilltoppers

9:00 P.M. NBC—Hoods Across the Border: WJZ WENR CBS—Deep River: Willard Robinson's Orchestra: WABC WCCO NBC—Paul Whitman's Orchestra: Downs Taylor, M. C., Al Jolson WEAF WOW KSTP WOC WHO WTMJ WMAQ KMOX—Avolian Piano Recital KYW—The Globe Trotter News of the World WBBM—Ave Bragado's Orchestra WGN—Rita Appleberry, sketch

9:15 P.M. KYW—Washington University Program KYW—Three Stripes WBBM—Lyde Lucas' Orchestra WGN—Richard Gale's Orchestra WHAD—Homemade Melodies

9:30 P.M. WBBM—Guy Lombardo's Orchestra 9:30 P.M. CBS—The Bonwell Sisters: WABC WCCO WISN KMOX NBC—Echoes of the Palisades: WJZ WENR KYW—Eddie Nolan's Orchestra WBBM—News Service WGN—Tomorrow's News

9:35 P.M. WGN—Headlines of Other Days 9:45 P.M. CBS—Gladys Rice, soprano and Concert Orchestra: WABC WGN CBS—Myrt and Marce: WBBM KMOX WCCO WENR—Frank Luther's Orchestra KYW—Russell Glave's Orchestra WISN—Chapel of the Air

10:00 P.M. NBC—Just Relax, drama: WEAF WOW WOC WHO NBC—Amos 'n' Andy: WMAQ WENR WTMJ KSTP KMOX—Bobbie Meeker's Orchestra KYW—Sports Reporter WCCO—Time; Weather Report WISN—Gladys Rice, soprano (CBS)

10:05 P.M. KYW—Harry Sornik's Orchestra 10:15 P.M. CBS—Columbia News Service: WABC WISN WCCO KFAB NBC—Lum and Abner: WENR WOC WIIG WTMJ WWO KMOX—Art Hicks' Orchestra WGN—'Old Heidelberg' WMAQ—The Hoosiergrams KSTP—Reports

10:25 P.M. KSTP—Dance Orchestra 10:30 P.M. NBC—Jack Denny's Orchestra: WEAF KYW WOW WOC WHO KFAB—Schweiser and Dean NBC—William Scott's Orchestra: WJZ KSTP KMOX—Joe Gill's Orchestra WCCO—Ben Pollack's Orchestra WENR—Buddy Rogers' Orchestra WGN—Wayne King's Orchestra WISN—Fred Waring's Orchestra WMAQ—Correy Lynn's Orchestra WTMJ—Dance Orchestras

10:40 P.M. WOC—WHO—Walathon 10:45 P.M. KFAB—Isham Jones' Orchestra (CBS) KSTP—Dance Orchestra KMOX—Ralph Bennett's Orchestra WISN—Isham Jones' Orchestra (CBS)

10:50 P.M. WGN—Bernie Connors' Orchestra 11:00 P.M. NBC—Ralph Kirby, the Dream Singer: WEAF WOW CBS—Ozzie Nelson's Orchestra: WABC WISN WCCO KFAB KMOX

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

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

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

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

Drug Store Critics

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

NBC—Phil Spitalny's Orchestra: WJZ WMAQ KSTP—The Ambassadors KYW—Russell Glave's Orchestra WENR—Phil Harris' Orchestra WOC—WHO—Drama 11:05 P.M. NBC—Cab Calloway's Orchestra: WEAF WOW 11:10 P.M. WGN—Don Carlos' Marimba Band 11:15 P.M. KMOX—Art Hicks' Orchestra KSTP—Men of Notes KYW—Jules Stein's Orchestra 11:20 P.M. WOC—WHO—Walkathon Program 11:30 P.M. NBC—William Scott's Orchestra: WEAF WOW CBS—Lyde Lucas' Orchestra: WABC KFAB WISN NBC—Dancing in the Twin Cities: WJZ KSTP WENR WOC WHO KMOX—Bobbie Meeker's Orchestra KYW—Harry Sornik's Orchestra WCCO—Mystic Caverns Dance Orchestra WGN—Charlie Agnew's Orchestra WMAQ—Carlos Molina's Orchestra 11:45 P.M. KMOX—Ralph Bennett's Eleven Aces 12:00 Mid. KFAB—Leo Beck's Orchestra KMOX—Joe Gill's Orchestra KSTP—Anson Weeks' Orchestra KYW—Dance Orchestra WBBM—"Around the Town," dance orchestras WENR—Earl Hines' Orchestra WGN—Lare Dance Orchestras WMAQ—Harry Sornik's Orchestra WOW—WOW Soloists 12:15 A.M. KMOX—Art Hicks' Orchestra 12:30 A.M. KFAB—Organ Program KSTP—Hotel St. Paul Orchestra WENR—Dan Russo's Orchestra WMAQ—Benny Meroff's Orchestra 12:45 A.M. KMOX—"When Day is Done," organ



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

suspecting, and absorbs Mr. Public's mouthings re. radio.

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

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

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

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

"Well," commented the lady customer clamping her teeth down on

an olive and jelly sandwich, on toast, "I don't care for juvenile voices so much."

"I think Fred Allen's good, too," suggested the pharmacist. "But we had to go to catch a train and when you gotta catch a train, you gotta go, so our week's radio criticizing was not completed for us. Nevertheless, we do second the above conversation—with one exception, and that is, good juvenile voices, when taken in small doses, are all right."

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

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

What's What

AMOS 'N' ANDY are in New York to do a hit of stage appearing. They'll be in the East for a month and expect to make Harlem frequently to "gather local color" (NBC's own words)... Maybe the newspapers won't like NBC either when, around October 21, the chain broadcasts from the Great Zeppelin at sea during its next journey to these parts... Which reminds that the CBS-onsted (and much-beloved by his many friends) Steve Trumbull, who scooped the newspapers and made them not like it, is personal press representative for Olsen and Johnson, the new Swift program stars

Plums and—

SHE'S a swell looker and it's said that one of the N.Y. radio editors fell right off his column for her, but still we can't figure out why we shouldn't hand Gertrude Niesen a carload of prunes for her last show we caught, that of October 7... and here are a few snort plums for Vincent Lopez, because his hand sounds like its old self, with Lou Bring back at the ivory.

Staying on Saturday, the seventh, B. A. Rolfe's sponsors win the plum degree for welcoming Jack Pearl and George Jessel to their new Saturday spots... Reisman's Yacht Club Boys have clever song lyrics but aren't exactly musical successes; his Art Hirsch rates bushels of plums for his solo. We'll match Wright against Melton and Parker, even... Missed Byron Jack's return, darn it, but we know it was good.

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

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

REVIEWING RADIO By Mike Porter

THINGS that prevent radio commentators from repeating, "Ah, the pity of it all!"

- 1. The tendency of the brighter advertisers to take the curse, finally, off the ballyhoo. Notably, the *Castoria* program, which defers the burb until the act is over; the *Ipana* Troubadors, whose announcer never completes a bally, because the music interrupts; the *Chevrolet* bill, in which Jack Benny ribs the commercial comments, and the *Flymouth* business, which writes in advertising as entertainment.

- 2. The guarantee of symphonic concerts by WABC, by its tie-up with the *Philharmonic*, and the NBC overtures to Stokowski, for the *Philadelphia* orchestra, which (don't faint!) is very likely to go commercial on a program which will also bring, for the first time, *Paderewski*, to the air.

- 3. The competition of band leaders for introducing new ideas. There's *Abe Lyman*, going in for waltz arrangements on the Phillips show; *Phil Spitalny* grouping mellow cellos, harps, oboes and bassoons; *Dick Humber* introducing harps, and *Frank Black* his engaging Viennese novelties.

- 4. The virtual decision of the networks to take liquor accounts after repeal, which are plotting some of the finest radio entertainment obtainable.
- 5. Why radio can't find a substitute for "Hello folks."
- 6. Why *Julia Sanderson* maintains that perennial giggle.
- 6. Why they call em radio "hours" when they ain't.
- 7. Why the richest station in New York expects its actors to work for nothing.

to fight it with spectacular broadcasts.

Fire Dept.

THINGS that burn me up... 1. Those bells on *Alexander Woodhead's* show.

- 2. Petty feuds between radio editors who lose all sense of perspective thereby.
- 3. All radio contests.
- 4. Women microphoners with Southern accents.
- 5. Broadway "openings" which are always the same, attended by the same mugs, chiselers and gate-crashers.
- 6. Studio audiences.
- 7. Song repeats, night after night.

Why?

THINGS that puzzle me... 1. Why the littlest man in an orchestra always plays the bull fiddle, and the largest, the piccolo.- 2. Why child prodigies never get any older than eight years.
- 3. Why the majority of hillbillies are corraled from north of New York's Delancey street.
- 4. Why radio can't find a substitute for "Hello folks."
- 5. Why *Julia Sanderson* maintains that perennial giggle.
- 6. Why they call em radio "hours" when they ain't.
- 7. Why the richest station in New York expects its actors to work for nothing.

Making Good

JUST to give you an idea... The letter asked for an audition—25 many hundreds do. It came from Trenton. The writer admitted she was only a waitress, but she added: "I am pretty, blonde, and can sing. I like publicity. I want to get into the headlines."

It was probably because she said she was pretty that I arranged an audition for her, at NBC. She came on the train from Trenton, took an audition, and proved fair but frightened. And she WAS pretty. They told her that her voice was shaky. The gal was scared to death. And she went home weeping from mild hysteria. That was four months ago, and then, last week I heard of her again. Her name was *Ethel Simpson*, and I remembered it when I saw the headlines. She had indeed crashed into them. They found her body on a roof nine stories below a hotel window in Trenton. She wore only her negligee. Her coat was on a radiator in the hotel corridor. The room from which she leaped or was thrown, had been unoccupied. And they haven't found her clothing yet.

8:00 A.M. CBS-The Melodians, quartet: WABC WISN WBBM KFAB KMOX NBC-Breakfast Club: WJZ KSTP WMAQ WLS-Gren Brothers; novelty orchestra: WEAF WOC WHO KYW-Musical Clock WCCO-Time Signal Program WGN-Good Morning WJJD-Happy Go Lucks Time WLS-Sparrib's Fairy Tales WOW-Between Friends WTMJ-Gymnasium of the Air 8:15 A.M. NBC-Laudt Trio and White: WEAF WOW WOC WHO KFAB-Musical Clock KMOX-Breakfast Parade WBBM-American College of Surgery WISN-Early Riser WLS-Production Reporter WTMJ-Lucy Long's Radio Kitchen 8:25 A.M. WLS-Julian Bentley, newscast 8:30 A.M. CBS-Metropolitan Parade: WABC WISN WBBM NBC-Bradley Kincaid, the mountain boy: WEAF WOC WHO KFAB-Farm Program KMOX-St. Louis Dental Society WLS-Sunshine Express 8:45 A.M. NBC-Al and Lee Reiser, piano duo: WEAF WOC WHO KMOX-Golden Bird, singing canary WISN-Wood's Grab Bag WOW-Health Exercises WTMJ-Drug Co. Program 8:50 A.M. KMOX-Production Reporter 8:55 A.M. WBBM-American Dental Society 9:00 A.M. NBC-Four Southern Singers: WJZ KYW KFAB-Phillip Iman KMOX-Production Reporter KSTP-Folly, the Shopper WBBM-Organ Melodies WGN-Keep Fit Club WISN-The Crazy Crystal Buddies WLS-Livestock Receipts, Dr. Bundesen's Magazine of the Air WMAQ-Setting Up Exercises WOC-WHO-Favorite Foods WOW-Crazy Crystals WTMJ-Elmer Bieck's Organlog 9:05 P.M. WCCO-Mrs. Rapinawax 9:10 A.M. WCCO-Priscilla, the Maid of New England 9:15 A.M. NBC-Breen and DeRose: WEAF NBC-Cara, Lu' n' Em: WJZ KSTP WTMJ WGN KFAB-To Be Announced KMOX-Kep Preis and Ralph Stein KYW-Irene King and Rose Vanderbosch WBBM-Variety Program WCCO-Betty Crocker WMAQ-Magic Hour (NBC) WOC-WHO-Hog Flashes 9:30 A.M. CBS-Crazy Buckaroos: WABC WCCO NBC-Today's Children; dramatic sketch: WJZ KSTP WTMJ KFAB-University of Nebraska KMOX-Organ Melodies; Ken Wright KYW-Yanny Girl WBBM-Beauty Chat WGN-Market Reports WHAD-Going to Market WMAQ-Tony Caboch, monologist WOC-WHO-Strolling Fiddlers WOW-Talking Things Over 9:35 A.M. WGN-Leonard Salvo's Mail Box 9:45 A.M. NBC-Singing Strings, string ensemble: WJZ KSTP KYW NBC-Betty Crocker: WEAF WOW WOC WHO WMAQ WTMJ KFAB-The Singing Philosopher KMOX-"Let's Compare Notes," women's program WBBM-Al and Pete, songs and comedy WCCO-Stocks, Markets 9:50 A.M. WGN-Weather Report: Allan Grant 10:00 A.M. CBS-Cooking Close-ups; Mary Ellis Ames: WABC KMOX WCCO WBBM KFAB-Manchester Melodies NBC-Music Appreciation Hour; Walter Damrosch, conducting: WEAF WJZ KYW WOV KSTP WOC WHO KSTP-Organ Pictures WGN-Movie Personalities WHAD-Dental Health WJJD-Organ Melodies WLS-Poultry and Livestock Markets WMAQ-Women's Page of the Air WTMJ-Down a Country Road 10:15 A.M. CBS-"Big Fraddy Miller"; WABC WISN WCCO KMOX WBBM

KFAB-Studio Program WENR-Today's Children WGN-Happy Endings WJJD-Cartoonist of the Air WMAQ-Market Reports WTMJ-Waltz Girl 10:25 A.M. WGN-Market Reports 10:30 A.M. CBS-Tony Wons: WABC KMOX WISN KFAB-Organ and Male Quartet KSTP-Anson Weeks Orchestra WBBM-Whalen Trio WCCO-Singing Baker WENR-College Inn Comedy WGN-Allan Grant, pianist WJJD-Romantic Drama WMAQ-Music Appreciation Hour (NBC) WTMJ-Radio Rodeo 10:40 A.M. WCCO-Hesswich Melodies 10:45 A.M. CBS-Dancing Echoes: KMOX WBBM WISN KSTP-Have You Heard WCCO-Aunt Phoebe's Post Box WGN-Fifteen Minutes With You; Gene Arnot WGN-"Painted Dreams" WJJD-Fred Beck, organist 10:55 A.M. WTMJ-News Reports 11:00 A.M. CBS-The Voice of Experience: WABC WBBM KMOX NBC-Gene Arnold and the Commodores: WEAF WOC WHO WMAQ WENR KSTP KFAB-Homemakers Program KYW-Rex Maupin's Carnival WGN-Allan Grant, pianist WISN-Peggy's Movie Chat WJJD-Famous Orchestras WOW-Crazy Crystals WTMJ-What's New in Milwaukee? 11:10 A.M. WGN-Mary Meade's Week End Special 11:15 A.M. NBC-The Widow and the Angel, comedy sketch, WJZ WMAQ KSTP CBS-Gypsy Nina: WABC KFAB KMOX-Tommy's Office Boy Antics WBBM-Virginia Clarke, Gene and Charlie WCCO-Football for Feminine Fans WENR-Vie and Sade, comedy sketch WJJD-Billy Sunshine WOC-WHO-Markets 11:20 A.M. WGN-Allan Grant, pianist 11:30 A.M. NBC-Rex Maupin's Ensemble: WEAF WMAQ CBS-News Flashes: WABC WBBM KMOX WCCO NBC-National Farm and Home Hour: WJZ KYW KSTP WOW WOC WHO KFAB-Market Reports WENR-Home Service WGN-Board of Trade Reports WISN-Modern Medical Center, Al Buettner WTMJ-Black and Gold Ensemble 11:35 A.M. KFAB-Garm Program KMOX-KMOX Magic Kitchen WBBM-Frank Wilson, tenor; Jules Stein, pianist WCCO-News, Bulletins; Stocks; Markets; Police Bulletin WGN-Digest of the Day's News 11:40 A.M. WCCO-Markets WISN-George Hall's Orchestra (CBS) 11:45 A.M. WGN-Good Health and Training; Organ Music WJJD-Parade of Radio Stars WLS-Weather Report 11:50 A.M. WBBM-Talk 11:55 A.M. WLS-Bentley's News 12:00 Noon CBS-Marie, the Little French Princess: WABC WBBM KMOX KFAB-University of Nebraska WCCO-Ramona Gerhard, organist WGN-Mid Day Service WISN-Lunchroom Musicale WJJD-Nonlinear Organ Melodies WLS-Tom and Don, harmony trio WMAQ-Dick Fiddler's Orchestra WTMJ-Helene and His Boys 12:15 P.M. CBS-The Playboys, piano trio: WABC WISN WCCO KMOX-Variety Orchestra WBBM-Local Market Reports WLS-Prairie Farmer Dinnerbell Program; Jim Poole 12:20 P.M. WBBM-Chicago Hour of Music



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

12:30 P.M. NBC-The Merrie Men, quartet: WJZ KSTP CBS-Easy Aces: WABC WCCO KMOX WBBM NBC-Orlando's Concert Ensemble: WOC WHO WEAF WOW KFAB-Tina and Tom KYW-Rex Maupin's Orchestra WGN-Board of Trade Market Reports WISN-The Globe Trotter WMAQ-Merrie Men Quartet WTMJ-Musical Memories 12:35 P.M. WGN-Palmer House Ensemble WISN-Dancing Melodies 12:45 P.M. WGN-Smack Out, comedy sketch: WJZ KYW KSTP KFAB-Farm Program WBBM-The Messenger WCCO-Mischa Raginsky's Ensemble WGN-Music Weavers WMAQ-Dan Russo's Orchestra WTMJ-Crazy Crystal Program 12:50 P.M. WCCO-News Bulletin 1:00 P.M. NBC-Musical Originalities, orchestra: WJZ KYW KSTP CBS-Mark Warnow's Orchestra: WABC WBBM KMOX WISN WCO NBC-The Magic of Speech: Vida Ravenscroft, Sutton: WEAF WOC WHO WGN-"Just Plain Bill," sketch WJJD-Music and Banter WLS-Uncle Ezra WMAQ-Organ Recital WOW-Henry and Jerome WTMJ-Livestock Reports 1:15 P.M. KFAB-Market Reports KMOX-Bodge Program WCCO-University of Minnesota Farm Hour WGN-To be announced WJJD-Mooseheart Children WLS-Today's Almanac WTMJ-Dance Orchestra 1:20 P.M. KMOX-Exchange Club WLS-Musical Program; Markets WMAQ-Board of Trade 1:30 P.M. CBS-Artist Recital; Thea Karle, tenor; Mildred Rose, soprano: WABC WISN KMOX KFAB KSTP-Judy and Jane KYW-Dance Orchestra WCCO-Market Reports WBBM-Husk O'Hare's Orchestra WGN-Wayne King's Orchestra WLS-Maple City Four; John Brown, pianist WMAQ-To be announced 1:40 P.M. WTMJ-Badger Spotlight 1:45 P.M. KSTP-Hollywood Happenings KYW-Pendence Penny, Honie Economics WCCO-Artist Recital (CBS) WJJD-Billy Sunshine WLS-Studio Musical Variety Program WOC-WHO-Markets WOW-Home Economics WTMJ-Radio Forum 1:50 P.M. WBBM-Jerry Sullivan, songs 2:00 P.M. CBS-Educational Features: WABC WISN WCCO KFAB

KMOX-Window Shoppers, orchestra KYW-Rex Maupin's Concert WGN-Music Weavers WBBM-Eddie and Fannie Cavanaugh WJJD-Hillbilly Ballads WLS-Home Makers Program; Mariha Crane WOW-Nebraska Federation of Women's Clubs WTMJ-"Many Happy Returns of the Day" 2:15 P.M. NBC-Words and Music: WJZ WMAQ CBS-Easy Aces: WABC WISN KMOX WCCO KFAB NBC-Shirley Howard, songs: WOC WHO WBBM-Harry Steele, news commentator WGN-Maurie Sherman's Orchestra WJJD-Famous Orchestras 2:30 P.M. CBS-Harrisburg Variety Program: WABC WISN KMOX WCCO WBBM KFAB-University of Nebraska NBC-Woman's Radio Review: WOC WHO WOW KSTP KYW WJJD-Story of Helen Trent WJJD-Favorite Singers 2:45 P.M. WCCO-New York Stocks WGN-Afternoon Musicale WJJD-Fred Beck, organist WMAQ-May We Present 3:00 P.M. NBC-Betty and Bob, drama: WJZ WTMJ KSTP WLS CBS-The Grab Bag, variety show: WHAD KMOX WCCO WBBM NBC-May We Present, orchestra: WEAF WOC WHO WOW KFAB-Dramatic Skit KYW-Lucky Seven 3:15 P.M. NBC-Arcadians, string ensemble; vocalists: WJZ KSTP KFAB-Three Minute Melodies KYW-Dr. Herman N. Bundesen, Health Commissionaire talk WHAD-Suzette Callahan Clemons, singer WJJD-Memories WLS-WLS Roundup; Miscellaneous, with Joe Kelley WTMJ-Matinee 3:30 P.M. NBC-The Modern Columbus: WEAF WOC WHO CBS-News Flashes: WABC KMOX WCCO WBBM KFAB WBBM-Organ Program KYW-Two Doctors, with Aces of the Air WCCO-Cake Naming Contest WENR-Arcadians (NBC) WHAD-Know Your Country 3:45 P.M. CBS-J. S. Army Band: WABC WCCO KMOX WHAD WBBM-Sheets Collier's Orchestra WJJD-Jack Taylor's Orchestra WTMJ-The Woman's Point of View 4:00 P.M. NBC-Norman L. Cloutier's Orchestra: WEAF KSTP WENR WOW WMAQ WOC WHO KFAB-Book Review KMOX-The Bargain Counter WBBM-Junior League of Chicago Dramatization WCCO-Ramona Gerhard, pianist WISN-Dancing Melodies WJJD-Famous Orchestras 4:15 P.M. CBS-Vera Yan, contralto: WCCO WISN KMOX WBBM KFAB-The Melodians NBC-George Neldoff's Orchestra: WJZ WENR WBBM-News Flashes WJJD-Music and Banter WTMJ-Radio Forum 4:30 P.M. KFAB-World Bookman KMOX-St. Louis Civil Program KSTP-Lee and Sally KYW-Earle Tanner, tenor WBBM-Movie Chatter WENR-The Song Pilot (NBC) WISN-The Globe Trotter; Recital Contest WMAQ-The Monarchs, orchestra (NBC) WOW-In the Playhouse with Jane 4:35 P.M. WCCO-Livestock Summary 4:40 P.M. WBBM-News Service 4:45 P.M. CBS-Cowboy Tom: WABC KMOX WCCO WBBM NBC-Wizard of Oz: WEAF WMAQ WOW KSTP WTMJ WOW WHO KFAB-Lee and Sally KYW-Three Strains WENR-Musical Moments (NBC) WISN-Victor Young's Orchestra WJJD-Keyboards Kapers 5:00 P.M. NBC-Henry King's Orchestra: WJZ WENR CBS-Skippy: WBBM KMOX WCCO

NBC-Viennese Ensemble: WEAF WOC WHO KFAB-Katherine Stone KSTP-Uncle Tom KYW-Century of Progress String Quintet WGN-Trainload of Tunes WISN-Bowwell Sisters WJJD-Fred Beck, organist WMAQ-Paul Ash's Orchestra WOW-Police Bulletins WTMJ-Chloe, the Friend of All Children 5:15 P.M. CBS-H Bar-O Rangers: WABC WCCO KFAB KMOX-Sports Reporter KSTP-Wise Quacks WBBM-Harriet Cruise and Norm Sherr WENR-Big Brother Club WGN-Maurie Sherman's Orchestra WISN-Harriet Cruise (CBS) WJJD-Bobbie Dickson WOW-Viennese Ensemble (NBC) WTMJ-Jungle Explorers 5:30 P.M. NBC-Three X Sisters: KSTP CBS-Jack Armstrong: WBBM KMOX WCCO NBC-Irene Beasley, songs: WOC WHO WEAF NBC-Adventures of Tom Mix: WMAQ KFAB-Adam's Tear KSTP-Uncle Tom KYW-Urle Bob's Ice Cream Party WENR-Praddock-Terry Show Co. Parker Fennelly WGN-"The Singing Lady" WISN-Jack Hyblson's Orchestra WJJD-Supper Music WOW-Duaries WTMJ-"Odeur Club" 5:40 P.M. KFAB-World Bookman 5:45 P.M. NBC-Betty Boop Frodes: WEAF WOW WMAQ CBS-H V. Kallirhous: WISN NBC-Little Orphan Annie: KSTP WENR WGN KMOX-Art Killiam whispering pianist WBBM-Jack Brooks, tenor; Homer Griffilly, philosopher; Edward House, organist; Norm Sherr, pianist WCCO-Steamboat Bill WJJD-Red Hot Dance Tunes WOC-WHO-Steamboat Bill WTMJ-Jimmy Baxter Detective Agency 5:55 P.M. WCCO-Singing Troubadour 6:00 P.M. NBC-Charles Leland, comedian: WEAF WMAQ WOW WOC WHO KMOX-Treasure Chest, children's program KSTP-Amusement Bulletin KYW-Eddie Nebrun's Orchestra WBBM-Mita Gibeau in Happy Landings WCCO-Ramona Gerhard, pianist WGN-Uncle Qui, Jean, Danny Dreamer and Washburn WISN-Sport Report: Story of the Day WJJD-Dinner Parade WTMJ-Dinner Parade 6:05 P.M. KSTP-Dance Masters 6:15 P.M. CBS-Husk O'Hare's Orchestra: WCCO KMOX-"Four Shamrocks", quartet KSTP-Musical Interlude KYW-The Globe Trotter; News of the World WBBM-"Growing Up," drama WENR-Dan Russo's Orchestra (NBC) WGN-Palmer House Ensemble WJJD-Sports Review WMAQ-News of the Air WOC-WHO-Fashion Notes WOW-The Rollickers (NBC) 6:20 P.M. KSTP-Sunset Memorial Park Program 6:25 P.M. WCCO-Cake Naming Contest WENR-Sports Reporter WTMJ-Sport Flash 6:30 P.M. NBC-Circus Days, drama: WJZ KSTP KMOX-Pet Clinic of the Air KYW-Bonnie Baboon (NBC) WBBM-"Rocky," The Slimaker WENR-Jack and Loretta Clements (NBC) WGN-To be announced WISN-The Crazy Crystal Buddies WJJD-Fred Beck, organist WMAQ-Dan Russo's Orchestra WOW-Crazy Crystals WTMJ-Helene and His Grenadiers 6:35 P.M. WCCO-Livestock Market Summary WTMJ-Sport Flash 6:45 P.M. NBC-The Goldbergs: WEAF WENR WOW CBS-Booker Carter: WABC WBBM KMOX WCCO KYW-Boyd Raaburn's Orchestra WGN-Sports Reporter WMAQ-Irene Rich (NBC) WOC-WHO-Old Heidelberg 6:55 P.M. WOC-WHO-Disc Doin's

Olsen & Johnson 9:00 P.M. CBS

Phil Baker 8:30 P.M. WBC

The Editor's Mail Box

(FRIDAY CONTINUED)

7:00 P.M.
 NBC—Ebel Shetta, Walter O'Keefe and Don Bestor's Orchestra; WJZ WLS
 CBS—Phil Dwyer, Frank Luther and Jack Parker with Harriet Lee; WABC WGN
 NBC—Grantland Rice, football talk; Jessica Dragonette, soprano and the Cavaliers; Rosario Bourdon's orchestra; WFAF WTJW WOW KYW WOC WHO
 KMOX—Doris Shumate; Four Voices
 KSTP—Football forecasts
 WBBM—Benny Meroff's Orchestra
 WISN—Julianne Pelletier

7:15 P.M.
 CBS—Edwin C. Hill; WABC KMOX WCCO WGN
 KSTP—Detectives Black and Blue
 WBBM—Pat Flanagan's Sport Review
 WISN—Knights of the Cockpit
 WMAQ—King's Jester's, harmony team

7:30 P.M.
 CBS—March of Time dramatized news; WABC WCCO KMOX WGN
 NBC—Potash and Perlmutter; humorous sketch; WJZ WLS
 KSTP—Curtis Hall Orchestra
 WBBM—Goodrich
 WISN—Teresa Meyer, organist
 WMAQ—Mr. Twister

7:35 P.M.
 WBBM—Orchestral Interlude

7:45 P.M.
 NBC—Red Davis; sketch; WJZ KSTP WLS
 WBBM—Vincent Lopez's Orchestra
 WMAQ—Bavarian Ensemble

8:00 P.M.
 NBC—Fred Allen's Revue; Ferde Grofe's Orchestra; WFAF WMAQ
 NBC—Phil Harris' Orchestra; WJZ WLS
 KMOX—Haskell and Straeter Present
 KSTP—Dance Orchestra
 KYW—Ted Weeny's Orchestra (NBC)
 WBBM—Phil Harris' Orchestra
 WCCO—Romance of the Coin
 WGN—Don Carlos' Orchestra
 WISN—Dramatic Sketch
 WMAQ—Hitting the Highways
 WOV—Omaha Bee News Program
 WTJW—Campus Review

8:15 P.M.
 CBS—Threads of Happiness; WABC WGN WCCO KMOX
 KYW—Eddie Schaub's Orchestra
 WBBM—Jimmy Grier's Orchestra
 WISN—Milwaukee Radio Forum
 WOW—Soloist

8:30 P.M.
 NBC—Phil Baker, the Jester; WJZ KSTP WTJW WENR
 CBS—All America Football Show; WABC WCCO KMOX WBBM
 NBC—Lee Wiley, vocalist; Vic Young's Orchestra; WFAF WOC WHO WOW WMAQ
 KYW—Jules Stein's Orchestra
 WGN—Tom, Dick and Harry
 WHAD—To be announced

8:45 P.M.
 KYW—Russell Glaves' Orchestra
 WGN—Wynne King's Orchestra
 WHAD—La Ra, Inc.

9:00 P.M.
 CBS—Olsen and Johnson, comedians; Harry Sosnik's Orchestra; WABC KMOX WCCO WBBM
 NBC—First Nighter; drama; WFAF WOC WHO WMAQ KSTP WTJW WOW
 KYW—The Globe Trotter
 WGN—Bernie Cummins' Orchestra
 WHAD—Southland Melodies

9:15 P.M.
 WGN—Concert Orchestra
 WHAD—George R. Patrick

9:30 P.M.
 NBC—Lum and Abner Serials; WFAF WENR WOC WHO WTJW WOW
 CBS—Alexander Woolcott, "The Town Crier"; WABC KMOX WISN
 NBC—Mario Cozza, larricone; WJZ KYW KSTP—From me to you
 WBBM—News Service
 WCCO—Marvelous Melodies
 WGN—Immortal's News
 WMAQ—The Northerners

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

9:45 P.M.
 CBS—Myrt and Marge; WBBM KMOX WCCO
 KSTP—Ambassadors
 KYW—Russell Glaves' Band
 WGN—Dream Ship
 WISN—Dominic Cadral

10:00 P.M.
 NBC—Meyer Davis' Orchestra; WFAF WOC WHO
 NBC—Ann's n' Andy; WMAQ WENR WTJW KSTP
 KMOX—Sports Resume
 KYW—Bobbie Meeker's Orchestra
 WGN—Sports Reporter
 WCCO—Weather Reports
 WGN—Bridge Club of the Air
 WISN—Crazy Crystal Buddies

10:05 P.M.
 KYW—Benny Meroff's Orchestra

10:15 P.M.
 CBS—Columbia News Service; WABC WCCO KMOX
 KFAF—American Legion Walkathon
 KSTP—Reports
 WENR—Lovable Music with Organist Irma Glen
 WGN—Old Heidelberg
 WMAQ—Joe Parsons, basso
 WTJW—U. of W. Review

10:20 P.M.
 KSTP—Musical Program

10:25 P.M.
 NBC—Harry Sosnik's Orchestra; WFAF WOC WHO WOW KYW
 CBS—Isham Jones' Orchestra; WABC KFAF
 KMOX—Joe Gill's Orchestra
 WCCO—Ben Pollack's Orchestra
 WENR—Sports Reporter
 WGN—Wynne King's Orchestra
 WISN—To be announced
 WMAQ—Cory Lynn's Orchestra
 WTJW—Dance Orchestras

10:30 P.M.
 NBC—Harry Sosnik's Orchestra; WFAF WOC WHO WOW KYW
 CBS—Isham Jones' Orchestra; WABC KFAF
 KMOX—Joe Gill's Orchestra
 WCCO—Ben Pollack's Orchestra
 WENR—Sports Reporter
 WGN—Wynne King's Orchestra
 WISN—To be announced
 WMAQ—Cory Lynn's Orchestra
 WTJW—Dance Orchestras

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

10:45 P.M.
 KMOX—Ralph Bennett's Orchestra
 KSTP—Dance Orchestra
 WISN—Isham Jones' Orchestra (NBC)

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

11:00 P.M.
 NBC—Cab Calloway's Orchestra; WJZ WENR
 CBS—Glen Gray's Orchestra; WABC WISN WCCO
 NBC—Ralph Kirshner, the Dream Singer; WFAF WOC WMAQ
 KMOX—Art Hicks' Orchestra
 KSTP—Dance Orchestra
 KYW—Russell Glaves' Orchestra
 WLS—Phil Harris' Orchestra

11:05 P.M.
 NBC—Harry Sosnik's Orchestra; WFAF WOC WHO WMAQ
 WGN—Richard Cole's Orchestra

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

11:15 P.M.
 KFAF—Glen Gray's Orchestra (CBS)
 KYW—Jules Stein's Orchestra
 WOW—Soloists

11:30 P.M.
 NBC—Maxim Low's Orchestra; WJZ WENR
 CBS—Vincent Lopez' Orchestra; WABC WISN WCCO KFAF
 NBC—Carlos Molina's Orchestra; WFAF KSTP WOC WHO
 KMOX—Bobbie Meeker's Orchestra
 WBBM—To be announced
 WCCO—Mystic Caverns Dance Orchestra
 WGN—George Devron's Orchestra
 WMAQ—Carlos Molina's Orchestra

11:45 P.M.
 WOC-WHO—Carlos Molina's Orchestra (NBC)
 KMOX—Ralph Bennett's Eleven Aces
 WOW—Carlos Molina's Orchestra (NBC)

12:00 Mid.
 KMOX—Joe Gill's Orchestra
 KSTP—Dance Orchestra
 KYW—Dance Orchestra
 WBBM—"Around the Town," dance orchestras
 WENR—Earl Hines' Orchestra
 WGN—Late Dance Orchestras
 WMAQ—Harry Sosnik's Orchestra
 WOW—Club Michel Orchestra (NBC)

12:15 A.M.
 KMOX—Art Hick's Orchestra

12:30 A.M.
 KMOX—Bobbie Meeker's Orchestra
 KYW—Eddie Nisbauer's Orchestra
 WENR—Dan Russo's Orchestra
 WMAQ—Benny Meroff's Orchestra (NBC)
 WOW—Dick Fiddler's Orchestra (NBC)

12:45 A.M.
 KMOX—"When Day is Done"

H.C. Greenville, S. C. — Noble Sissle and Paul Tremaine's orchestras are on a vaudeville tour now. Joe Saunders is reported to play soon at the St. Francis Hotel, San Francisco, Calif. Yes, Louis Russell is colored. Cab Calloway's and Duke Ellington's orchestras are two individual bands. You can address Phil Harris in care of the College Inn, Chicago, Buddy Rogers in care of the National Broadcasting Company, Chicago, and Mark Fisher, care of Kennaway, Inc., Chicago.

S. T., Montreal, Quebec—Nino Martini sang with the Philadelphia Grand Opera Company in 1931 lead part in "Rigoletto" and "The Pearl Fishers." His repertory for the coming season at the Metropolitan is: "Barber of Seville," "Rigoletto," "La Sonnambula," "Luccia di Lammermoor," "La Traviata," "La Boheme," "Gianni Schicchi," "Mignon," "Manon," and "Faust."

Miss E. M. LaFayette, N. J.—Johnny Marvin returned to the air on October 9. He can be heard over NBC-WFAF at 11:15 a. m. CST. Harold Knight's theme song is "How Happy We'll Be."

Mrs. D.C.C., Juniata, Pa.—"Happy Jack Turner" is on the air over WSM, WKCY and WHAS daily except Sunday at 8 a. m. CST. He was born on October 18, 1898. He is married. You can address him in care of station WHAS, Louisville, Ky.

M. O., Cascade, Iowa—Judy and Jane are back on the air at 1:15 p. m. daily except Saturdays and Sundays. They can be heard over stations WOC-WHO, WOW WKY, WDAF, KSTP, WEBC, KVOO, WBAP and WOAL.

ALICE IN RADIOLAND + + + By Mildred Considine

(Continued from Page 9)

almost two square jaw.
 As was natural, in their initial conversation at the conclusion of his final conference, she made some slight reference to her background. Its effect on him reminded her of the Caterpillar's rearing itself upright when the other Alice wounded its vanity by unintentionally disparaging its meager three-inch height, so she was partly prepared for what followed.

But—as she soon learned—only partly.

"Don't waste any of my time on your background!" the Whoozis flung at her tartly, with an exaggerated British accent. "It means nothing to me—absolutely NOTHING—because I am an Englishman!"

Shades of Pinafore!

This was the first thought that broke with any clearness through the confusion that gripped Alice at the finish of his cryptic announcement. It sounded so much like a cue line for the Boatman's ditty in that good old operetta that she could hardly resist the impulse to carol forth with:

*"He is an EnglishMAN,
 For he, himself, has said it,
 And it's greatly to his credit,
 That he is an EnglishMAN,
 That he is
 an
 English-
 MAN!"*

"It's very Gilbert and Sullivan," she brought out finally. "But what can you possibly mean by it?"

The Whoozis fixed her with a cold, fishy eye. "Just what I said—no more, no less!"

"But I know numerous charming and intelligent Englishmen and women to whom backgrounds of any sort of achievement mean a great deal," she avowed, "and mine should attest to some ability in the entertainment field—shouldn't it?"

"Not in RADIO!" was the emphatic reply. "And RADIO's entirely different from the stage and screen."

"It's story telling—just the same," she countered meekly.

"I mean the medium is so entirely different—the technique," the Whoozis qualified sourly, showing plainly that he did not relish having his statements challenged.

To continue on this tack, Alice knew, would be courting trouble, but she was determined to convince him

that she had not started out to write RADIO Dramas without first fortifying herself with a little knowledge of how to write them.

"The only actual difference—and the most important one," she maintained smoothly, "the necessity in RADIO to predicate the action."

"Predicate the action?" the Whoozis repeated with a sharp, questioning look, then went on hastily, "Oh, yes—of course—of course you predicate the action."

Though he succeeded fairly well in concealing his astonishment, Alice realized that either he had not expected her to know this simple term for the ORAL technique he was trying to present as such a bugbear, or the term itself in reference to it had not occurred to him before, and she could not help feeling triumphant over having made at least some slight impression on him.

But he was evidently of no mind openly to admit her triumph.

"How can you express action in RADIO unless your characters refer to it in the dialogue?" he snapped. "Hearing is the only sense allotted to the RADIO audience."

"It's the only sense allotted them by your RADIO Whoozies!" Alice thought. And she chuckled to herself as a vision of a public that was ALL EARS flashed through her mind. "You're quite sure you're not interested in anything in my background?" she asked the Whoozis, very politely.

"Quite," he assured her, in a decided tone. "All I want from outside writers is the raw material, anyway."

"You mean just the bare idea—the premise of a story? No plot development—or dialogue?"

"I can do all that myself," was the placid reply, "though my specialty, as you probably know, is sound effects—and you realize, of course, that sound effects are the most important part of RADIO Dramas."

"Oh, yeah?" Alice thought, recalling the last drama under his supervision that she had heard broadcast. In it, noise was his substitute for action, and she was sorely tempted to quote what Carroll's Duchess proclaimed as a fitting moral for any occasion: "Take care of the SENSE, and the SOUNDS will take care of themselves." But she was reasonably sure this would be no sop to his disposition—which was too Caterpillar-y for anybody's

comfort—and instead she ventured hopefully: "I'd like to submit a drama."

"Go ahead. Submit as many as you like."

At last!

She suspected that her predicate the action had turned the trick for her, and though the encouragement thus gained was at best a miserly crumb, it was the first to fall her way. And she resolved to make the best of it.

"But I warn you that my dramas will be pretty well developed," she pursued, "and with dialogue. You see, I'd rather work them out that way myself."

"That's all right," the Whoozis returned promptly, "I can always change them!"

PLOP!

As her spirits tobogganed she realized she had been foolish not to expect that. However, she did not intend to give up now. *Miracles had been known to happen*, she told herself, and if she tried hard enough she might be able to write something that would surprise the Whoozis into producing it just as it was, without changing it—for a NOVELLY, perhaps.

"If you don't mind, I think I should like to know something about terms," she said cautiously. She had heard some mention of a speculation basis on which writers for RADIO submitted scripts—to be paid for on acceptance, she supposed. She was willing to start out that way, at least with one or two. No doubt more definite arrangements would be made later, when she had a foothold in RADIO and her qualifications to supply the dramas were more familiar to the Whoozes.

"I hope," this one next remarked, "that you won't be as unsportsmanlike as the other professional writers I've interviewed."

"Unsportsmanlike? You've found professional writers unsportsmanlike?" This was perplexing.

"Very," the Whoozis frowned. "They wouldn't take a chance with me at all—though I assured them they'd know within a few weeks if their dramas were accepted. And not later than from six to ten weeks after acceptance."

"Alice looked at him in quick dismay. "Six to ten WHAT?"

"Weeks," the Whoozis said indulgently—as if he thought she had expected him to say months, or even

years. "That is," he continued, "if nothing happens at the last minute to prevent our using their dramas on the air."

"If nothing happens — — Alice repeated dazedly. "Will you say that again, please?"

"I said if nothing happens at the last minute to prevent our using the writers' dramas, they receive their checks NOT later than from six to ten weeks after acceptance."

For a moment Alice was wordless. If he HAD BEEN a Caterpillar, she would have known exactly what to do.

"You mean you don't pay for dramas until six or eight weeks after their acceptance—which is a few weeks, at least three or four, I suppose, after they're written?" she asked, in a small, flat voice.

"Rights!" chirped the Whoozis, who apparently saw nothing unusual in such a proceeding.

"And," Alice continued, "something might occur at the last minute, from ten to fourteen weeks after an author writes a drama and thinks it's accepted—to prevent its being broadcast and paid for?"

"Accidents will happen!" the Whoozis said. "We might lose the account, you know—or well—any of a dozen things could occur, such as — —" he broke off here as if something aside from the subject had struck him forcibly. Looking at his watch, he continued with an expression of great annoyance, "Good Heavens, it's four thirty-five! You've kept me talking five minutes past my tea time — —"

Without another word he scooted off—a good thing, perhaps, for it was some time before Alice could think calmly of this bridged ten minute interview. Especially when she recalled the THREE HOURS he had kept her trailing him beforehand. He was, beyond all question, the most disagreeable Whoozis she had encountered—just the sort to cry "unsportsmanlike," she thought, while he, himself, was eligible for charter membership in the "Never Give The Other Fellow a Break—Or Anything Club!"

Not for a moment, though would she allow herself to believe that his astounding terms of payment were in use outside his own studios. They couldn't be, she told herself—they were too unjust. Too dishonest. A conclusion that sent her on her way with at least partly restored enthusiasm.

(To Be Continued)

George Jessel 9:30 P.M. CBS

NAZI BAYREUTH

By Carleton Smith

(SATURDAY CONTINUED)

9:15 P.M.
CBS—Ann Leaf at the Organ: WABC WCCO
KMOX—St. Louis Civic Program
KYW—Eddie Neibu's Orchestra
WBBM—Clyde Lucas' Orchestra
WHAD—Greek Hour
WLS—Mac and Bob, old time tunes
9:30 P.M.
NBC—Carlson Program: WJZ KYW
CB—George Jessel: WABC WCCO KMOX
WBBM—News Service
WGN—Tomorrow's News
WLS—Geppert Studios Program
9:35 P.M.
WGN—Headlines of Other Days
9:40 P.M.
WGN—Concert Orchestra
9:45 P.M.
KMOX—Willard Robinson, synopsized sermons (CBS)
WBBM—Clyde Lucas' Orchestra
WGN—The Dream Ship
10:00 P.M.
NBC—One Man's Family: WFAF WMAQ WOV WOC WHO
NBC—WLS Barn Dance: WJZ WLS
KFAB—American Legion Walkathon
KMOX—Bobbie Meeker's Orchestra
KSTP—Reports
KYW—Sports Reporter
WGN—Charlie Arnova's Orchestra
WOC WHO—Heslin Program
WTMJ—Dance Orchestras
10:05 P.M.
KYW—Benny Meroff's Orchestra
10:10 P.M.
KMOX—Sports Reporter
KSTP—Harry Sosnik's Orchestra
10:15 P.M.
CBS—Columbia News Service: WABC WCCO KFAB
KMOX—Art Hicks' Orchestra
WGN—"Old Heidelberg"
10:20 P.M.
KMOX—To Be Announced
10:30 P.M.
CBS—Glen Gray's Orchestra: WABC WLSN KFAB
NBC—Hollywood on the Air: WFAF WOV WMAQ KSTP

KMOX—Joe Gill's Orchestra
KYW—Russell Glave's Orchestra
WCCO—Ben Pollack's Orchestra
WGN—Wayne King's Orchestra
WOC WHO—World Fair Talk
10:45 P.M.
KMOX—Ralph Bennett's Eleven Aces
10:50 P.M.
WGN—Bernie Gunning's Orchestra
11:00 P.M.
NBC—Reegie Child's: WJZ KYW
NBC—Carefree Carnival: WFAF KSTP WOV WMAQ
CBS—Burney Rapp's Orchestra: WABC WLSN WCCO KFAB KMOX
KFAB—American Legion Walkathon
WTMJ—Dance Orchestras
11:10 P.M.
WGN—Charlie Agnew's Orchestra
11:15 P.M.
KMOX—Art Hick's Orchestra
KYW—Jules Stein's Orchestra
11:20 P.M.
WOC WHO—Walkathon
11:30 P.M.
CBS—Tel Fauriol's Orchestra: WABC KFAB WLSN WGN
KMOX—Bobbie Meeker's Orchestra
KYW—Harry Sosnik's Orchestra
WCCO—Mystic Caverns Dance Orchestra
11:45 P.M.
KMOX—Ralph Bennett's Eleven Aces
12:00 Mid.
KMOX—Joe Gill's Orchestra
KSTP—Dance Orchestra
KYW—Dance Orchestra
WBBM—"Around the Town," dance orchestra
WENR—Earl Hines' Orchestra
WGN—Laird Dance Orchestras
WMAQ—Tel Weems' Orchestra
WOW—Emory Daugherty's Orchestra (NBC)
12:15 A.M.
KMOX—Art Hick's Orchestra
12:30 A.M.
KMOX—Bobbie Meeker's Orchestra
WMAQ—Benny Meroff's Orchestra (NBC)
WENR—Dan Russo's Orchestra
WGN—Dick Follis's Orchestra (NBC)
WTMJ—Danish Program
1:00 A.M.
WENR—Buddy Rogers' Orchestra

BAYREUTH is still Bayreuth! Try to analyze it . . . and you cannot . . . An experience unique in the realm of music! When one approaches the Festspielhaus on the hill for the first time, coming up what is now Adolf Hitler Strasse, he cannot know what experience lies before him. When he finds himself thoroughly engrossed in the performance, he may begin to wonder what the fascination is. Even the Master's music is more powerful here.

Perhaps it is the theater? Yes, it has excellent acoustics. The orchestra is concealed—that helps. Perhaps it is the singers? They are the same he has heard in New York. It isn't the conductor. It may be the audience. Perhaps it is that every person on stage and off, has the single purpose of living Wagner's music. The performances become something of a ritual, and one feels himself one of the chief assistants.

Here the stage was built for Wagner's music-dramas. You can only marvel at his foresight. Here only his music is heard. The orchestra is concealed, as all opera orchestras should be, and, at the close of the performance, the whole house stands and applauds. But there are no curtain calls, no bowing conductor and singers . . . Nothing except praise for Richard Wagner.

This summer, the fiftieth anniversary of his death, the enthusiasm was unbounded. The performance that I liked best was "Die Meistersinger." I saw the first act from the side of the stage, watched smiling Frau Winifred Wagner take every artist's hand and speak an encouraging word . . . Maria Muller autograph a chorister's

prayer-book . . . Heard the noble themes of the overture so masterfully intertwined as they issued from the orchestra below . . . then that tense moment when Max Lorenz drew himself to full height, the chorus started singing, and the curtain went up. I could follow closely every move in the hall of St. Catherine's Church (which a few days later I was to visit in Nurnberg, to find it no longer used for worship). The remarkably individualized and differentiated characterizations of the Baster-Singers have never been surpassed in my experience.

Bavarian "Days"

SOME visitors, while grateful for the lack of political demonstration inside the Festspielhaus, were incensed by the intense display of nationalism in the town. They could not abide the marching brown shirts, the countless portraits of Hitler, and the windows full of toy Nazi soldiers. They resented the connecting of Wagner's name with Hitler. But they overlooked the fact that Germany has had a revolution, that Adolf Hitler has given the people new courage, and that they honor him, though he does not ask it.

High Spots

GOING into the theater, I found the audience moved almost to the very depths of their hearts, as the singers surely were. The essential humanness of the characters and the helpful, kindly spirit of Hans Sachs pervaded the entire place. At the end, I found Kath-

arine Cornell, sitting on the steps in the corridor, exhausted.

"I am just filled up," she said. "I have never seen anything like this on the opera stage—the rhythm, the balance, and the balance, and the color—and the way the drama is built up for the actors to act!"

Everyone felt the same, and I suspect the enthusiastic audience, which was composed largely of Nazis who have made the sturdy cobbler and fine-grained poet their national hero, was in part responsible for this feeling.

Another supreme moment for me, if one moment be more thrilling than another, was the first act scene between Waltraute and Brunnhilde in "Die Gotterdammerung"—the scene that so tragically discloses Brunnhilde's futile devotion to Siegfried. The way in which that great artist, Sigrid Onegin, as Waltraute, sang and pleaded with her sister, made of it one of the overwhelming experiences of the "Ring."

Richard Strauss' conducting of "Parsifal" was somewhat disappointing. He made an interesting figure in the orchestra pit and I climbed down to watch him . . . without a doubt, the greatest living opera composer, his shirt sleeves rolled up, without collar, and the collar band loose, and a vest hanging back. He gave careful attention to the score—his face was placid with never a change in his expression, and only now and then would his body show signs of activity. He did not inspire the men to a lofty performance of Parsifal, and not always did they keep up with his tempi.

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Enter This Contest Today

WEEKLY PRIZES

FIRST PRIZE \$25
SECOND PRIZE \$10

and three prizes of \$5 each

CONTEST RULES

1. Letters must be written in ink or typewriter on one side of the paper only and must not exceed 200 words in length.
2. Everyone is eligible except employees of Radio Guide and members of their families.
3. Each letter must be accompanied by the entry blank printed below or your trading of the same.
4. You may consult copies of Radio Guide at the offices of this publication or at public libraries. You do not have to purchase Radio Guide to enter the contest.
5. The editors of Radio Guide shall be the judges in each weekly contest and their decision shall be final in each instance.
6. All letters regarding "MYRT and MARGE" program must be in the office of Radio Guide on or before Saturday, October 28, to be eligible. Awards will be announced in the issue of November 12 to 18, on sale November 9.
7. Address all entries to BETTER RADIO CONTEST, Radio Guide, 423 Plymouth Court, Chicago, Ill.
8. Radio Guide reserves the right to publish any or all letters submitted.
9. We cannot enter into any correspondence regarding this contest and no manuscript can be returned.

RADIO GUIDE wants the honest opinions of listeners everywhere about the entertainment value of important sponsored programs on the networks. Fan mail is an uncertain guide because, with few exceptions, the people who do not like a program do not write to the sponsors or the stations. The sponsors and the broadcasting companies are doing their best to give you the kind of programs that you want but, in many cases, they are shooting in the dark because they do not know what you prefer in the way of entertainment.

RADIO GUIDE is now launching a campaign to improve radio programs by obtaining first-hand information for sponsors about your reactions to their presentations. You have a very definite opinion about every program to which you listen regularly. You have expressed it many times to your own family and friends. But the editors of RADIO GUIDE cannot meet you in your living room and talk it over with you. They must depend upon you to sit down and write your honest opinion about a certain sponsored network program each week—why you like or dislike it and your suggestion for improving its entertainment value.

Each week, RADIO GUIDE will select a sponsored network program upon which you will be asked to comment. In an adjoining column, you will find the rules of the contest and a summary of the weekly prizes which you can win.

Remember, literary ability will not influence the decisions of the editors, who will act as judges in the contest. Not the manner in which you express yourself but THE VALUE OF YOUR IDEAS is the important thing. TELL YOUR FRIENDS AND OTHER MEMBERS OF YOUR FAMILY TO ENTER THE CONTEST, TOO. The more, the merrier.

The program upon which you are asked to comment this week is:

Myrt and Marge

Dramatic program, CBS network, Monday to Friday, 7 p. m. EST, 9:45 p. m. CST.

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



MYRT and MARGE

ENTRY BLANK
 Better Radio Contest
RADIO GUIDE

I have read the rules of this contest and agree to abide by them.

NAME

STREET and NO.

CITY STATE

ALONG the AIRIALTO + + + With Martin Lewis

THE theme song contest this column conducted, ended with **Wayne King** taking first honors with his beautiful melody, "The Waltz You Saved For Me." Sixteen hundred and twenty-two loyal fans of the Waltz King cast their vote for this popular number. **Isbam Jones** jumped from fifth to second place to be runner-up with thirteen-hundred and ninety-seven of my readers voting for his "You're Just A Dream Come True," which was written by the song composing maestro.

Rudy Vallee's "My Time Is Your Time" took third place with a count of thirteen hundred and forty-six votes. The **Ole Maestro's** "It's a Lonesome Old Town" was fourth, **Dick Himber's** "It Isn't Fair" was fifth, and **Fred Waring's** "Sleep" took sixth place. There wasn't one orchestra heard on the networks that didn't have some of their followers think their theme melody was the prettiest.

P. S.—I lost my argument. The song I considered the prettiest is one, that although it received a good many votes, was not among the leaders. My choice is **William Scott's** "Moonlight Madonna." What surprised me, though, is that a baton waver who is virtually a newcomer to the airwaves was amongst the top-notchers. I refer to **Himber**, who has apparently built a tremendous following in a short space of time. The letters voting for his theme had plenty raves for his outfit, so I've made an appointment to be at my loud-speaker the next time this crew is on the air.

Scanning **Herr Winchell's** daily column this a. m., I noticed his rave for the young maestro. It reads, "when you get the chance, tune in on **Dick Himber's** Orchestra, one of the better ones." Must be something to it.

Melton on Own

LAST WEEK I told you, "Don't be surprised if **James Melton** leaves the Revelers." This week I confirm my prediction. **Jimmy**, after six years, leaves the quartet November 19 and **Frank Parker** replaces him. **Parker**, currently with the Gypsies and the **Jack Benny** program, was chosen by the other members of the Revelers—**Lewis James**, **Elhot Shaw**, **Wilfred Glenn** and arranger **Frank Black**—after more than a hundred tenors had been considered. **Melton** will go into a forthcoming operetta.

Studio Chatter

ED WYNN returns to the airwaves October 31. **Graham McNamee** will continue to stooge for the fire chief. The double quartet and **Don Voornke's** will make up the rest of the program as before. . . . **Donald Novis**, minus his tonsils, returns to the NBC airwaves November 17. . . . **Beatrice Fairfax** and her advice to the lovelorn may be a new air feature soon. I'm surprised this hasn't been on the air a long time ago. . . . Reports have it that **CB** has signed the famous detective story writer, **S. S. Van Dine**, for a series of thirteen original radio programs at a price close to \$2,000 each.

Look for three new dramatic combinations this fall. **Fay Bainter** and **Tim Powers** will be one of them. . . . **Ika Chase**, of radio, stage and movie fame, with **John Drew Coll**, **Ethel Barrymore's** son, will comprise another, and **Helen Hayes**, last heard as guest star with the **Troubadours**, is to be paired with a male star, not yet chosen. Sponsors are angling for prices on all of them.

That fire sponsor who thought of using the three R's of radio. . . . **B. A. Rolfe**, **Bob Ripley** and the



RUDY VALLEE
... Theme song third choice ...

Revelers, is again nibbling at available time. . . . Sponsors of that All-American Football Show are getting so many letters ending, "And we hope soon to hear Coach" on your grand programs that it appears that coaches, as well as opera singers, have fans. . . . **Debut** of **Albert Spalding**, foremost American violinist, on radio has several big name virtuosos giving deep consideration to air jobs. . . . Don't be surprised if **Harriet Lee** drops off that bakery show on which she's now featured with the **Men About Town**. The sponsor's auditioning new talent.

News of Names

IN CASE you've been wondering who those assorted stooges are who've been working with **Milton** (the All-American) **Berle** on the O. G. shows, they are all **Mr. Charles Cantor** (no relation to **Eddie**), the proficient radio dialectician. . . . **Bing Crosby's** broadcasts will start from the flicker colony but he will probably be back east again before you and I carve our turkeys. . . . It looks as if **Irvin S. Cobb** may bring a guest artist with him to the mike on all of his CBS programs. He's had quite a few of them lately and there are more to come. . . .

On the eighteenth his guest will be **Alex Gray** in his first mike appearance since his engagement last year on the **Chesterfield** program. **Alex** has been tripping around the globe and he spent a good part of his time in the northwest, prospecting for gold. . . . **The March of Time** is one of the programs most frequently sought after by studio visitors at **Columbia**. But there will be no visitors allowed this year, for director **Arthur Pryor**. It believes that the resonance of the tricky sound-effects used on that show is lost by absorption when the studio is crowded.

Hal K. Dawson, the Broadway actor, was all set to open in the new show "The Curlew Rises" when he received the call to take the gooty role of **Elmer Ezerrett**. Yes, the super-salesman in the **CBS Plymouth** script series. It was the biggest air chance yet for **Dawson**, who has had various parts in some thirty previous commercial dramatic series, so he had to buy out his contract for the stage show.

If you saw "Another Language" either on stage or screen, you'll remember **Dawson**, who's a natural for the Yess-man role. In "Another Language" he played the part of **Walter Hallam**, the comedian and practical joker. . . . Speaking of practical jokers reminds us that **Lulu McConnell** is an inveterate one. **Miss McConnell** is always putting on a goofy act or impersonating a "tipsy" case in public, much

to the amazement of those around her. . . . Rumor has it that **Ethel Waters** will star on a new CBS commercial due to start soon. . . . **Albert Spalding**, the CBS violin virtuoso, has had many honors heaped upon him. He's the only American violinist ever to have played at **La Scala**, in **Milan**; to have played with the **Paris Conservatoire Orchestra**, and to have received the **Cross of the Crown of Italy**. He's also a member of the **French Legion of Honor**.

Program Bits

HOLLYWOOD ON THE AIR, is now heard on Saturday nights at 10:30 p. m. over the NBC-WEAF network. Program was formerly heard on Monday nights. . . . **Roses and Drums** changes to a new time. Program will be heard each week at 4 p. m. CST starting this Sunday. . . . **Wayne** (the Waltz and Theme Song) **King** has inaugurated a new series over the CBS-WABC network. Catch him Monday nights at 9 p. m. . . . The beer program featuring **Phil Spitalny's** orchestra with **Ethel Pastor** and **Nicolini Cosentino**, heard over a CBS network, moves to the 7:30 p. m. spot on Saturday nights. . . . **Lew White** joins **B. A. Rolfe's** Saturday Night Dancing Party. **White** will play one of the new organs in **Radio City** while **Rolfe** directs the orchestra which will supply the accompaniment in the NBC studios, five blocks up **Fifth Avenue**. Earphones through which each may "listen in" on the other will provide a channel for cues and keep the organist and bandmen in time. Quite a stunt, eh what? Incidentally, on this program, **Rolfe** is going to give his listeners musical football scores. In other words, the best known football teams of the day will be played. . . . Do you remember the team of **Oliver** (Virginia) **Rea**, **Palmer** and **Paul** (Frank) **Munn** (**Oliver**)? They're back on the air and can be heard over the NBC-WEAF in week Sundays at 8:40 p. m. during the **American Album of Famous Music** broadcasts. . . . **Ethel Hill** and **Nick Dawson**, who starred in the **Magic Voice** series last season will be the stars of a new dramatic script show, "Dangerous Paradise," starting October 25. Program will be heard twice a week.

More Chatter

AMOS 'N' ANDY are in New York to give us folks a look at them in person. They will do a series of personal appearances on the stages of various theaters in and about the big city. . . . **The Dan Hall Trio** is preparing a vaudeville act and will shortly show it at a



Ethel Waters
The beloved of "The Magic Voice" returns with her air mate, Nick Dawson, on October 25 to NBC-WJZ network in a new two-a-week sketch entitled "Dangerous Paradise."



WAYNE KING
... His theme most popular ...

New York vaudeville house. The act needed a special goose-neck microphone for stage appearances, so **Don Hall**, who is quite a radio mechanic, built it himself. . . . **The Funnyboners** also embark on a vaudeville tour. . . . **Olga Countess Albani**, has quit NBC, which leaves another mystery unsolved—why NBC was unable to do anything for one of radio's most charming personalities? . . . **The Columbia Dramatic Guild** took a step recently toward solving the fears of parents concerning the effect of exceptionally tense radio programs on children. A dramatization of **Elean Allan Poe's** horror story, "The Black Cat," was preceded by the announcement: "Young children are advised not to listen to the following program."

George Olsen and his wife, **Ethel Shultz**, have had to turn down lucrative offers for out-of-town vaudeville engagements because they are on separate programs. How about a unit consisting of **Shultz**, **O'Keefe**, **Lahr**, **Olsen** and **Company**. This would solve the problem.

Which reminds me that according to word received by his New York office, **Rubino** will return to

New York in about four weeks. He and **Eddie Cantor** are discussing plans for a stage musical of which the comedian would be star and producer, and **Rubino** musical director. . . . "What is Sweeter," "Isle of Blues," and "Draggin' My Heels Around" are the titles of three songs from the forthcoming picture, "Myrt and Marge." You'll be hearing them on the air soon. . . . I don't know how our readers feel about it, but it remains a mystery to me why NBC gives **Ralph Kirbery**, "The Dream Singer" only five minutes on the air and at a time when a great many people are in bed, asleep for the night. Listening to **Ralph** on a recent Friday night **Luna and Abner** "Socialite" prompts me to suggest a better break for him. What say about writing a letter to program director **John Royal**, of NBC, New York, and telling him you'd like to hear the **Dream Singer** at an earlier hour?

Dry Humair

SOMEONE suggested **Bulova** Watch Company ought to try and borrow **Vallee's** theme song "My Time Is Your Time." This jazz age! **Charles Carlile**, who used to yodel arias from famous operas in his bath, now blithely warbles "Who's Afraid of the Big Bad Wolf?"

Irving Kaufman says that when a radio artist is really sick it is usually because his sponsor disagrees with him! "Funny thing about this NRA price-adjustment business," said **Singin' Sam** the other day. "A dollar doesn't go nearly as far as it did several months ago, but I have as much trouble getting it back!"

Fred Allen wants it known that his detective agency is run on the NRA plan. No crimes solved after five o'clock. Notice has been sent to safeblowers and other criminals to commit all nussances before that hour.

Adele Ronson, who plays the part of **Florence** in the **Goldberg** sketch and is also heard on the **Buck Rogers** program, is making personal appearances this week at the **George M. Cohan** Theater where "Her Unborn," a picture she starred in years ago, is being revived.

MY SLATE OF MEMORIES

(Continued from Page 5)

Two days later, NBC arranged a coast-to-coast broadcast for me, featuring the songs written by **Mr. Woodin**.

An hour before I went on the air, into my studio walked **Mr. and Mrs. Woodin** and their family.

"Thought we'd like to meet you and tell you how happy you're making us," he introduced himself.

Flustered, I didn't know what to say, but blurted I was delighted he was thoughtful enough to honor me with his presence. And as long as he was here, would he like to say a few words to the radio audience later in the program?

He would. . . and did. Only my mother and father ever said nicer things about me.

There's another big chalk mark on my slate. It involves the beloved and dynamic personality—**Roxy**.

Space is too limited to go into my happy experiences with him, how he was the motivating factor in my musical career, and how he introduced me to the Broadway and kilocycle footlights with typically **Roxyian** fanfare and blare of trumpets.

But there is always a tomorrow, **Queen babe**, some day I'll sit down with you again and tell you about him.

YOUR PROBLEMS SOLVED

(Continued from Page 8)

of mental and spiritual harmony to start a new home, until they are able to make that home a separate unit from any in-laws. I say this in all kindness and in all fairness: There is greater potentiality for happiness and success in a marriage which is started in one room where the young couple keep to themselves than in a mansion presided over by the in-laws on either side. This is not a tirade directed against in-laws; it is just an opinion arrived at from overwhelming evidence.

experiences of thousands of couples I suggest that you have your fiance read that carefully. The other pamphlet which I mailed on "Dangers of Long and Short Engagements" should also prove valuable to you both as it already has done for the many who have written for it. Just this suggestion which applies not only to your case, but, in my opinion, to every similar case: A young man and a young woman are not ready to get married and cannot afford for the sake

HIGHLIGHTS of the WEEK

NEW PROGRAMS

SUNDAY, OCTOBER 15—"Gems of Melody," featuring Muriel Wilson, the "Mary Lou" of the Showboat Hour, Fred Hufsmith and John Herrick. Music will be supplied by Harold Sanford and his orchestra. Tune in at 1:45 p. m., NBC-WMAQ, also on Wednesdays at 6:15 p. m. over NBC-WENR.

"Talkie Picture Time," Charles P. Hughes' drama starring June Meredith over NBC-WMAQ at 4:30 p. m.

Francis X. Bushman, pioneer movie matinee idol famed for his Great Dane Kennels in Hollywood, will relate true stories about movie stars' dogs, on the Rin Tin Tin Thrillers programs which will be heard each Sunday over the CBS-WBBM starting at 6:45 p. m. The Thrillers will also present dramatized stories of the feats of the famous film dog Rin Tin Tin.

America's formal farewell to Admiral Richard E. Byrd and his second antarctic expedition will be given at Norfolk, Virginia, and will be broadcast over CBS-WGN from 7 to 8 p. m.

"Mobilization for Human Needs," speakers: President Franklin D. Roosevelt and Newton D. Baker. Philadelphia Symphony Orchestra, Leopold Stokowski, conductor. NBC-KYW, at 9:30 and CBS-WIND at 9:45 p. m.

MONDAY, OCTOBER 16—"Babes in Hollywood," sketch by Florence and Arthur Lake. Monday to Friday inclusive at 1:45 p. m. over NBC-WMAQ.

Bing Crosby will be his own Master of Ceremonies when he returns for a regular half hour series, assisted by his boy friend Lennie Hayton and his orchestra. Bing will be heard Mondays at 7:30 p. m. over CBS-WGN.

WEDNESDAY, OCTOBER 18—William Lundell will interview H. L. Mencken on the subject of "Beer." Mencken will discuss the "good old days" of beer garden and hobnob conviviality, of the prospects for ~~live cant beer~~ and numerous kindred questions. Tune in 5:15 p. m., NBC-WCKY.

FRIDAY, OCTOBER 20—"The 'hoop-la' of the clowns, the cries of the barker and the roar of the animals will be heard when Courtney Riley Cooper's famous stories of Circus Days will be dramatized for the listeners over NBC-WENR at 6:30 p. m. each Friday and Saturday.

COMEDY

SUNDAY, OCTOBER 15—Joe "Wanna Buy a Duck" Penner and Ozzie Nelson's orchestra, with Harriet Hilliard, vocalist, over NBC-WLS at 6:30 p. m.

Jimmy "Schnozzle" Durante and Ruth Etting, Rubinoff and his orchestra, NBC-WMAQ at 7 p. m.

Fred Stone and Family, Revelers, and Al Goodman's orchestra, NBC-WGAR at 8 p. m.

Jack Benny, assisted by Mary Livingstone, Frank Parker and Frank Black's orchestra over NBC-WMAQ at 9 p. m.

MONDAY, OCTOBER 16—Smack Out, comedy with Marion and Jim Jordan at 12:45 p. m. over NBC-KYW, also Tuesday, Wednesday, Friday and Saturday.

Charles Leland, comedian, and a male quartet, NBC-WMAQ, Mondays, Wednesdays and Fridays at 8 p. m.

TUESDAY, OCTOBER 17—"Easy Aces" over CBS-WBBM at 12:30 p. m., also Wednesday, Thursday and Friday.

Eddie and Ralph, Don Voorhees' band, NBC-WMAQ at 8:30 p. m.

WEDNESDAY, OCTOBER 18—Bert Lahr and George Olsen's music, NBC-WLS at 7 p. m.

Burns and Allen, with Guy Lombardo's orchestra, CBS-WGN at 8:30 p. m.

Milton Berle and Harry Richman, with Fred Waring's Pennsylvanians, CBS-WGN at 9 p. m.

FRIDAY, OCTOBER 20—Walter O'Keefe, Ethel Shutta and Don Bestor's orchestra, NBC-WLS at 7 p. m.

Fred Allen, Roy Atwell, Portland Hoffa, Phil Ducey, Ferde Grofe's orchestra, NBC-WMAQ at 8 p. m.

Phil Baker and Harry McNaughton, Roy Shields' orchestra, NBC-WENR at 8:30 p. m.

"Ole" Olsen and "Chick" Johnson, assisted by Harry Sosnik and his orchestra, CBS-WBBM at 9 p. m.

SATURDAY, OCTOBER 21—Baron "Jack Pearl" Munchausen assisted by Cliff "Sharlie" Hall, NBC-WMAQ at 8 p. m.

Georgie Jessel at 9:30 p. m. over CBS-KMOX.

MUSIC

SUNDAY, OCTOBER 15—New York Philharmonic-Symphony Orchestra; Bruno Walter, conductor, CBS-WIND at 2 p. m.

National Opera Concert, NBC-WMAQ at 2:30 p. m.

The Sentinels, Edward Davies, baritone, Josef Koestner's orchestra, over NBC-WENR at 3:30 p. m.

MONDAY, OCTOBER 16—Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WMAQ at 8 p. m.

WEDNESDAY, OCTOBER 18—Albert Spalding, violin virtuoso, and Conrad Thibault, baritone, with Don Voorhee's orchestra, CBS-WGN at 7:30 p. m.

Corn Cob Pipe Club, NBC-WENR at 7:30 p. m.

THURSDAY, OCTOBER 19—Willard Robison, Evangelist of Rhythm, over CBS-WBBM at 9 p. m.

FRIDAY, OCTOBER 20—"Music Appreciation Hour," Walter Damrosch, conductor, NBC-KYW at 10 a. m.

Concert Program, NBC-KYW at 7 p. m.

Threads of Happiness; Tommy McLaughlin, baritone; David Ross, dramatic reader, and Andre Kostelanetz' orchestra, CBS-WGN at 8:15 p. m.

FRIDAY, OCTOBER 20—March of Time, CBS-WGN at 7:30 p. m.

"The First Nighter," drama with June Meredith, Don Ameche, Carleton Brackett and Cliff Soubier, Eric Sagerquist's orchestra, NBC-WMAQ at 9 p. m.

SATURDAY, OCTOBER 21—"The Optimistic Mrs Jones" with George Frame Brown, NBC-KYW at 7:30 p. m.

VOCALISTS

BIG FREDDY MILLER—CBS-WBBM Tuesday and Friday at 10:15 a. m.

BOSWELL SISTERS—CBS-WCCO network Tuesday at 9:30 p. m.

CONNIE GATES—CBS-WIND at 11:15 a. m. Thursdays.

HELEN MORGAN—CBS-WBBM Sunday at 1 p. m.

IRENE BEASLEY—NBC-WENR Monday, Wednesday and Friday at 5:30 p. m.

JOHN MCCORMACK, Irish tenor—NBC-WENR Wednesdays at 8:30 p. m.

JOHNNY MARVIN—NBC-WMAQ Monday at 11:15 a. m.

KATE SMITH—CBS-WIND Tuesday at 7:45 p. m., also Monday.

NINO MARTINI—CBS-WGN Tuesday at 8:30 p. m.

VARIETY

SUNDAY, OCTOBER 15—The Seven Star Revue, with Nino Martini, tenor; Jane Froman, contralto, Ted Husing, master of ceremonies; Erno Rapee's orchestra and Julius Tannen, CBS-WBBM at 8 p. m.

MONDAY, OCTOBER 16—Eddie and Fannie Cavanaugh's Radio Gossip Club; news and interviews with celebrities from their own Chicago Theater studio, WBBM every weekday at 2 p. m. (new time).

"The Big Show," with Lulu McConnell, Gertrude Nielsen and Isham Jones' orchestra Paul Douglas, master of ceremonies, CBS-WBBM at 8:30 p. m.

THURSDAY, OCTOBER 19—Rudy Vallee's orchestra and guest artists, NBC-WMAQ at 7 p. m.

Paul Whiteman's orchestra, Al Jolson, Deems Taylor, Ramona, Jack Fulton and others, NBC-WMAQ at 9 p. m.

FRIDAY, OCTOBER 20—Mu Phi Epsilon Musical Sorority; chorus of 300 voices under the direction of Helen Leefelt from Century of Progress over NBC-KYW at 2:45 p. m.

SATURDAY, OCTOBER 21—Leo Reisman and his orchestra, the Yacht Club Boys, and Vivian Ruth, singing popular ballads over NBC-WMAQ at 8:00 p. m.

Caretree Carnival, a full hour variety show from the Pacific coast with Ned Tollinger as master of ceremonies and Meredith Wilson's orchestra, NBC-WMAQ at 11 p. m.

NEWS

BOAKE CARTER—CBS-WBBM daily at 6:15 p. m., excepting Saturday and Sunday.

EDWIN C. HILL—CBS-WGN Monday, Wednesday and Friday at 7:15 p. m.

FLOYD GIBBONS, headline Hunter—NBC-WMAQ Monday at 7:30 p. m. and Friday over NBC-KYW at 9:45 p. m.

LOWELL THOMAS—NBC-WLW daily at 5:45 p. m., excepting Saturday and Sunday.

WALTER WINCHELL—NBC-WENR Sunday at 8:30 p. m.

SPORTS

SUNDAY, OCTOBER 15—Professional football game; Chicago Cardinals vs. Chicago Bears at Wrigley Field, WGN at 2:45 p. m.

FRIDAY, OCTOBER 20—"All America Football Show," with Christy Walsh and a prominent football coach as guest artist, CBS-WBBM at 8:30 p. m.

SATURDAY, October 21—Army-Illinois football game at Cleveland, Ohio, over NBC-WMAQ at 1:45 p. m. The game will also be broadcast by short wave to army posts in U. S. possessions.

Next Week in RADIO GUIDE

You won't want to miss Lewis Y. Hugg's hilarious story about those nut comics, Olsen and Johnson, in next week's issue of RADIO GUIDE.

The romance of Fred Waring, whose recent marriage was wholly unexpected by all but his closest friends, is the subject of a revealing and intimate story that all of the popular band leader's fans will want to read.

Whitney Bolton has written an amusing account of radio's "Town Crier," Alexander Woolcott and there are also entertaining sketches about Phil Regan, John L. Fogarty and the versatile Gene Arnold, that busy minstrel man.

Another entertaining chapter of Alice in Radioland, Mildred Cossidine's radio satire which is arousing so much discussion in studio circles, and the usual page of advice by The Voice of Experience are other features of next week's issue.

PLAYS

SUNDAY OCTOBER 15—Dream Drama, NBC-WENR network at 4 p. m.

Roses and Drums; dramatization of Civil War days with noted stage stars as guest artist, CBS-WBBM at 4 p. m.

"Talkie Picture Time," premiere, starring June Meredith, in original plays based on Hollywood activities. A Charles P. Hughes production. NBC-WMAQ at 4:30 p. m.

Grand Hotel, drama, NBC-WENR at 4:30 p. m.

MONDAY, OCTOBER 16—"Betty and Bob," NBC-WLS, Monday to Friday inclusive at 3 p. m.

Vic and Sade, the serial sketch of an American family in a small town, NBC-WENR, Monday to Friday inclusive at 11:15 a. m.

Radio Guild Drama, NBC-WMAQ at 3:15 p. m.

Adventures of Tom Mix; dramatic program for boys, based on the life of the famous film star, NBC-WMAQ network at 5:30 p. m., also Wednesday and Friday.

"The Moon Goes Dark," Princess Pat love tragedy, in three acts, starring Alice Hill, Jack Doty and Doug Hope. NBC-KDKA and WENR at 9:30 p. m.

Myrt and Marge, CBS-WBBM, Monday through Friday at 9:45 p. m.

Just Plain Bill; the experiences of a small town barber, Bill Davidson, Monday through Friday at 6:15 p. m. over CBS-CRLW.

Red Davis Sketches; adventures in the life of an 18-year-old boy in an average American small town, NBC-WLS at 7:45 p. m., also Wednesday and Friday.

TUESDAY, OCTOBER 17—"Painted Dreams," CBS-CRLW Tuesdays through Fridays at 12:45 p. m.

Crime Clues, NBC-WMAQ at 7 p. m.

Legend of America, a cavalcade of American History, CBS-WBBM at 9 p. m.

WEDNESDAY, OCTOBER 18—Warden Lawes in Twenty Thousand Years in Sing Sing, over NBC-WLS at 8 p. m.

THURSDAY, OCTOBER 19—Death Valley Days, NBC-WLS at 8 p. m.

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