

Henry Grumm

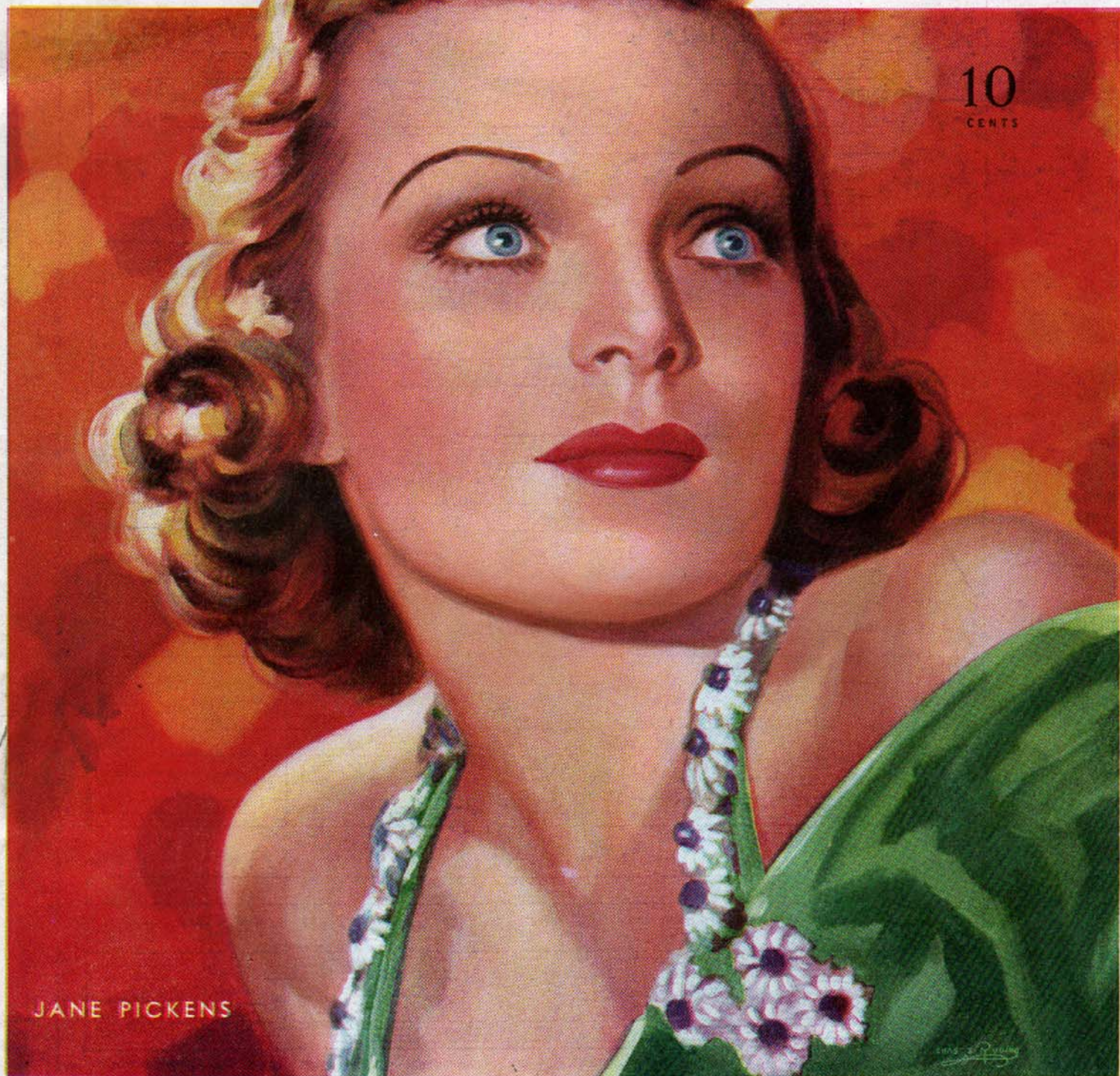
WHY The GOOD WILL COURT May Be BANNED

Radio Guide

THE NATIONAL WEEKLY

WEEK ENDING DEC. 12, 1936

10
CENTS



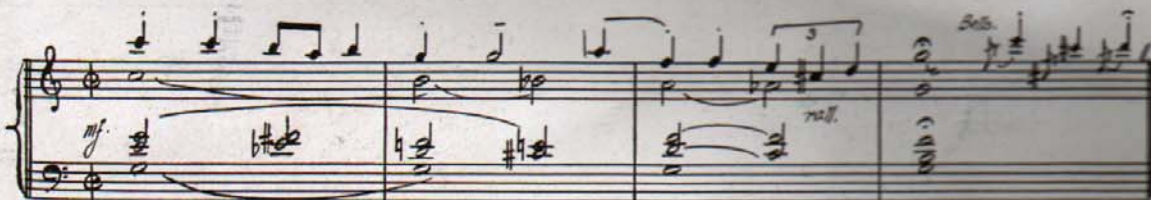
JANE PICKENS

SCOOP! SHIRLEY TEMPLE'S RADIO PLANS!
TAKE AN AUDITION IN YOUR OWN HOME

MUSIC LOVERS: Hear "In the Midst of a Dream" played by Shep Fields, Radio's Court of Honor, Dec. 4, 10 p.m. EST (9 CST) over the NBC-Blue Network!

In the Midst of a Dream

Words and Music by Doris Dabb and Abner Silver, composer of "Farewell to Arms," "On the Beach at Bali Bali," "Chasing Shadows," etc.



mf. *rit.*

Voice.

It was beau-ti-ful while it last-ed, But it end-ed too soon,

atempo. p. pp Lightly

To ex-pect it to con-tin-ue, Was like reach-ing for the moon.

rit.

Refrain. With much expression

In the midst of a dream, of a beau-ti-ful dream, In the spell of your

resc.

charms, I lived in your arms last night; in the midst of a dream,

dim.

THIS IS A RADIO GUIDE GIFT SONG

Radio Guide

The National Weekly of Programs and Personalities

YESTERDAY, A. L. Alexander's Good Will Court was no more than an unpretentious little program which originated in a small New York radio station.

Today it is heard from Coast to Coast, is one of the "first five" in popularity, and is the most-discussed program on the air.

Today, it is in grave danger of being banned.

Several things about this program conspire to give it an air of mystery. And to make it talked about. First, no performer, other than the judge and Mr. Alexander, is ever named; each litigant is identified merely as Case Number Ten Thousand and Something. Attempts which have been made by magazines and newspapers to interview some of the litigants have been rebuffed consistently by the show's sponsors. In some cases, private detectives have even been hired to protect the unnamed "actors." Second, the show is broadcast from a small screened corner of Studio 8-H in Radio City, the largest studio in the world, when a place one-fiftieth the size could accommodate it. Third, no pictures whatever have been taken since the first broadcast.

In this series, we hope to present several interesting articles which will

tell more about the Court of Good Will than has even been told before. We will take you through the Court itself, giving you the first eye-witness account of what actually transpires between the time the applicant's letter is answered by A. L. Alexander until the minute the applicant reaches home after having broadcast his problem to a listening world.

In this series, we will answer the following questions:

Will the Good Will Court be banned?

Should the Good Will Court be banned?

Does the Good Will Court really help people?

What has the Good Will Court done for those who have come begging for aid?

Does the public believe that the Good Will Court should remain on the air?

Is there any trickery practised in presenting these cases?

Are the attacks being made on the Good Will Court unprejudiced and fair?

Is it—or is it not—in the best interests of radio listening that the Good Will Court stay on the air?

(Continued on Page 14)



DESTINY'S SWORD SWINGS ON
A THREAD OVER RADIO'S MOST-
DISCUSSED SHOW—AS ITS EN-
EMIES SHARPEN THEIR SHEARS!

WHY THE GOOD WILL COURT MAY BE BANNED

America's unfortunates: Are they pawns
of commerce, or objects of true pity?

RADIO GUIDE (Trade Mark Registered U. S. Pat. Office). Volume VI, Number 8, Week Ending December 12, 1956. Published by Regal Press, Inc. Issued Weekly, 731 Plymouth Court, Chicago, Illinois. Entered as second class matter at the Post Office, Chicago, Illinois, February 24, 1932, under Act of March 3, 1879. Copyright 1956, by Regal Press, Inc. All rights reserved. Executive, Editorial, Circulation and Business offices, 731 Plymouth Court, Chicago, Illinois. M. L. Annenberg, Chairman of the Board; Herbert Krancer, Executive Vice-President and General Manager; Curtis Mitchell, Vice-Pres. and Editorial Director; Ed Zoty, Circulation Manager. Eastern Editorial office, 551 Fifth Avenue, New York City. Advertising offices, 551 Fifth Avenue, New York City; Mills Building, San Francisco, California; Western Pacific Building, Los Angeles, California, and 731 Plymouth Court, Chicago, Illinois. Unsolicited manuscripts should be accompanied by stamped, self-addressed envelope for return. Ten cents per copy in United States. Subscription rates in U. S. and possessions and countries of the Pan-American Postal Union: six months, \$2.50; one year, \$4.00. Subscription rates in foreign countries: six months, \$5.00; one year, \$8.00. Remit by postal money order, express money order, or check drawn on order of RADIO GUIDE. Currency sent at subscriber's risk.

GRACE MOORE'S ROSARY OF MEMORIES

THE place was Stockholm, Sweden; the time, two o'clock of a Summer morning in 1936; the scene, a luxuriously furnished room in the Grand Hotel.

On the morning previous, Grace Moore had arrived in Stockholm to sing "La Boheme" in the Royal Opera House, by command of their Majesties, the King and the Queen. In Budapest, in Copenhagen, in Oslo, she had received ovations—but those triumphs, great as they were, had paled before the wild acclaim which had greeted her arrival in the Swedish capital. Never had Stockholm given so warm a

welcome to a prima donna since that memorable day, years before, when the immortal Melba, fresh from triumphs in America, in Paris, and in London, had come to sing for the first time in Sweden.

All day long the streets of Stockholm had been lined by thousands cheering Grace Moore and now, at two o'clock in the morning, with the Aurora Borealis playing across the northern sky like the swift flashes of flaming swords, a chorus of glee clubs, several hundred strong, stood in the street beneath the balcony of the diva's room, singing Swedish folk-songs, offering

heartfelt tribute to a great artist!

Lost in the depths of a great chair which she had moved into the French doorway leading out onto the balcony, Grace Moore, her chin cupped in her hands, listened and dreamed, while her husband, Valentin Parera, stood beside her, pleading with the voice of reason:

IT'S two o'clock—and still you haven't been in bed. Tomorrow night you sing, and you must rest now. You must go to bed and sleep!"

Grace Moore held up one hand in a swift, silencing gesture.

"... Listen, Val," she begged. "They're singing for me—and it's so beautiful. Perhaps people will never sing to me again like this. I want to listen; I want to savor every second of this. I don't want to sleep, for this is another great moment!"

And she settled deeper into the chair as Val Parera, understanding but nevertheless concerned, shrugged helplessly and turned away...

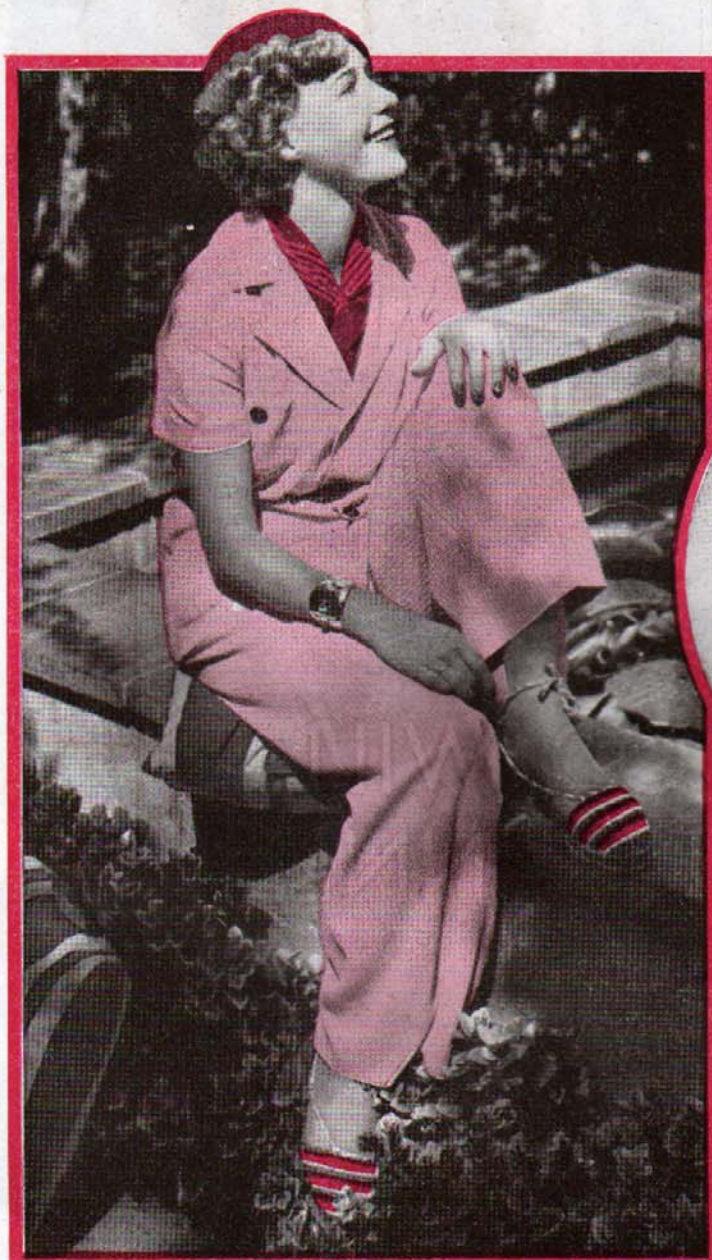
When Grace Moore, months later, told me of that night in Stockholm, I thought, in the light of a six-year-long friendship, "How typical!"

You see, ever since she was a very small girl, dreaming very big dreams, Grace Moore has been collecting "great moments." With the avidity of a billionaire bibliomaniac, with the enthusiasm of a dyed-in-the-wool stamp collector, she has pursued the quest of romance. Of her "great moments" she has made a priceless rosary...

Grace Moore is a combination of dreamer and doer, a human paradox in whom emotionalism, imagination and enthusiasm are offset by logic and driving, purposeful energy.

She is both epicure and ascetic. In a fine, mellowed wine, in a delicate perfume, in a beautiful gown, she finds an intoxicating, half-sensual, half-spiritual delight; yet, in order to achieve a goal she has the ability to drive herself so far beyond the natural limits of her endurance that she becomes, in the singleness of her purpose, completely oblivious to the pleasures which ordinarily mean so much to her.

By any analysis, hers is a complex personality, but, as usual, the riddle does not lack a clew. A "flair for romance" is the hub about which her life has whirled. Picture, for a moment,



Mary Garden (left): A young singer's silly letters made her smile! Grace Moore (far left): She laughed, too—last, and best, when the letter-writer won fame!



A TENNESSEE HILLTOP—A SNAKE-DANCE IN MILAN—THE BOAT-DECK OF THE ILE DE FRANCE—A BALCONY IN VENICE, FILL ROMANTIC PAGES IN A GREAT WOMAN'S MAGIC MOMENTS DIARY!

BY
ERIC L.
ERGENBRIGHT

her life as a wheel. The rim is her career, the spokes are the traits of character which support the rim, and every spoke is firmly imbedded in the central hub. The circle, complete—hub, spokes and rim—is Grace Moore.

Once she said to me:

"No matter how far we travel in life, nor how high we climb, it is utterly impossible to escape our beginnings."

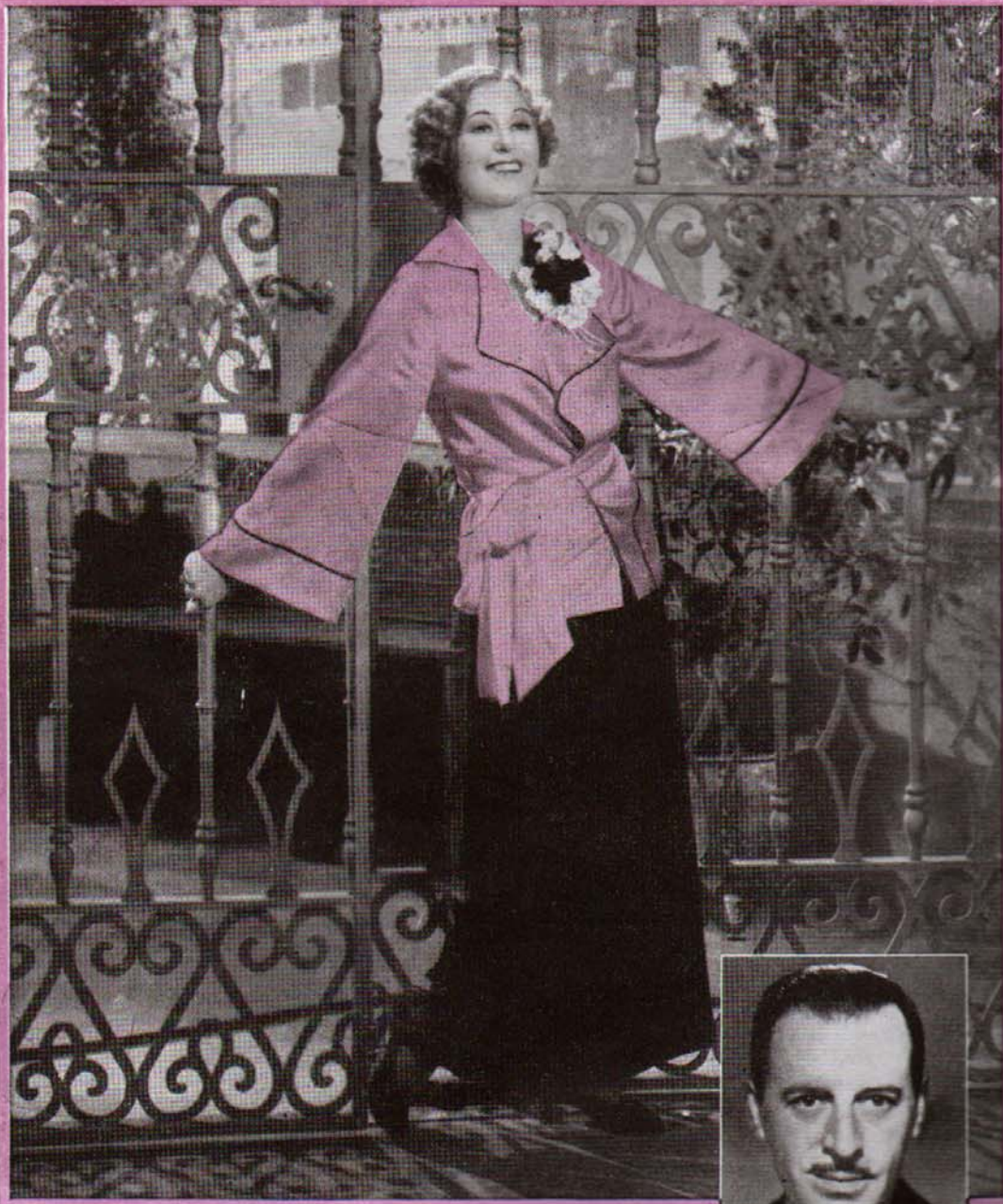
Her beginnings lie in a dream, in her own romantic imaginings. As an adolescent, looking out to sea, murmurs the names, "Singapore," "Madagascar" and "Mandalay," and forthwith invests realities with unreal glamor; so Grace Moore's imagination, leaping far over the mountains which hemmed in the little town of Jellicoe, Tennessee, invested the great outside world, with its kings and queens and gay cities, with an unreal glamor.

HER enthusiasm has survived the too-often disillusioning experience of seeing the dream made reality. She has been feted in the gay cities; she has been acclaimed by the kings and queens—and she remains a dreamer.

That is why she collects "great moments"
(Continued on next page)

Grace Moore (right): She triumphed at Mayfair, won bravos at Covent Garden, was hand-kissed by the Prince of Wales—now England's King. Grace and Val (below): Honors brought her tears; her husband, comfort





People come and go in the moving pageant that is Grace Moore's life, but two men are constant. They are Valentin Parera (upper right), the man she married after a whirlwind romance at sea, and Gatti-Casazza (lower right), from whom she got her first Metropolitan contract



want to know the people who are doing great things. I won't be shut in here forever. I won't . . .!"

And slowly, she stands, gathers up her makeshift bundle and starts the trek back down the slope to her home.

But the girl knows, sharply and decisively, in that moment, that she has faced and passed a milestone—a "great moment"—in her life.

The PLACE is New York; the TIME, a rainy, overcast morning in the Spring of 1922; the SCENE, the tonneau of a taxi-cab.

TWO girls in their late teens, both obviously in the throes of great excitement, are talking as their cab whirrs through the heavy morning traffic. Both of them are wearing long black veils.

"Grace, can you realize that we're actually here—in New York! Don't you just shiver every time you think of how those police were watching for us when we slipped on the train in Washington? 'WILSON-GREEN MUSIC STUDENT DISAPPEARS'—why the newspapers were saying that you'd probably been killed, or kidnaped . . . or . . . or something dreadful! I'll bet your parents are simply worried to death. I wonder what they'll say when you wire them that you ran away to go on the stage?"

The speaker is Blanche Le Garde, Grace Moore's inseparable chum, her roommate at the exclusive Wilson-Green School of Music in Chevy Chase. When Grace Moore, after singing with the great Giovanni Martinelli of the Metropolitan Grand Opera in the school's Spring concert, had determined to run away to New York, Blanche Le Garde, after waiting for three thrill-crammed days while Grace hid away in a Washington hotel, had joined her. . . . and what will your parents say when they learn that you are with me?" Grace demands.

The taxi driver pulls the cab to a jerky stop, opens the sliding window between his compartment and the tonneau.

"Here's the Met, where you wanted to go," he announces, and the two girls step out into the rain.

Grace Moore stares reverently at the great opera house.

"The Metropolitan!" Her whisper is filled with awe and longing.

Slowly the two girls enter the great foyer.

"Blanche," Grace says haltingly, "someday . . . someday I'm going to sing here! I'm going to be a Metropolitan Grand Opera star . . . I know . . ."

The PLACE is, again, New York; the TIME, a Spring night in 1924; the SCENE, a private banquet room.

Around a long table are gathered a company of distinguished persons, for one of the famous

Coffee House Sunday evening suppers is in progress, presided over by the brilliant Frank Crowninshield. Stars of the theater, stars of the literary world, stars of the opera, internationally famous sculptors and painters are chatting informally across the board.

(Continued on Page 14)

(Continued from preceding page)

ments." And that is why the rosary she has made of her collection is, with amazing completeness, the story of her life.

Listen, then, while her beads are told . . .

The PLACE is a mountain top near Jellicoe, Tennessee; the TIME is a Summer night some twenty years ago.

A FOURTEEN-YEAR-OLD girl lies on a smooth, granite boulder, her chin cupped in her hands, staring with unseeing, troubled eyes down at the scattered pin-points of light which mark the streets of the little mining town where her parents and her sisters and brothers lie asleep.

This evening, at supper, she has quarreled with her father—a quarrel that had been brewing since the glori-

ous night, more than a year ago, when she had heard Mary Garden sing, and talked with her, and vowed that she, too, would be a great prima donna.

"You will not go on the stage," Col. Richard L. Moore had ruled.

"I will—I will—I will!" she had told herself, defiantly, again and again.

And, this evening, it has come to an open breach, and, instead of going to bed and to sleep, she has packed her most precious belongings and clambered out of her bedroom window, intending to run away.

Once outside the house, however, a storm of conflicting thoughts has replaced her hot resentment and made her hesitate. Her parents love her—should she treat them this way? Is she herself ready for such a venture? What can she do, where can she go? Isn't she being the silly romantic child her father has called her? Perhaps she can make him see her point of view

. . . perhaps she has not explained it all clearly enough.

And now, lying here on the mountaintop, with the stars above and the valley below, of a sudden all of her vague dreaming and childish resentment condenses into a single, steadfast purpose.

"I will wait," she says aloud. "But I must go some day. I'm not ready now, but when I am ready, nothing—nothing in the world—can stop me!"

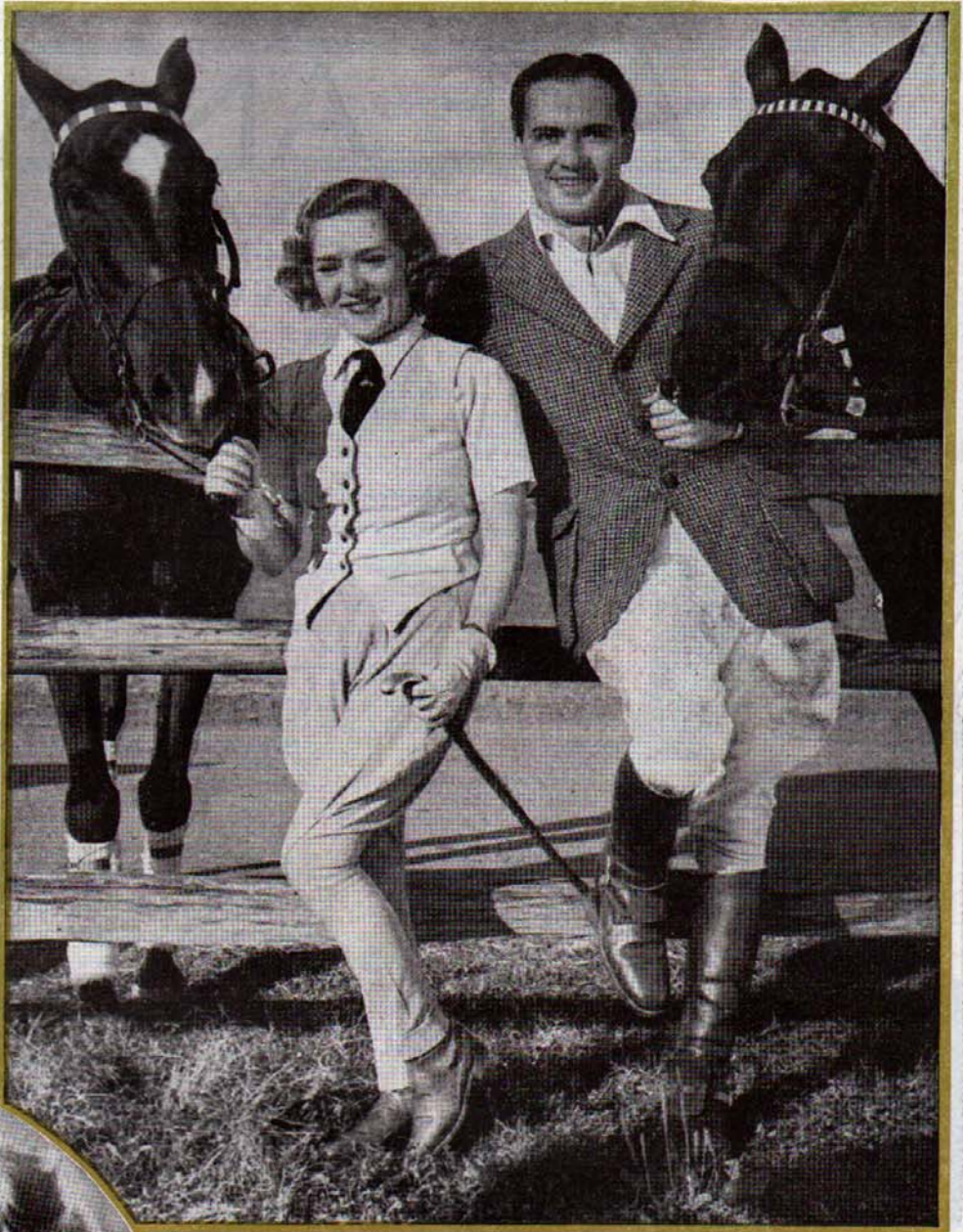
She stares down at the little, mountain-locked village.

"I want to be a part of the outside world. I'm going to be famous. I

MARY'S NEW BID FOR HAPPINESS

UNCONVENTIONAL? CERTAINLY! WISE? PERHAPS! HERE IS WHY AN "OLDER" WOMAN IS MARRYING A "YOUNGER" MAN AND WHY THEIR UNION MAY BE HAPPINESS-BLESSED

BY
MARIAN RHEA



The romance between "Forty Three" and "Thirty-Four"—Mary Pickford and Buddy Rogers—is no infatuation of the minute. There is a mutual affection of long standing, the type of love which is most likely to outlast the ravages of time and age. At least, Mary and Buddy think it will

SO MARY PICKFORD is going to marry Charles "Buddy" Rogers! Mary is forty-three. Buddy Rogers is thirty-four. So Hollywood—the whole country—is talking, wondering . . .

An "older" woman is marrying a "younger" man. That isn't usual. It isn't conventional. For some not wholly understandable reason, when you consider the idea carefully, it's something that simply isn't "done."

But Mary Pickford is going to marry Buddy Rogers.

I've known Mary Pickford for almost ten years—ever since she came back to Los Angeles from Chicago that misty June morning in 1927, her famous curls cut off and something like fear in her eyes at the (to her) enormity of this step.

Mary was scared, that morning, over what she had done. Her curls had meant more than a wealth of beautiful hair. They had been symbolical of "America's Sweetheart," adored by a million fans who might be affronted. Who wouldn't be scared, a little?

But she held her shorn head high, under its little flat hat, and laughed.

"It is high time," she said frankly. "I can't be an ingenue all of my life—I have to grow up some day!"

"But you'll never be the same," wailed a girl in the crowd of reporters about her.

Mary stopped, her eyes shadowed and the smile gone from her lips. "No," she repeated quietly. "I shall never be the same. But—" her chin lifted and her laughter returned, "it is done now. Perhaps I shall be *better* than I was before! Who knows?"

YOU should remember that. You should remember that for "Coquette," her first talking picture and her first adult role, Mary Pickford won the 1929 Motion Picture Academy award. She had been afraid when she came back from Chicago without her curls. But she had carried on, because that's the way she is.

The next time I saw Mary, other than casually, she made an address at a luncheon for women who were attending the American Institute of Banking convention in Los Angeles.

They served the luncheon in the Sala (Continued on Page 49)

TAKE AN AUDITION

RADIO IS SEEKING NEW STARS—EVERY YEAR, EVERY DAY, EVERY HOUR. AND IT WANTS YOU!

BY
LUCILE
SINGLETON,
Audition Department, CBS

I CAN always tell when an article about auditions has appeared in any section of the country, because suddenly I begin getting large quantities of mail from that locality, until I am thoroughly convinced that everyone in the world wants to go into radio work.

Right here in New York, thousands of letters come to me, and I read them all. Hundreds of people apply personally for auditions. I try to see them all, for my job is to find people who are capable of entertaining on the radio and not—as many unsuccessful auditioners believe—to keep people off the air.

The routine of my work is easily told. Hearing singing auditions is my particular job, although dramatic work follows pretty much the same pattern. To begin with, I see and talk with the embryonic star. Many singers are shocked when I suggest that they might not be ready for solos but would be excellent in our choral groups. Perhaps that is because radio is so new and because there have been several spectacular "discoveries." The wise person is willing, however, to fit in wherever he can be best used.

At that first meeting I try to deduce a number of things: Does the prospect have poise? Does he (or

she) have a definite personality—one which will communicate itself to the hundreds of thousands of listeners? Has he (or she) a nice appearance? (For we must look ahead to television!) Does he (or she) have talent, emotion, ability?

Naturally it is impossible to discover all these things over the desk, so I simply have to rely on some sixth sense—born of the years I have spent at this work—to determine whether I believe the personality will "click."

NEXT comes the actual audition, at which the person is allowed to sing his favorite song. Sometimes I know—two minutes before the audition—that a person won't do. How? Perhaps you won't believe me, but many, many times I've auditioned people who were completely unprepared, who arrived with a stack of music and hurriedly fumbled through it—asking me, "What do you think would be best to sing?"

Preparedness is certainly an asset for any career. A person who has given his audition so little thought will give just as little thought to his programs. That usually is a pretty good test.

In radio, the personality of the performer must get across without facial expression, gestures or any other of the visual aids of acting. It must all be done with the voice. And that

is difficult, for many times when you see a person perform, you are entranced—but when you only hear him, nothing comes through.

While we do not operate a voice clinic or a voice factory, we do endeavor to work with and help those whose auditions justify the time and thought. We are really eager to find good talent, so every audition is fair and honest. And if there are minor faults which we can correct, we are glad to help. *But we do not try to teach people to sing.* That is the teacher's field.

I always take into consideration the fact that the performer is apt to be nervous for the first few minutes, but if he continues to be nervous throughout the audition—and that nervousness shows in his voice—then there's a pretty good chance he won't do. For if he suffers from stage fright so much that it shows in his voice during an audition, when only a few people are listening, what will happen when he is singing to hundreds of thousands? The ability to carry through a performance counts a great deal.

I should like to explain that there are two types of singers who come to us for radio work. There are those who have had extensive training, who have done concert work, who are graduated from the best schools. And then there are those who are "naturals" and need no training for their special abilities.

Curiously enough, many times a singer without musical training finds a niche all his own—an important niche that some of the trained singers cannot fill. For often the untrained have a warmth, an understanding, an emotion, a feeling of close kinship with others which is very essential in any radio work. And sometimes—remember I say sometimes, because I don't want every singing-teacher in the country to land on me with all four feet—but sometimes the person with a great deal of training has had these qualities stifled.

I HAVE often had the complaint from trained singers, "How does it happen that with my trained voice I am not able to get by when that little nobody So-and-So who can hardly read music is a sensation?"

The answer I've already given—one had personality and warmth (both of which actually do show on the air); the other had nothing but a well-trained voice. And that is not enough.

When the two qualities are combined, the result is usually wonderful. But every singer, trained or un-



JEANNE
BUCKLEY

IN YOUR OWN HOME



trained, must have one quality: That is a real and genuine love of his work. He must want to sing. He must put everything he has into his work—all the life, the *verve*, the sorrow the joy he has. He must feel that he has something to give. If that is lacking, no other qualities—no matter how fine—can make up for it!

And there is another requirement, and a very important one. The singer must be able to take criticism. I try to give constructive criticism, the kind that every person should be glad to have. But often a singer will have to take destructive criticism in the course of a career, and it requires a good level head not to be crushed by it. And it requires an even better head to be able to separate the two kinds of criticism and to recognize sincere, helpful suggestions.

RADIO GUIDE thanks Miss Singleton for her instructive and entertaining article, and now, with her suggestions in view, we present a radio audition you can take in your own home!

Perhaps you will say that it is impossible to take such a test without the actual broadcasting apparatus, but it is not. Psychology has already shown that by means of well-worked-out questionnaires certain characteristics can be detected. We have devised this test to bring to light the qualities necessary for radio success. You must answer the questions honestly and do not turn to the solution until you have convinced yourself that every answer is as near the truth as possible.

Also there are small and inexpensive microphones which can be attached to your radio for home broadcasting, so that you can tell—or your family and friends can help you tell—how your voice will sound over the air.

The procedure in this audition is simple. Answer the questions of the first section in the blanks indicated. Then, with the assistance of friends whom you can trust, and who will not "give you the breaks," take the second part of the audition. After the test is completed and you are confident that your answers are as honest and good judgment dictate, turn to page 50 and compare your answers with the ones given there. Good luck!

RADIO GUIDE'S AIR AUDITION AT HOME

This home audition is divided into two sections. The first one you do alone. For the second you must enlist the help of honest friends. For the first section, get your pencil and check the correct answer. And answer all questions. You may think some are silly, but they have all been worked out from a correct psychological standpoint.

1. When you are in love
 - A. Does every one—including your sweetheart—know about it? _____
 - B. Are you restrained and reserved around him (or her)? _____ or _____
 - C. Do you let your sweetheart and no one else know? _____
2. In the matter of being in love
 - A. Are you happy even when you are without a sweetheart? _____ or _____
 - B. Must you always be in love? _____ or _____
 - C. Do you set your heart on one person and find yourself unable to fall in love with anyone else? _____
3. When you read a sad book or see a sad movie
 - A. Are you sad about it, but unable to cry? _____ or _____
 - B. Do you say, "It's only a story—what is there to cry about?" _____ or _____
 - C. Do you cry readily? _____
4. When someone tells you his troubles
 - A. Do you think for days about this person's plight? _____ or _____
 - B. Do you sympathize for a while and then forget about it? _____ or _____
 - C. Do you wish people wouldn't burden you with their troubles? _____
5. In your friendships
 - A. Are your friends pretty much of the same social class and intelligence as yourself? _____ or _____
 - B. Are they from all walks of life? _____ or _____
 - C. Are they on a higher plane socially and mentally than you? _____
6. When you meet people
 - A. Are you nervous and embarrassed? _____ or _____
 - B. Are you warm and gracious? _____ or _____
 - C. Are you distant and haughty? _____
7. When you have a job to do
 - A. Do you do it methodically and with concentration? _____ or _____
 - B. Do you get half through it, and when you become bored, hurry through the rest of it? _____ or _____
 - C. Do you try to get out of the drudgery of it? _____
8. When you are dressing for a party
 - A. Are you so busy that you dash in at the last minute and wear the first thing that comes to mind? _____ or _____
 - B. Do you give yourself plenty of time but put on one costume, grow dissatisfied with that and put on another or maybe another? _____ or _____
 - C. Do you plan in advance what you are going to wear and lay out your clothes before you start dressing? _____
9. If you were asked (before-hand) to sing at an informal party
 - A. Would you rely on the inspiration of the moment to choose your song? _____ or _____
 - B. Would you arrive with your number planned in advance? _____ or _____
 - C. Would you ask your audience what it would like to hear? _____
10. If you are asked to give your opinion on a certain subject
 - A. Do you make up your mind instantly? _____
 - B. Do you have to think over it for a long time? _____ or _____
 - C. Are you unable to decide? _____
11. When you are shopping
 - A. Do you know in advance what you want, and search until you find it? _____ or _____
 - B. Can you be persuaded to buy something you don't need? _____ or _____
 - C. Do you take what is available rather than bothering to look elsewhere? _____
12. When you enter a public place
 - A. Do you try to be as inconspicuous as possible? _____ or _____
 - B. Do you walk in with an assured air? _____ or _____
 - C. Do you become flustered and bothered and wish you hadn't come? _____
13. In the matter of a career
 - A. Are you willing to give up friends, comfort, even family to attain your goal? _____ or _____
 - B. Do you believe you can compromise—having both career and comfort? _____ or _____
 - C. Does happiness mean more than a career? _____
14. If you are given a hard physical task to do
 - A. Will you consider your health and take it easy? _____ or _____
 - B. Will you put it off until tomorrow? _____ or _____
 - C. Will you work until you drop? _____
15. In the matter of personal appearance
 - A. Do you think you are extremely handsome? _____ or _____
 - B. Do you think there is room for improvement? _____ or _____
 - C. Do you consider yourself hopelessly plain? _____
16. When you meet a new person
 - A. Do you wear just any old thing? _____ or _____
 - B. Do you dress with extreme care? _____ or _____
 - C. Do you dress just as you would when meeting an old friend? _____
17. When you sing or speak in public
 - A. Are you extremely nervous? _____ or _____
 - B. Do you start by being nervous and then become calm? _____ or _____
 - C. Are you composed throughout? _____
18. When you are at a party
 - A. Do you suggest games and entertainment? _____ or _____
 - B. Do you let others take the lead? _____ or _____
 - C. Do you refuse to enter in the fun if it's a game you don't like? _____
19. When someone asks you to make an impromptu speech
 - A. Do you refuse? _____ or _____
 - B. Do you struggle through somehow? _____ or _____
 - C. Are you pretty good? _____
20. Would you rather
 - A. Go to a party? _____ or _____
 - B. Hear a concert? _____ or _____
 - C. Just stay home? _____

SECTION TWO

Get five people together. Recite a poem or sing a song for them. Then write the following questions on five separate slips of paper. In order that they may be perfectly honest, leave only a place for them to check so that you cannot know who made the marks.

1. Did you hear every word I said? Yes ___ No ___
2. Did the words make sense? Yes ___ No ___
3. Was my interpretation good? Yes ___ No ___
4. Was each word clear and distinct (not run together)? Yes ___ No ___
5. Was the quality of my voice pleasing? Yes ___ No ___
6. Do you think I looked nice when I sang (or recited)? Yes ___ No ___
7. Does my personality "get over"? Yes ___ No ___
8. Do you think I have charm? Yes ___ No ___

Now get five other people and sing (or recite) behind a screen or a door. Then give them the following questions.

1. In order to enjoy the song or poem, is it necessary to see me? Yes ___ No ___
2. Does my personality come through in spite of the fact you can't see me? Yes ___ No ___
3. Do you hear real tonality? Yes ___ No ___
4. Do you hear charm in my voice? Yes ___ No ___
5. Is every word I say or sing clear and distinct? Yes ___ No ___

Now turn to page 50

THE UNCROWNED

HATED OR LOVED, TRUSTED OR
DISTRUSTED, LOUELLA PARSONS
IS HOLLYWOOD'S FIGHT-YOU
OR FIGHT-FOR-YOU FIRST LADY

BY ERIC L.
ERGENBRIGHT



Above: Louella Parsons with
Jane Withers and Slim Sum-
merville, guests-at-the-mike

wood Hotel," is heard every Friday evening at eight o'clock eastern standard time. It is broadcast by virtually every member station in the far-reaching Columbia network.

Her newspaper column, now syndicated by King Features, Incorporated, appears daily in more than four hundred papers. In addition to her column, she writes many special feature stories about Hollywood's doings and Hollywood's personalities, and the teletypes of United Press carry them to every dyed-in-the-wool movie-

goer, both in America and in Europe.

Louella Parsons . . . *Louella Parsons* . . . LOUELLA PARSONS—she has made that by-line famous wherever there is a motion-picture screen! No wonder the studios vie for her favors—and no wonder the studios and Hollywood's stars fear her power!

Emotional, unsophisticated, essentially feminine, Queen Louella is every whit as interesting a personality as the most glamorous star about whom she writes.

LIKE most people of dominant personality, she matches her ability to build friendships by her ability to acquire enemies. Regarding her, Hollywood is divided into two camps. One is vehement in its devotion, the other is adamant in its hatred. As a consequence, her story is usually so strongly flavored by the sentiments of the narrator that truth is lost in the shuffle.

Here, without bias, are the plain, unvarnished facts about her career.

She was born Louella Ettinger, in Freeport, Illinois. Judged by the

THIS is a story about a monarchy, a queen and an idea. The queen rules the monarchy; the idea rules the queen.

Now, there are those whose blind faith in a city map leads them to insist that Hollywood is merely a suburb of Los Angeles, California—a pleasant little community not greatly different from a thousand and one other communities in this democracy called the United States.

No conception could be more natural; no belief could be more erroneous.

In the first place, Hollywood is not a democracy. It is an autocracy—a state bounded only by the world-wide interest in motion pictures. Its famous are its feudal lords and ladies; its palaces are built of celluloid; its guillotine is a newspaper column.

AND this autocracy's uncrowned queen is Louella Parsons.

The power that she wields is founded, primarily, on the motion-picture industry's inordinate greed—and genuine need—for publicity, and upon the general public's curiosity about the off-screen doings of glamorous John and Jane Screenstar.

Louella Parsons is a good reporter. She is a brilliant organizer. She has the social talent necessary to improve the opportunities which her position has given her.

Aided by the many sincere friendships which she has formed in the twenty-odd years that she has been

retailing news and gossip about pictures and picture personalities, she has built an amazingly efficient machine for the harvesting of "copy." Every studio, every fashionable cafe and every agency office in Hollywood is ransacked daily in her behalf by an army of volunteer aides. Should something of interest occur on a studio set, telephones hum and Louella Parsons has the story. If, at a Film-land party, a new romance, a new divorce, a blessed event or a new contract is rumored, Louella has the report before the guests have said good-night.

Her weekly radio program, "Holly-

Wallace Beery (above) gave Louella Parsons lessons in microphone technique before her radio debut

Fredric March (right) flew from New York to Hollywood at his own expense to make an appearance on Hollywood Hotel—free of charge!



QUEEN OF HOLLYWOOD

standards of that community, her father was a wealthy man, and Louella was raised in luxury. When she was eight years old, her father died and left his fortune to her mother, a gently nurtured, impractical southern woman. Poor investments dissipated the inheritance so rapidly that by the time Louella was sixteen, luxury gave way to out-and-out poverty.

With the same determination which today is alternately praised and damned by Hollywood, Louella set herself at the task of working her way through school. She wanted to write; she tried to obtain a job as a reporter on the one small-town newspaper in Dixon, Illinois, where she and her mother then lived. The editor of that paper laughed at her.

ONE afternoon in a drug store, a long-lived feud between two business men of Dixon reached a climax. The one shot and killed the other—and Louella Parsons, thanks to Lady Luck, was sipping an ice-cream soda at the fountain a few feet away. Always an opportunist, she wasted no time in reaching the newspaper office and writing an eye-witness story. The story impressed the editor; Louella landed the coveted job.

She was the paper's society editor, dramatic critic, music critic and one

Norma Shearer refuses all radio offers, but she was happy to work with Louella



and only "sob sister." She earned only five dollars a week, but that paid her way through Dixon College and prepared her for the teaching career she wanted at that time. Immediately after her graduation, she started her career as the one teacher in a country school near Cedarville, Illinois. Never strong physically, she could not stand the work of teaching every class in the school and, within two years, she suffered a nervous breakdown which wrote *finis* to her career as a teacher.

Shortly afterward, she met and married Parsons, a son of the richest family in that part of the state. He was much older than she and years of travel in Europe and Africa had made him cosmopolitan, a *bon vivant*, a sophisticate. The marriage of a naive young girl to a man of so vastly



When Mary Pickford (above) and Louella Parsons had a fight, Hollywood was amazed



Louella Parsons (above) believes in fighting—to win. That attitude has made her a behind-the-scenes power in motion pictures and radio. William Randolph Hearst (left) fired her in the early days. Later, it cost him plenty to hire her to work for him!



different a background was doomed from the start, and soon after their one child, Harriet, was born, they separated. Parsons gave his young wife a sizeable settlement in alimony and returned to Europe. He was killed in the first year of the World War.

REPEAT the story of poor investments and financial reverses and let's pick up Louella Parsons in Chicago, in 1913. Her alimony checks had stopped, her baby, by then two years old, was a terrific responsibility, and the Chicago papers were consistent in refusing the feature stories which she ground out day after day and tried to sell at space rates.

The Essanay Pictures Corporation was then producing "colossal" one- and two-reel melodramas and comedies in Chicago, and George K. Spoor, one of the partners in the company, was the mighty man of pictures. Louella wrote a scenario and determined to sell it to him. (Please note that word "determination," for it plays a great

part in Louella's entire life story.)

Ruth Helms, now Mrs. Conrad Nagel, was the inseparable pal of Louella's young cousin, Margaret Ettinger. Louella offered Ruth and Margaret tickets to a movie theater if Ruth, whose family were intimate friends of the Spoors, could arrange an appointment with the czar of Essanay. The bribe brought results; the appointment was made and Louella, admittedly terrified, sold her first scenario. For it she received twenty-five dollars—and, incidentally, that story marked the first co-starring assignment of Francis X. Bushman and Beverly Bayne.

LOUELLA sold not only her scenario but also herself. Spoor, impressed by her insistence that she could write "dozens of stories just as good," gave her a job as scenario editor of Essanay. She received a salary of twenty-five dollars per week—and for it she read and purchased or rejected

(Continued on Page 16)

INSIDE STUFF

BY MARTIN LEWIS



Mr. and Mrs. James Wallington between Cantor-casts. Jimmy's stormy marital years seem to be over. His new wife is Betty Jane Cooper, a veteran troupier with George White's "Scandals"

AT LAST! Here's the news we've been waiting for. The ace dramatic team of Elsie Hitz and Nick Dawson, who have been absent from the airwaves too long, return to the NBC-Red network on January 4. The program will be a dramatic skit entitled "Dangerous Romance."

Ken Murray and "Oh Yeah" Oswald exit from the kilocycles to make way for the new show featuring Al Jolson, Sid Silvers and Martha Raye. Russ Morgan will supply the music for the program. I'm told another sponsor has just about made up his mind to take Murray and Oswald for his new show.

NBC has a swell idea in the new Wednesday night show on the Blue network. It is called Professional Parade and features unemployed professional entertainers who were hit hard by Mr. Depression. The main purpose of the program, according to a network official, is to stimulate a demand for living entertainment in theaters. The bad part of it all is the fact that it is spotted in competition with one of the best programs on the air—Fred Allen's Town Hall Tonight.

The new thrice-weekly series featuring James J. Braddock, the world's heavyweight champ, is announced as a program that will be heard for the next year. However, the skeptics say that if Gentleman Jimmy loses his title, the program will fade. The show is heard Tuesdays, Wednesdays and Thursdays at 7:15 p.m. EST over the NBC network.

occasional concerts—but no more steady jobs, he says. If you were to ask me, I'd say he meant no more steady radio jobs until another sponsor came along.

Some people thought Don Towne, Radio Guide's air reporter, was kidding when he mentioned during a recent Friday night program that the Mystery Chef had given his wife an 11½ carat diamond. It's the truth, the whole truth, and nothing but the truth, my friends. My scout saw the gorgeous stone. What's more, the Chef always gives his wife a valuable present every time he gets a new contract or celebrates an anniversary.

Richard Humber also celebrated the renewal of his air contract for another year. The philanthropic maestro took all his musicians over to his tailor and bought each one a brand-new Winter overcoat. His press-agent got a new suit.

Bruce Kamman, whom you probably know better as Professor Kaltemeyer of The Kindergarten, is another of the kilocycle names to have a celebration. The occasion—Bruce Jr. had

from Hancock, Michigan. Walter Blaufuss will continue to furnish the music.

If you were to receive a letter from Bob Burns you would notice that the bazooka-blower has a very unique letterhead. On the top is a picture of a bazooka from which is suspended a map of Arkansas with the location of Van Buren well marked. Little Rock, Ark., is also located, but very briefly with the notation, "Little Rock, another town in Arkansas."

Anne Seymour was invited by the President of Princeton University to attend the presentation of the William Seymour art collection on Sunday, November 29. The elder Seymour was Anne's grandfather, and a veteran director in the theater for years. The actress could not attend because her Grand Hotel program is broadcast on Sundays.

It is very seldom any of the gals in the Phil Spitalny band are late for rehearsals. According to Evelyn Kaye, manager of the all-girl orchestra, a girl is fined \$1.00 for being tardy. The fines go into a "kitty" which is used to purchase books for the organization's circulating library.

A movie short of "The Saturday Night Party" featuring Walter O'Keefe has just been made by Paramount and will be released within the next few weeks. The movie was made during a rehearsal at the NBC studios and shows how the broadcast is put together.

Mentioning movies reminds me of the one that soon goes into production on the Paramount lot. I refer to "One Man's Family." Players in this ace dramatic series gratify sponsors and listeners by the manner in which they resemble their other characters. Now it appears that even their various weights conform to their roles. Not a single member of the Barbour cast will be required to add or lose a pound when the serial gets started.



Helen Marshall (at left) is the lovely blond soprano you hear Sunday evenings on the Fire-side Recitals. Below: Jose Iturbi, the brilliant Spanish conductor-pianist of the Rochester (N. Y.) Philharmonic. NBC airs him now!



Show Boat made gestures for the return of Annette Hanshaw to the program, but the songstress told RADIO GUIDE exclusively that she will NOT return to the air. In her own words, "I prefer to quit radio entirely."

Paul Whiteman has enough of what it takes to live comfortably from now on. Therefore, I learn that on December 27 the maestro will go into semi-retirement. That's the date he winds up his current program and goes home to devote more time to his wife without having to worry about rehearsals and broadcasts. Whiteman will give

his sixth week's birthday party. A special chocolate cake was baked and six candles put on it. The funny part of it is, the infant slept through the party, but his father likes chocolate cake, even as you and I.

The NBC Breakfast Club is changing fast. Don McNeill has been replaced by Bill Thompson as M.C. Helen Jane Behlke and Clark Dennis have left the program to do a series of recordings with Don. The new singers to take their places are Annette King, a contralto from Aurora, Illinois, and Jerry Gerard, a baritone who hails



Dead-pan Butterworth and deft-toed Astaire. Charley waits for Fred, the fashion plate in the pork-pie hat, to put over one of his wily withering witticisms

PLUMS & PRUNES

BY EVANS PLUMMER

CHICAGO:—Football season may be over—all over including the shouting—but station WIND last week won one contest from super-watter WGN, in Chicago, that wasn't even on the card. It all happened when WIND disputed the right of WGN to mike a recent pro Cardinals vs. Bears grid tilt because of a contract WIND had signed early in the season granting the latter station exclusive radio rights to all the home games of the Cardinals. As November 29 approached, WGN sought to put its mikes into the park for the game, but WIND sought succor in the federal courts. Judge Phil Sullivan awarded a decision in favor of WIND and enjoined WGN from miking the event, thus establishing a precedent for the validity of exclusive broadcasting rights . . . Maybe it would be a good idea if all teams were signed to exclusive contracts next year. It certainly would eliminate the pruneful duplication of game broadcasts that happened every week of this past football season.

Have you noticed the highbrow poetry that has been creeping into Mr. Wrigley's "Poetic Melodies" of late? The innovation was enthusiastically received by you fans—thus sadly disproving the Broadway theory that all dial twisters like only popular music.

Thanksgiving Digest: Happy Jack Turner, spinning a wheel at the local radio club last week, won a Canadian honker for Turkey Day, but having his tummy set on a gobbler, he made a satisfactory swap . . . Lum and Abner both went out and bagged their own dinner. They hunted for quail but compromised on wild duck . . . After working hard for weeks in advance just to manage two days off for a hunting trip during pheasant season in Wisconsin, Uncle (Pat Barrett) Ezra returned—with a rabbit and a duck . . . Most tickled of all other entertainers, perhaps, was Little Jack Little, the bandleader, who was surprised by his wife, Tea, arriving to spend Thanksgiving with him.

Radio scooped the press most gloriously last week when Chicago suffered its tragic elevated railroad accident. While newspapers were still vague about the number killed and who was injured, NBC's mobile unit, manned by Hal Totten, and Columbia's pack transmitters, John Harrington and Hal Burnett in command, were pumping the real facts into anxious loudspeakers. Radio did a most comprehensive and plumful job of allaying the fears of many families.

Herman Larsen, baritone member of the Carnation Contented program's quartet, really knows his bovines. He worked his way through college by milking twenty cows daily and operating a dairy. He also owns a first-class dairy farm in Virginia and plans, when he retires from radio, to raise pure-bred dairy cattle . . . But the other night, his interest in cows almost cowed him. Several executives of his sponsor's company were discussing dairying, and Larsen, listening in, very nearly missed his cue.

Perhaps it would not be amiss to send a basket of plums to Gene Austin, the piano manipulating tenor, who has been reinforcing the Joe Penner opus of late. In the heyday of records, Austin made several phonograph companies rich by his popularity. Then he slipped into oblivion. But watch his stride now.

Waukegan, Illinois, has lost temporarily its most distinguished citizen and the man the city fathers thank for put-

On the "Poetic Melodies" program, four nights a week, Franklyn MacCormack (below) brings verse to the air. Right: Loretta Young, the screen star, guested last week in the Radio Theater. It was her second trip!



When Al Pearce and His Gang left the air several months ago, his program was one of the most popular daytime airings. Now you can hear him again three afternoons every week on CBS



I was hiding in the bass viol when Guy Kibbee, portraying "Death Valley" Scotty in his dash across the country in his private train, was rehearsing for his bit for the CBS "Then and Now" pageant. Director Robson, who goes for grandiose sound-effects, had the train effect nearly drown Kibbee's voice out—and when the noise subsided, he was heard to beef: "I've been in the show business over fifty years. I have played leads, second leads, bit parts and walk-ons, but this is the first time I was ever asked to play second lead to a switch engine!"

Radactress Sunda Love's little son probably won't realize until he's a few inches taller that he's being short-changed on those bedtime stories his mother reads to him. Sunda admitted to me that up to now she had been very successful in her reading to him—not stories about Peter Rabbit or Mickey Mouse—but her scripts for the next day's Junior Nurse Corps.

Tag Lines: Harry Richman escaped death very narrowly recently when the plane he was flying to Chicago cracked up on the outskirts of the city. Harry appeared, unshaken, the same day in vaudeville . . . Gladys Swarthout (Chapman), in Chi for a visit last week, wore a name necklace and a name bracelet her hubby had given her . . . Ted Flo-Rito's wife and babe await him in the Windy City. When he finishes up his date at Cleveland's Mayfair Casino, they'll go West.

ting the town on the map. Right now he may be found occupying a seat of honor at all of the Jack Benny broadcasts from Hollywood—and never once does he take his eyes off Jack. Yes, you've guessed it. He's Jack's father, Mayer Kubelsky, who has left the freezing water pipes and blustery Winter winds from Lake Michigan in order to bask in the glow of California's sun and the fame of his son.

First-party outfits are thrilling to any girl, and hers was particularly so to Mary Flynn, daughter of Bess who writes Bachelor's Children and other

dramatic serials. Mary had phoned her mother by long distance, telling of a very important school party coming up, a formal, and that as she'd never attended a formal before, what would she do for clothes? Bess said she'd see. With Mary miles away at school and a mail train to meet in order to get the formal outfit to her on time, Bess had a dress fitted to Alice Hill, slippers to herself and a head-band to Elinor Harriot, all size duplicates of Mary. That Bess is an expert proxy shopper was attested by her daughter's glowing account of how everything had fit to perfection and was in perfect harmony.



WHY GOOD WILL COURT MAY BE BANNED

GRACE MOORE'S ROSARY OF MEMORIES

(Continued from Page 3)

As we have said, the Court is in danger of being banned. Certain agencies and individuals are working tirelessly toward that end. Let us go behind the scenes, behind the headlines, and behind the gossip to learn what really is happening to what has been called "the most interesting and helpful program ever put on the air."

Well, this is happening. A. L. Alexander and his famous court are being assailed on two fronts.

A RECENT Monday morning saw the New York Times publish an attack fathered by the following potent organizations: The New York County Lawyers' Association, the Association of the Bar of the City of New York, the Bronx County Bar Association, the Brooklyn Bar Association, the Queens County Bar Association, the Nassau County Bar Association, and the Legal Aid Society.

The basis of their complaint was phrased in picturesque and unmistakable language. We shall look into that presently. The other menace is represented by sharp-tongued, little Nathan Sweedler—the Brooklyn municipal court justice who, single-handed, is waging a personal war to prevent radio's tear tribunal from using the name of "Good Will Court."

Now, let's consider Judge Sweedler and the lawyer groups separately and see what attacks they are making on the Good Will Court. What are their objections to it? What are they doing to destroy it?

Let us quote in part from a report made by the special lawyers' committee organized to fight it: "The Good Will Court judge attempts to give advice. He is frequently interrupted and even corrected by the conductor. The presentation is one-sided. There is no opportunity to obtain a complete statement of the facts and the judge has practically no opportunity to check the correctness and the soundness of his snap judgment. The advice is accompanied by the announcer's solicitation to purchase the sponsor's coffee. The advice to the litigant may be listened to by an unheard adversary, who is either frightened into submission or who develops a proper contempt for the judges who glibly supply these off-hand statements."

Answering the accusation that such sentiments are no more than disgruntled remarks of lawyers who feel that radio's free advice Court is cheating them out of clients' fees, the report continued in defense: "The attitude of members of the Bar to this program is not due to any belief that their practice is in the remotest way affected by these operations. They are, however, interested in its legal and ethical aspects. The conduct of the litigants frequently indicates their belief that they are really appearing before a court. When wrong advice is given, the litigant apparently has no recourse where he has been misguided. The broadcast is conducted primarily for commercial purposes to exploit a morbid curiosity in the private woes and tribulations of the so-called litigants."

"Listeners from other states are completely misled, in so far as the laws of their states are concerned, by the un-

considered advice glibly given over the radio under the conductor's guidance."

Such was the text of their disapproval. Now, what's going to happen?

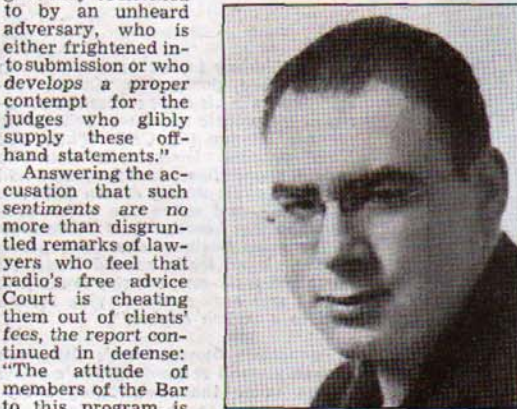
Well, for one thing, RADIO GUIDE has in its possession information which reveals that a representative of the New York County Lawyers' Association has placed an order with a commercial recording and sound engineer, authorizing him to record on wax every Good Will Court broadcast in its entirety! These recordings, according to our information, may be used as evidence in any court action the Bar Association may decide to take.

Should the case go to court, there are several courses of action open to the lawyers:

1. They may claim that the Good Will Court violates a section of the New York State penal law which prohibits a corporation from practicing law, and if they are successful can have the Good Will Court thrown off the air altogether.

2. They can, if they choose, prefer charges of professional misconduct against any lawyer or sitting judge who participates in the program on the grounds that it is a violation of the canons of professional ethics which prohibit a lawyer or a judge from accepting employment from any employer publishing advice to inquirers in respect to their individual rights. (In spirit, a radio program apparently comes under the heading of "publishing advice to inquirers.")

3. The court can enact a rule, which already has been recommended, making it professional misconduct for a lawyer or a judge to participate in this particular radio program.



A. L. Alexander: Foster-father of the Good Will Court

Bar Association adopted a resolution condemning the Good Will Court and urging its discontinuance, while in Illinois, the Chicago Bar Association is also reported to be considering the adoption of a similar measure.

But the transfer of the Good Will Court to another city or a different state is a bridge that will be crossed only when and if A. L. Alexander comes to it. So far, it's a last-resort measure.

So, some think, Municipal Court Justice Nathan Sweedler, the fiery Brooklyn judge who has already filed

a quarter-million-dollar suit against the program's sponsor, its advertising agency, the network and A. L. Alexander, is perhaps the more important of the Good Will Court's two adversaries.

This suit is based on the claim that Alexander's Good Will Court is an infringement of Sweedler's court, which he incorporated under that name back in 1929. His eyes, sparkling with righteous indignation and his hair falling into his eyes, Justice Sweedler strode up and down his office when visited by a RADIO GUIDE reporter.



Justice Nathan Sweedler: He cried "Thief" to real courts

"I founded the Good Will Court in 1927 and incorporated it in 1929," he said. "It's a free tribunal for the purpose of turning mutual antipathy and distrust into sympathetic understanding. Each week three representative citizens preside at a court session and listen to both sides."

In 1935, Sweedler alleges, A. L. Alexander approached him, asking permission to broadcast a Good Will Court. And the justice, according to his story, granted permission only on the condition that such a program would be launched non-commercially and used only for its educational and sociological values rather than for entertainment.

THE accused, according to Sweedler, was entirely forgotten on the radio. Only the accuser appeared at the microphone and, as a result, his own two-sided Good Will Court, still being conducted in Brooklyn, began to suffer as a consequence.

Last Summer, rumors began to reach Justice Sweedler's ears regarding Alexander's attempts to sell the Good Will Court to a commercial sponsor. Frantically he telephoned the Court conductor. "But," said the justice, shaking his finger, "Alexander denied that he was trying to sell the Good Will Court..."

The next thing the Justice knew, he alleges, the Good Will Court was sold to a sponsor and the program was set to go on the air on the planes of a national broadcasting company. "I wired and telephoned Alexander in protest," he says now, "but I couldn't reach him. So I proceeded with legal action immediately."

In plain words, Justice Sweedler's \$250,000 law suit is an attempt to deprive A. L. Alexander's Good Will Court of that name.

Thus, you have the facts regarding the reasons why one of our "big five" programs may be forced to leave the air.

But what of the people who seek help from the judges who appear with Mr. Alexander? And what of the listeners who have come to count the pleasure they derive from listening to the Good Will Court as important to them? Have not these last as much right to voice an opinion, as much right to have their wishes acknowledged? Might it not be said that even though only one person in a hundred receives benefit from the Good Will Court, it is worth keeping on the air? Might it not also be said that any program which even unintentionally misleads listeners is a menace?

There are two answers to the above questions. We will give them both next week when we discuss "Should the Good Will Court Be Banned?"

(Continued from Page 6)

Escorted by the great publisher, Conde Nast, a girl, now in her early twenties, enters, and stands for a single, breath-taking moment as she recognizes members of that brilliant assembly. Notwithstanding her success in the musical, "Up in the Clouds," she suddenly feels very naive and very unimportant.

Conde Nast, taking her arm, leads her about the room, introducing her to Enrico Caruso... to Geraldine Farrar... to Ina Claire... to Ethel Barrymore... to Antonio Scotti... to Alma Gluck... to Leonore Ulric... to Alexander Woolcott...

And the girl, still the romantic, thrills anew at each name. She feels that she is walking in a dream, for these are the names that have been featured in her day-dreams.

"... and this is Mary Garden."

MARY GARDEN!
"Do you remember me?" the girl cries eagerly. "I spoke to you after your concert in Nashville years ago and I told you I would be a singer. And I wrote you letters..."

"My God!" exclaims the great Garden with a burst of laughter. "Are you the girl who wrote those funny letters?"

She looks quizzically at Grace Moore. "Well... maybe you are going to be a singer!"

The PLACE is Milan, Italy; the TIME, a Summer's night in 1927; the SCENE, a cafe in the student quarter.

THE tables have been pulled together in the form of a great horseshoe, the symbol of good luck. Seated around that horseshoe, laughing, shouting, singing, are assembled the students of Milan in carnival mood. Italian, French, German, English, American—they speak a babble of tongues, but one and all they are compatriots in Bohemianism.

Suddenly a voice cries from quiet and a girl whose eyes dance with excitement is lifted to the wine-stained table. She bows and throws a kiss to them all and the very building shakes with their cheering...

"VIVA! VIVA, LA AMERICANA!" They stamp; they clap; they order her to sing for them...

And, throwing back her head, she obeys, as the clamor dies away. And the song she sings is "Ciribiribin!"

Once she sings it through alone, and then, on the second chorus, every voice in the room joins in.

"... Ciribiribin, che bel nasin, che ardo dolce..."

Shouting out the lilting refrain, the students of Milan, locking arms, sway in unison...

"To La Scala! To La Scala!" cries a leader, and the doors of the cafe are thrown wide.

"... Ciribiribin, che bel nasin, che bei dentin..."

Still singing, the students dance in a long serpentine through the streets of old Milan. A company of young Fascisti join with them and take up the hypnotic melody. Startled householders thrust their heads from bedroom windows, laugh, and join in the singing.

At last they arrive at La Scala, the great opera house, and the girl stands on the steps, leading their song.

And as she sings, her fingers clutch the contract given to her this day by the great Gatti-Casazza—a contract with the Metropolitan Grand Opera Company. Her voice never falters, but tears of happiness are streaming down her cheeks.

The PLACE is mid-Atlantic, the TIME, a Spring afternoon in 1930; the SCENE, an enclosed deck on the great liner, the S. S. Ile de France.
(Continued on Page 17)



Jolly Gillette learns about laughs from gagman Milton Berle

HAPPY LISTENING WITH DON TOWNE

Radio City, N. Y.—

IT CAME as a startling surprise—the news that Mr. and Mrs. Lanny Ross are expecting the stork. “Yes, it’s true,” Mrs. Ross, the former Olive White, told me. “You can say it will happen in the Spring.”

WE THOUGHT nothing would ever change Amos ‘n’ Andy, but news came that perhaps they’d go on a new minstrel show. Now comes word that they’ll also start the policy of presenting guest artists on their daily skits, No. 1 being Frank Parker on Dec. 4.

BEHIND STUDIO DOORS: When Gladys Swarthout and hubby Frank Chapman debut December 14, Bill Daly will direct the band . . . Loretta Clemens is absent from her Tuesday ciggie show because of an appendectomy . . . Judy Canova will be on that new Woodbury show with Frank Parker and Shep Fields starting January 3 . . . Phil Baker broadcasts this week from Boston, where he is vaudevilling . . . Hal Kemp leaves the Baker show December 27 by mutual consent of himself and sponsor . . . The Helen Hayes show is trying out new script writers.

ONE of radio’s most unusual accidents happened the other day. Jack Costello, NBC announcer, was on the air. Having a bit of trouble seeing his script, he held onto the microphone with one hand while he reached out with the other to pull a lamp closer. The lamp cord broke and a charge of electricity was sent through Jack’s body. He couldn’t let go of the mike, it became over-balanced, swung around, struck Jack, knocked him down with a broken shoulder.

RUTGERS College please note: One of your three-letter men, Bob Berry, is riding the airwaves as vocalist with Bobby Hayes, the NBC band leader at the Hotel Edison.

SHORT SUBJECTS: Joe Penner and the missus are celebrating nine years of married bliss . . . Maurice Hill, Fifi D’Orsay’s husband, has been signed by the movies . . . Gertrude Niesen and Craig Reynolds, tobacco man, are romancing . . . Henry King and Mary Brian are talking love . . . Bob Hope’s father died last week in Cleveland . . . Stuart Metz and William Farren are new NBC announcers.

BIRTHDAY SALUTES: Dec. 3—Bill Slater and Rosaline Greene; Dec. 6—Agnes Moorehead and Eric (Grand Hotel) Sagerquist; Dec. 7—Viola Philo and Bob Brown; Dec. 10—Morton Gould, Dorothy Lamour, Roy Campbell and John Herrick.

Hollywood, Calif.—

WITH the announcement that the Ford-Metro deal is off comes the news that this weekly program—to cost \$30,000.00—wasn’t for Ford at all but for another motor concern. The deal may be signed any day now. That means Metro stars will broadcast from Metro stages exclusively for the one concern.

MARTHA RAYE, the girl with the facial expressions, is all set for the Al Jolson show. I understand the salary will be \$1,000 per airing and my only regret is that everyone can’t get to Hollywood to watch the little gal swing it as well as sing it.



It’s Phil Spitalny, looking at the camera—not at his all-girl band!

RUDY VALLEE is due to make Hollywood’s time his time. The crooner will make that long-delayed picture for Warner Bros. within a month. He plans to bring the band here to do his broadcasting from Hollywood.

Incidentally that beautiful home he bought for his late wife is on the market for a reputed price of \$40,000, less than half of what it cost. It has never been occupied.

JOE COOK starts broadcasting for Shell Chateau in December. The program will originate in New York, and we understand that Cook has a movie contract that will bring him back to Hollywood within a couple of months. Inside has it, however, that the air show will remain in the East . . . whether there will be a change in the show or whether they will pick Joe up from the flicker capital is not yet definite.



Bottle didn’t bring home the bacon—or the bird—so Beetle-browed Phil says “Baker is mad!”



Above: Henry Lanier, winner of NBC’s Children’s Program contest. Right: Mrs. John Hay Whitney with Clem McCarthy at the National Horse Show



THE UNCROWNED QUEEN OF HOLLYWOOD

(Continued from Page 11)

an average of 50,000 stories a year and wrote an average of three original scenarios each week.

Her salary, judged by present-day standards, was ridiculous, but that job was the stepping-stone from which she has climbed to the throne in Hollywood, for it gave her a legion of friends.

It was during her two-year employment with Essanay that Louella developed the great idea. At that time no one, and newspaper editors least of all, foresaw the gigantic future of motion pictures.

She finally sold her enthusiasm to the editor of the *Chicago Herald*. In 1914, she started the first newspaper column devoted to news and gossip about motion pictures and screen stars. She was the first motion-picture editor of a newspaper, and the *Chicago Herald* was the first newspaper to dignify the "flickers" by placing them on a par with legitimate stage plays.

WHEN William Randolph Hearst bought the *Herald*, he promptly dismissed Louella Parsons and discontinued her column. Today, Hearst is a power in Picturedom, with millions invested in Cosmopolitan Productions. His newspapers devote more space to motion-picture news than do any other metropolitan dailies. But at that time, he could not be convinced that the public interest in things cinematic was sufficient to warrant the forty-a-week wage that Louella was drawing from the *Herald*.

Out of a job and broke! Her meager savings melted away; she tried to find work with other Chicago papers and

met with a constant round of discouragement. Her baby was four years old and there wasn't enough money to buy her the clothes she needed.

She had to be a fighter in those discouraging days in Chicago. And only a fighter would have arrived at her final decision. Convinced that she was whipped in Chicago, she borrowed \$200 and went on to New York.

She was down to her last dollar when she finally won a hearing—and a job as motion-picture editor—with the *New York Telegraph*. There, as it had been with the *Herald*, a movie column was an innovation, but this time it met with instant success. Within a few months, the *Telegraph* was the paper in the estimation of the theatrical world.

She held that job for seven years and then Hearst sent for her and offered her a similar position on the *New York American*. At first she refused.

Hearst is not the man to take "no" for an answer. He had watched her success on the *Telegraph* and was determined to have her services. He raised the ante until finally she could not refuse his offer.

On the *American*, she made her name famous. Public interest in the movies was growing by leaps and bounds and more and more people read "Louella Parsons." And she, intoxicated by her first real success, worked night and day until . . .

Her health broke completely. She had tuberculosis and the specialists who examined her gave her little chance to recover. She might have a chance, they said, if she would go to a dry, desert climate.

Louella Parsons was taken to California, to Palm Springs in the arid

Coachilla Valley, on a stretcher. For nine months she lived there in complete seclusion, resting and rebuilding her strength. Doctors marvelled at her recovery and said that only her driving will to live had pulled her through. And they warned her that a return to the dampness of New York would be her death warrant. She countered by saying that further idleness would have the same result.

HEARST solved the situation by offering her the motion-picture editorship of the *Los Angeles Examiner*.

The *Examiner*, at that time, was far behind its rival, the *Los Angeles Times*, as a medium of motion-picture news. Within a year Louella Parsons had built a news-gathering machine that forced the *Times* into second place—within five years she had made herself the queen of Hollywood. Meanwhile, her daily column had been syndicated and hundreds of papers outside of the Hearst chain were carrying her by-line.

Her rise to power has often been attributed to the influence of Hearst. It is far more logical to conclude that her amazing success is due to her own uncanny ability to make loyal friends of the most influential people in the studios. Those friends have given her news scoop after news scoop. When Claudette Colbert announced her engagement to Dr. Pressman, the publicity chief of Paramount insisted that she should give all of the newspapers and news syndicates an even break on the story. Claudette refused.

"Louella Parsons has done me many favors," she retorted. "When other papers were printing distasteful stories about my divorce, she gave me the

breaks—and I'm going to give her the breaks now that I can repay her.

She was the first to see the tremendous possibilities in using screen stars on radio broadcasts. In 1928, she sold an orange growers' association her idea and started a series of broadcasts in which she interviewed famous stars. Wallace Beery, a friend of the Essanay days, worked with her for weeks, teaching her how to speak into the microphone. But, to put it bluntly, those broadcasts were a flop.

With her characteristic determination, she clung to the idea, but for two years radio would not have her at any price. But when she did sell another program, she sold it for many times the amount which she received on her first hour. In 1930, she was receiving eight hundred dollars a week from radio. Today, according to report, she earns about four times that amount on the "Hollywood Hotel" program.

Again, her radio success is founded on her friendships and the far-reaching influence of her newspaper column. Irving Thalberg, shortly before his death, refused an offer of \$10,000 from another radio program which wanted to present "Romeo and Juliet."

HE ENTHUSIASTICALLY aided Louella Parsons to stage it on her "Hollywood Hotel" program and considered her thanks ample payment.

Norma Shearer has appeared on two of her broadcasts without payment, yet she has consistently refused fabulous offers to appear on other programs.

Fredric March, bid for in vain by many a program's sponsor, flew back from New York for the special purchase. (Continued on Page 18)



FRANK, HOW COULD CHILD LIKE THAT...

SO RUN-DOWN AND TIRED HE SNAPPED AT EVERYONE



VITAMINS A. B. G and D

GRACE MOORE'S ROSARY OF MEMORIES

(Continued from Page 14)

THE girl of the hilltop, the taxi, the Coffee House and Milan, now a world-famous diva pointed out by those who have studied the ship's passenger list, is playing quaits with her secretary. One of the quaits falls to the deck.

Before she can retrieve it, a gentleman who is passing by stoops, recovers the quait and hands it to her with a bow. Their eyes meet and cling for a second and then, bowing courteously again, he resumes his promenade. As she stands, watching him, he turns and looks back. And again their eyes meet.

Grace Moore, opera star, screen star, radio star, the prima donna who has always believed that marriage had no place in her career, turns slowly to her secretary.

"That," she says very deliberately, "is the man I'm going to marry."

The secretary laughs. "Will you be married before or after you sing at the ship's concert tomorrow night?"

But the diva, standing like one in a dream, does not answer . . .

The PLACE is the boat deck on the *Ile de France*; the TIME, four o'clock in the morning.

TWO people, a man and a woman, stand in the lee of a life-boat, hand in hand, talking. The breeze, blowing off the Atlantic, is chill, but they are so engrossed with each other's nearness that they are oblivious to the cold.

" . . . and to think," she muses aloud. "We worked for months in the same studio and never met. I heard people talk about Valentin Parera, the Span-

ish star, and the name meant nothing—less than nothing. And now . . ."

The tenderness in her voice and the expression in her eyes combine to speak more plainly than words in revealing the great happiness in her heart.

"When did you know?" he asks, still unable to believe.

"In the very moment our eyes met, yesterday afternoon," she replies slowly. "It seems like a dream—like one of the day-dreams I dreamed as a little girl. I was such a funny little girl, always in rebellion against the prosaic, real things around me, always dreaming about far-away, romantic places and people. I used to imagine a dark, foreign lover who would sweep me off my feet and make me forget everything in the world but his love."

She looks at him, wonderingly. ". . . and now, it's actually happened!"

They are silent for a moment, and then she adds, slowly:

"I've always fought against marriage . . . I've always believed it would conflict with the career I wanted. I've thought, many times, that I was in love—but now I know."

"When will we be married?" Val Parera demands eagerly. "I don't know. I want to think. But soon, if you wish . . ."

Their conversation, carried on in French, the one tongue common to both, dies away and they stand, looking out over the steel-gray sea as the great liner plunges on into the dawn.

The PLACE is Venice, Italy; the TIME, a mid-Summer night; the SCENE, a balcony of a thirteenth-century palace overlooking the Grand Canal.

On the moonlit canal, directly beneath the balcony, is a flotilla of gondolas, filled with the music-lovers of Venice, who, hearing that a great American diva has come to live for a while in the Brambolini Palace, have come to serenade her and wish her happiness.

On the balcony, her arms outstretched and her voice soaring high in a thrilling aria from *La Traviata*, stands the girl of the hilltop—the woman of the *Ile de France*. Beside her, his expression mirroring a great pride and a greater love, stands her husband. It is their honeymoon.

As her voice dies away, the hundreds below shout their delight.

"Again! Again!" they demand—and while her heart pounds out the beat of her happiness, she again sends her voice soaring over the age-old canal, to echo and re-echo from walls that have looked blandly down on a thousand loves and a thousand songs and a thousand intrigues.

And from the flotilla of gay-hued gondolas, a hundred rich voices are lifted to blend with hers in *Traviata*. They sing on and on—they fill all Venice with their singing . . .

The PLACE is London; the TIME, a Summer night in 1935; the SCENE, a dressing-room in Covent Garden.

THE room, filled to overflowing with beautiful flowers, is unoccupied save for a maid, who stands in the open doorway, listening intently and peering through the backstage clutter toward the stage where the last scene of *La Boheme* is nearing an end. The curtain rings down, there is a momentary hush, and then wave after wave

of thunderous, tumultuous applause shakes the building.

A moment later, the prima donna enters the dressing-room. She walks as though in a daze, oblivious to the excited congratulations of the score or more of friends who press into the room. From outside the tremendous roar of applause continues; it beats into the dressing-room like recurrent surges of a pounding surf. The prima donna slowly sinks into a chair and brushes a hand across her eyes.

THE manager of Covent Garden makes his way through the press and offers congratulations in a voice that trembles with excitement.

" . . . my years at Covent Garden . . . never such an ovation . . . never such a triumph . . . wonderful!"

She sits like one in a dream and does not answer.

Her husband approaches her side and gently touches her arm.

"Grace, you must change, for we are going to a party in your honor. The Prince of Wales is coming to your table to honor you . . ."

After a moment, she looks up, slowly. Her eyes are brimming with tears, and her voice falters:

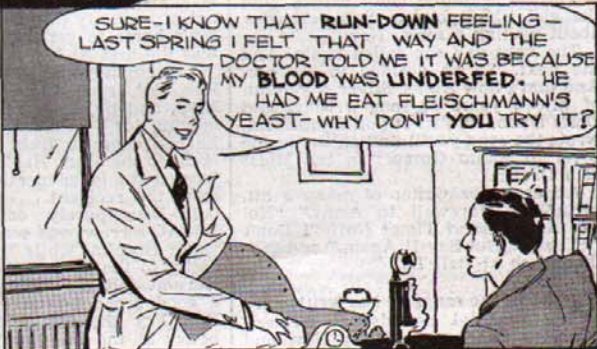
"Val, I've been thinking . . . thinking of a little village in Tennessee, and of years of struggle, and of disappointments, and of failure . . . I'm just a woman and I've got to cry!"

Great moments—a priceless rosary that tells the story of a great woman's life. Dreams, frustrations—and fulfillments.

And always, in her questing and in her finding, there's romance.

That, perhaps, is the key to her greatness.

YOU SPEAK TO THE



DON'T LET UNDERFED BLOOD MAKE YOU FEEL DRAGGED OUT

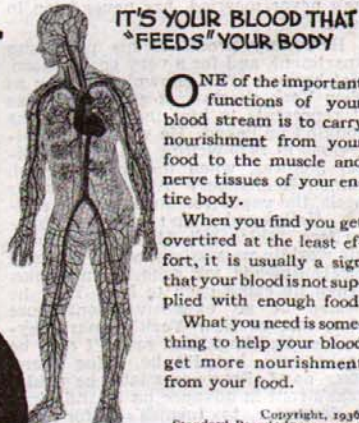
MANY people find that they "get into a slump" at this season of the year. Their energy becomes low—and everything they do seems to be an effort.

Usually, that tired feeling means your blood is poor. It is underfed and not providing your nerves and muscles with the proper kind of nourishment.

Fleischmann's fresh Yeast supplies

your blood with needed vitamins and other food elements. It helps your blood to take up more and better nourishment from your food, and carry it to your nerve and muscle tissues.

Eat 3 cakes of Fleischmann's Yeast regularly each day—about ½ hour before meals. Eat it plain, or in a little water. Start today!



ONE of the important functions of your blood stream is to carry nourishment from your food to the muscle and nerve tissues of your entire body.

When you find you get overtired at the least effort, it is usually a sign that your blood is not supplied with enough food.

What you need is something to help your blood get more nourishment from your food.

FLEISCHMANN'S FRESH YEAST CONTAINS 4 VITAMINS IN ADDITION TO HORMONE-LIKE SUBSTANCES, WHICH HELP THE BODY GET GREATER VALUE FROM THE FOOD YOU EAT, AND GET IT FASTER.



Copyright, 1936, Standard Brands Incorporated

SILVER DREAMS AND GOLD



Abner Silver: "Some day" was "soon" when Tin Pan Alley became his road to success

ABNER SILVER was hosting it at one of the informal parties he always seems to be giving, when out of the clatter and confusion a tall, attractive brunet slid over to him.

"Oh, Mr. Silver," she began, "the greatest thrill of my life would be to have my name next to yours as co-writer of a popular song. You see, I love to write music, but can't seem to get near the publishers. Now, you're my favorite song-writer—"

Silver, as one of Tin Pan Alley's most prolific song turner-outers, had heard that story before. A gay little group in the corner was signaling to him to join them.

"All right," he said wearily. "I'll see what I can do for you."

The next morning his phone jangled him out of a deep slumber. "Hello, Mr. Silver," a feminine voice called, "I'm the girl who spoke to you yesterday about writing a song. Now . . ."

The next day she called again. And the next. So he decided to see her. And that's how Abner Silver, a veteran of fifteen years of song-writing, and Doris Dabb, 19, just out of high school, wrote the song you'll find on the inside cover of RADIO GUIDE. "In the Midst of a Dream."

Abner is the writer of many a hit, including "Farewell to Arms," "No! No! A Thousand Times No!" "I Don't Believe It, But Say It Again," and "On the Beach at Bali Bali."

MOST of the songs he has written are sentimental ballads, as witness, "Chasing Shadows," "Every Now and Then," "There Goes My Heart," and his latest: "For Sentimental Reasons" and "Darling, Not Without You." Yet he's never married, has never been in love.

He's very proud of his penthouse apartment, and for a very good reason. Not because it's a showplace as far as New York apartments go, but because it represents to him the fact that he couldn't be licked. He was out in Hollywood in 1929 writing songs for musical pictures, when the market crash came. Remember? And right on its heels, the vogue for musical films ended. Hollywood didn't need its song-writers. Which left Abner Silver with his worldly possessions wiped out, and his Hollywood job gone up in smoke. When he came back to New York he looked at an expensive pent-house aloft one of New York's smart skyscraper buildings, and said, "I may be broke now, but I'll be living there, some day." Four years later he paid a year's rent in advance on it, and hired a decorator to furnish it for him.

COVERING THE "L" CRASH

BY ADAM STREET

IN THOSE few terrible minutes before the crash, as the screaming brakes cried out their terror and as the entire North Shore train swayed back and forth as if in mortal dread of what was about to happen, there were some people who realized news was being made on the evening of November 24, about 6:20 p.m.

From these people and from the scene itself, radio gleaned a news picture which a few years ago would have been impossible.

The stories behind the broadcasts are more than interesting. They are fascinating. WBBM, with its Coast-to-Coast network description of the accident scene, scored with a graphic account of the disastrous "L" wreck. WMAQ and WENR, working together, scored with the news it brought from the Edgewater hospital and from the scene of the accident.

Although WBBM had the first news flash on the air concerning the accident (7:30 p.m.), it was WMAQ which had an actual broadcast of the tragedy. This was at 9:45 from the Edgewater hospital, where most of the victims were taken after the accident.

How these broadcasts came on the air is almost a story of coincidence on the part of both stations.

SHORTLY after the tragic collision, telephone calls started to pour into WBBM's studios as well as into those of other stations. At once, the WBBM men called the International News Service and asked for news of any recent wrecks. The result was the horrifying announcement at 7:30.

The regular evening staff at WBBM had that flash on the air. Hal Burnett, director of publicity, was at home, settled down for a quiet evening before the radio. Luckily he was before the radio. He heard the news-flash and rushed to the Wrigley building and began his task of organizing a broadcast crew.

At the same time, Al Williamson, head of NBC publicity at the Merchandise Mart, was also at home. A friend of his heard about the accident and out of curiosity dropped into Williamson's home to get the inside facts. It was the first Al had heard.

Immediately, he got in touch with Ken Fry, special-events director for NBC, and he, in turn, started wheels moving for a broadcast. By the time he had come in from his South Side home to the Mart, Hal Totten had been located at a lodge meeting a few blocks from the accident.

It was purely coincidental that WMAQ's crew was sent to the Edgewater Hospital while WBBM went directly to the field of the tragedy. Hal Burnett felt his best possibilities for a good broadcast were on the scene. Ken Fry thought WMAQ could do better at the hospital where most of the victims were taken. Between them both, Chicago was given a complete picture, or as complete as could be had at that stage of the game.

It was 9:45 when WMAQ came on the air from the Edgewater hospital with Hal Totten interviewing all sorts and manner of people. Victims flat on their backs spoke into the NBC microphones and told their stories from the beds. The investigators at the hospital were brought into the homes of anxious Chicagoans, and then, most valuable of all, a list of the injured as complete as could be obtained, was read to listeners.

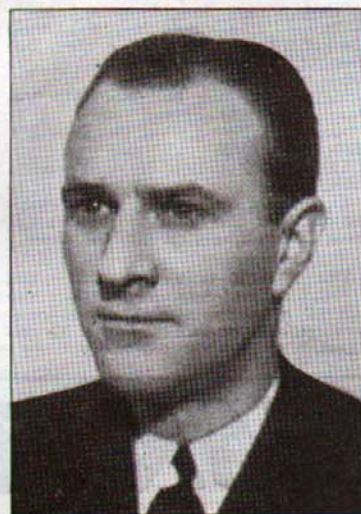
While WMAQ was on the air, WBBM was still preparing. Their short delay proved worth while; for Boss Hal Burnett refused to budge from the studios until he had a complete crew.

When they did shove off for Granville Avenue, Hal had announcers George Watson, Stan Thompson and John Harrington; News Writer Buck Weaver; three engineers, a page-boy, two complete mobile units for short-

wave broadcasting, and an official of the telephone company. John Van Cronkhite, head of WBBM news bureau, was on the scene, too, with invaluable assistance.

As soon as the WBBM outfit arrived on the scene, they went about arranging for the broadcast in an organized fashion, taking up a position on a garage roof that was between several apartment buildings and the "L" tracks. Burnett kept in constant touch with the Columbia headquarters in New York and when he was sure he had an interesting broadcast, he was given a quarter-hour on the Coast-to-Coast network at 10:15 p.m.

On the air they went, with Writer Weaver intermittently sitting at his typewriter in the middle of the garage roof, pounding out copy for the announcers to read, and dictating snatches to them at their elbows.



George Watson of WBBM, one of the aces describing the scene

An engineer lowered a microphone from the top of a near-by telephone pole to within a few feet of the actual wrecking work. Throughout the entire broadcast was a background of chopping axes, acetylene torches and other rescue sounds far more eloquent in creating an atmosphere than a hundred thousand spoken words.

Those eye-witnesses in the surrounding apartments were questioned through their open windows, and WBBM's wide-awake crew told the entire country of Chicago's greatest "L" disaster.

When WMAQ went off the air at the hospital, it was not for long. WENR, the other NBC station, came on at 10:30, continuing Hal Totten's interviews and the all-important lists of the injured. After a brief interview, Hal raced over to the "L" station and met Announcer Charley Lyon, where they gave more interviews and comments from the scene of the crash. This, too, came over WENR.

Both the WENR and the WMAQ hospital broadcasts went directly through the Edgewater hospital telephone switchboard to the NBC studios where they were sent out over the air.

By Hal Burnett's organization, Ken Fry's able handling, both CBS and NBC were enabled to achieve a new milestone in radio's history. While the whole world hopes and prays that the "L" disaster will never be repeated, nor will any such tragedy ever again occur, these men and their staffs have given the world an assurance that whatever happens, at any time, radio will service it to the end.

UNCROWNED QUEEN OF HOLLYWOOD

(Continued from Page 16)

pose of appearing, gratis, for Louella when she staged "Anthony Adverse" as a feature of "Hollywood Hotel."

An amazing woman, this uncrowned queen of Hollywood! Hated—and loved. Praised to the skies for her loyalty—damned to the underworld for her vindictiveness! Where is the truth about her?

In a certain studio, they tell how she rushed to the defense of Alice Faye when, on Christmas Day a year ago, Alice's father died in a charity ward in New York. The newspapers, not knowing the facts in the case, accused Alice of callously neglecting him. Louella Parsons, knowing that Alice was devoted to her father and that he had been taken to a charity ward as an emergency measure and had remained and died there only because he was too ill to be moved, rushed back from a vacation to print in her column a torrid article, exonerating Alice and flaying the sensationalists who had been responsible for the first stories printed about her.

UNDoubtedly the best explanation of Louella Parsons, Queen of Hollywood, lies in her own words:

"I am a fighter—and I always fight to win!"

Her fights are Hollywood sensations for Louella, high-strung, aggressive in attack, is no respecter of persons. When she develops a resentment, the world learns of it without loss of time.

Her recent battle with Mary Pickford—because of an alleged similarity of Miss Pickford's radio program with her own—shook Hollywood's picture colony into as great a state of excitement as did the earthquake of 1933.

During the marital tribulations of Mary Pickford and Douglas Fairbanks, Louella, in her column, had thrown her sympathy to Mary. On numerous occasions she had commented on Doug's actions most unfavorably. During the Pickford-Parsons strife referred to above, Douglas Fairbanks and his new bride, the former Lady Ashley, returned to Hollywood. Louella took the new Mrs. Fairbanks into her favor

ESSentially feminine, Louella Parsons claims the traditional feminine prerogative of changing her mind. If she is too prone to form instinctive dislikes, she is equally swift in admitting mistakes and reversing her opinions. For instance, consider the case of Simone Simon.

When that young French actress came to Hollywood, stories about her temperamental tantrums soon made the rounds. They portrayed her in anything but a flattering light, and Louella, always impatient with that most foolish of Hollywood diseases, temperament, immediately and instinctively formed a dislike for Simone, in spite of the fact that she had not met her. The dislike was reflected in her column.

Weeks later, in the Brown Derby, Louella met the object of her resentment. After the meeting, she said:

"Why, she's only a child. Those stories have been unjust. I like her." Since then, Simone Simon has been one of her favorites.

In the flood of contradictory criticism and praise, personal animosity and personal loyalty which is unloosed by the mention of Louella Parsons' name, it is difficult to reach a just verdict. But one thing is certain. She has glorious, unflinching courage.

"I always fight to win!" That is the idea that rules the Queen.

Louella Parsons may be heard Fridays on Hollywood Hotel over CBS at 9 p.m. EST (8 CST; 7 MST; 6 PST).

MUSIC IN THE AIR

BY CARLETON SMITH

THIS week, December 8, marks the 71st birthday of the greatest living symphonic composer, Jean Sibelius. You are sure to hear much of his music on the radio, for it is becoming more and more known and liked in this country, and orchestra conductors will be wanting to do honor to this genius of the North.

Imagine my surprise to find three radios in the home of Jean Sibelius, whom New York Philharmonic-Symphony listeners voted their favorite among all composers, living or dead. The revered master is not without music in his seclusion. Whenever his music is played from any radio station in Europe, he hears it!

He turns on his favorite radio full-blast. It is a powerful 11-tube set of American manufacture. No matter the static or noise, he is anxious to hear something. And until his wife or one of his daughters comes and tunes it down, the speaker blares forth. Sibelius has not the patience to tune in a station carefully.

VERY good, American radios, when the waves do not roll too much. Atlantic, she toss them up." He made wide, rolling gestures with his hands. "I hear mostly good that all-American program with the Indians, the cowboys, the Negro music. Yes, yes, very interesting, very curious. Makes me understand America much better. You have some remains from a great past . . . you ought to find that past. There is a great future there for American music."

I asked him which of the English translations for his songs he liked. Unfortunately for us, his beautiful songs are written to Swedish and Finnish texts and hence are rarely heard in our country. He gave me some for male voices and I explained that we had several fine baritones now, all with good voices and intelligence.

Sibelius is a man of many moods. To put down the words he says gives no idea of the power and color of his personality. He is a born actor, capable of dramatizing every situation. His face is a study in itself. It changes instantly from the utmost seriousness, from a deep concentration, to a jovial, light-hearted playfulness. It is always indicative, often expressive of his inner thoughts.

HE IS a great host, and the moments spent in his company are never forgotten. You feel yourself completely at home all the time. His little home, Ainola, twenty-five miles north of Helsinki, is as informal and modest as he is.

Sibelius does most of his composing while walking. His themes and ideas come to him then. They are completely worked out in his mind before he sets them down on paper. Only in absolute quiet and in such seclusion as this could great thoughts come to a man. He is fortunate to be removed from the clash and clatter and hustle of city life.

His gift of being himself and of letting his music speak for him offers a good example to other composers. Those who attempt bizarre stuff and fake publicity stunts both in their music and in their living can see that it profits them little. Without any attempt to publicize himself, with no "stunts," he has received the acclaim and honor of the musical world. He has drawn away from false values.

With him you know you are in the presence of genius. More is felt than can be said. We talked of many things, but little of him. "I hope you remember Ainola pleasantly and come again," he said as he accompanied me to the door. With a hearty handclasp and a warm look, the first musician of our day bade me farewell.

RADIO GUIDE'S COURT OF HONOR

ON THE AIR PRESENTS CONTESTDOM'S GREATEST SCOOP A "DOUBLE HEADER" CONTEST

Prizes Every Week—Everybody Has a Chance to Win

RADIO GUIDE offers you an unusual contest—a search for the most characteristic and distinctive handwriting to be found among its readers. Forty-two prizes weekly—in a twelve-week contest! Also, 705 additional prizes, in a companion contest, for the best slogans submitted in the handwriting competition. One entry—and you may win both contests!

THESE CONTESTS WILL BE CONDUCTED IN FULL VIEW OF THE PUBLIC, ON THE CONCOURSE OF THE RCA BUILDING, RADIO CITY, NEW YORK, FOR THEIR FULL DURATION! When in New York City, be RADIO GUIDE'S guest. RADIO GUIDE invites you to come behind the scenes and see how your contest is being judged.

WEEKLY HANDWRITING CONTEST AWARDS

First Award	1	\$100
Second Award—2 prizes of \$50 each	2	100
Third Award—4 prizes of \$25 each	4	100
Fourth Award—5 prizes, each one an RCA-Victor Record Player and ten Shep Fields records.	5	100
Fifth Award—10 prizes of \$10 each	10	100
Sixth Award—20 prizes of \$5 each	20	100
Total per week		\$500
Total for 12 weeks		\$6,000

SLOGAN CONTEST AWARDS

First Award	1	\$1,000
Second Award	1	500
Third Award	1	250
Fourth Award	1	200
Fifth Award	1	100
Sixth Award—200 prizes of \$5 each	200	1,000
Seventh Award—500 prizes of \$2 each	500	1,000
TOTAL AWARDS		\$10,050

RADIO GUIDE CONTEST RULES

- In each issue of RADIO GUIDE printed during the contest, there will be a coupon which you may use as an entry blank. It is not necessary to use this, but all entries should be sent on paper the same size as the coupon, to facilitate handling. You may copy or trace the coupon. RADIO GUIDE may be examined at its offices or at public libraries free of charge.
- You are invited to submit an original slogan of not more than 10 words—in your own handwriting. This slogan should refer to RADIO GUIDE Weekly, and express its features and purposes, or both. RADIO GUIDE'S present slogan is: "The National Weekly of Programs and Personalities." We want YOU to write us a better one. During the 12 weeks, handwriting prizes will be awarded weekly for the most distinctive and unusual handwriting. YOU DO NOT NEED A BEAUTIFUL SCRIPT TO WIN. Some of the most illegible styles of writing show the most unusual characteristics. Each week's handwriting contest closes on Wednesday at 5 p.m., following the broadcast of the previous week. All entries received after 5 p.m. will be judged for the following week's awards. At the end of 12 weeks ALL entries will again be judged for slogan values. Thus if you do not win a prize for your handwriting you still have an opportunity of winning in the slogan group. The slogan contest entries must be received not later than January 6, 1937, at 5 p.m.
- You may submit as many entries as you wish. Winning in one contest does not eliminate you from winning in another.
- Send all entries to RADIO GUIDE, care of National Broadcasting Company, New York, or in care of the station over which you hear the program. All winners will be announced through RADIO GUIDE.
- Be sure your name and address are written plainly in your entry. Entries with insufficient postage will be returned to the Post Office. In fairness to all, RADIO GUIDE positively cannot enter into any correspondence concerning this contest. No entries will be returned, and all entries become the property of the sponsor.
- This offer is open to every man, woman and child, everywhere, except employees of RADIO GUIDE and their families, their advertising agents, employees of the National Broadcasting Company and Certified Contest Service. Judges for the slogan contest will be Certified Contest Service and the editors of RADIO GUIDE. Judge for the handwriting contest will be Helen King, President of the American Graphological Society. In the event of ties, duplicate awards will be made.
- Entries in this contest must accept the decisions of the judges as final.
- Your entry in this contest is an express acceptance of all the rules printed here.

OFFICIAL ENTRY BLANK
Radio Guide Handwriting-Slogan Contest
No More Than 10 Words

.....

.....

The above is my entry in your Handwriting-Slogan Contest.

Name.....

Address.....
(Address: Radio Guide, c/o National Broadcasting Co., New York, N. Y.)

Handwriting Contest Victory List

The half-way mark—the sixth week in RADIO GUIDE'S great handwriting contest—and more lucky contestants solve their Christmas-gift problem with prize-money earnings! The names listed below are those of winners in the handwriting contest for the week ending November 18.

This great contest opportunity goes on, with new winners enjoying the benefits of their foresight every week. And the companion contest, to find a new slogan for RADIO GUIDE, is still open for new entries. If you would like to join the lucky group listed below, read the rules and descriptions of these two contests printed in adjoining columns. It may be your chance to win two contests with one entry!

And now—this week's winners:

First Award—\$100

Paul Landis, 609 W. Oregon, Urbana, Illinois

Second Awards—\$50 Each

Margery E. White, 2418 Sumner Ave., Hoquiam, Wash.
Henry C. Birnstein, 5 Quincy St., Lawrence, Mass.

Third Awards—\$25 Each

Greta Durne, 465 South Alcott, Denver, Colorado
Nell O'Connor, 320 E. 28th St., Baltimore, Md.
John E. Andrew, 2101 Hampshire St., Quincy, Ill.
Anna B. McSkimmon, 94 Third St., Bangor, Maine

Fourth Awards—Each One RCA-Victor Record-Player and 10 Shep Fields Records

Albert R. Jarrett, 797 E. 156 St., New York, N. Y.
Marguerite Thompson, Wrightstown, N. J.
Constance Edgerton, 606 Eastern Ave., Janesville, Wis.
S. C. Griffin, 1101 U. S. National Bldg., Galveston, Texas
Mrs. Mary O'Brien, 315 Lindsay St., Chattanooga, Tenn.

Fifth Awards—\$10 Each

Carl B. Wetzel, Box 185, Parkersburg, W. Va.
Fred Seel, 11 O. Henry Ave., Asheville, N. C.
Philip Kleeman, 525 S. 6th St., Terre Haute, Ind.
F. P. O'Rourke, 1317 West 15th St., Sioux City, Iowa
Arno A. Voigt, 761 West Side Ave., Jersey City, N. J.
Pauline Schindler, 835 Kings Road, Los Angeles, Calif.
Colin MacKenzie, 260 Mercier St., St. Jean, Ill.
Bertha Bartlett, 517 Summit Ave., Eau Claire, Wis.
William Burton, 417 Franklin Ave., Port Arthur, Ont., Can.
Jacob Bower, 1312 Wabash Ave., Mattoon, Ill.

Sixth Awards—\$5 Each

Mrs. E. C. Arnn, 746 Kent, Memphis, Tenn.
Annette Ewart, 25 Clark St., Brooklyn, N. Y.
J. Edwin Young, Northbrook Courts, Washington, D. C.
Wm. Gubin, 520 South State St., Aberdeen, S. D.
Rex Staley, 2822 E. Douglas, Wichita, Kansas
Frances Brown, 1411 Montana St., El Paso, Texas
Robert Latt, Jr., 1710 Chestnut St., Wilmington, N. C.
Annette Marugg, 323 E. Washington, Appleton, Wis.
Danelia Janssen, 721 West Nebraska, Peoria, Ill.
Laura Rousseau, 4310 Chestnut St., Philadelphia, Pa.
Mrs. D. Towles, Jr., Meggetts, S. C.
Jay F. Shiears, P. O. Box 408, Silver City, N. M.
Walter Carr, 294 Huron St., Stratford, Ont., Can.
James Pigman, Dalhart, Texas
Rose Marie Massa, 104-11 34 Ave., Corona, N. Y.
O. W. Heyser, E. 3rd St., Delphos, Ohio
Leo Previtali, 32 West 83rd St., N. Y.
J. B. Williams, 293 Greenwich St., Brantford, Ont., Can.
Jean Jongeward, Jefferson, Iowa



HORACE
HEIDT

Photo by MAURICE SEYMO

Horace Heidt is one of those who happily can say, "It's an ill wind . . . etc." A football accident in college

made him turn to music for his recreation. Now Horace Heidt and His Brigadiers are a national Monday feature



BOB
BROWN

Photo by MAURICE SEYMOUR

If Bob Brown were twins, he still wouldn't have any spare time. His network could easily use two rapid-fire

announcers like him. The principal dramatic programs he brings you are "Vic and Sade" and "Girl Alone"



VIVIAN
DELLA
CHIESA

Photo by MAURICE SEYMOUR

Vivian Della Chiesa, the Chicago girl who came to the fore as a contest winner, recently received her high-

est reward. She was given the great role of "Mimi" in a Chicago Civic Opera performance of "La Boheme"



Vacation! Mr. and Mrs. Temple and Shirley, Honolulu-bound

SHIRLEY TEMPLE has never been heard on a commercial radio program.

One after another, the great stars of the screen have gone on the air over the national networks, yet our Number One box-office attraction, in spite of fabulous offers, shakes her curly head.

There's a reason why you haven't heard Shirley when you twist the dials, and now RADIO GUIDE brings you the exclusive, unpublished plans for Shirley's future radio career—and the reason why she has not yet accepted offers running into hundreds of thousands of dollars.

To get the answers to these, the most persistent questions asked by radio fans, RADIO GUIDE sent its representative to see Mrs. Gertrude Temple, the star's mother, at their Brentwood home.

He announced himself through the telephone set in its niche beside the big locked gates, soon an electric control began to whirl, and the portals swung open.

A winding road through the trees brought him to the low, rambling home, where it overlooks a valley leading down to the blue Pacific.

Mrs. Temple entered the library, with Shirley skipping along beside her. And here you have, in Mrs. Temple's own words, the plans for Shirley's radio future.

"We have, of course, had many offers for Shirley's talents on the radio,"

she began. "Shirley would like to go on the air. It isn't work for her, it's a thrilling game. I'm confident she could handle it.

"And it is a difficult decision for Mr. Temple and myself to make in refusing the fortune offered her by radio.

"We have today finally turned down, after months of deliberation, an offer from the National Broadcasting Company to pay Shirley \$6,000 a week for 39 weeks for a ten-minute appearance on a program. That is a total of \$256,000. Shirley, in comparison with other stars, is not wealthy, and I should like to see that money go into her estate.

SUCH an offer is tempting and it is, of course, not the only one she has received. The Texas Centennial offered \$12,000 for a ten-minute appearance. A concern in New Jersey wanted to pay \$10,000 for a brief program.

"Yet there are, I am sure, good and sufficient reasons why these offers were not accepted, reasons which I'd like to give to her fans who read RADIO GUIDE."

While she had been talking, dainty little Shirley had come to stand by her chair and lean that golden head against her mother's. The companionship and devotion between these two is a by-word in Hollywood.

"In everything affecting Shirley we must think, first and last, about her own welfare," Mrs. Temple resumed.

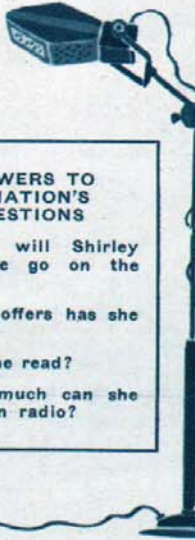
"The financial side of the question, therefore, has nothing to do with it in any case where her well-being is

Scoop!

SHIRLEY TEMPLE'S RADIO PLANS

In spite of Shirley Temple's world-wide fame, her family is determined to give her a normal childhood. Above: The nightly bed-time story ritual





**ANSWERS TO
A NATION'S
QUESTIONS**

1. When will Shirley Temple go on the air?
2. What offers has she had?
3. Can she read?
4. How much can she earn in radio?

She's a husky little thing and would love to do this extra work, but time is as precious to her as it is to anyone.

"Then we must remember that a great many people depend on Shirley's picture work, and chief among these are the exhibitors of her films. If she went on a program it would have to be at a time when it would not interfere with their theaters. I don't know all the ins and outs of this question, but it's definitely a consideration.

"Next, the program itself is not so simple as it may sound. Bear in mind that the radio performer does not have to memorize his lines, but can stand at the microphone and read from a script. Shirley would have to memorize her lines, whereas the others could read theirs."

MRS. TEMPLE'S point is well taken, even though Shirley makes fewer mistakes before the camera than almost any other star. She's known as "One-Take Temple" among the cameramen, because of her high batting average.

And here, as generally outlined by Mrs. Temple, is Shirley's radio future: Two years from now will mark her debut on the national networks.

She will be ready to present dramatic scenes as well as sing and tap-dance.

She will be able to read lines without the need for memorizing them.

Her picture work will be adjusted to allow ample time for radio.

Shirley's training during the next two years definitely will point toward a radio career.

"Shirley is making important strides forward in dramatic work," Mrs. Temple pointed out. "Mr. Darryl Zanuck, head of 20th Century-Fox productions, was enthusiastic over her performance in 'The Littlest Rebel,' where, in her scene with Lincoln, she showed fine dramatic talent.

AGAIN, the studio and her fans have commented on her dramatic scenes in her latest picture, 'Dimples.' The way she combined humor with pathos in her parting scene with Frank Morgan, and again in the 'Little Eva' sequences really demonstrated this ability, and in future pictures she will be given more acting opportunities.

"She is learning to read with expression, too, and her teachers say she already is advanced in reading. Even so, any little girl is handicapped in reading at her age and is apt to be halting and lacking in expression. It would be out of the question for her
(Continued on Page 48)

TWELVE THOUSAND DOLLARS FOR TEN MINUTES—YET SHE STAYS OFF THE AIR! A VAST FORTUNE GOES BEGGING BECAUSE SHIRLEY TEMPLE WON'T GO RADIO! WHY? HERE'S THE STORY—

involved. We speak of ten minutes on the radio, but thinking it all out, we know that there must be hours, not minutes, of preparation. And Shirley's day is already well filled.

"She must have no stinting on the rest a child needs. She must have time for her school work. And in between there are always pictures and all that one word means. Learning her lines by heart. Rehearsing new dances. Studying the songs she is to sing. And costume fittings, with film tests of them . . . all things to be done without counting the actual work before the camera for the finished film.
"So right there, I believe, is the first consideration—Shirley's own time.

BY JACK SMALLEY

Radio Guide Presents
GIANT-GRAVURE

When RUDY VALLEE broadcast his regular Thursday night "Varieties" a short time ago, he started his eighth radio year. From the beginning, Rudy has pioneered in air entertainment. He has set the pace and style for countless other programs. He has brought to his microphones great names of the world—from radio, stage and screen. Stars have been glad to come to the mike for him—and for you! Because of his contributions to the progress of broadcasting, and because of his everlasting ingenuity, RADIO GUIDE presents Rudy Vallee in Giant-Gravure

RUDY VALLEE



HE MAY BE CALLED A TIGHT- WAD, BUT HE'S SANTA CLAUS TO AN ORPHANAGE—AND FOSTER FATHER TO NAMELESS KIDDIES

NOBODY likes Wayne King!"

That's what some people said, when I first started asking questions which I hoped would enable me to reveal to you something of him as the man rather than the musician.

"Wayne King is the sweetest guy in the world!"

That's what a lot of others said when I asked them the same kind of questions.

All of which leads one to assume that as soon as a man grows rich and famous, he immediately becomes a target for the curious, the prejudiced, the envious.

And if he leads his own life, according to his own honest lights, and makes no compromises with outsiders, then he's labeled as haughty, selfish, or conceited.

That's the way it is with Wayne King.

One of the favorite charges against him is that he is "uppity."

Jules Herbuveaux, production man on the Lady Esther show, who has been intimately associated with Wayne King for more than five years, flouts this charge angrily.

"Wayne isn't high-hat at all," he told me. "What is often mistaken for a hoity-toity attitude is really only extreme consideration for others."

FOR instance, Wayne has an iron-clad rule that bars outsiders from studio control-rooms while the band is rehearsing. This is regarded as extremely eccentric around NBC studios, and because of it he has earned a reputation for arrogance.

It isn't arrogance at all, according to Herbuveaux. Wayne made the ruling because he feels that his musicians should be spared the humiliation of having anyone not directly connected with the show overhear the reprimands

he deals out during his rehearsals.

For reprimand he does, with a tart and acid tongue, when he feels that any of the boys are lying down on the job. And he isn't playing to a gallery when he does it, because there's no gallery there.

It is this sensitive feeling toward the emotions of others that has led some observers to reach a mistaken conclusion about Wayne King.

As for his reprimands, they are no more and no less than those usually dealt by weary bandleaders when they're in the midst of rehearsing. And evidently no one in the orchestra finds his chiding too unbearable, for Wayne King's band, except for two replacements, both caused by illness, is composed of the same loyal crew of musicians who started out with him at the Aragon ballroom eight years ago.

Another popular charge against Wayne King is that he is selfish—in curbstone parlance, a "tightwad."

If refusing to lend money to chiselers is being a tightwad, perhaps Wayne King comes under that classification.

But chiselers, remember, don't need money.

Wayne King saves his charity for people who do.

For instance, both he and Mrs. King are intensely interested in the Evanston Cradle, famous private foundling home where such stars as Burns and Allen, Jack Benny, Al Jolson, Miriam Hopkins, and hosts of others, have adopted their small sons and daughters.

Perhaps Wayne King remembers his own lonely days in an orphanage. Maybe, when he was small, he always promised himself that when he grew up and had money, he'd make life a little better for kids who had no homes.

Whatever his motives are, the fact remains that every year Wayne King

secretly donates a large sum of money toward the upkeep of the institution. No outside publicity ever attends this Cradle donation, and as far as I know, this is the first time it has ever been mentioned in public print.

HIS annual gift is just another of those quiet, amazing gestures that set him apart from the kind of headline-hunting star whose charitable deeds are vulgarly tabulated across the face of the nation's dailies in big, black news type.

"Aside from his donations to the Cradle," one of his good friends said, "Wayne does a lot of other unknown charitable work. But don't think for a moment that he's a sucker for every whiner that comes along. He investigates each case meticulously, and unless he thinks the applicant is thoroughly deserving, you can bet your life

For he finds no time for the idle fripperies that occupy many young men. His hobbies are flying and golf and photography. He plays hard at all three and he plays them all well.

So far, he has had six planes, and professional airmen rate him as an A-number-one pilot. He is an excellent golfer. He has one of the finest cameras money can buy, and as one of his friends said:

"It is equipped with everything but hot and cold running water."

A man who enjoys these things may be conservative in taste, but to my way of thinking he's anything but conceited.

So the case of the Envious vs. Wayne King must be discontinued on the grounds of insufficient evidence.

By now, you know quite a bit about Wayne King. You're familiar with his childhood, his early struggles, his ro-

Right: Miriam Hopkins' little son was adopted at Evanston's Cradle, the foundling home to which Wayne makes annual contributions. Below: Miriam



WAYNE KING'S INSPIRING LIFE



Original "Sonny Boy" Al Jolson and his beautiful wife, Ruby Keeler, went to the Cradle for "Sonny Boy, Jr."

he doesn't give him even so much as a dime!"

The final charge against Wayne King, the one usually hurled at a star as soon as he gets to the top, is that he is conceited. Is such a charge justified?

The basis for the accusation seems to be the fact that he doesn't hang around night clubs and taverns, chinning with people who don't interest him, buying drinks for others who make a business of cultivating celebrities.

If being intensely interested in his family is conceit—if preferring to spend his time with friends instead of stooges is conceit—if his preference for simple diversions rather than complicated pastimes is conceit—perhaps Wayne King might be called conceited.

mances. You've read enough small anecdotes to give something of an insight into his character.

NOW, let me tell you some never-before-told facts about his personal life—about the way he dresses—how he lives.

To begin with, all of his clothes are tailor-made. He buys about twenty suits a year, and has them made with an eye to comfort, rather than fashion. His shirts, too, are tailor-made, and the world-renowned Sulka makes up his ties.

He wears high-laced shoes because he has to stand on his feet so much. They are made by a Chicago boot-maker and they cost him \$37.50 a pair. He seldom drinks and he smokes a



Wayne King and his wife, the former Dorothy Janis, lead a rather quiet life. They prefer their home to the bright night spots



George Burns and Gracie Allen adopted both a daughter and a son at the Cradle. Here's the happy family!

The place has its own landing-field for Wayne's big four-passenger Stinson cabin plane, and there's a private lake for fishing and swimming.

Recently, the Kings built a distinctive twelve-room Colonial house on the grounds, and decorators furnished it appropriately in Early American style.

There is some talk of Wayne giving up flying, because he feels that his obligations as a family man do not allow him unnecessary risks. If he does make this sacrifice, he'll probably do most of his future speeding on the ground in one of the two big Packards that he owns and drives with exceptional skill. Emotionally, Wayne, according to friends, is extremely moody—he's like

spiration and hope he spreads with his baton, he is paid well.

For that's what music has done for Wayne King: it has enriched him materially, inspired him spiritually. Because of his music, he has been able to buy the good things of life, and because of it again, he knows how to enjoy them.

TODAY, he has all the things he longed for twenty-five years ago. He has happiness, a home, a family—and plenty of money to live the well-rounded life he set as his goal when he was hardly more than a tot. Now that he has the money to buy the things he longed for as a boy, he has not become one of the typical self-made men of story and comedy. He is sane in his spending, generous in his giving, intelligent in living the kind of life he worked to be able to have. Life for him now is full and good.

The determination that brought a stranded boy back from Texas—the grit that got him his first Chicago job

STORY

BY MARGE KERR

pipe rather than cigarettes. He also has his own personal blend of tobacco. There's an interesting story connected with this tobacco. Although he gives great amounts of it to his friends, he won't tell anybody how it is made or where he gets it.

"Wayne's entrance at the Lady Esther broadcasts is always the signal for a line-up of production men," one of his studio associates told me.

"Everybody connected with production on the show produces his pipe, and Wayne marches down the row filling the empty bowls. He's very generous with the tobacco, but its blend is a carefully guarded secret that no one in the world knows except Wayne and the man who makes it for him."

Wayne's domestic life, like his to-

bacco blend, is almost as secret. He maintains a permanent home in Chicago's swanky Edgewater Beach hotel apartments, but in the Summer, when he can get away, he and his wife and their two children go to his country estate at Lakewood, Wisconsin.

HIS daughter, Penny, aged three, and Wayne, Jr., who was born March 8, this year, are cared for by two colored maids—apparently the same two who looked after young Mrs. King when she was a child in Texas.

Wayne's country place is typical of his attitude toward life. He makes it pay. A caretaker and his wife live there the year around, looking after the sheep and cattle which help to pay for the upkeep of the estate.

sparkling burgundy one day and flat champagne the next. He reads incessantly, usually poetry or philosophy, and he likes verse anthologies of the "It Can Be Done" type—possibly because he knows from personal experience that it can be!

A great many estimates have been made on the size of his personal fortune. These guesses range all the way from half-a-million to a million-and-a-quarter dollars, but intimates place their estimates closer to a million.

From an humble beginning, he has risen to heights that have made him one of the wealthiest bandleaders in the business. For there is no doubt that today he is one of America's favorite children. He is loved in homes throughout the land—and for the in-

—the singleness of purpose that sent him to college despite financial handicap—all these were factors in his ultimate success.

So don't think for a moment that his climb was up a flight of crystal stairs. Like your stairway and mine—his had plenty of tacks and splinters on it. Often there were boards torn up, places with no carpeting at all.

But Wayne King kept climbing. And that, obviously, is the reason he got to the top!

Wayne King may be heard Mondays over a CBS network at 10 p.m. EST (9 CST; 8 MST; 7 PST); also Tuesdays and Wednesdays over an NBC network at 8:30 p.m. EST (7:30 CST; 6:30 MST; 5:30 PST).



Typical of the young American married couple are "Betty and Bob," stars of CBS's dramatic show. They're Les Tremayne and Betty Reller



DAYTIME
DIALING



Above: Here's the "Rich Man's Darling" cast in an on-the-air photo. Left to right: Karl Swenson, Ethel Remy, Peggy Allenby, Edwin Jerome. Left: Farm life in the "Trouble House" dramatic serial. Concerned over her biscuits is "Phoebe" (Elsie Mae Gordon), while "Harvey," the hired man (Jerry Macy), brings more fuel. Below: In the center, David Harum himself, played by Wilmer Walter. Left: Paul Stewart; right, Peggy Allenby





Above: Here's "Girl Alone"—not alone. It's Betty Winkler, and with her are Ray Johnson, left, and Pat Murphy, right. Pat is known to daytime dialers as the irrepressible "Scoop" Curtis. Right: Columbia's "Bachelor's Children," Hugh Studebaker in the center, Marie Nelson, Marjory Hannan, Patricia Dunlay, and Olan Soule, left to right. Below: Halla Stoddard of "Big Sister" with Junior O'Day and Alice Frost

MEET THE CASTS
OF THE DRAMA-
TIC AIR SHOWS
YOU ALL KNOW!



Friday the 13th means nothing to Art Van Harvey, Bernardine Flynn and Billy Idelson of "Vic and Sade." Dialers know them well



"Hey, Joe!" shouted Callery. Joe Dvorak dropped the bag and started to run, ducking and dodging, to the Delaware

swimming the river. Orders, please."

Another tiny pause. Then radio carried the voice of authority:

"Calling Car 14 . . . Stay where you are please . . . calling Car 10 . . . Car 10 . . . Cross the Calhoun Street bridge and pick up a fugitive swimming towards Pennsylvania . . . Calling Car 17 . . . Car 17 . . . Proceed to the Calhoun Street bridge and stand by to assist . . ."

It was as quick as that! Napoleon would have blinked at the swiftness of strategy made possible by police radio. Before Swimming Joe Dvorak had got half-way across the Delaware, a small army of bluecoats with radio tubes for ears had got him neatly bottled up! One car on each side of the river, another car on the bridge as an auxiliary. It was checkmate!

But Joe Dvorak didn't know that yet. As his flailing arms churned him towards the Pennsylvania side of the river he spotted the second radio car, rolling down the street to meet him. Strictly speaking, of course, those New Jersey coppers had no authority to make an arrest on the Pennsylvania side. But radio cops leave little fine points like that for the lawyers to wrangle over.

Joe knew this, so when he saw that car, he turned right around and started swimming back towards the Jersey side. And thereupon there took place a very tidy little piece of police radio work. Said Dispatcher Neese:

"Cars 14, 17 and 10 . . . you may speak to each other directly."

And with that, Trenton's two-way police radio became a three-way system as the cars talked directly to each other. Said the officer on the Pennsylvania side:

"Mooney, he's heading towards your bank a bit down-stream of you."

Said the radio cop on the bridge:

"He's about half-way over now."

What chance had Joe Dvorak, despoiler of church washrooms, when messages like those were crackling around him?

Back he ploughed his weary way towards the Jersey shore—to find Mooney and Callery waiting for him there. But even after two crossings of the historic Delaware, Dvorak was not tired enough to give up. Swinging his right arm in great arcs, he turned left and started to swim up-stream.

"Confound the dumb clown!" muttered Mooney, jumping out of the radio car. For by now Joe had collected quite a gallery. People, attracted by the shooting and the action, were gathering to yell and laugh and hoot and jeer. In every crowd like that there is a generous sprinkling of idiots, and these now began to shout encour-

(Continued on Page 48)

CITIZENS!
Police radio offers you the quickest and best possible protection. Learn about police radio now and when crime threatens you or your home—use it!

THE CHURCH THIEF



JOE DVORAK, thief and thug, stepped softly out of the Broad Street Methodist Church.

Ordinarily, members of the clergy and the Parole Board would have beamed their approval. Joe Dvorak, paroled convict, coming out of a church! But alas, on this afternoon in August, 1936, bushy-haired Joe had gone to church with a Stillson wrench—in search of pipes, not piety. Far from reformed, he had indeed sunk so low as to swipe the ecclesiastical plumbing fixtures.

He had them now in a brown leather hand-bag.

Bright sunlight forced Joe's black eyes to blink. His swarthy face was far from intelligent. No master mind of crime was he, nor was his offense a new one. In days gone by, kings and haughty lords have raided churches and emerged laden with gold plate and jewelled crosses. Joe Dvorak would have been quite willing to steal gold plate, too, but there hadn't been any. So he had picked up six faucets, several pieces of lead pipe, four stoppers and a soap-dish. And made his get-away.

That is, he was making his getaway when Radio Patrolmen Bert Mooney and Pat Callery saw him. And like many another officer on the Trenton, N. J., force, Mooney and Callery knew Joe Dvorak very well.

"Wonder what he's got in that bag," mused Mooney. The car slowed down.

"Hey, Joe!" shouted Callery, sharply.

"Oh hell!" said Joe Dvorak, dropping the bag. And he began to run toward the Delaware River, ducking around corners, through alleys.

The Delaware is a river which has been crossed by many persons prominent in the news, including George Washington and Joe Dvorak. But that's getting a little bit ahead of our story.

"Stop, you fool!" yelled Officer Mooney, as Dvorak poised above the river. Like powerful springs, the criminal's youthful legs straightened with a snap that sent his body hurtling in a dizzy arc out and down—down—down.

Splash! Joe Dvorak smacked the Delaware's placid face, vanished, broke through the surface and began to swim like a maniac toward the Pennsylvania side.

Crack! went Officer Mooney's gun.

Plunk! fired the bullet Mooney deliberately fired wide as it hit the water three feet from the swimmer's head. A little fountain of spray splashed up, and Dvorak swam the harder.

With a sigh, Officer Callery clicked the switch in their two-way radio, and said:

"Car 14 calling headquarters. Car 14 . . ."

A tiny pause. A sizzling in the patrol car's radio, then the voice of Chief Dispatcher Louis F. Neese, from radio headquarters:

"Car 14, come in please . . ."

Again Callery spoke, for in police radio parlance "come in" means talk in, not ride in:

"Car 14 calling headquarters . . . We are at the river bank by John Fitch way . . . a fugitive is escaping by

A CALLING ALL CARS STORY — BY ARTHUR KENT

WAKE UP AND LISTEN

COMPLETE PROGRAMS For The ENTIRE WEEK



THURSDAY, Dec. 3

3:30 p.m. EST (2:30 CST), CBS: Guest musicians for the Brahms Cycle of chamber music will be Frank Sheridan, pianist, Arthur I. Berv, horn, and Leon Barzin, viola.
7:15 p.m. EST (6:15 CST), NBC: The third of a new dramatic series starring Jimmy Braddock, world's heavyweight champion. Also heard on Tuesdays and Wednesdays at this time.
8 p.m. EST (7 CST), CBS: Smith and Dale, stage comedy team, appear for their third engagement as Kate Smith's guests.
9 p.m. EST (8 CST), NBC: The Show Boat will play a mythical visit to Kansas City.
9:30 p.m. EST (8:30 CST), NBC: "World Trade and American Recovery" will be discussed during America's Town Meeting.
10 p.m. EST (9 CST), CBS: Wallace Beery and Josephine Houston guest-appear for "Then and Now."
10 p.m. EST (9 CST), NBC: Gene Raymond, Alice Faye and Gregor Patigorsky, cellist, will be Bing Crosby's guests.

FRIDAY, Dec. 4

7 p.m. EST (6 CST), NBC: Amos 'n' Andy will deviate from their regular script and present a minstrel show. Frank Parker, tenor, will be their first guest.
10 p.m. EST (9 CST), NBC: Radio Guide's Court of Honor presents Louise Massey and the Westerners together with surprise guests.

SATURDAY, Dec. 5

3 p.m. EST (2 CST), NBC: "Lohengrin," by the Chicago Civic Opera Company, will be heard in its entirety.
9 p.m. EST (8 CST), CBS: Tito Schipa, renowned operatic tenor, will be Floyd Gibbons' guest.

SUNDAY, Dec. 6

Rosa Low, Bowes' Guest
Rosa Low, lyric soprano, will be Major Bowes' guest during the Capitol Family program over CBS at 11:30 a.m. EST (10:30 CST).

Finnish Independence

The sixteenth anniversary of the Republic of Finland will be celebrated over CBS at 1:30 p.m. EST (12:30 CST). Rudolph Holsti, former

Prime Minister, will speak.

Cook's Travelogue

Malcolm La Prade, singer, playwright and world traveler, begins a new program of travel talks over CBS at 2:45 p.m. EST (1:45 CST).

Pianist Frank Sheridan

Today's guest of the New York Philharmonic Orchestra will be Frank Sheridan, celebrated American pianist. CBS at 3 p.m. EST (2 CST).

Arlene Jackson, Soloist

Your Unseen Friend, CBS at 5 p.m. EST (4 CST), presents Arlene Jackson as guest soloist.

South American Music

Music of the South American countries will be heard in a new program over CBS at 7:30 p.m. EST (6:30 CST). Richard Czerwinski's concert orchestra, the Floridians Male Quartet, soprano Ruth Lyon, and travel talks by Norman Ross complete the talent.

Lawrence, Ford Guest

The Sunday Evening Hour brings Marjorie Lawrence, American soprano, to the air via CBS at 9 p.m. EST (8 CST).

Lily Pons, Motors Guest

Lily Pons, coloratura soprano of Met. Opera and screen fame, guest-sings for the Motors Concert at 10 p.m. EST (9 CST) on NBC.

MONDAY, Dec. 7

Magazine of the Air

Dr. William E. Aughinbaugh will relate some of his most interesting experiences as a doctor at sea for over twenty years, and Princess Kropotkin will interview an airline hostess during the CBS Magazine of the Air today at 11 a.m. EST (10 CST). For Wednesday,

Mr. W. Espy Albig, banker, and Gretta Palmer, newspaperwoman, will speak. On Friday, Marie Couderat Brenning, founder of a consultant service for brides, and George Sokolsky, will be guests.

Modern Masters Series

Modern composer-performers in programs of their own compositions will begin a new CBS series at 3:30 p.m. EST (2:30 CST). Aaron Copland, recently returned from the Mexico City Symphony Orchestra, will open the series.

Bob Montgomery for Lux

Robert Montgomery will be starred in the hilarious "The Grand Duchess and the Waiter" on the Lux Radio Theater at 9 p.m. EST (8 CST) over CBS.

Richman, Himber Guest

Richard Himber's Champions' guest treat this trip will be songster Harry Richman, NBC at 9:30 p.m. EST (8:30 CST).

TUESDAY, Dec. 8

Hammerstein's Guests

Ray Middleton, baritone, Elizabeth Murray, old-time actress who is making a come-back, and Ruby Mercer, soprano, are scheduled for Ted Hammerstein's Music Hall, CBS at 8 p.m. EST (7 CST).

Kate Smith for Bernie

Radio's famous songbird, Kate Smith, will fly

making their selections for Kate Smith's All-Collegiate Football Team, will be announced during her program over CBS at 8 p.m. EST (7 CST).

Coward, Lawrence, Wynn

Noel Coward, Gertrude Lawrence and an exchange appearance by Ed Wynn will be the guest fare of Rudy Vallee's Variety Hour, NBC at 8 p.m. EST (7 CST).

FRIDAY, Dec. 11

New Lecture Series

Henrik Willem Van Loon, noted author and lecturer, returns to NBC at 7:45 p.m. EST (6:45 CST) to be heard in a new series. He will also broadcast on Tuesdays.

Three Screen Stars

Freddie Bartholomew, Madeleine Carroll and Tyrone Power will be heard as guests of Hollywood Hotel, CBS at 9 p.m. EST (8 CST), in a radio version of the picture "Lloyds of London."

Frank Morgan Quizzed

Elza Schallert interviews Frank Morgan over

NBC at 10:45 p.m. EST (9:45 CST).

Professor Chester Stock

Professor Chester Stock, research associate of the Carnegie Institute, will discuss the findings of his recent expedition in the southwestern part of the U. S. over CBS at 10:30 p.m. EST (9:30 CST).

SATURDAY, Dec. 12

Junior Birdmen Rally

A broadcast from the Junior Birdmen rally will be carried over NBC at 9 a.m. EST (8 CST), bringing talks by several outstanding aviation wizards.

Samson and Delilah

The entire performance of Samson and Delilah by the Chi. Opera Company may be heard on NBC starting at 3 p.m. EST (2 CST).

Drama of the Skies

A new weekly CBS series presenting information about the constellations will be inaugurated by Dr. Clyde Fisher and Hans Christian Adamson from New York's Hayden Planetarium. It will be heard each week at 5:30 p.m. EST (4:30 CST).

CONTESTS ON THE AIR

SUNDAY

NBC Tenth Anniversary contest. 5 console radios and 25 tube kits daily for best letters of 100 words or less about network. Contest announced 8 times daily over NBC stations.
2 p.m. EST (1 CST), NBC network. Landt Trio and White. Weekly merchandise prizes for composition about product. Grand prize awarded at frequent intervals. Weekly contest closes Wednesday following broadcast.
4:30 p.m. EST (3:30 CST), NBC network. Musical Camera. Weekly merchandise prize for description of incident you think suitable for musical dramatization on program, accompanied by explanation as to suitability. Contest closes Wednesday following broadcast each week.

7:45 p.m. EST (6:45 CST), NBC network. Jingle program. Broadcast for West at 11 p.m. EST (10 CST). Jingle contest, wrist watch prizes.
TUESDAY
11:45 a.m. EST (10:45 CST), CBS network. Tuesday and Thursday. Homemakers Exchange. Cash prizes for household hints used on broadcast or in bulletin. Different classification of hints each week. Contest closes Saturday following broadcast each week.
9 p.m. EST (8 CST), NBC network. Sidewalk Interviews. Wrist watches weekly for questions or problems.
10:30 p.m. EST (9:30 CST), NBC network. Portraits in Harmony. Automobiles as prizes for (Continued on Page 35)

YOU'RE THERE WITH A **CROSLEY** SUPER SENSITIVE RADIO
COMPARE THESE PRICES TUBE FOR TUBE, FEATURE FOR FEATURE, WITH ANY RADIO ON THE MARKET

*AUTO-EXPRESSIONATOR

Brings back the expression necessarily taken out in the studio in transmitting the program.

*MYSTIC HAND

(A. F. C.) Automatically tunes set sharply without use of meter tuning or other gadget.

*MAGNA-CERAMIC DIAL

*VIBRACOUSTIC SOUNDING BOARD

*METAL TUBES

and 8 other CROSLEY FEATURES

***J+@ 15 TUBES \$174.50

***J+@ 13 TUBES \$149.50

***J+@ 11 TUBES \$109.50

*J+@ 9 TUBES \$99.50

J+@ 7 TUBES \$67.50

J+@ 6 TUBES \$59.95

Prices slightly higher in Rocky Mountain States and west.

CROSLEY stands, always, as a warranty of the highest value in radio. It is only natural that the 1937 models are Crosley's greatest achievements. Beautiful... as near perfection as science can attain... and priced for you who demand the best at prices you're pleased to pay. See your Crosley dealer today... you will hear radio you've never heard before.

THE CROSLEY RADIO CORPORATION

Cincinnati, Ohio Powell Crosley, Jr., Pres.

WHAT BECAME OF YOUR HEADACHES?

OH THE ALL-VEGETABLE CORRECTIVE PUT A STOP TO ALL THAT!

SHE was "notorious" for her sick headaches. Finally a friend said, "Why don't you give NRs a trial?" With Nature's Remedy (NR Tablets) she noted a thorough cleansing of poisonous wastes—a complete natural action that she hadn't experienced for ages. Yet so gentle and refreshing. Try NRs yourself. They are so fine for constipation, so useful in warding off colds, so-called "bilious spells" and other conditions caused by faulty elimination. Only 25c for box of 25 at any drugstore.

NR TO-NIGHT TOMORROW ALRIGHT

FREE: Beautiful six-color 1937 Calendar-Thermometer. Also samples of NR and Tablets. Send stamp for packing and postage to A. H. Lewis Co., Dept. 2120, St. Louis, Mo.

WORK FOR THE UNITED STATES GOVERNMENT

START \$1260 to \$2100 Year

Men—Women

Many 1937 Appointments. Qualify Now —Hurry

Mail Coupon Today SURE

Name

Address



Ken Murray See 7:30 p.m.

Frequencies

Table listing radio frequencies for various stations like KMOX-1090, WMBD-1080, etc.

WGN-News; Musical Man WENR-Frankie Masters' Orch. WMAQ-Nite Watch WMAQ-King's Jesters

Main program listings including NBC-Packard Hour, CBS-Camel Caravan, NBC-Log Cabin Dude Ranch, and various news and entertainment segments.

Continuation of program listings including CBS-Poetic Melodies, NBC-Log Cabin Dude Ranch, and various news and entertainment segments.

Advertisement for 'Log Cabin Dude Ranch' featuring Louise Massey and Jim Babcock, with a large 'YIP-E-E-E!' graphic and a photo of the performers.



Helen Jepson See 8 p.m.

Frequencies

Table with radio station call letters and frequencies (e.g., KMOX-1090, WIND-560).

- 11:30 NBC-Jan Garber's Orch.: WHO WIRE KSD WIBA WCFL WLW
NBC-Bobby Hayes' Orch.: WMT KWK WENR
CBS-Phil Harris' Orch.: WOC WMDB WISN WBBM WHAS WFBM

WHA-Organ Revue
Who-Way Down East
WIND-News
WISN-News; Prgm. Resume
WLW Betty & Bob, sketch
WMBI-Sacred Music
WOWO-Old Time Religion
WTMJ-To be announced
3:45
NBC-Answer Me This: WMAQ WIRE (sw-9.53)

WCFL-Pilner & Earle, piano duo
WJBC-Sports; News
WLW-Vocal Varieties
6:30
NBC-HORLICK'S LUM & Abner, sketch: WENR WLW CBS-Vee Lanhurst & Charioteers, (Wildroot): WCCO WFBM KMOX WBBM (sw-11.83)
NBC-Roy Campbell's Royalists: KSD
News: WHO WIBA WMDB To be announced: WGN WOC KWK Sport Review; News
WCFL-Songs in the Spotlight
WGN-Concert Orch.
WIRE-Betty & Jimmie in Santaland
WISN-Concert Contrasts
WJBC-Markets; & Chiropractic Talk
WMAQ-Music You Love
WMT-Si Perkins' Mountaineers; News
WTMJ-Rubinoff, violinist
6:45
CBS-Boake Carter, (Philo) commentator: WCCO WBBM KMOX (sw-11.83)
MBS-Pleasant Valley Frolics: WGN WLW
News: WFBM WOC WIND Rubinoff, violinist: WIRE WMT KSD-Today's Sports
KWK-Gabriel Heater, comm
WCFL-Guest Hour
WENR-Frankie Masters' Orch.
WHO-Diamond City News
WIBA-Music for Your Pleasure
WISN-Woods Dreyfus
WJBC-Do You Know?
WMAQ-Landt Trio & Welcome Lewis
WMDB-Value Hints
WTMJ-Fireside Quartet

CBS-Major Bowes Amateur Hour (Chrysler); Honor City Milwaukee, Wisconsin: WOC WISN WBBM WOWO WCCO WFBM WHAS KMOX WMDB (sw-11.83)
WCFL-Herr Louie & the Weasel
WGN-Gabriel Heater, news
WIND-News
WIRE-Glittering Glissandos
WLS-Roch. Philharmonic Orch.
8:15
NBC-Norsemen: Quartet: WMT KWK WLS (sw-11.87)
WGLF-Spencer & Lee
WGN-Red Norvo's Orch.
WIND-Catherine Vernon, songs
WIRE-The Rhythm Makers
8:30
NBC-America's Town Meeting of the Air; guest speakers: WENR WIRE WMT (sw-11.87)
KWK-Toe be announced
WCFL-Peacock Kelly's Orch.
WGN-Al Kavelin's Orch.
WIND-Night Traffic Court
8:45
WCFL-Bob Bradley
WGN-News; Quin Ryan, sports
WIND-Sketches in Melody
9:00
NBC-America's Town Meeting (sw-6.14)
CBS-Bing Crosby's Music Hall (Kraft) with Bob Burns, comedian; Jimmy Dorsey's Orch.: Guests: WHO WTAM KSD WIBA WMAQ WLW WTJ (sw-9.53)
CBS-Sears-Then and Now, Historical drama; Carlton Kelsey's Orch.; guests: WOWO WCCO WFBM WBBM WHAS WOC WISN WMDB KMOX (sw-6.12)
KWK-Ray Dady, commentator
WCFL-Seelye Institute, talk
WGN-Little Jack Little's Orch.
WIND-Milt Herth at the Organ
WIRE-Mountain Rangers
9:15
KWK-Musical Moments
WCFL-Labor Flashes
WGN-Dick Jurgens' Orch.
WIND-Continental Orch.
9:30
NBC-Jamboree, Orch., dir. Roy Shield; Don McNeill, m.c.; Gale Page, contr.: WENR WIRE (sw-6.14)
CBS-March of Time: KMOX WBBM WCCO WFBM WHAS (sw-6.12)
KWK-News; Sports
WCFL-Barratt O'Hara
WGN-Musical Revue
WIND-Sketches in Melody
WISN-Helen Wittman Sings
WMDB-Court of Human Relations
WMT-Tehel's Bohemians
WOC-Dance Time
WOWO-Hot Dates in Music
9:45
KWK-Piano Portrait
WCFL-Fed. Women High School Teachers
WIND-Sports Review
WISN-Orchestra
WMT-Sunset Islanders
WOWO-Organ Reveries
10:00
NBC-AMOS 'N' ANDY (PEP- sudent): WMAQ

NBC-Vladimir Brenner, pianist; Clem McCarthy; (sw-9.53)
CBS-Poetic Melodies; (Wrigley's Gum) Franklyn MacCormack: KMOX WCCO WFBM WBBM CBS-Artie Shaw's Orch.: WOWO News: WMDB WOC WIRE
KWK-Range Riders
WCFL-Mundy Jubilee Singers
WENR-Donald McGibeny, commentator
WHAS-Here's to You
WHO-Songfellow
WIBA-Radio Night Club
WIND-Romanian Natl Prgm.
WISN-Waltz Melodies
★ WLW-Paul Sullivan, news room
WMT-Electric Park Band
WTAM-Blue Barron's Orch.
★ WTAQ-MOVIE GOSSIP (1330 ke)
WTMJ-News; Dancing 'til Midnight
10:15
NBC-Sherlock Holmes, drama, (Household Finance): WMAQ WLW
CBS-Roger Pryor's Orch.: WISN WMDB WOC WBBM
NBC-King's Jesters: WENR (sw-9.53)
News: WFBM WCCO WHO WMT KMOX-Rubinoff, violinist
KWK-Happy Hal
WCFL-Peacock Kelly's Orch.
WGN-Freddy Martin's Orch.
WIND-Organ Reveries
WIRE-Basonology; Garden of Melody
10:30
CBS-Abe Lyman's Orch.: WHAS WFBM
NBC-Frankie Masters' Orch.: WHO WCFL WIRE (sw-9.53)
CBS-George O'sen's Orch.: WOC WMDB WISN
NBC-Earl Hines' Orch.: WMT News: WENR KWK WBBM
KMOX-Headline Highlights
WCCO-Rollie Johnson; Reports
WGN-Kay Kayser's Orch.
WIBA-Club Chanticleer
WIND-Bob Tinsley's Orch.
WTAM-Hal Raymond's Orch.
10:45
NBC-Earl Hines' Orch.: KWK WENR
NBC-Frankie Masters' Orch.: WMAQ WIBA
KMOX-France Laux, sports
WBBM-Geo. Olsen's Orch.
WCCO-Frank Gordon's Orch.
WIND-News
WLW-Jack Denny's Orch.
WTAM-Hal Raymond's Orch.
11:00
NBC-Shandor, violinist; Ace Brigode's Orch.: WHO WIRE WTAM KSD WIBA WCFL
CBS-Vincent Lopez' Orch.: WISN WFBM WMDB WOC WBBM
NBC-Henry Busse's Orch.: WMT WENR (sw-6.14)
Dance Orch.: WGN WHAS WCCO
KMOX-Bobby Meeker's Orch.
KWK-Irving Rose's Orch.
WIND-Continental Orch.
WLW-Organ & Poems
WMAQ-Squire Sterling Entertainers
11:15
KMOX-Lopez' Orch. (CBS)
KWK-Henry Busse's Orch.
WIND-In the Crimelight
WMAQ-Stan Norris' Orch.

NIGHT

TONIGHT

TONIGHT the biggest event in the radio world is the appearance of your RADIO GUIDE for next week on your favorite news stand. Right now—go out and get your copy of RADIO GUIDE for next week! Don't forget!

Reduced My Waist EIGHT INCHES with the WEIL BELT



TEST THE WEIL BELT AT OUR EXPENSE

YOU will appear many inches slimmer at once and in ten short days if your waistline is not 5 inches smaller . . . 5 inches of actual fat gone, it will cost you nothing! "I reduced 8 inches," writes W. L. McGinnis. "Lost 50 lbs. . . ." writes W. T. Anderson. Hundreds of similar unsolicited letters on file!

IF YOU DO NOT Reduce YOUR WAIST

3 INCHES in 10 DAYS with the WEIL BELT . . . it will cost you nothing!

You will be completely comfortable as this amazing reducing belt gently but persistently eliminates fat with every move! Gives an erect . . . keeps digestive organs in place . . . and with loss of burdensome fat comes increased pep and greater endurance.

Insurance companies hesitate before they insure a fat man . . . doctors warn against overweight. Get rid of that dangerous fat NOW!

Write name and address on postcard and we will send you illustrated folder and full details of one 10 day FREE trial offer!

THE WEIL COMPANY 6312 Hill Street New Haven, Conn.

Sounds Good to Me - I'll Order One MYSELF!



ON APPROVAL!



WE DEFY you to tell this ring from one costing \$300.00! To prove it to you, we'll send it to you for 25c down. If you do not think it the most exquisite piece of jewelry you ever owned, if your friends do not marvel at the glorious brilliance of the magnificent facsimile diamond, return it and we will refund your money.

Wear 10 days at our risk. Compare with \$50 rings; if delighted, continue payments of \$1.50 monthly till the total balance of \$5.00 is paid. Ring shipped by return mail. Rush 25c in stamps or coin to

MAIL COUPON NOW—
BRADLEY BLDG., 7312A, NEWTON, MASS.
Here's 25c. RUSH My Ring Today.

Name
Address

This Christmas Give A Pencil Set & Memo Pad



WITH CHILD'S NAME STAMPED IN GOLD-COLORED LETTERS!
50c PER SET
Here's the handiest gift for every boy and girl in school! This attractive set consists of leatherette memo pad (with pencil case) with snap fastener, and a rugged, strongly stitched pencil case with snap fastener, containing five full-length pencils. Individual names are stamped in lustrous, gold-colored letters on memo pad case, pencil case and five pencils. Complete set, including names stamped in gold-colored letters, sent POSTPAID anywhere in U. S. for only 50c. (Canadian foreign, 75c)
CHECKER PENCIL CO., 135 BLEECKER ST., NEW YORK, N. Y.

ACCORDIONISTS

JUST OFF THE PRESS!
Latest Catalog
500 Arrangements and
35 Folios for the
Accordion.
It's FREE. Write Dept. R

O. PAGANI & BRO.
289 Bleecker St., New York, N. Y.

SEND NO MONEY
15 Yards
69c
Brand new large prints, fast colors, 2 pounds (15yds.) only 69c plus five cents postage. Beautiful silks or velvets, 2 pounds, \$1.00 plus postage.
10 spools sewing thread free with each order. (Give Number and Color. Sent C. O. D.)
Jay Cee Firmant Co.
Desk 51, Marlon, Illinois



SEND ONLY \$3.00

AMAZING NEW "LITTLE" RADIO WITH A GREAT BIG VOICE!

Perfect Xmas Gift! For Child's Room, Bedroom, Den!
You'll marvel at the reception you get from this newest type personal radio. All the scientific perfection of big sets housed in a handsome console style walnut finished cabinet.—8 1/2" high x 5 3/4" wide x 4 1/2" deep.
Full throated, powerful volume comes from the dynamic speaker! Six tube performance is provided by use of latest type duo purpose tubes to bring in the programs you want. The illuminated colored dial makes tuning easy. Tone control and volume control provide program modulation to suit your taste. AC-DC operation.
A perfect radio for child's room, bedside table, kitchen shelf, desk in your den or place of business. A marvelous Xmas gift! Normal retail price for a radio of this quality would be at least \$15.00.
To order, send check or money order for \$3.99. Pay expressman balance of \$6.85 on delivery. Every set backed by our Money Back Guarantee. Mail your order with \$9.85 or your deposit of \$3.00 today, to
MYRADIO, ROOM 2305, GENERAL ELECTRIC BUILDING, 570 LEXINGTON AVENUE, NEW YORK CITY, NEW YORK

Send NO money
SPECIAL SALE!
BRADLEY'S FAMOUS SUPER-QUALITY ENGINEER'S WATCH NOW ONLY \$2.97
ACCURACY guaranteed by 100-year-old-million dollar factory. Solid Gold effect case, guaranteed 25 years. It has a handsome locomotive crown, time-keeper dial, railroad hand. Compare with a \$29 watch.
SEND NO MONEY—When your watch arrives examine watch carefully. Your money back if not amazed at the value. If you order at once, you can get a second watch for only \$1 more. Sell it to a friend for \$2.97 regular price and your own will cost you nothing! No strings to this offer, no catch in it! But you must act AT ONCE during this special Expansion Sale. Send coupon or postal today! FREE knife and chain to watch with every watch!
BRADLEY BLDG., 7312B, NEWTON, MASS.
YES! Ship one R. R. model watch at \$2.97. Ship two R. R. watches for total \$2.97. I will pay on arrival. Nothing more to pay. Money back if not delighted. I RISK NOTHING.
Name
Address

SHIRLEY TEMPLE'S RADIO PLANS

(Continued from Page 25)

to read lines before a microphone instead of learning them by heart. In the next two years this condition will of course change greatly, and with a script before her, she can avoid mistakes.

"Then, too, Shirley is learning languages—a big help in radio work. She shows a remarkable facility for grasping foreign languages, as all children do. Children are born mimics and the time to learn languages is when you are very young."

How effective Shirley can be on the radio, under trying circumstances, can be demonstrated by the story of the Will Rogers memorial banquet conducted at his home studio—and Shirley's—during the dedication of the Will Rogers stage on that lot.

Irvin S. Cobb was summoned to the microphone by Major Rupert Hughes, to make the memorial speech. Cobb's talk about his friend was one of the most touching things ever rendered over the air, and there was a moment's hush when he finished. Then he stepped away from the microphone and picked up Shirley. She had listened to every word, her eyes full of tears.

Cobb lifted her up to the microphone, saying: "Shirley, will you say something to those friends of Will Rogers' out yonder?"

Shirley, clinging to his shoulder, leaned forward and in a choked little voice said:

"I loved him, too."
That was an unforgettable moment for those who were listening to this memorial to a beloved man. For Shirley's simple words were the most eloquent and touching tribute given that day to Will Rogers.

In making plans for Shirley's future, the possibility that she would have to quit pictures during "the awkward age," when a growing child becomes mostly arms, legs and a toothless smile, has had to be considered. Radio would be an excellent medium of activity during such a stage in Shirley's growth, and if she does go into the awkward age she could devote herself to broadcasting. However, Shirley is quite likely to continue in pictures without such an interruption, due to

the fact that she is plump. Her legs are round and well shaped. In fact she has legs that any star would be proud to display. It's extremely doubtful that they will become skinny during adolescent years.

The plan being worked out for her, therefore, calls for making fewer pictures when she is ready for radio. Her picture-production schedule will make room for a broadcast season beginning in the Fall and lasting through the early months of the Winter. During the Summer she can get her movie work out of the way.

All these factors point toward an important career on the air for young Shirley. She herself looks forward to that day. In fact, few comprehend how thoroughly adult is her viewpoint. It is this trait of prompt understanding and the ability to reason things out for herself which is largely responsible for her success as an actress, and which eventually will make her just as famous over tomorrow's airplanes.

THE CHURCH THIEF

(Continued from Page 32)

agement to the swimmer. For all they knew he might have just murdered his grandmother. But they cheered him on anyway.

Choking with rage, Mooney paced the bank. That clown had been in the water almost an hour, now! Those idiots on the banks and the bridge thought it was funny, did they? Thought the police were helpless as long as the man stayed in the water? Why, Mooney was a crack shot. A dozen times he could have put a bullet neatly into that bobbing head—and the law would have exonerated him. But coppers long ago invented the slogan "bring 'em back alive," long before Frank Buck had exchanged safety pins for sporting rifles. A real cop doesn't kill unless he has to.

"Stop!" roared Mooney, raising his gun.
"You'll have to shoot me to get me!" taunted rash Joe.

The end came suddenly. Joe Dvorak made a dash for shore, climbed out, started to run.

Mooney pulled the trigger. Dvorak jerked. He howled. His right leg buckled and he sprawled to the ground. It was all over. A sharp and sudden end to a drawn-out drama of radio and the river.

"Come on, me lad," said Mooney, not unkindly, as he slipped the bracelets on his streaming prisoner and Patrolman Pat Callery drove up in the radio car. "We'll get you fixed up."
And so radio brought Joe Dvorak, thug and thief, sinner and swimmer, home to jail—via the hospital.

HITS OF THE WEEK

THE twice-weekly program, "Your Hit Parade," has reduced its hour broadcasts to half-hour programs. By necessity, then, it follows that instead of fifteen hits of the week, in the future there will be only half as many.
This week "Your Hit Parade" still finds "The Way You Look Tonight" at the head of the nation's favorites. And in seventh place is the de-lerious new song hit from "Red Hot and Blue," "It's De-lovely." The complete list follows in order of popularity:

1. The Way You Look Tonight
2. I'll Sing You a Thousand Love Songs
3. In the Chapel in the Moonlight
4. When Did You Leave Heaven?
5. You Turned the Tables on Me
6. Organ Grinder's Swing
7. It's De-lovely



HAVE YOU HEARD THE LATEST?

AND WE MEAN LATEST!
IT'S THE HIT SONG of the WEEK brought to you in each and every issue of

RADIO GUIDE

as a regular feature!

YOUR
•
HIT SONG
IS A
NEW SONG

WRITTEN BY A TOP BANDLEADER!

You'll Hear It!
You'll Sing It!
You'll Play It!
IT'S YOUR HIT SONG!

8 INCHES OFF WAISTLINE

"Director Belt reduced my waistline from 42 to 34 inches. I feel 10 years younger. Constipation gone—no tired, bloated feeling after meals."—G. NEWTON, Troy, N. Y.

Director Belt instantly improves your appearance, puts snap in your step, relieves "shortness of breath," restores YOUR VIGOR as fat vanishes.

Loose, fallen abdominal muscles go back where they belong. Gentle massage-like action increases stimulation and regularity in a normal way without use of harsh, irritating cathartics. You look and feel years younger.

NEW EASY WAY NO DRUGS NO DIET

Let us prove our claims. No obligation. Write today for trial offer.

SENT ON TRIAL

360 N. Michigan Ave., Dept. W-31, Chicago, Ill.

LANDON & WARNER

Old Money and stamps WANTED

POST YOURSELF! It pays! I paid J. D. Martin, Virginia, \$200 for a single copper cent. Mr. Manning, New York, \$2,500 for one silver dollar. Mrs. G. F. Adams \$740 for a few old coins. I want all kinds of old coins, medals, bills and stamps. I pay big cash premiums.

I WILL PAY \$100 FOR A DIME

1894 S. Mint; \$60 for 1913 Liberty Head Nickel (not buffalo) and hundreds of other amazing prices for coins. Get in touch with me. Send 4c for Large Illustrated Coin Folder and further particulars. It may mean much profit to you. Write today to

B. MAX MEHL 152 Mehl Bldg., FORT WORTH, TEXAS
(Largest Rare Coin Establishment in U. S.)

Have A NEW WINNING PERSONALITY IN 30 DAYS!

Gain New Freedom, new Repression, Poise, Charm, Nervous Mastery of Mind, Personal Magnetism, Position, Power and Success thru "PERSONALITY POWER."

For 30 gloriously exciting days creating A NEW YOU the YOU you want to be, send for "PERSONALITY POWER," "PERSONALITY POWER" by Raymond Raymond is an amazing 30-day course of Personality Development.

"PERSONALITY POWER" sent postpaid \$1.00. Order today. Satisfaction assured or your money refunded.

WESTON STUDIOS, 207 Fifth Ave., Dept. R, New York City

PLAY PIANO BY EAR

Send only \$1 for 15 music lessons guaranteed to teach you to play popular music by ear or money back. No notes. No exercises. Postage extra on C. O. D. orders. Transposition chart incl. FREE for limited time only. Act today!

HOLLYWOOD SCHOOL OF MODERN PIANO
"School of the Film Stars" (18th year)
Dept 111-M, 6842 Sunset Boulevard, Hollywood, Calif.

WILL YOU WEAR THIS SUIT and Make up to \$12 in a Day!

Let me show you on this fine all-wool tailored suit FREE OF COST. Just follow my easy plan and show the suit to your friends. Make up to \$12 in a day easily. No experience—no canvassing necessary.

SEND FOR SAMPLES—FREE OF COST

Write today for FREE details. ACTUAL SAMPLES and "sure-fire" money getting plans. Send no money. W. J. Coltin, Progress Tailoring Co., Dept. W-125, 500 S. Throop St., Chicago, Ill.

PANTS MATCHED TO ANY SUIT

DON'T DISCARD YOUR OLD SUIT

Use the coat and vest another year by getting new trousers to match. Tailored to your measure. With over 100,000 patterns to select from we can match almost any pattern. Send for same or complete set. We will submit FREE Sample of best match obtainable.

AMERICAN MATCH PANTS CO.
Dept. 12-D, 6 W. Randolph St., Chicago, Ill.

AGENTS UP TO \$50 IN A WEEK

Big cash profits for you! Full or spare time. Over 250 household necessities—things people must buy. Proven fast sellers; steady repeaters, earnings each day.

FORD TUDOR SEDAN GIVEN

YOU AS BONUS. I'll show you how to start at once and you everything—Big Higher Output and quick cash plans. Details on obligation. Just name on contract.

ALBERT MILLS 4784 Monmouth Ave., Cincinnati, O.

Men & Women Earn Cash at Home!

We paid M. M. \$207 in 3 weeks for exceptional "cellar crop" of potent mushrooms! Big free picture book tells if your cellar, shed, barn suitable. We buy all crops thru ten branches. Write today. (Estab. 1908).

UNITED MUSHROOM CO.
3848 Lincoln Ave., Dept. 36, Chicago

Simulated Diamond IMPORTED 15c

To introduce our Beautiful Five-White-Brown-Flash Stones we will send a 1 Kt. Imported Simulated Diamond Mounted in Lovely RING as illustrated, for 15c and 15c response in coin. Address:

National Jewelry Co., Dept. 7-B, Wheeling, W. Va. (2 for 25c)

Your "Lucky" simulated BIRTHSTONE will be included FREE if you mention your Birth Date.

Radio Guide

THE NATIONAL WEEKLY OF PROGRAMS AND PERSONALITIES

Herbert Krancer, Publisher Curtis Mitchell, Editorial Director

SMASH FEATURES

- In the Midst of a Dream
The RADIO GUIDE Hit-Song of the Week—Special to You!
Words and Music by Abner Silver and Doris Dabb..... 2 & 51
- Why the Good Will Court May be Banned
Radio's Most-Discussed Program and Its Future on the Air 3
- Take an Audition in Your Own Home
Learn Today Whether Radio is Your Opportunity Field!
by Lucile Singleton, Audition Department, CBS..... 8
- Scoop! Shirley Temple's Radio Plans
America's Child-Darling Talks about Radio and Tomorrow
by Jack Smalley..... 24
- The Church Thief
RADIO GUIDE's Regular Feature—The Calling All Cars Story
by Arthur Kent..... 32

PERSONALITIES

- Grace Moore
A Great Star Recounts the Past—Her Rosary of Memories
by Eric L. Ergenbright..... 4
- Mary Pickford
She Defies Yesterday's Fashion—in a Hunt for Happiness!
by Marian Rhea..... 7
- Louella Parsons
An Intimate Story of the Uncrowned Queen of Hollywood
by Eric L. Ergenbright..... 10
- Abner Silver
Meet the Composer of Your New Hit-Song for this Week 18
- Rudy Vallee
RADIO GUIDE Presents Another Giant-Gravure Portrait 26
- Wayne King
Fame and Fortune Climax His Inspiring Life Story
by Marge Kerr..... 28

PICTORIAL FEATURES

- A Gallery of Portraits
Horace Heidt..... 21
Bob Brown..... 22
Vivian Della Chiesa..... 23
- Daytime Dialing
The Sunshine Stars of Radio..... 30

NEWS AND COMMENT

- Inside Stuff—by Martin Lewis..... 12
Plums and Prunes—by Evans Plummer..... 13
Happy Listening—with Don Towne..... 15
Music in the Air—by Carleton Smith..... 19
On Short Waves—by Charles A. Morrison..... 20

DEPARTMENTS

- Stories of Near-by Stations..... 18
Handwriting Contest Victory List..... 19
RADIO GUIDE's Own Air Contest..... 19
Short-Wave Programs..... 20
Events of the Week..... 33
Contests on the Air..... 33
Hits of the Week..... 48
RADIO GUIDE's Cross-Word Puzzle..... 49

PROGRAMS

- Sunday, December 6..... 34
Monday, December 7..... 35
Tuesday, December 8..... 38
Wednesday, December 9..... 40
Thursday, December 10..... 42
Friday, December 11..... 44
Saturday, December 12..... 46

Official Photographer: Delar, Radio City, New York
Cover Portrait Painted by Charles E. Rubino

Answers to Radio Guide's Air Audition At Home

(Pages 8 and 9)

Section One Example

- Question 1. If you have a check-mark after A, give yourself 3; if you have a check after B, give yourself 1; if after C, give yourself 2. Keep this on a separate slip of paper for your final score.
- Question 1. A - 3 B - 1 C - 2
Question 2. A - 1 B - 3 C - 2
Question 3. A - 2 B - 1 C - 3
Question 4. A - 3 B - 2 C - 1
Question 5. A - 1 B - 3 C - 2
Question 6. A - 2 B - 3 C - 1
Question 7. A - 3 B - 2 C - 1
Question 8. A - 1 B - 2 C - 3
Question 9. A - 2 B - 3 C - 1
Question 10. A - 3 B - 2 C - 1
- Question 11. A - 3 B - 1 C - 2
Question 12. A - 2 B - 3 C - 1
Question 13. A - 3 B - 2 C - 1
Question 14. A - 2 B - 1 C - 3
Question 15. A - 2 B - 3 C - 1
Question 16. A - 1 B - 3 C - 2
Question 17. A - 1 B - 2 C - 3
Question 18. A - 3 B - 2 C - 1
Question 19. A - 1 B - 2 C - 3
Question 20. A - 2 B - 3 C - 1

Now add your final score. If your score is 60 you have the characteristics that spell success in radio. Your personality will carry you far. Sixty is the top score in this section. However, if you have a score of 50, do not be discouraged. Although a few of the qualities required by radio may be lacking, you have enough others. If you drop below 50 you will have to make radical changes in your personality if you want radio success.

Section Two

If all five people who heard you sing or recite personally make a check-mark after the "yes," you should feel very happy indeed, providing you can count on the honesty of your listeners and that they are not prejudiced in your favor. If you get several "no's," you must work and study to correct these faults.

If all five people who heard you sing or recite but did not see you answered "no" to question 1, but "yes" to questions 2, 3, 4 and 5, then your score is perfect—providing, of course, they have been utterly honest.

If you have passed with a mark of between 50 and 60 in section 1 and have made a good score in section 2, you should definitely go on studying and working and perfecting yourself. In fact, if you accomplish this, you may even be ready for an audition now. Try to contact local stations in your home town for actual radio experience.

But even if your marks are low you have probably by this audition in your own home learned a great deal about yourself and can correct your faults of personality and performance. For those blessed with special aptitude, radio today offers remarkable opportunity. And for those who, even though not as gifted as many another, will work and learn, the openings are as numerous and as good.

Like a Heav-en-ly theme, you en-chanted me so, — Oh! how could I let you

go? — 'Til I felt the thrill of your kiss, Life held noth-ing for me, —

When Sud-den-ly things went a-miss, — Quite un-a-ware you left me there,

In the midst of a dream, In that mo-ment Su-preme,

Like a flick-er-ing light — You van-ished in-to — the night. — night. —



Gilt Edged!

SCREEN GUIDE COLOREVIEWES

GIVE EXCEPTIONAL MOTION
PICTURES A *GILT-EDGED*
RATING! . . . THE SCREEN GUIDE
FOR JANUARY—A GILT-EDGED
ISSUE OF A FINE MAGAZINE!

READ...

- ★ Will the Movies Get
Mrs. Simpson?
- ★ Take My Screen Test at Home!
Says Fred MacMurray
- ★ What I'm Going to Do Now—
by Bette Davis

ENJOY...

- ★ Nelson Eddy—Four color portrait
- ★ Errol Flynn—in Giant-Gravure
- FULL PAGE PICTURE GALLERIES
- ★ Gladys Swarthout ★ Dick Powell
- ★ Joan Crawford

Scoop!

WHY THEY'RE NOT AFRAID TO MARRY

Revealing why Mary Pickford
and Buddy Rogers disregard the
difference in their ages—and
why they're planning to marry!

Get January **SCREEN GUIDE!**
It's **GILT-EDGED!**