

# Radio 5¢ Guide

Chicago, Ill.  
Week of April 16-22, 1933  
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Meeting the Artist  
with  
Bob Taplinger

Rudy Vallee's Variety  
Programs  
By Ben Washer

JEAN SARGENT, Poor Little Rich Girl of Radio, By Ernest S. Collins

# POOR LITTLE RICH GIRL

*Wealth and Social Position Failed to Keep Jean Sargent from Breaking into Newspaper Work and Then into Radio*

By Ernest S. Colling

Nobody of her temperament could exist just doing nothing, so Jean began doing what

is laughingly called newspaper work. She got a job as a columnist on a Philadelphia newspaper, where she wrote radio, scandal, society, prize fight and sob stories, her type-writer being sort of a newspaper gigolo. As she was only eighteen, she got a thrill out of that sort of thing. She just couldn't believe that radio stars and prize fighters were made of mortal clay, and she thought it would be wonderful if some day she got to know someone as great as a New York radio columnist. Ah, me! Such are the dreams of youth!

She is a strange lady, who is likely to beckon at the most unexpected moments, which accounts for her home racing. It also accounts for the fact that Jean Sargent, two years ago a starry-eyed newspaper jack-of-all-work, is now a glittering NBC star and a featured player in Broadway musical shows.

One day the Plays and Players Club of Philadelphia, a group of amateur thespians, asked Jean to take part in one of their annual performances. She stopped chasing pugilists and vaudeville headliners for interviews long enough to attend a few rehearsals, and then came the Big Night—though she didn't know at the time that it was any bigger than usual. She acted, but nobody seemed excited—and then she sang! That deep, rich voice, inherited from a contralto mother and a baritone father, gave her smart society audience a real thrill, and the way she "put it over" sent the home folks into an orgy of applause and praise.

Purely by chance, Thomas Kilpatrick, New York producer, happened to be in that audience, and his trained ear and eye assured him that here was a "find." He sent Jean to Sam Harris, whose "Face the Music" was then in rehearsal, and a week later, Jean was the featured torch singer of that successful musical. Later she had feature billing in another hit show, "Flying Colors."

"Just plain luck," says the singer, knocking wood. "I'm the greatest believer in luck in the world. My newspaper job, getting a part in a big Broadway show, stepping into a featured radio program—all luck. I've been naturally lucky all my life," she added, again knocking wood.

In fact, she nearly wore out a grand piano in the NBC studio by knocking on it during the hour I talked with her after a Manhattan Merry-Go-Round rehearsal. Except for one white evening gown, she wears nothing but black clothing at any time, but a fortune teller once told her that red was a lucky color for her, so she always carries a bright red handkerchief. Parenthetically, this masculine cynic has a sneaking idea that black with a touch of red isn't a bad color combination, either, for a brunette, and maybe she knows it.

Another peculiarity of Jean's, is that she can't "get into" a song unless she's in a "crazy mood," as she calls it, of gaiety, but away from the mike she's quiet and rather serious, as proved by the fact that she writes plays (one is now on its way to production), and is working on a book on psychology, a study in which she specialized at school.

Jean isn't married—yet; but you never can tell. Since she's been on the Manhattan Merry-Go-Round program, a Canadian veteran of the world war has been writing to her every week, and romance has grown out of lesser beginnings than that. La petite Sargent's favorite dish is—of all things!—creamed spinach, which would be a help to a matrimonial venture in these days, but I wonder if the Canadian soldier knows that her greatest extravagance is shoes. As yet, she hasn't seen her faithful correspondent, but he's in the running, because Jean says she likes any man if he's "nice," regardless of looks, age or condition of bank account.

But, all joking to I side, as Mr. Lardner might say, little Miss Sargent is as attractive and pretty a girl as you'd want to meet. She has a warm, vivid personality, a lovely smile, regular features, and "class." She is active and fond of sports, and her restless energy demands that she be doing something every waking moment. And somehow she manages to get all this personality and charm into her singing, which probably is the reason for her quick and great success on the stage and the NBC air waves.



JEAN SARGENT

... A New York producer ... sent her to Sam Harris. ...

ONCE upon a time, dear children, in the days when a widow was spoken of as a relict and the "who was that lady I seen you with" joke was invented, many tears and soft feminine sighs were shed over the sad lot of those unhappy playthings of fate, the poor little rich girls.

There they were, the pathetic darlings, cursed with money, forbidden by convention to do anything but suffer the boredom of a round of social gaiety. Even their hearts were not their own to dispose of, and how we oldsters used to suffer with them over their stories of their frustrated and empty lives!

Occasionally one of the more emancipated and daring of these forlorn maidens had gumption enough to kick over the traces. The result was a nationwide sensation, and "Heiress Embarks on Theatrical Career," or "Society Girl Seeks Employment" were newspaper headlines that set older heads to wagging ominously and put new ideas into the brains of a new generation, that even then was beginning to get a bit restless under the old taboos placed on females. Even as late as twenty-five years ago, a girl "took employment" only if circumstances absolutely compelled her to, and for a young lady of good family deliberately and with purpose aforethought to appear on the stage and sing that indelicate "Turkey Trot" or the disgusting new "ragtime" was a sin and a shame and a seven days' scandal.

All of which, being only history, means nothing except that times have changed; but it's rather an emphatic way of pointing a finger at Miss Jean Sargent as an outstanding example of the "new" woman.

For Jean, as you dear children of the radio audience may not know, is a poor little rich girl of the modern version—a vigorous, healthy minded girl of today, "cursed" with wealth and social position, and blessed with beauty, charm and spirit, who went into a professional career quite as a matter of course when she was only eighteen years old. But anybody that wasted time pitying Jean would be just plain gaga.

Just twenty-two years ago come apple cider time, Jean exercised her voice for the first time in a New York City maternity hospital. She was a Thanksgiving Day baby, which perhaps explains her sunny smile and her ability always to be gay and happy. She was christened and grew up under her real name, which is Jean Sargent Scull, but one day she read on the sports page about a race for single sculls, and there was something vaguely unpleasant in the thought of going through life as a single Scull, so she decided to

stick to her middle name, sergeants being sort of clubby fellows.

Jean's parents came from old Philadelphia families, and when she was still a child they moved back to the old home town, where her father went into business as a stock broker and Jean went to children's parties at the homes of the Quaker City's elite, not to say bon ton.

As it seems to be an unwritten rule in Philadelphia that everybody who is anybody shall go to a Quaker School, young Miss Scull naturally went to a Quaker school. On the question as to whether or not it was here that little Jean developed her passion for poker and crap shooting which today makes these *diversions* her favorite form of exercise, history remains mute. But it is recorded in the school annals that she learned to loathe merry-go-rounds through overindulgence in them on a school picnic, which makes it an odd coincidence that her radio success was achieved in the Manhattan Merry-Go-Round program on which she now sings over a

National Broadcasting Company network.

But at that time, success and even radio itself were undreamed of, and Jean was studying French and other subjects that the "polite" young girl of the day must have, and making love to her battered teddy bear which she had named Henry because she always has disliked that name—which proves that she has been consistently and typically feminine even from childhood.

HAVING assimilated all the knowledge in the curriculum of the Friends School, and some that wasn't, Jean graduated to a private finishing school in a Philadelphia suburb. And it was there that she made her first "public appearance," and in a way that was typically Jeanesque. Up to that time, the general public was unacquainted with that strange phenomenon, the masked artist, no silver-nosed tenors or gold-panned violin maestros had added mystery (and please, Mr. Composer, don't leave out a letter in that word) to music. But Jean, bless her original mind, set the style by appearing at her first performance in a mask that concealed everything but her eyes, nose, throat and lungs.

"I was twelve years old at the time," said Jean with a laugh, recounting the incident, "and I was sure the mask would make a great impression. It did. When I appeared, they laughed, but when I started to sing (I was going to be an operatic prima donna then), they were paralysed with amazement—or somep'n. The experience was sort of painful, but it was a blessing in disguise, for it taught me one of the most important lessons in the world. Since then I've always been just Jean Sargent, and not a make-believe virtuoso."

From which the reader will gather that our heroine is (1) a regular fellah, and (2) that she has a sense of humor, both of which probably go a long way to account for her great popularity on the air and in the studio.

Following this episode, little was heard of Jean for six years, and then came the break that illustrates the passing of the poor little rich girl era in American history, because of her family's social connections, little Jean was being groomed for a career as a typical society deb, and in the days when girls were supposed to be young ladies and nothing else, she would have had to hide her talents under a continuous round of social twiddle-twaddle. But little Miss Sargent is a very modern product, and four years ago the world had decided that woman's place was wherever she could get to.

# They Like to Be THEMSELVES

LITTLE JACK LITTLE

BURNS AND ALLEN



## Give 'Em a Chance to Do It, Reports 'The Man Who Asks 'Them 'Chose Questions' Broadcasts

By Bob Taplinger

THREE IS SOME-thing I have learned about radio performers of which

They like to be themselves.

That's the reason you hear the weekly "Meet the Artist" broadcasts over the Columbia network. The reason

for my appearance on this program may be a mystery to many of the listeners. Sometimes it is a mystery to myself, but for the sake of a hasty solution, in the below you

ask the questions. In other words to answer questions

and the questions. Without answer, the artist must be asked the questions.

There would be no necessity of questioning.

The "Meet the Artist" program affords the Columbia

radio fans a chance to be themselves. It brings the Little

Brothers, Little Sisters, the Crosby's to a national radio-

cast in an intimate quarter-hour as very human beings—

not just artists.

Each Tuesday at 7 o'clock New York time a different

artist faces the microphone. All of them appear regularly

on their own programs, but only as performers. But here

they tell of their radio career. They discuss their early

days—their ups and downs—and they recall interesting and

amusing experiences. They reveal their shortcomings, the

breaks they dipped their fortunes, and take special

delight in telling stories on themselves.

Usually the artists break up the conversation with a

sample of the talents for which they are noted. But in

many cases they reveal a hidden talent, never before

priced before an audience other than parlor-singers, per-

haps. For instance, picture the smooth-singing Howell

Sisters producing music with coming-tooting the saxophone,

yet strutting a bango and Martha playing the piano.

Few dial-twisters know that it was as a music-playing trio

that they gained their first fame down in New Orleans long

before they sang for their supper.

More recently, Elsie Fittz, radio's first leading lady,

proved she was more than just an actress when she sang

for the first time on the radio. The response was so great

that Elsie is planning to inject an occasional song

in her "Magie Voice" program; that is, when she gets

those possible dumbbucklers, George Burns and Gracie

Allen, did their first singing but over the radio on our

'Meet the Artist' program last May. Announcer Harry

Kovell was prevailed upon to display his baritone ac-

company by his own guitar. This was his first public

singing appearance and he was as nervous as a debutante

at her coming-out party. Vernon Haworth, the dramatic

Jack Arnold of "Meet the Artist" was covered with a

song, adding to his feminine following.

'Meet the Artist' has been a feature of the Columbia

airwaves for almost two years—it marks its second an-

iversary in June. In that time I've had the pleasure of

interviewing more than seventy-five radio headliners, several of them being "re-pears" by popular radio hero of stage and screen. With special interest in the "three Musketeers" and "The Vagabond King" revealed how the often stands on Broadway at night. Despite the fact that their names were household words, the surprisingly large total of thirty-two artists never had spoken into a microphone and he correlated them on "Meet the Artist" program in other fields of activity. It was a new and novel experience, but them to talk before the black extender that carried each suitable throughout the country. Among the first three were Andre Kostelanetz, Ruth Etting, Abe Lyman, Howard Barlow, Jack Benny, the Street Singer (Arthur Tracy), the Howells Sisters and Coby Lybrand.

Some Coby's first interview, he has become an important speaking member of the Robert Burns program, with several lines in each script—and he loves it. Andre Kostelanetz, Ruth Etting, Fred and Bragott, Freda and Nino Martin, all of whom speak a distinct broken English, as putted themselves nobly, it nervously. Despite such a disadvantage, audience found their accents most charming. They were insistent that I comment upon their lack of English so that they might feel about it. With Cantar at the interview was his lovely wife, also of Mexican birth. She spoke better and aided him considerably with the answers.

Other man-and-wife interviews included George Burns and Gracie Allen, Jack Benny and Mary Livingston, George Olsen and Ethel Shonta and Frank Crumit and Julia Sanderson. I've utilized these programs to convey all sorts of points to stay-at-homes. Because of the similarity of voices, many listeners believed that Jack Benny and Goodman Ace were but one person, misquoting under two names. During the Benny interview we pulled a surprise switch-over to Chicago where Goodman Ace spoke, proving that it wasn't done with mirror—that they were really two separate gentlemen each with his own sponsor worries.

My guest on the inaugural "Meet the Artist" broadcast in June 1951 was Morton Downey who was cutting all sorts of swaths in radio fame. It was his first speaking appearance over the radio, and marked my first acquaintance with the microphone in any manner whatsoever. Just when the was more nervous is still a point of debate between us. What listeners may have thought was a mere name was the chiding of our knees against the table. The following year after his return from California Alan again graced the program. It was different this time—we

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BOB TAPLINGER



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GEORGE HALL



KATE SMITH



JACK DENNY



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# WHITE HOUSE BROADCASTS

*President Roosevelt Showed For the First Time the Real Power of Radio in Bank Crisis*

By Frank H. Lovette

Columbia for presidential broadcasts includes a bulletproof desk presented to President Roosevelt in direct consequence of the tragic Zangara incident which resulted in the death of Mayor Anton Cermak of Chicago.

Originally only

two microphones were used but now there may be eight in all. This increased number of microphones is a result of an incident which occurred during the administration of Calvin Coolidge.

President Coolidge was intensely interested in broadcasting. In the early days of radio, he made a speech before a convention of the Daughters of the American Revolution. While he was speaking line trouble developed. Only half of the speech was actually broadcast. The President heard about it. On the following day, officials of WRC which is the Washington key station of the National Broadcasting Company, were summoned to the White House by an indignant secretariat. The explanation demanded was, of course, given. But NBC officials were warned against a recurrence of the mishap. In consequence, dual lines, controls and microphonic equipment were immediately installed. Today, they have two additional microphones at hand for use in an emergency.

INDICATIONS at the outset of the present administration are sufficient to convince the nation that President Roosevelt and his cabinet intend to take fullest advantage of radio. Whether the Federal Radio Commission will be abolished and supplanted by the proposed Communications Commission which is the intent of a bill introduced several years ago by Senator Couzens of Michigan, will have to remain conjecture until definite action is taken. Whether the debates of the House of Representatives and Senate will be broadcast, whether some of the radio waves not allotted to commercial interests will be confiscated by the Government which, in turn, could build a super-power broadcasting station at Washington, are all old suggestions which find favor in various quarters. At present the only radio waves used exclusively by the Government are the frequencies assigned to the Army and Navy for purposes of wireless communication.

As for President Roosevelt, the facilities of both NBC and Columbia are at his disposal at all times, and it is a rule of both chains that even though a White House broadcast runs overtime, it must not be curtailed. In the case of senators, cabinet officials and other high ranking persons upon Uncle Sam's payroll, it is a different story. NBC alone gave the Government more than 600 hours of broadcasting time in 1932, putting before the microphone 423 government officials. Columbia's statistics show an almost parallel case.

In many cases there have been complications and embarrassing situations due to the unreasonable demands of representatives and senators who sought to go on the air on short notice. Perhaps an important commercial program had been scheduled, with an expensive cast which had spent hours upon hours preparing for the broadcast.

On account of the delicate nature of the Washington problem for both chains, the personnel which mans their respective offices in the national capital has been selected with shrewd analysis and foresight.

The National Broadcasting Company maintains its offices in station WRC. Their Washington activities are managed by Vice-President Frank M. Russell, a former assistant secretary of agriculture and veteran newspaper man, whom many persons high in radio accredit as being one of the broadcasting industry's master minds. He is assisted by Vincent Callahan, formerly one of the editors of a Washington newspaper and a friend of every president since Harding.

Columbia now has its Washington activities in the hand of Vice President Henry A. Bellows, formerly a member of the Federal Radio Commission. Vice-President Bellows is assisted by Harry Butcher, also a newspaper man, with wide acquaintance among government officials.

Frank Payne, Dr. John B. Watson, Dr. A. A. Brill and Dr. Fritz Wittels, all received by Columbia Broadcast System.

Doctor Payne hailed the President's direct communication with the people by radio as the beginning of a new psychological era. His telegram was as follows:

"Radio probably was the most powerful psychological force during the recent crisis. It marks a new psychological era when the President can make a direct appeal to the people. Radio has brought a new influence into Congress. It will destroy the power of selfish interests and organized lobbies and will do more to make Congress the servant of the people than any organized force. If used freely by executives, as President Roosevelt has done, radio will make impossible selfish, shameful sessions of Congress such as the last one. It will make obstructive tactics by paranoiac senators likewise impossible. Radio is clean, has never been associated with graft or politics and is today an outstanding institution, truly the unselfish servant of the people."

Dr. John B. Watson, staunch defender of the "behaviorist" school of psychology, called radio a mental therapeutic for a sick minded public in a telegram to Columbia.

"President Roosevelt's talk," he wired, "was as quieting and soothing to turbulent American emotions as a mother's voice to an angry child, or as a psychological talk is to an overwrought patient. Radio is to be congratulated upon the instantaneous application of this mental therapeutic to one hundred and twenty-five million sick minds."

Doctor Wittels, a disciple of Sigmund Freud now lecturing at the New School for Social Research in New York, sees a child-parent relationship in the President's idea of taking the citizenry into his confidence. The banking crisis accentuated the personal contact of radio to an extent never before noted. Doctor Wittels' message follows:

THE call for a dictator can now be heard in almost all civilized countries, many of them former democracies. Psychoanalysis looks upon this movement as a regression to the child-father relationship. We can no longer look upon ourselves with pride in our adult stature; so we long for the irresponsible obedience of a child who has a father who knows best, who is stronger, more powerful and who, above all, loves us. Roosevelt realizes this situation and particularly the American form of it. His smile calms. The simple wording of his radio message on the night of March 12, clear, comprehensible to all, the pleasant, virile baritone of his voice, the kindly firm message drew his audience to him. In this, the radio plays a particularly important part. The personal contact of the radio was never more apparent than it has been during the present banking crisis. Hoover was a President. Roosevelt is a father. To the President's message we sometimes listened with doubt, but the father we trust unconditionally. This is obvious by the almost miraculous effect of his words upon this great nation."

Doctor Brill adjudged the President's talk to be a direct antithesis of usual political tactics.

President Roosevelt's talk," he said, "stands in direct opposition to the accepted tenets of political diplomacy. His straightforward summary of the present financial crisis was brief, simple and clear. He minced no words and called a spade a spade. It is such candid and heartfelt expression which appeals to the average citizen's sense of security and inspires confidence in great leaders."

Having established this method of going straight to the public with his explanations of vital issues, Mr. Roosevelt can take advantage of it any time he chooses, at a moment's notice. Both major broadcasting systems have their facilities installed in the oval room of the White House. And since the President does much of his work in a room adjoining this chamber, he can be in communication with the entire nation within fifteen minutes from the time he notifies the broadcasting companies of his desire to do so.

The extensive equipment used by both NBC and Co-



Composite photograph showing how President Roosevelt will appear when using the specially designed bulletproof microphone desk presented to him by CBS.

**D**URING the world war the word propaganda became a byword in every American household from Main Street to Broadway.

The American press was mobilized by President Wilson as were the newspapers of all the belligerent nations for propaganda purposes. But there was no radio except crude wireless telegraphy in its formative state. Broadcasting was undreamed of by the masses and consequently the American war time administration planned its drives for funds, food conservation, the Red Cross and other concomitants of battle, months in advance in order to make them effective in our nation's more isolated regions.

Not until President Franklin D. Roosevelt, in the recent banking crisis, calmed a turbulent and panic stricken people, was radio's full value in the moulding of public opinion adequately demonstrated. What he did was done in a few moments. And had there been no such thing as radio broadcasting, the tides of panic might possibly have grown to such proportions as to consume and destroy the entire American financial structure.

President Harding was the first chief executive to employ radio facilities, the first actual broadcasting of record being returns of his election on the night of November 4, 1920, but in the Harding days, radio was more or less a fad, something in the nature of a curious plaything.

Calvin Coolidge used the radio waves to advantage in the exploitation of his economy program. His addresses over the radio gave radio added prestige, because there had been a vast increase in the number of receiving sets, and it was with a new feeling of appreciation that the American family sat at home and heard their President's voice flowing forth from a loud speaker.

Herbert Hoover delivered one hundred radio addresses while he was president. Undoubtedly his persistency in contacting the people in this manner served to minimize national alarm over economic conditions.

But the brilliant and dramatic manner in which President Roosevelt stepped into office, from his inaugural address which assured his constituents that he would take immediate action to eliminate their woes, up to and including his address concerning the bank crisis, when he informed the people of the exact and specific action being taken, marked a new era in the colonial history of radio. Radio was for the first time accepted as a national necessity.

The efficacy of the Roosevelt broadcasts was evidenced by thousands of letters and telegrams to the White House, members of Congress and the chain broadcasting companies. Particularly outstanding were the comments of such noted psychologists and students of human nature as Dr. Arthur

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SNOONEY



HER DOG SNOONEY

# WHO Is Snooney, WHAT Is She?

**S**NOONEY is entirely a child of fantasy. Many times, I have been asked where I met the little girl who suggested Snooney to me. The truth of the matter is that Snooney is really a composite picture of all children. That is what makes her so lovable. Nearly all who hear her recognize some characteristic of hers in one of their own children.

Snooney has no family tree, no social background. Her dog, which she named Snooney after herself, is her only close friend. As a matter of fact, Snooney considers him her social equal, even her superior. This dog is the sun of her whole existence. When nobody else loves her, she knows she can depend on the dog's undying affection. People, in a callous and unmeaning way, often mistreat Snooney. She accepts such rebuffs with a quiet fortitude but should anyone attempt to hurt her dog, she would die defending him.

Both homeless and uncared for, they sleep together and eat together. They steal bones—it's sometimes their common dish—but the bones with meat on them belong to Snooney. Nobody knows how Snooney and the dog first met. As far back as she can remember, the dog has always played an integral part in her life.

Two years ago, in Peoria, she was fourteen years old. By all rules of simple arithmetic, she should be sixteen now. But Snooney argues with childlike logic, that she won't be sixteen until she gets back to Peoria.

It's unfair to call Snooney dumb. According to adult standards, her logic and her reasoning may appear to be unintelligent. But any child might say and do the things that Snooney does. As a simple illustration of that fact, I refer you to the "Bright Sayings" department in any newspaper. She has what amounts to an unholy respect for any older people and accepts their orders and complies with their wishes, without questioning their motives.

Snooney and her dog are always underfoot. Everybody chases them and when ordered from a room, they quietly leave without any show of resentment, only to pop up again later. When they wandered into the Columbia studio in search of Johnny Hart, it seemed to Snooney the obvious thing to do. Trespassing plays no part in her moral code; she doesn't even know what it means. She heard Johnny's voice over the radio and, liking it, knew she'd like the man, so she went looking for him. It isn't love

*Creator of New Radio Character Who Stole Five Star Theater Show Tells All About Little Girl and Her Dog*

By Barbara Blair

*EDITOR'S NOTE—When Barbara Blair brought her bound Snooney to radio in the premier with Solly Ward on the Five Star Theater program she stole the show.*

*It is somewhat of a paradox that a little girl born in Paris should select a bound in preference to one of those fluffy French poodles. But Snooney is a bound. Doctor Seuss' drawing of Snooney proves it. And on the first night of her broadcast when both Barbara and Snooney were mythically ejected from the studio, Barbara lived her love scene with such reality she actually did shed actual tear.*

*But even though her performance was not carried by the complete Columbia network, when hundreds of telegrams commenced to pour in a few moments after the broadcast, messages from every part of the country, both Barbara and Snooney knew they would not have to worry much about being taken care of. And Barbara didn't cry any more.*

for Johnny that prompted her. She's much too young for any such emotion. She follows him about for much the same reason that any kid would follow a circus parade or chase fire engines.

Since my early childhood, I have amused people with stories and impersonations of Snooney. Many times, I just dropped naturally into the part, without being aware that I was acting. Even now, I find myself completely lost in the part. It has become almost a source of embarrassment.

Recently I was invited to a dinner party at a new friend's house. After the repast, we gathered in the drawing room where the conversation finally turned to a vital and serious problem that became the subject of every-

body's discussion. It was all too heavy and uninteresting to me, so I just listened. My mind, however, was straying in other channels when I, very indistinctly as if from a great distance, heard someone ask me to contribute my little piece to the discussion. All unconsciously I answered in Snooney's hoarse childish tremolo. It broke up the discussion and, incidentally, my composure completely and absolutely.

I named Snooney after a little mutt, the treasure of my kid days, which I first called "Pooney." This gradually evolved itself into "Nooney." For the benefit of inquirers, I used to say in the sibilant syllables of Snooney, "Hiss name iss Nooney." This resulted in so many misunderstandings, that it was easier to let them believe that his name was "Snooney" instead of "Nooney."

It is very strange that my childhood ambition was to be a writer and that I had to use such a circuitous method to achieve it.

I was born in Paris, twenty-one years ago, St. Patrick's day. My mother, a beautiful woman today, was chosen as the most beautiful girl in Paris, when she was eighteen. I did not live in Paris long, for after a short stay in a convent there, I moved with my parents to America.

I showed childish tendencies toward the stage but my father had violent objections to my following a professional career. Consequently, he forbade me music and dancing lessons.

I made my professional debut under particularly fortuitous circumstances. The day of the opening in Pittsburgh, the leading lady was injured in an automobile accident and after a hurried audition, I was chosen to play her role. When the production moved to Cleveland, I had my name in lights and was earning \$100 a week.

I never dreamed then, that in February of this year, I would appear with them again on the radio.

That marked Snooney's introduction to the airwaves. On the basis of my broadcast with Rudy, I was signed to appear with Solly Ward on the Five Star Theater program, over WABC.

Broadcasting to me is a brand new sensation. At first, though I didn't suffer from "mike" fright, I felt very strange because there was no sea of faces to play Snooney to—only a cold looking microphone. But I've gotten used to the idea and I look forward with pleasurable anticipation to each Tuesday night.

# I'm the BUSIEST Man in Radio

**I**T WAS either Shakespeare or Elmer Glyn or Chic Sale or someone else who coined the phrase, "hope springs eternal in the human breast." But regardless of who did it, so far as radio performers are concerned hope and ambition operate on the same frequency and in my own case the operation commenced at the age of seven.

Naturally all this took place before science contrived ways and means of hurling drama and music and the voices of announcers through space and brick walls and window panes. Briefly there was no such thing as radio broadcasting. But those were the days when tent shows and vaudeville and "opery" houses reigned supreme.

In other words those were the good old days, the days when it was an unwritten rule to raise a black sheep in every family. The pulpits of the nation thought that the stages of the nation were corrals for black sheep. And by that token I had an uncle who was a black sheep because he happened to be an actor. When I came along in the second generation of the family it must have been fate's decree that I should be a black sheep for I too wanted to be an actor.

Being only seven when the ambition struck me, which proves the old adage that some people actually do get stage struck, there wasn't much that I could do about it. Of course I was old enough to carry water for the nourishment of the elephants when a circus came to town and also save my hard earned pennies until I could get enough to buy a balcony seat for "Uncle Tom's Cabin" or "Ten Nights in a Bar Room."

But instead of satisfying my lurking and secret ambition, these events merely served to whet it to more acute intensity.

Of course childhood days are filled with drama for everyone from the tiny little girl who talks to her doll and pretends it is real to the tiny little boy who talks to himself after having received a good spanking. But in my own case from the time I acquired the thirst for the footlights, life in general became a sort of make-believe affair. The family talking about my uncle wasn't any help to a kid in my dilemma.

In the parlance of the hook and ladder brigade, every time they mentioned uncle I got all bunned up to see him in a show.

Certainly I shall never forget the thrill which was mine when that momentous event took place. And it was a momentous event because had it not occurred I sorely doubt if several million radio receiving sets would have had the displeasure of emitting static at the entrance of a guy named James Meighan.

So I say that at the ripe old age of seven I went to Uncle's show. The rest of the family went too. It was one of those plays where the audience cries and hisses the villain and the hero saves her in the nick of time and what else have you. And everyone in the audience cheered my uncle which, of course, made the family proud indeed.

Fear of being laughed at prevented me from announcing my determination to go on the stage that day but when in the course of human events I had finished whatever education I could survive and my mind was still set behind the footlights, my surprised father said, "Well, if you must, you must. Go and talk to your Uncle."

I went, but I didn't do much talking. I did a lot of listening.

I learned that the best and likewise the hardest school for the aspiring Thespian was the stock company. The actor had to do a new play each week, rehearsing one while playing the other. I admitted that this sounded difficult and on trying it found it even more difficult than it sounded. I even thought some time later when I did eleven plays in one season that I was working pretty hard. I was, too.

At that time it never occurred to me in my wildest flights of imagination that one could and did do eleven shows in one week. It took radio acting to reach me that.

Let me outline the sort of thing I mean:

It is eight o'clock on Monday morning. The alarm clock brings great anguish at any time, but at eight on a Monday morning . . . Oh, well. In the theater a rehearsal



JAMES MEIGHAN

## How Would You Like to Be on Eleven Programs A Week?—It's Real Work

By James Meighan

called before eleven is an invention of Torquemada (that's the name of the director of any play) and if you call an actor who is playing before noon you can't tell what may happen. Anyway there is that blasted alarm clock still ringing. Larise with bitterness in the old heart and dive for a cold shower as that is the only thing that will bring even a semblance of consciousness.

**I**F I have been very good and really gotten up at eight instead of half past I have time for breakfast. Usually I don't and that is bad for the disposition. I arrive on this particular Monday morning at a recording studio where electrical transcriptions are made for spot broadcasts and unless a playback record is made I don't hear what I've done and consequently go away happier than when I came.

I am handed four scripts, short commercial bits sandwiched in between orchestral and singing numbers. Four scripts, four different characters . . . an old hick, . . . a young husband, . . . a doctor, . . . an Irish cop. If all goes well and we don't have to do the records over too many times on account of the oboe player getting the first violin's arrangements mixed up with his or one of the actors (not me I hope) saying CHIP for Cheap, I will be finished within an hour and a half of the time I am supposed to be.

If we are only an hour instead of an hour and a half late, I have time for a sandwich before I have to toughen up for the Crime Hour rehearsal. I have to be very hard boiled because I talk back to my chief, one of the hardest nugs in the world. I talk back to him and he takes me for a walk (not a ride but the result is the same). My body is found later and Barry Rudd and Mack are on the trail. So-o-o-o I have time to say hello to a couple friends in

the hall and walk through the rain to the CBS studios for my rehearsal of Kerry Donovan on "Just Plain Bill."

Here I must be an educated Irishman with just that much brogue and a great love in me heart for Nancy, who is already betrothed. At seven I go home and listen to the radio to see if I am on any programs that night.

Tuesday is easy. I don't have to be in until eleven thirty and you can imagine how I feel about that after the eleven o'clock business of the day before.

So I walk briskly in the sunshine (it has stopped raining) over to CBS for "Marie, the Little French Princess," feeling very American, very much in love, and every once in a while I think of myself as an engineer, the kind who builds bridges. I try to keep thoughts of Nancy (Just Plain Bill's daughter) out of my mind because that would make Marie jealous and besides we are married. After Marie and I have had our troubles with the suave, crooked M. LePelletier, I go back and be tough with my tough chief amidst the trials and tribulations of a full dress rehearsal, complete with sound effects . . . and I mean sound effects.

After my body has been dumped over the wall for the fifth time with sound I stoke up with a glass of milk, borrow a blackthorn from one of my friends in the continuity department, for Kerry Donovan must have a blackthorn to deal with the vicious Ronald Blanton, and set off for Nancy Davidson, my heart aching with unrequited love.

Here, as Bill's lawyer I have lots of troubles because Bill seems to have gotten himself in quite a mess with his scheming enemies and I have to get him out.

At seven I feed the inner man or I should say the inner men, all of them have big appetites.

At nine I am back being tough with my chief and somewhere between half past ten and eleven the sound of my poor riddled body being dumped over the wall is heard from coast to coast.

Then I go home and listen to dance bands.

Wednesday after giving LePelletier one in the eye, at least figuratively, and having received a kiss from Marie in return, I batter my hat down, put an *American Mercury* in my pocket and dash for the Shadow to be the complete newspaper reporter and solve the kidnaping case. The microphone and I are such old friends by this time that I ask him to go down and have a sandwich with me. The "mike" accepts and we feed ourselves malted milk and Technocratic ergs.

Now Kerry Donovan's troubles oppress me again. Nancy is still faithful to her David, and Bill is beset on all sides. I am his sword and buckler which is O. K. as long as Marie doesn't see me two-timing her or if she doesn't hear me talking on the phone with Peggy on the Shadow later that evening.

On Thursday when I arrive at the studio and find Marie packing to go back to France, I have that sinking feeling, you know what I mean? I worry for quite a while. All has been discovered. What will happen? I can see the headlines "French Princess In Jealous Rage Shoots Unfaithful Radio Lover. Discovered In Studio Love Nest. Story on Page Three."

**H**OWEVER I haven't much time for worry. As soon as the hands of the clock have signalled us off the air I have a date in Death Valley with another girl. I marry her too. This is getting complicated.

Now back to Nancy, then back to Death Valley, then back to bed.

Friday . . . Oh, but you get the idea. I have just written to my uncle who is in Florida that it's too bad there isn't some nice stock company where radio actors could go for a rest.

But in any event that is the way it goes, unless there be something in that time honored adage which purports to state that the first one hundred years are the hardest. There is no rest for the weary, no stopping for the man or woman who is on the air. Strangely enough however, few of them mind it. They are happiest when they have the most programs. Just try and persuade any one of them that he or she should try something else.

# HE Can Make or Break a STAR

**J**UST recently, I was walking about the Columbia studios in New York, and noticed a page-boy showing a party of visitors around. He took them into one of our large studios, and after the group had gazed, with some curiosity, over the celotex walls decorated with pastel drawings of steamboats, wind-mills, aeroplanes, dirigibles and skyscrapers, (Cleon Throckmorton did these, and visitors often try to figure out some meaning behind the modernistic designs) their eyes fell upon the glass window of the control room and one of the guests inquired, "What goes on in there?"

The page replied, "Oh, that's where the control man sits. You don't hear him on the air but he can make or break a star."

There followed a long-drawn "ah," and a flurry of questions that it would take a century to answer. The page-boy was probably exaggerating, but I feel that the studio-control engineers have a good deal to do with delivering radio programs to you. The control man is not an out-and-out magician. He cannot make a flat note true but he can give you a lyric so that it is easily distinguished, and if he were not on the job, you might get a raucous, fuzzy, incomprehensible groan or shriek. In short—what the man behind the camera is to the motion picture star, so is the man at the control board to the radio celebrity.

This will give you an idea of how we work. The task is done with delicate dials, sensitive equipment, tubes, lines and microphones, but we have to bring more than technical knowledge to our efforts. Artistic appreciation is highly necessary—as is an understanding of human nature.

What goes into the making of a good control-engineer? First of all, of course, a thorough knowledge of sound broadcasting equipment. The majority of our men at Columbia are one-time ship's radio operators. At sea, one becomes well acquainted with vacuum tubes, amplifiers, transmitters and associated apparatus.

I suppose few people, watching a studio engineer imperturbably turning dials, realize that far from being a mere technical man, he has a knowledge of music, and can discuss arias, light opera or the works of advanced composers with ease and intelligence. In my own case, I once earned my living as a professional musician. After some five years at sea, I became a member of the S. S. *George Washington's* dance orchestra, playing the banjo. Subsequently, however, I turned to my original love, wireless maneuvering. But that brief experience as a musician has proved invaluable to me in my radio work.

A third, and equally important requisite for a control man is his ability to hear well—sharply and clearly. We have conducted tests for all our engineers to determine their hearing ability. An unusually fine pair of ears belong

*Most Listeners Fail to Realize That Control Engineer Is Able to Make a Good Singer Sound Bad and Vice Versa*

By Harry P. Zeitlinger

Supervisor of CBS Studio Control Engineers

to Nelson M. Smith, assistant studio supervisor at Columbia. "Smitty" spent twelve years at sea and has been decorated for his work in rescues. When he was stationed on board the S. S. *Roosevelt* in 1926 he picked up the S. O. S. sent out by the *Antiope*. For thirty-six hours he kept in communication with the disabled craft amidst a storm of code messages from all directions, guided his own ship to the danger point by way of radio compass and sent encouraging messages to the *Antiope* that relief was on the way. In 1929 he repeated his feat and brought the S. S. *America* to the rescue of the ill-fated *Florida*. On both occasions, every passenger and member of the crew was taken off the sinking ships in safety.

Three principal functions the control engineer are concerned with: (1) setting up the technical equipment in the studio so that the best efforts of the artist are picked up. The position of microphones in relation to the orchestra is vastly important. So is adjusting a microphone to the height of the speakers or singers, and telling them to "keep their distance"; (2) "gaining" or regulating the volume of the program; (3) "mixing" or producing a blended effect, for instance, blending a piano solo with the rest of the orchestra, and mixing the sounds that come into the control room from the separate microphones.

In our files, we have charts showing exactly where each microphone should be stationed in each studio. Once we know that, the next problem is to see that the artist is placed correctly at the microphone. The performer has to be physically comfortable, because if he has to work in a strained position, it is reflected in the voice.

Jane Roman, for instance, always sings with her left hand cupped over her ear, and her right hand on her hip. She's unhappy unless the microphone is in an adaptable position so that she can tip her head over and approach it in her own way. Next, the microphone must be in such a position that

it is in view of the orchestra leader or program director. For example, a singer like Morton Downey is maudible at three feet when the orchestra is playing fortissimo.

The microphone must also be in view of the man at the control board, for he must depend on his eye as well as his ear to deliver the artist's best tones to the network. For instance, it may always be observed whenever Crosby is about to switch from a lyric into a whistle. Often it takes many hours of experimentation to find the proper individual microphone settings. We worked with Bing Crosby for a week before

we found the most satisfactory adjustment. The reason is this: He brought a vocal technique that was brand new. It is characterized by sudden changes of sound frequencies, sudden shifts from pianissimo to crescendo and vice-versa.

The distance at which a performer faces the microphone is all-important. Most radio novices have a feeling that they should work "in" the mike. True, a great many artists do get the best results when they are close to the cylinder, but others should be kept at a fair distance. Kate Smith, for example, must not be allowed to get too close. The portly "Songbird of the South" sings with loads of enthusiasm, approximating a technique that would do well on the stage. However, were she to give that volume at but three inches away, the result would be incoherent blasting. Ruth Etting realizes fully the advantage of being placed securely for each note she sings. She takes a firm stance before the microphone which is set at the same height, down to the last fraction of an inch, for every broadcast. To make sure that there won't be any slip, Ruth has a sawed-off yardstick with which the mike stand is measured before every broadcast.

The last, but by no means the least important consideration in placing the microphone is in establishing the correct angle for the microphone face. Some performers do best when singing full-face, others when working across the electric ear and still others should sing or speak upward to it. If a control-man is careless about adjusting the face-angle, it is quite possible that what is ordinarily good, clear diction can be ruined. Every artist presents a different problem and often an artist may change his own style over night. For example, if he comes into the studio with a cold, it is up to the control man to adjust the microphone so that his affliction manifests itself the least.

When the show is on the air, the control-engineer is seated before his control equipment, consisting of various electrical devices including relay buttons, fader dials, meters, jacks and so forth. The control cabinet on which this apparatus is mounted is so de-

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This is how the studio looks from the control room during a broadcast



Control Engineer Dick Stewart in action







Monday, April 17

Features:

Charles Carlile

8:00 A.M. WAAF-Breakfast Express WBBM-Tony Wong, Are You Listening? (CBS) WCFL-WCFL Kiddies' Aeroplane Club WGES-Bohemian Melodies W130-YMCA Exercise WJ10-Happy Go Lucky Time WLS-Gene Autry, Oklahoma Yodeler WMAQ-Breakfast Club, orchestra (NBC) 8:15 A.M. WBBM-Musical Gems WCFL-Time Parade W130-Concert Half Hour WLS-The Book Show, Wm. Vickland and Ralph Emerson 8:30 A.M. WBBM-Modern Living WCFL-Dance Music W130-Concert Half Hour WLS-Old Times, Ralph and Hal WMAQ-Moss and Jones, comedy and songs (NBC) 8:45 A.M. WBBM-Musical Program WLS-Producer Market Reporter WMAQ-Nothing But the Truth (NBC) 8:50 A.M. WLS-Flag Flash, Livestock Receipts 8:55 A.M. WLS-Newsflash 9:00 A.M. KYW-Musical Melange (NBC) WAAF-Song and Sweep WBBM-In the Luxembourg Gardens (CBS) WCFL-German Entertainment WGES-Cantata Concert WGN-WGN Keep Fit Club W130-Miss Charm WLS-Sunshine Express, Wm. O'Connor, Ralph Emerson and John Brown WMAQ-Woman's Calendar 9:15 A.M. KYW-Morning Parade (NBC) WBBM-Chicago Dental Society Program WCFL-Popular German Program WGN-Clara Lu 'n' Em (NBC) W130-Frankie Marvin, rowdy ballads WMAQ-Diet and health exercises 9:20 A.M. WBBM-News Flashes 9:30 A.M. WBBM-Beauty Talk WCFL-Famous Solists WGES-Housekeeper WGN-Market Reports W130-Little Harry's Cooking School WLS-"Weaver of Dreams", Ralph Emerson and Hugh Aspinwall WMAQ-Happy Jack Turner, songs (NBC) 9:35 A.M. WGN-Leonard Salvo's Mail Box 9:45 A.M. WAAF-Songs of the Islands WBBM-Edward House, organist WCFL-Highlights of Music WGES-Musical Grab Bag W130-Princess Pat WLS-Mac and Bob, old time tunes WMAQ-Emily Post, hostess (NBC) 10:00 A.M. WAAF-Dotty Lee and Henke WBBM-Donald Norris, tenor WGES-Quartet Harmonies WGN-"Movieland Personalities" with Francis Bushman W130-Nick Nichols, cartoonist of the Air WJ10-Bubli Pickard WLS-Livestock Markets; Poultry WMAQ-Board of Trade WSBC-Preston Graves 10:05 A.M. WMAQ-Melody Three (NBC) 10:15 A.M. KYW-Piano Potpourri WAAF-Piano Rambles WBBM-Charlie Hamp's Happyest Hour WCFL-Popular Morning Dance Selections WENR-Liese Mae Gindon, characterization (NBC) WGES-Ethel and Harry, Rhythm Review WGN-Happy Findings, talk W130-Market Reports WJ10-Illinois Medical Society WMAQ-Trio Charmante (NBC) WSBC-Popular Dance 10:25 A.M. WGN-Market Reports 10:30 A.M. KYW-Rhythm Rambles (NBC) WAAF-Elie Harvey's Personal Progress Club WBBM-The Singing Organist WCFL-George O'Connell, baritone WENR-Jackie Heller with Puylla and Frank WGES-Shustrels WGN-Grand Old Hymns W130-News Flashes WJ10-Band Time WMAQ-Jimmy Kemper, the Blue Jay Song Man WMBI-Devotional Hour WSBC-Harriet Keeley

10:45 A.M. KYW-Mother in Law; dramatic sketch WAAF-Musical Calendar WBBM-Posita de Cordoba, soloist; Will Osborne's Orchestra (CBS) WENR-Sonata Recital (NBC) WGN-Digest of the Days News W130-Household Guide WJ10-Piano Instructions WMAQ-Today's Children WSBC-Symphony Concert 11:00 A.M. KYW-Morning Melodians WAAF-Organ Melodies WBBM-Sally Walker and Val Sherman WCFL-Red Hot and Low Down Program WENR-Sinack Out, comedy duo (NBC) WGN-Music Weavers Program W130-Organ Intrlude WJ10-Radio Guide interview of "Skinny" Emus of Hal Kemp's Orchestra WJ13-Paul Tremaine's Orchestra (CBS) WMAQ-Spanish Lessons WSBC-Loretta Clusman 11:15 A.M. WAAF-World News Reports WBBM-Virginia Clarke; Gene and Charlie WCFL-Variety Institute Talk WENR-John Fogarty, tenor (NBC) WJ10-Carnival WJ13-Kennedy Sun Ray Hour WSBC-Musical Reminiscence 11:30 A.M. KYW-Nat'l Farm and Home Hour (NBC) WAAF-Memories WBBM-Frank Wilson and Jules Steio WCFL-Modern Living WENR-Organ Melodies (NBC) WGN-Market Reports W130-Golden Gate WJ10-Carnival WJ13-Sally Hart, Fashion Expert WMAQ-On Wings of Song (NBC) WMBI-Continued Story Reading 11:35 A.M. WGN-Painted Dreams 11:45 A.M. WAAF-Estelle Baines, pianist WBBM-Wells College Glee Club (CBS) W130-Memory Book WJ10-Hilton Review WJ13-News Flashes WLS-Weather Report; Livestock Estimate 11:50 A.M. WGN-Music Weavers 11:55 A.M. WLS-Harry Steele, Hamlin's Newscast 12:00 NOON WAAF-Noon-time Melodies; Weather WBBM-Billy Hayes' Orchestra (CBS) WCFL-Luncheon Concert WGN-Mid-day Services W130-Clem, the Melody Man WJ10-U. of C. Inspirational Hour WJ13-Orchestra WLS-Tom and Roy, Dixie Mason, soloist WMAQ-Austin Wylie's Orchestra (NBC) WMBI-Loop Evangelist Service 12:10 P.M. WBBM-Local Market Reports 12:15 P.M. WBBM-Edna Wallace Hopper, beauty talk W130-Stock Market Reports WJ10-Mary Williams WJ13-Farm Flashes WLS-Dinnerbell Program 12:20 P.M. WBBM-Late News Flashes 12:25 P.M. WMAQ-Board of Trade 12:30 P.M. KYW-Emerson Gill's Orchestra (NBC) WBBM-Chicago Hour; Jack Brooks, Edward House, organ WCFL-Eddy Hanson, organist WGN-Palmer House Ensemble (CBS) W130-Monroe Fox Program WJ10-Livestock Markets WJ13-Genevieve Yemson WMAQ-The Merrie Men, male quartet (NBC) 12:45 P.M. WCFL-Farm Talk W130-News Flashes of the Day WJ10-Billy the Old Gardener WJ13-Phantom Violinist WMAQ-Princess Pat Program 12:50 P.M. WMAQ-Rhythmic Serenade (NBC) 1:00 P.M. KYW-Correy Lynn's Orchestra WAAF-Songs of the Southland WBBM-Earl Hoffman's Orchestra WCFL-Eddy Hanson, organist WGN-Century of Progress Speaker W130-Henri Gendron's Orchestra WJ10-II. of C. Spanish Class WJ13-National Student Federation Program (CBS) WLS-Uncle Ezra, skit WMAQ-Hon. George S. Van Schaak, talk (NBC) WMBI-Organ Program

1:10 P.M. WMBI-Organ Program 1:15 P.M. WAAF-Mabel Van WBBM-Sylvia Sapira (CBS) WCFL-Civic Talk, City Hall WGN-Palmer House Ensemble W130-Reading Room WJ10-Mouseheart Children WJ13-Sylvia Sapira (LBS) WLS-Live Stock; Grain Market reports WMAQ-Piano Selections 1:20 P.M. WMAQ-Board of Trade Program 1:30 P.M. KYW-Piandee Penny, household hints WAAF-Pianoogue WBBM-Indian School Program (CBS) WCFL-Grace Wilson, contralto WJ10-Mouseheart Children WJ13-Educational Program WLS-Quarter Hour in Waltz Time WMAQ-Public Schools Program WSBC-Musical Melange 1:45 P.M. KYW-Ilga Vernon with Rex Maupin's Orchestra WAAF-Live Stock Market; Weather Summary WCFL-Know Thyself WGN-June Baker, Home Management W130-Starlam Diet WJ10-Baseball Soc at Detroit WLS-Maple City Four; John Brown WSBC-Loretta Clusman 1:55 P.M. WGN-Allan Grant, pianist 2:00 P.M. KYW-Concert Echoes with Harold Bean WAAF-Chicago on Parade WBBM-White House Easter Egg Rolling (LBS) WCFL-Mistress Mary WGN-Joseph H. Dodson, bird talk W130-Eddie and Fanny, Radio Gossip WJ13-Quartet WLS-Betty and Bob (NBC) WMAQ-Guest Speaker (NBC) WSBC-Poet's Corner 2:10 P.M. WGN-Allan Grant, pianist 2:15 P.M. WBBM-Columbia Salon Orchestra (CBS) WCFL-Studio Program WGN-Railway Inn, sketch WJ13-Columbia Salon Orchestra (CBS) WLS-Homemakers' Program, Martha Crane; Talk, D. O. Thompson WMAQ-Monday Matinee WSBC-Irving Stein 2:30 P.M. KYW-Women's Radio Review (NBC) WAAF-Bridge Talk, Catherine Lewis WBBM-Ethel Haydn and Arthur Lang, soloists (CBS) WGN-Allan Grant, pianist W130-Nelson Variety Program WJ13-Soprano and Orchestra WSBC-Novelty Program 2:45 P.M. WBBM-America's Three Most Famous Women (CBS) W130-Natural Grooming, beauty talk WJ13-Piano WLS-Mar and Bob, old time tunes WSBC-Aleen Walters 2:55 P.M. WCFL-Baseball Game 3:00 P.M. KYW-The Cadets, quartet WAAF-World News Reports WGN-Dick Hayes, soloist W130-Hita Hunkie, songs WJ13-Orchestral Program WLS-John Brown, pianist WMAQ-Radio Guild; drama (NBC) WMBI-Sacred Music WSBC-July Talbot 3:15 P.M. KYW-Er. H. N. Bundesen, health talk WAAF-Salon Concert WBBM-Frank Westphal's Orch. (CBS) W130-Graphologist WLS-Studio Musical Variety Program WSBC-Souvenirs 3:20 P.M. WMBI-Stories of Answered Prayer 3:30 P.M. KYW-Two Doctors with Aces of the Air WAAF-Joseph Cole WBBM-Four Norsemen, quartet WENR-Three Scamps (NBC) WGN-Columbia Artists Recital (CBS) W130-Hexin Modern Music WJ13-Matinee Dances 3:40 P.M. WMBI-Book Table 3:45 P.M. WAAF-Waltz Melodies WBBM-Jack Brooks, tenor WENR-Lady Next Door (NBC) W130-Ford and Wallace, harmony team WJ13-The Melody Lady 4:00 P.M. WAAF-Piano Novelities; Jimmy Kozak

WBBM-Don Lane, True Animal Stories (LBS) WENR-Soloist (NBC) WGN-Soloist W130-Cora Long, songs WJ13-Novelty Hour WMAQ-To be announced 4:15 P.M. WAAF-Newsletters WBBM-Fred Berman's Orchestra (CBS) WENR-Talk by Karl Denner WGN-The Rondoliers W130-Three Fair Ladies WJ13-News Flashes 4:30 P.M. KYW-Earle Tanner, tenor WAAF-A Mood in Blue WBBM-Howard Neumiller, pianist WENR-Irina Glen, organist (NBC) WGN-Paul Woods, baritone W130-Nick Nichols, Cartoonist of the Air WJ13-Kiddie Klub WMAQ-Schirmer and Schmitt (NBC) 4:45 P.M. KYW-Three Strings WAAF-Polo Program WBBM-Hugh Aspinwall, radio philosopher WENR-Musical Moments (NBC) WGN-The Rondoliers WJ13-Evening Melodies WMAQ-Silverberg Ensemble (NBC) 5:00 P.M. KYW-Meyer Davis' Orchestra (NBC) WAAF-Mary Williams, songstress WBBM-Bert and Dunn, comedy and songs (CBS) WCFL-Tripoli Trio WENR-Pat Baines' Children's Show WGES-Poland in Song WGN-The Devil Bird W130-Hotan's Council Five WJ10-Rhythm Time, Neighborhood Store WMAQ-Hotel Waldorf Orchestra (NBC) WSBC-Bill McCluskey 5:15 P.M. KYW-Illinois Federation Round WAAF-Tea Time Tunes WBBM-Piano Interlude WCFL-John Maxwell, Food Talk WENR-Dick Daring; A Boy of Today WGN-Train Load of Tunes W130-WPCC North Shore Church WJ10-Cowboy Singer WMAQ-Waldorf-Astoria Orchestra (NBC) WSBC-Tea Time Musicale 5:30 P.M. WBBM-Late News Flashes 5:35 P.M. KYW-Uncle Bob's Curb is the Limit Club WAAF-Ray Waldron's Sports Review WBBM-Skippy children's skit (CBS) WCFL-Esther Hammond with Organ WENR-Radio Playmates WGN-Singing Lady; songs and rhymes WJ10-Piano Instructions WMAQ-Talk by Irene Castle McLaughlin (NBC) WSBC-WSBC Players 5:45 P.M. WAAF-The Spotlight WBBM-Lone Wolf Tribe (CBS) WCFL-George O'Connell, baritone WENR-Little Orphan Annie, children's playlet (NBC) WGN-Little Orphan Annie, children's playlet (NBC) W130-Princess Pat Program WJ10-Howard L. Peterson, organ WMAQ-Old Pappy, negro impersonations (CONTINUED ON NEXT PAGE)

Pix logo with station call letters and frequencies. Text: 'for CLEARER RECEPTION Separates Stations-Increases Range, Pix a Pix in your aerial-cut out interference and enjoy that knife-edge tuning for which Pix is world famous. Regularizes tone, volume and quality. Easily attached in a few moments to any set. Every genuine Pix carries a money back guarantee. Sent postpaid upon receipt of cash or postal order. Also sent U.S.D. PIX PRODUCTS, Dept. G. 151 Nassau Street, New York, N. Y. OVER TWO MILLION SATISFIED USERS.

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Crime Clues

Ed Wynn

SHORT WAVE-DX

A Radio GUARANTEED to give WORLD-WIDE RECEPTION every day!

(TUESDAY CONTINUED)

4:30 P.M. KYW—Harold Bean, baritone... 4:45 P.M. KYW—Three Strings... 5:00 P.M. KYW—Frances Alda, soprano (NBC)... 5:15 P.M. KYW—Mel Sittzel at the piano... 5:20 P.M. WBBM—Late News Flashes... 5:30 P.M. KYW—Uncle Hob's Party... 5:45 P.M. WAAF—The Spotlight... 6:00 P.M. KYW—Earl Hines' Orchestra (NBC)... 6:15 P.M. KYW—The Globe Trotter... 6:25 P.M. KYW—Sports Reporter... 6:30 P.M. KYW—Husk O'Hare's Orchestra... 6:40 P.M. WBO—Joe Springer, sports reporter... 6:45 P.M. KYW—Two Doctors; comedy team...

7:00 P.M. KYW—Jack Russell's Orchestra (NBC)... 7:15 P.M. KYW—Harry Sosnik's Orchestra... 7:30 P.M. KYW—Three Kings; harmony... 7:40 P.M. WCFL—L'Abou Flache... 7:45 P.M. KYW—Chandu, the Magician; drama... 8:00 P.M. KYW—The Book Theater, drama... 8:05 P.M. WBBM—Song Weavers... 8:10 P.M. WBBM—Dr. Royal S. Copeland, health talk... 8:15 P.M. WBBM—Radio Spelling Bee... 8:30 P.M. KYW—Mark Fisher's Orchestra... 8:45 P.M. WCFL—Chief Justice John Prystalski, speech... 9:00 P.M. KYW—Globe Trotter, news of the world... 9:15 P.M. KYW—Vic and Sade, comedy sketch... 9:30 P.M. KYW—The Cadets, male quartet... 9:40 P.M. WGN—Headlines of Other Days... 9:45 P.M. KYW—Paul Ash's Orchestra... 10:00 P.M. KYW—Sports Reporter...

By Melvin Spiegel THE short wave station of the National Broadcasting Company in Chicago is W9XF, which transmits on a frequency of 6100 kc. This station is an experimental relay broadcast station. Its antenna is a vertical radiator fed by a transmission line. The antenna power is five kw. The location of this station is at Downers Grove, Ill., which is approximately twenty-three miles southwest of the city of Chicago. The transmitter is 100 per cent modulated and was erected in October, 1929. The station now operates daily except Saturday and Sunday from 3:30 to 7 p. m. and from 8:30 p. m. to 2 a. m. (CST). On Sunday it broadcasts from 3:30 to 6 p. m. and 8 p. m. to 1 a. m. (CST). There is no schedule for broadcasts on Saturday. From the New England Radio Club DX News we received the following DX tips: On Wednesday, April 12, WICC, located at Bridgeport, Conn., will broadcast on 600 kc. from 12 to 12:30 p. m. (CST). WDEV, located at Waterbury, Vt., will broadcast on 550 kc. from 1 to 2 a. m. (CST). On Saturday morning, April 15, WGAJ, located at Lincoln, Neb., 590 kc., will broadcast from 11:30 p. m. to 12:30 a. m. (CST); KASA, 1210 kc., will broadcast from midnight to 4 a. m. (CST); CFCN at Calgary, Canada, 985 kc., will broadcast from midnight to 1 a. m. (CST); KGEK, Yuma, Colo., 1200 kc., will broadcast from 12:30 to 2:30 a. m. (CST). W. A. Shane, Chief Engineer of VE9GW, Bowmanville, Ont., Canada, tells us that their station has returned to the air and is now broadcasting each Friday from 3 until 11 p. m. (CST), and each Sunday from 11:30 to 7 p. m. (CST) on 49.22 meters. Robert Gilchrist, President of the Interstate Radio Association, sends us the following DX information: Saturday, April 15: WGBF, Evansville, Ind.; WKY, Oklahoma City, Okla.; WWJ, Detroit; KPRC, Houston; WDZ, Tuscola, Ill.; WHAD, Milwaukee; WDRY, Minneapolis; KFUV, St. Louis; KFYR, Bismark, N. D.; WAAW, Omaha; WJKS—Joe Haymes' Orchestra (CBS)... 11:10 P.M. WGN—Bernie Cummins' Orchestra... 11:15 P.M. KYW—Harold Stern's Orchestra (NBC)... 11:30 P.M. KYW—Mark Fisher's Orchestra (NBC)... 11:45 P.M. WSBC—Symphonic Program... 12:00 MIDNIGHT KYW—Husk O'Hare's Orchestra... 10:45 P.M. WCFL—Bit of Moscow... 10:50 P.M. WGN—Charlie Agnew's Orchestra... 11:00 P.M. KYW—Ace Brigode's Orchestra...



WALTER C. EVANS Formerly in charge of KDKA and other Westinghouse stations, Mr. Evans has been appointed manager of all Westinghouse radio activities including manufacture and sale of equipment.

exact time unknown of "Central States on Parade"; also, KASA, Elk City, Okla., 1210 kc., from midnight to 4 a. m.; WHET, Troy, Alabama; 1210 kc., from 1 to 3 a. m.; KFBI, Abilene, Kans., from 3 to 5 a. m. (CST). Sunday, April 16: 10AB, Moose Jaw, Sask., Canada, 1190 kc., 1 to 3 a. m.; 10AT, Trail, B. C., 1150 kc., 2 to 4 a. m.; WTOG, Savannah, Ga., 1260 kc., 1 to 2 a. m. (CST). Tuesday, April 18: WEAO, 570 kc., 3:30 to 4:15 a. m. (CST). Wednesday, April 19: WSMS, Ironwood, Mich., 1420 kc., 1 to 2 a. m. (CST). Thursday, April 20: 10BI, Prince Albert, Sask., Canada, 1190 kc., 1:30 to 4 a. m. (CST). Friday, April 21: WEAK, Williamsport, Pa., 1370 kc., 4:30 to 6 a. m.; WMBC, Detroit, 1420 kc., 11 p. m. to 2 a. m. (CST).

Dear Sir: I received a station the other morning on about 1500 kc. and its call letters sounded like WRDS. Please tell me where it is. Thank you.—Chas. King Watriuer, Coloma, Mich. WRDS is a police broadcasting station and is located in East Lansing, Mich., and broadcasts on 190.66 meters.

WJKS—Joe Haymes' Orchestra (CBS) WMAQ—Duke Ellington's Orchestra (NBC) WSBC—March of the Nations... 11:10 P.M. WGN—Bernie Cummins' Orchestra... 11:15 P.M. KYW—Harold Stern's Orchestra (NBC) WCFL—Frolics Cafe Orchestra... 11:30 P.M. KYW—Mark Fisher's Orchestra (NBC) WCFL—Club Alabama Orchestra... 11:45 P.M. WSBC—Symphonic Program... 12:00 MIDNIGHT KYW—Husk O'Hare's Orchestra... 10:45 P.M. WCFL—Bit of Moscow... 10:50 P.M. WGN—Charlie Agnew's Orchestra... 11:00 P.M. KYW—Ace Brigode's Orchestra...



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RUDY VALLEE  
... He sings ahead...



HELEN MORGAN  
... A piano next to the mike...



EUGENE AND WILLIE HOWARD  
... They received an old acquaintance...



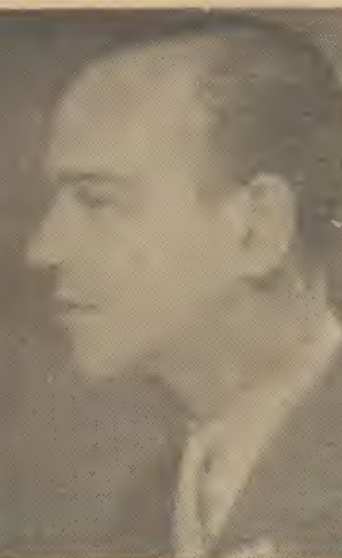
OTTO KRUGER  
... Even the "Connecticut Yankees" were amused...



MADGE KENNEDY



FRED ASTAIRE  
... An expert performer...



MARIE DRESSLER  
... She was the most emotional...



VICTOR MOORE  
... He played Throttletbottom...



FANNIE BRICE  
... She knows her stuff...

# Rudy Vallee's VARIETY SHOW

## While Many Other Radio Veterans Have Slipped, Crooner Holds His Public by Adopting New Ideas

By Ben Washer

the air. Getting down to basic facts and figuring out precisely what the word variety means, according to the dictionary, if you please, Rudy has been seeing to it that his Thursday night hour is filled with just that. Variety has long been filling the entertainment appetites of the world. The radio world didn't seem to realize this, but Rudy says he had been thinking of it for a long time, suggesting that some day he hoped to do just what he is doing now as long ago as when he wrote his book, "Vagabond Dreams Come True."

WHAT'S happened is that another load of fame has been added to the already famed Vallee shoulders. Far up and down Broadway and in the side street speakeasies, the name of Rudy Vallee has come to be looked upon as Broadway's ambassador to the radio, the world of the theater's spokesman between the radio listeners of Oshkosh and the entertainments which do not always come their way. He is the new producer in his own individual niche. Stars of the stage feel they are being introduced to radio audiences by a mutual friend when Rudy turns to the mike and announces their names. From a stage star's point of view, there is nothing like doing a thing under the proper auspices, and going on the air via the Rudy Vallee Varieties is radio's equivalent to stage glorification which was overseen by the late Florenz Ziegfeld.

Theatrical lore is, of course, the lore of the glamorous, the lore of the romantic. And the theater has fallen into lean days. No longer do radiant stars from what seem like other planets descend upon the tranquility of every village and hamlet and bring excitement and joy to the inhabitants. But the names of stage stars have a way of sweeping across the country in spite of the theater's current apathy. And thanks to Rudy Vallee, the voice and a bit of the personality of these ladies and gentlemen of the theater are being brought to the countryside, providing the lives of the hinterlanders with a touch of the love which is inherently so treasured in all civilizations.

Just glance at the pictures which adorn this page. Few if any of them are any longer to be seen and heard on what Broadway used to call the road. But thanks to Rudy Vallee and what his henchmen prefer to call his radio generosity (but what in reality is the wisest of wise showmanship) they have each and everyone of them been brought into the nation's living rooms via the Rudy Vallee radio Varieties. It's a pretty picture. And the moments when they turned up in the midst of the Connecticut Yankees and rehearsed and performed are moments which have intensified the complex and growing tradition which is connoted by the mention of the very name of Rudy Vallee.

To some of these stars the occasions of their broadcasts were exciting because of the size of the audience which they knew they were reaching. To others the broadcasts were overwhelming because of the stilly mystery so ever-present in a microphone. To others there was an especial and unusual emotional quality to the occasions which they have been unable to explain but which were terrifically jarring when they occurred. To others the moments turned out to be a happy lark. And to others the moments have served as stepping stones to radio contracts of their own.

Of all the stars who've passed in his parade, Rudy says that Marie Dressler was the most emotional. Something about the occasion was too much for her, she couldn't explain just what. But her voice clogged up and her knees gave a performance all their own. When her time on the air was over, and all the sandy insisted she did a fine job, she was about ready to faint. Smelling salts and pats on the wrist were altogether in order. And Rudy and Miss Dressler are now the closest of friends. Stars are inevitably fond of those with whom they have had such exceptional experiences.

When Irene Bordoni was one of the evening's luminaries

Rudy gave his mind a bit of a jarring and the French inclinations of his name came into prominence. For Rudy was brought up amongst French Canadians. And Miss Bordoni, of course, is from La Belle France. And with a vengeance. There are those who insist that it, after all these years on this side of the Atlantic, she remains another year she will not be able to speak English at all. On the night she met Mr. Vallee next to a mike she and Rudy had a long conversation in French—and Rudy's Canadian jargon amused La Bordoni who speaks, no doubt, the ever-so-pure provincial French of Tours.

Madge Kennedy and Otto Kruger were brought to the mike together in a scene from Noel Coward's "Private Lives," and Rudy is of the opinion that this was one of the best dramatic episodes it has been his fortune to present. Even the Connecticut Yankees were amused by the Coward witisms—and that, after all, is something of a rest.

When Peggy Wood and George Metaxa appeared for him, Rudy was really touched by the beauty of the scene they did from "Bittersweet." After the rehearsal, he came rushing over to them to tell them that never had it been his privilege to broadcast anything more beautiful. And he added that he seldom threw bouquets and he wished they would take that as his true opinion. It did wonders to make Miss Wood and Mr. Metaxa happy about their first joint air venture.

Rudy says that the evening Lenore Ulric did a scene from "Lulu Belle" for him was one of the most amusing that Walter O'Keefe's and Victor Moore's evenings were two of the funniest, and that when Fannie Brice and Fred Astaire ventured his way he heard two really expert performers.

It was Rudy's idea to have Madame Schumann-Heink sing "Silent Night" on last Christmas Eve. And Rudy says that was one evening when the sentiment of it all nearly overcame him too.

But Rudy has been instrumental in doing real material good for several performers. For instance, it was at Rudy's invitation that the English Greta Keller was first heard over the air in this country. Now Miss Keller and Ross and Sargent

are eminent radio names on their own. And the same is true of Gertrude Niessen. Kate Smith and Burns and Allen, radio headliners if there ever were any, were heard for the first time on a network thanks to Rudy's Varieties. And Rudy brought Eddie Cantor to the air over a network for the second time. What's more, Rudy was the first to broadcast a scene from such a playwright as Eugene O'Neill, including an episode from "The Emperor Jones" on one of his programs.

It was Rudy who induced Walter Hampden to bring seven minutes of his famed "Cyrano de Bergerac" performance to the air. Rudy and Mr. Hampden rehearsed six hours for that seven-minute broadcast. Thus, they contend, is a record of some kind. Not that each and every program does not go through its labored and careful rehearsals, else how would the Varieties go off with the ease they do? Usually two full afternoons a week are spent rehearsing each hour's offering. And during these rehearsals, they are experimented with, cut or lengthened, jugged or subbed, according to the showmanship instincts of Vallee, the connoisseur of other values.

Lon Holtz is the comedian who seems to have met with greatest success in Vallee Varieties. For Lon is the only comedian who has been asked to the Vallee Hour twice. The Connecticut Yankees think he's a riot and wish that he'd be booked for even a third appearance.

No one has told me so, but I have an idea that there was just a little nervousness caused by Rudy's asking Mae West into one of his air shows. Radio remains more or less a timid soul. And timidity and Mae West just do not mix. But the lady veiled siren of "The gay 90's" appeared, and the fans and the sponsors alike were keen about hearing her voice. And with a strong hold on her checking system, Miss West made a success of her other venture.

Queenie Smith is another of the ladies of the stage who was brought to the air for the first time, thanks to Rudy's industry. Miss Smith was excited about it all the night she went on, saying she had that same insidious pounding in the tummy as she has on opening nights on Broadway.

AL TRAHAN wasn't at all nervous the night he went on. Sitting backstage waiting his turn, the Jester who made something of a name for himself via playing a Command Performance in England, turned to his flask for comfort and his partner, Lady Yukona Cameron for amusement. When Mr. Trahan went on he seemed to miss the strange and misfit clothes which escort him on to legitimate stages. And so he leaned down and turned his trousers up and then he turned his sleeves up too. He said it made him feel funnier as well as look funnier.

Among the various play episodes which have come to Vallee fans, thanks to Rudy's new type of program, have been scenes from "Autumn Crocus" and "Twentieth Century." Francis Lederer and Patricia Collinge attended to the "Autumn Crocus" dialog, doing the balcony scene from the C. L. Anthony play about the smothered love of a young English school mistress for the charming young proprietor of an inn in the Alps foothills. Rudy believes it is one of the sweetest and most poignant scenes ever to have been broadcast. And the fans were all excited, for isn't Mr. Lederer the new matinee idol of the land?

The "Twentieth Century" scene was one which allows Eugene Leontovich and Mollat Johnson to outline the new play they plan to produce. It is one of the most amusing scenes of the current theatrical season—and Miss Leontovich's voice was found to have a peculiar and exceptionally ingratiating character over the air.

The Last of the Red Hot Mamas herself, Sophie Tucker and none other, is among the many who have come to the theater above the New Amsterdam to lend assistance to Rudy's air show. Rudy and Sophie are old friends, and Sophie sang her old favorites. The occasion was a sentimental high spot for the lad who changed his name from Hubert Prior Vallee to plain Rudy Vallee.

When it was Olsen and Johnson's turn to be in the Vallee cast their dog, Whiskey, had a big night. Of course, the Olsen and Johnson mascot is always all dressed up, with pants in the front and pants in the back and a sweater in between, and with a red tail light auspiciously dangling from its stubby tail. Whiskey raced up and down the Chinese Room—and the Chinese Room is the actors' waiting room atop the New Amsterdam. The floors are slick tile, and the room is long. Whiskey had a great time sliding.

Bert Lahr and Jans and Whalen are other comers who have been brought to the air a la Vallee. Bert, with his "Some tun, eh kid?" and his "Gong-gong-gong" brought terrific gales of laughter from the three hundred people who pack the theater for each of the Vallee broadcasts. That radio audience found that Bert could have had the same thing said to him as Joseph V. McKee said to Ed Wynn. The once acting Mayor of New York, Mr. McKee, turned to Ed Wynn and said "Not only are you funny, Ed, but you look so darned funny." Jans and Whalen played their merriment as they have a habit of doing, had a good time gagging and supplied still another Vallee Hour with daffily levity.

Rudy thinks that one of the (Continued on Page 23)



IRENE BORDONI  
Rudy's French amused her...



WALTER O'KEEFE  
... One of the funniest...



LENORE ULRIC  
... A scene from "Lulu Belle"...



NANCY CARROLL  
... A screen star on the air...



MARIE ERNESTINE SCHUMANN-HEINK  
... "Silent Night" on Christmas Eve...



PEGGY WOOD  
... Never anything more beautiful...

# Wednesday, April 19

## Features:

## World's Fair Broadcast

<b>8:00 A.M.</b> WAAF—Breakfast Express WBBM—Tony Wynn, Are You Listenin' (CBS) WCFL—W.C.I. Kiddie's Aeroplane Club WGES—Bohemian Melodies WIBO—YMCA Exercise WJJD—Happy Go Lucky Time WLS—Gene Antray, Oklahoma Yodler WMAQ—Breakfast Club; orchestra (NBC)	<b>10:45 A.M.</b> KYW—Mother-in-Law; dramatic sketch WAAF—Musical Calendar WBBM—Pedro de Cordoba, vocalist; Will Osborne's Orchestra (CBS) WENR—Rhythm Ramblers (NBC) WGN—Digest of the Day's News WIBO—Household Guilt WJJD—Piano Instructions WMAQ—Today's Children WSBC—Knot Hole Poet	<b>1:20 P.M.</b> WMAQ—Board of Trade <b>1:30 P.M.</b> KYW—Prudence Peony, talk WAAF—Pianoogue WBBM—Studio Features WCFL—Eddy Hanson, organ WIBO—Frankie Maevin, cowboy ballads WLS—Ralph Emerson, organist and Philip Kalar, soloist WMAQ—Public Schools Educational Program WSBC—Popular Dance Orchestras	<b>4:30 P.M.</b> KYW—Earle Tamm, tenor WAAF—A Mood in Blue WENR—Irma Glen, organist (NBC) WGN—Afternoon Musicale WIBO—Nick Nichols, cartoonist of the air WJKS—Kiddie Klub <b>4:45 P.M.</b> KYW—Three Strings WAAF—Polo Program WENR—Musical Moments (NBC) WJKS—King's Serenaders	<b>7:15 P.M.</b> KYW—Home Folks; Drama WBBM—Sport Review WCFL—Frolics Cafe Orchestra WGN—Hal Kemp's Orchestra WJJD—Professor Russell <b>7:30 P.M.</b> KYW—Solust (NBC) WBBM—Phil Harris' Orchestra WCFL—Bernice Higgins, contralto WGN—Kate Smith's Swanee Music (CBS) WIBO—Chauncey Parsons, songs WJJD—Billy the Old Gardener WLS—Frank Ibbuse's Orchestra (NBC) WMAQ—News of the Air
<b>8:15 A.M.</b> WBBM—Ma-teal Gems WCFL—Time Parade WIBO—Concert Half Hour WLS—The Book Shop; William Wickland and Ralph Emerson <b>8:30 A.M.</b> WBBM—Modern Living WCFL—Dance Music WIBO—Concert Half Hour WLS—Old Tunes; Ralph and Hal WMAQ—Moe and Jones, comedy and song (NBC)	<b>11:00 A.M.</b> KYW—Morning Melodians WAAF—Bandstand WBBM—Sally Walker and Vat Sherman WENR—Smack Out (NBC) WCFL—Red Hot and Low Down WGN—Morning Musicale WIBO—Organ Interludes WJJD—Radio Guide interview of Don Ameche, popular leading man of many network dramas WJKS—Harold Knight Orchestra (CBS) WMAQ—Contemporary British Literature WSBC—Loretta Clueman	<b>1:45 P.M.</b> KYW—Olga Vernon with Rex Maupin's Orchestra WAAF—Live Stock Market; Weather Summary WCFL—Know Thyself WGN—June Baker, household management WIBO—Stardom Diet WJJD—Howard L. Peterson, organist WLS—Maple City Four and John Brown WSBC—John Stamford	<b>5:00 P.M.</b> KYW—Meyer Davis' Orchestra (NBC) WAAF—Mary Williams WBBM—Dick Mansfield's Orchestra (CBS) WCFL—Tripoli Trio WENR—Pat Barnes' Children's Show WGES—Gems of Germany WGN—The Devil Bird WIBO—Hotan's Council Fire WJJD—Neighborhood Store WMAQ—Meyer Davis' Orchestra (NBC) WSBC—Evelyn Johnson	<b>7:45 P.M.</b> KYW—Charley, the Musician; drama WBBM—"Chickie," drama WCFL—Labor Flashes WGN—Abel Lyman's Orchestra (CBS) WIBO—George Anderson, real estate information WJJD—Hot Fiddin' WLS—Phil Cook's Shavers (NBC) WMAQ—Mr. Twister
<b>8:45 A.M.</b> WBBM—Musical Program WLS—Producer Market Reporter WMAQ—Fred Miller, comedy and songs (NBC)	<b>11:15 A.M.</b> WAAF—World News Reports WBBM—Gene and Charlie and Virginia Clark WCFL—Various Institute talk WENR—John Fogarty, tenor (NBC) WGN—Singing Tones, Allan Grant WJJD—Carnival WSBC—Novelty Program	<b>1:50 P.M.</b> WIBO—Princess Pat Program <b>2:00 P.M.</b> KYW—Concert Echoes with Muriel LaFrance, soprano WAAF—Chicago on Parade WBBM—Hollywood's Stardom Diet WCFL—Missess Mary WGN—Lawrence Salerno, soloist WIBO—Eddie and Fanny, Radio Gossip WJJD—Master Works WLS—Betty and Bob (NBC) WMAQ—To be announced WSBC—Poet's Corner	<b>5:15 P.M.</b> KYW—Century of Progress Program WAAF—Ten Time Tunes WCFL—John Maxwell, food talk WENR—Dick Daring; A Boy of Today WGN—Leonard Salvo, organist WIBO—WPCC Church of the Air WJJD—Cowboy Singer WSBC—Harry Hambrø	<b>7:50 P.M.</b> WCFL—Utility Consumers and Investors League <b>8:00 P.M.</b> KYW—Mark Fyhee's Orchestra WBBM—Artie Collins' Orchestra WCFL—Night Court WGN—To be announced WIBO—Jack Burnett, tenor WJKS—Polish Hour WLS—Adventures of Sherlock Holmes (NBC) WMAQ—Ranny Weeks' Band of Famous Brands (NBC) WSBC—Popular Polish Hour
<b>8:55 A.M.</b> WLS—Newscast <b>9:00 A.M.</b> KYW—Dance Masters; orchestra (NBC) WBBM—Edward House, singing organist WCFL—German Entertainment WGES—Cavary Concert WGN—Keep Fit Club WIBO—Miss Charm WLS—Sunshine Express; Wm. O'Connor, Ralph Emerson and John Brown WMAQ—Woman's Calendar	<b>11:35 A.M.</b> WAAF—World News Reports WBBM—Gene and Charlie and Virginia Clark WCFL—Various Institute talk WENR—John Fogarty, tenor (NBC) WGN—Singing Tones, Allan Grant WJJD—Carnival WSBC—Novelty Program	<b>1:50 P.M.</b> WIBO—Princess Pat Program <b>2:00 P.M.</b> KYW—Concert Echoes with Muriel LaFrance, soprano WAAF—Chicago on Parade WBBM—Hollywood's Stardom Diet WCFL—Missess Mary WGN—Lawrence Salerno, soloist WIBO—Eddie and Fanny, Radio Gossip WJJD—Master Works WLS—Betty and Bob (NBC) WMAQ—To be announced WSBC—Poet's Corner	<b>5:15 P.M.</b> KYW—Century of Progress Program WAAF—Ten Time Tunes WCFL—John Maxwell, food talk WENR—Dick Daring; A Boy of Today WGN—Leonard Salvo, organist WIBO—WPCC Church of the Air WJJD—Cowboy Singer WSBC—Harry Hambrø	<b>8:10 P.M.</b> WBBM—Dr. Royal S. Copeland, talk <b>8:15 P.M.</b> KYW—Star Dust; studio gossip by Ullmer Turner WBBM—Jack Brooks, tenor; song souvenir WCFL—Vibraharp WGN—Romantic Bachelor (CBS) WIBO—Wileox Memory Book WMAQ—Flooding Chaucer Memories (NBC)
<b>9:15 A.M.</b> KYW—Arh Operetta WBBM—Chicago Dental Society Program WCFL—Popular German Program WGN—Clara, Lu 'n' Ma, gossip (NBC) WIBO—Frankie Marvin, cowboy ballads WMAQ—Neysa, health hints	<b>11:35 A.M.</b> WAAF—World News Reports WBBM—Gene and Charlie and Virginia Clark WCFL—Various Institute talk WENR—John Fogarty, tenor (NBC) WGN—Singing Tones, Allan Grant WJJD—Carnival WSBC—Novelty Program	<b>1:50 P.M.</b> WIBO—Princess Pat Program <b>2:00 P.M.</b> KYW—Concert Echoes with Muriel LaFrance, soprano WAAF—Chicago on Parade WBBM—Hollywood's Stardom Diet WCFL—Missess Mary WGN—Lawrence Salerno, soloist WIBO—Eddie and Fanny, Radio Gossip WJJD—Master Works WLS—Betty and Bob (NBC) WMAQ—To be announced WSBC—Poet's Corner	<b>5:15 P.M.</b> KYW—Century of Progress Program WAAF—Ten Time Tunes WCFL—John Maxwell, food talk WENR—Dick Daring; A Boy of Today WGN—Leonard Salvo, organist WIBO—WPCC Church of the Air WJJD—Cowboy Singer WSBC—Harry Hambrø	<b>8:20 P.M.</b> WBBM—Dr. Royal S. Copeland, talk <b>8:25 P.M.</b> KYW—Star Dust; studio gossip by Ullmer Turner WBBM—Jack Brooks, tenor; song souvenir WCFL—Vibraharp WGN—Romantic Bachelor (CBS) WIBO—Wileox Memory Book WMAQ—Flooding Chaucer Memories (NBC)
<b>9:20 A.M.</b> WBBM—News Flashes <b>9:30 A.M.</b> KYW—Young Artists Bureau WAAF—Ask Me Another WBBM—Beauty Chat WCFL—Highlights of Music WGES—Fashion Parade WGN—Market Reports WIBO—Little Harry; King of the Kitchen WLS—Weaver of Dreams; Ralph Emerson and Hugh Aspinwall WMAQ—Happy Jack Turner, songs (NBC)	<b>11:35 A.M.</b> WAAF—World News Reports WBBM—Gene and Charlie and Virginia Clark WCFL—Various Institute talk WENR—John Fogarty, tenor (NBC) WGN—Singing Tones, Allan Grant WJJD—Carnival WSBC—Novelty Program	<b>1:50 P.M.</b> WIBO—Princess Pat Program <b>2:00 P.M.</b> KYW—Concert Echoes with Muriel LaFrance, soprano WAAF—Chicago on Parade WBBM—Hollywood's Stardom Diet WCFL—Missess Mary WGN—Lawrence Salerno, soloist WIBO—Eddie and Fanny, Radio Gossip WJJD—Master Works WLS—Betty and Bob (NBC) WMAQ—To be announced WSBC—Poet's Corner	<b>5:15 P.M.</b> KYW—Century of Progress Program WAAF—Ten Time Tunes WCFL—John Maxwell, food talk WENR—Dick Daring; A Boy of Today WGN—Leonard Salvo, organist WIBO—WPCC Church of the Air WJJD—Cowboy Singer WSBC—Harry Hambrø	<b>8:25 P.M.</b> WBBM—Dr. Royal S. Copeland, talk <b>8:30 P.M.</b> KYW—Star Dust; studio gossip by Ullmer Turner WBBM—Jack Brooks, tenor; song souvenir WCFL—Vibraharp WGN—Romantic Bachelor (CBS) WIBO—Wileox Memory Book WMAQ—Flooding Chaucer Memories (NBC)

# PLUMS AND PRUNES

By Evans Plummer

**B**ECAUSE it was a tight show, Phil Baker's last Friday (April 7) Armour hour was the best presentation this stage veteran has offered to date. I have no complaint to make of Baker's previous performances in this series. All have been extremely good.

But if any of them are to be awarded a carload of plums, it should be the one mentioned. Why?

There are a number of reasons besides tightness—which translated from studio parlance, means a program so full of material that everything must check *one-two-three* with no pauses or else it will run overtime.

The fact that Baker's show was tight helped to make it the success it was. Maybe you will recall that there was no studio applause. There wasn't time for it!

So Armour hour, in NBC's Chicago studio A, snapped into it merrily before several hundred invited guests who previous to the broadcast were told to sit on their hands, or words to that effect.

The show itself would have been good even with the applause. For Baker and his pals went with a vengeance into situation instead of gag humor. Bottle, Beetle and Baker were three busy bees. Of course, there were a few gags, but situation laughs prevailed. In fairness to the material Armour used,



DIXIE MASON

*Lovely songstress heard on many WLS programs. She also teams to make a trio with Tom and Roy.*

I'm pointing out that the program had other good points besides lack of hand claps. You can't make a bad show good by eliminating the racket of wooden hands possessed by meat, gasoline, automobile or grocery selling guests.

Nor can you make a bad show good by merely including the hand-made sound effects of exuberant studio sitters, the mass of whom are dominated by a spirit of keen appreciation and obligation for receiving free tickets to the broadcast.

conclusion that:

*A listener wants the privilege of judging for himself whether or not a program or any part of it is good, bad or indifferent. He doesn't want to be told by outsiders, not influenced by their decisions.*

They may be wrong he reasons, and whether they are right or wrong, his intelligence is insulted by their forced opinions. If he too were present in the studio and were in on all that was going on, he probably would applaud with the rest of the crowd.

At home, however, he is king. He rules his home; twists the dial to suit himself and has one sweet little ego to be nursed by radio entertainers. When the studio guests applaud noisily, he thinks to himself, "So they think that was good, do they? I think it was rotten. I'd hiss that guy if I were in the studio."

He wouldn't if he were in the studio, but he does his personal hissing at home just to be arbitrary and show who's boss. He wants to be the audience played to, he doesn't want his favorite radio star to be giving his or her best to a studio audience first, and giving him the leavings.

And *how much* as this radio business, after all, is supposed to create good will for the sponsor's product, I'm wondering if a flock of air impresarios aren't all wet in permitting avoidable studio applause to go over their microphones! The potential invisible audience is numbered in millions; the studio audience in hundreds.



REA TERRY

*She's leading lady with Jack Doty's show, "Dreams of Love," 8:30 p. m. Thursdays on KYW.*

doing a plumb job there, it tickles your chronicler to tell the world that none other than Fisher will continue ALL summer. Don Pedro will be at the beautiful spot from April 21 to May 27, five weeks, while Mark and his band are making B. & K-Publix appearances and going to Louisville. . . . According to the new contract signed last week by Gus C. Edwards, president of Kennaway, Fisher's booker, the band will be augmented to 22 pieces, 20 instruments and two singers, with a complete rumba unit in the band which itself will concentrate in symphonic rhythms. Each of the musicians double, permitting unusual arrangements, and of the singers, one will be Lucia Garcia, the Cuban lad who used to warble for Earl Bunting, and a girl yet to be selected from among three under consideration.

So take a batful of plums, Mark, for pushing Paul Whitman, Jack Denny, Abe Lyman and George Olsen out of the picture—especially since the latter (to one of my spies reports) made an under scale bid of \$2,000 weekly for his 15-piece unit!

Myrt of Myrt and Marge, is more painfully injured than most fans know. That auto wreck will keep her out of the script for many weeks, and in the meantime the show will go on. Originally announced to sign off for the summer after April 28, with the new plot

developments (Myrt's mysterious disappearance) it is likely that the back stage sketch will continue through May as it did last year, and possibly the summer! The sponsor hopes to have Myrt reappear before the vacation sign-off, and she in for some painful dentistry first. . . . Another casualty of the week is King of Jazz Ben Bernice's secretary Eleanor Smith, who decided to make the most of the Old Maestro's absence from Chicago by registering at the hospital for a gall stone operation. She is convalescing nicely.

Bob Hill, who nips the tub in Art (NBC) Kassel's good band when he isn't business managing the latter, is mobilizing his forces to rent radios to all the tourist campers arriving for the Chicago World's Fair.

And of course, you've heard of another band leader who has a World's Fair Concession. I mean Ted Weems, who'll take the royalties from all frozen custards sold at the exposition. Bernie, they say, will be playing at the Blue Ribbon-Pabst pavilion there. It looks as if the band boys are going to be right on hand. . . . Bess Johnson, your Lady Esther sales talker and actress in many favorite sketches, will be flying to New York Wednesday, April 19, for her first real vacation in six years, and she expects to see Noel Coward's "Design for Living" the first night. The rest of the two weeks she'll spend seeing shows and old friends, except for the minutes she'll spend in the N.Y. NBC studios putting the commercial credits into Wayne King's cosmetic program which otherwise will be done in Chicago.

## Listener Ego

WHAT is this reaction which causes me (and others with whom I have talked) to object to the inclusion of studio applause with my free radio entertainment? I've tried to analyze it to the best of my ability and I have come to the

## Live Mike-

AFTER all the second-guessers have put every name band in the country into the Edgewater Beach Hotel for the summer except that of Mark Fisher, who has been

## String Symphony

WEDNESDAY CONTINUED)

- 10:05 P.M. KYW-Vicent Lopez' Orchestra (NBC)
- 10:15 P.M. KYW-Gertrude Boy Cohen Murder Mystery (NBC)
- WCFL-Bertoni O'Hara talk
- WENR-Vicent Lopez' Orchestra (NBC)
- WGN-Hal Kemp's Orchestra
- WIBO-Marguerite Russe
- WMAQ-Dan and Sylvia drama
- 10:30 P.M. KYW-Mark Fisher's Orchestra
- WCFL-Evelyn Carr Orchestra
- WENR-Maria Simeas (NBC)
- WGN-Bennie Cassano's Orchestra
- WIBO-Henry Gendron's Orchestra
- WJKS-Joe Haymes Orchestra (CBS)
- WMAQ-Walter Astoria Orchestra (NBC)
- 10:45 P.M. WCFL-Bit of Moscow, Russian Music
- WIBO-Solon Ensemble
- 10:50 P.M. WGN-Charlie Amey's Orchestra
- 11:00 P.M. KYW-Husk O'Hare's Orchestra
- WCFL-French Trio
- WENR-Earl Hines' Orchestra
- WIBO-Henry Gendron's Orchestra
- WJKS-Eddie Duchin's Orchestra (CBS)
- WMAQ-Heri Lowy's Orchestra (NBC)
- WSBC-March of Nations
- 11:10 P.M. WGN-Bernie Cummins' Orchestra
- 11:15 P.M. WCFL-Evelyn Carr Orchestra
- WENR-Frank Lihuse's Orchestra
- WIBO-Marguerite Russe
- WSBC-Fireside Reveries
- 11:30 P.M. KYW-Mark Fisher's Orchestra (NBC)
- WCFL-Club Mahon
- WENR-Idemey Johnson's Orchestra (NBC)
- WGN-Glad Nelson's Orchestra (CBS)
- WIBO-Henry Gendron's Orchestra
- WMAQ-Bench Vow Orchestra
- WSBC-Famous Symphonies
- 11:45 P.M. WCFL-Bit of Moscow, Russian Music
- 12:00 MIDNIGHT KYW-Husk O'Hare's Orchestra
- WBBM-Around the Town, dance orchestras
- WCFL-Maeley's Cafe Orchestra
- WENR-Earl Hines' Orchestra
- WGN-Hal Kemp's Orchestra
- WMAQ-Art Kassel's Orchestra
- 12:30 A.M. KYW-Harry Susok's Orchestra
- WENR-Frank Lihuse's Orchestra
- WGN-Hal Kemp's Orchestra
- WMAQ-Jack Russell's Orchestra



WITH B. A. ROLFE ORCHESTRA

"Men About Town," vocalists with B. A. Rolfe Saturday nights at 9 o'clock over an NBC-WMAQ network. Left to right, top: Will Donaldson, Frank Luther; below, Phil Dewey, Jack Parker.

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# Peeping Behind the Scenes in Chicago Studios

SUCH great interest has been aroused in the Radio Guide star interviews, now broadcast at 11 o'clock each week-day morning over WJJD that the following schedule for the week beginning Monday, April 17, is announced:

Monday, *Skippy* Lunn, vocalist with Hal Kemp's orchestra; Tuesday, *Ina Meredith*, First Nighter star; Wednesday, *Don Ameche*, popular radio leading man; Thursday, gossip time; Friday, *Jack* (Holden) and *Joe* (Kelly), the "Two Loonatics" of WLS; Saturday, *Charles Harburton*, the "Nayland Smith" of Fu Manchu.

Next week, beginning April 24 every baseball announcer on the air in Chicago will be interviewed from Monday to Friday, and on Saturday, *Donna Damerel*, who plays the role of Marge in *Myrt and Marge*, will answer questions.

An extraordinary amount of production work is called for in the next Princess Pat Pageant romance, "The Wrong Track," by Vera Caspary, celebrated novelist, to be broadcast Monday night, April 7, at 8:30 o'clock over WBBM. The gripping drama opens with the sounds of people talking inconsequentially as they ride along on a train. Then the train whistles brakes scream, and next the crash!

Screams and cries of the injured tend the air. Ambulances arrive, and finally the first lines of the script begin after three-and-a-half-minute prologue of the described sound effects.

In the cast: a nurse (*Peggy Davis*), an amnesia victim (*Dick Hilly*), his fiancée (*Dorothy Black*) and a doctor (*Doug Hope*).

*Mimo Ronald*, WIBO baritone, tells us that the new 32 percent beer is not so good. What *Mimo* really likes is the famous "birra peroue" of his native land. *Mimo* is heard



KING OF JAZZ BEN BERNIE

His latest and favorite picture, a typical Barrymore pose.

each week day night at 10:15 over the Top of the Dial station.

Two brilliant musical offerings will feature the WLS Easter Sunday program. From 2 to 2:30 p. m. the *Carthage College A Capella Choir* of fifty voices will give a concert of sacred music. From 3 to 3:15 p. m. the *Creation Glee Club*, composed of fifty voices, will sing a special Easter program.

Taking a postman's holiday this last Tuesday, *Tony and Joe*, WCFL's Two Hightalians (heard Monday, Wednesday and Saturday at 8:45 p. m.), decided to do a bit of broadcasting. So the evening

found them broadcasting with *Johnny O'Hara* at 6:30 p. m. over WJJD, at 8:30 p. m. over WJKS and again at 11:30 p. m. over WCFL, from the *Club Alabama*. They like radio, and radio seems to like them!

The Chicago Sunday Evening Club is having as its Easter Evening speaker *Bishop Francis J. McConnell*, First Methodist Episcopal Church, New York City. The services will be broadcast from Orchestra Hall over WMAQ at 8 p. m.

*Professor Paul Daily*, head of the Finance Department of DePaul University's College of Commerce, will

speak Tuesday evening April 18 at 6:15 p. m. over WCFL. "Finance—The Men and the System" is the subject which *Professor Daily* has chosen. This is the third of his series of "The Crisis in American Capitalism" being broadcast by DePaul University.

Any idea that the cheapest way to attain radio success is by merely using a mouth organ is dispelled by *Hiram Higsby*, comedian and mouth harp specialist of Station WLS. In the five years, *Hiram* has kept an accurate record of his instruments and reports that he has used up 4701 mouth harps, none which cost less than fifty cents and many of which ran into many dollars each. At present *Hiram* employs ninety of the harps in a variety of keys and sizes.

*Abe Espanosa*, noted golf champion and now golf-pro at Cog-Hill Golf and Country Club, will give golf lessons over WBBM twice a week during *Pat Flanagan's* sport review programs, broadcast every night from 7:15 to 7:30 p. m.

*Little Jackie Heller* has been signed by WBBM to sing with *Narin Sherin* in a series of commercial programs for Felt Motor Company to be broadcast daily at 2:25 p. m., just preceding the baseball programs. *Heller* is *Ben Bernie's* singing protegee and is also featured with *Frank Westphal's* Orchestra over WBBM. Incidentally the Felt Motor Company holds the record for being the oldest local commercial, having sponsored a program continuously for almost three years.

*Wendell Hall*, the Red Headed Music-Maker is now heard over WBBM in a new two-a-week series every Monday and Wednesday at 7:30 p. m. *Frank Westphal's* Orchestra supplies the accompaniment.

*Francis N. Bushman* heard each week-day morning over WGN at 10 a. m. has starred in 418 pictures, more than any other actor.

A German submarine in action, the sound of a torpedo rushing



PEGGY DAVIS

Favorite actress who will be heard in the role of a nurse in "The Wrong Track" Monday, April 17, at 8:30 p. m. on WBBM.

through the water and the subsequent crash were sound effects which were recently created and developed by *Lo Stephens* of WIBO's *America Carries On* show heard each Wednesday at 7 p. m.

*Ted Wrens*, popular band leader, shows particular aptitude at waving a baton and a spoon. It finally comes out that the waving of the baton is natural but that the waving of the spoon comes from *Ted's* latest enterprise, that of "Frozen Custard." *Ted* has installed more than a dozen booths at the World's Fair and will dole out the delicious confection this summer to parched Fair visitors.

Beginning Wednesday of this week, *Jack Spener's* "The Railway Inn," will be heard at 2:15 each Monday, Wednesday and Saturday over WGN instead of the usual hour of 4 p. m.

*Clarence Muse* appeared on Phil Porterfield's Sprague-Warner Coast of the Air the other night and drew a lot of response from the audience. *Muse's* rendition of "Sleepy Town Down South" was superb.

## Jack Pearl

(THURSDAY CONTINUED)

10:30 P.M.

KYW—Hank O'Hara's Orchestra  
WCFL—Frolics Cafe Orchestra  
WENR—Minneapolis Symphony (NBC)  
WGN—Bernie Cummins' Orchestra  
WIBO—Henri Gondron's Orchestra  
WJKS—Ted Lewis' Orchestra (CBS)  
WMAQ—Minneapolis Symphony Orchestra (NBC)

10:45 P.M.

WCFL—Hit of Moscow; Russian music  
WIBO—Salon Ensemble

10:50 P.M.

WGN—Charlie Agnew's Orchestra

11:00 P.M.

KYW—Ace Brigode's Orchestra  
WCFL—Chateau Orchestra  
WIBO—Henri Gondron's Orchestra  
WJKS—Charles Barnet's Orch. (CBS)  
WSBC—March of the Nations

11:10 P.M.

WGN—Bernie Cummins' Orchestra

11:15 P.M.

KYW—Hank Ellington's Orchestra (NBC)  
WCFL—Frolics Cafe Orchestra  
WIBO—Maisonette Russe

11:30 P.M.

KYW—Maik Fisher's Orchestra  
WCFL—Club Alabama Orchestra  
WENR—Julian Woodworth's Orchestra (NBC)

WGN—Hal Kemp's Orchestra  
WIBO—Henri Gondron's Orchestra  
WMAQ—Dancing in the Twin Cities (NBC)

11:45 P.M.

WCFL—Hit of Moscow; Russian music  
WIBO—Keith Beecher's Orchestra

12:00 MIDNIGHT

KYW—Hank O'Hara's Orchestra  
WBBM—Around the Town, Dance Orchestra

WCFL—Manley's Cafe Orchestra  
WENR—Earl Hines' Orchestra  
WGN—Clayde McCoy's Orchestra  
WMAQ—Art Kassel's Orchestra

12:30 A.M.

KYW—Harry Sosnik's Orchestra  
WENR—Frank Libuse's Orchestra  
WMAQ—Jack Russell's Orchestra

## BANDSTAND and BATON

YOU'll be glad to know that Jazz King *Ben Bernie's* accident didn't keep his show from going on. It wouldn't, for a trouper like King Ben. The infection in his hand isn't serious, and is healing nicely. The King and his boys will make one-nighters from now on until June 1 when they return to the Hotel Sherman College Inn, Chicago. Meantime, his office there, in suite 24J, is headquarters for fan mail.

Complicated one-night-stand bookings were the result of *Hayne King's* decision to take to the road for two weeks. The *Waltz King* is filling request dates in the middle-west, and flashing back to Chicago for his thrice-weekly *Lady Esther* broadcasts. Incidentally, *King* has been heard over four different Chicago stations during the late season. *WGN* carried his sustaining programs, and *KYW*, *WMAQ*, and *WENR* divided his chain commercials, one taking each day.

*Jack Denny* and his musicians

sneaked out of New York last week, without any advance press notices and are now playing at the Hotel Schroeder, in one of the nation's beer centers, Milwaukee. *WTMJ* is the local outlet for *Denny's* music, with pickups by the NBC chain probable. *Jeannie Lang*, however, remains in New York City to continue her commercial programs.

At the Snij Jen Cafe, Galveston, Texas, now, is *Frankie Alasters*, for a limited engagement. *Masters* continues to air his music, this time over station *KJUL*.

The recent appearance of *Paul H. Whitman* in Chicago caused a fresh outburst of rumors that he will be one of the World's Fair attractions. *Whitman*, however, is back in New York City, and nobody knows yet where he will be this summer, in Europe or Chicago.

And *Ivan Eppinoff*, the suave little Russian violinist, is playing at the Club Chanteclair, Detroit, with broadcasts from *WXYZ*.

*Guy Lombardo* and his famous Royal Canadians will be in Chicago for the World's Fair, latest announcements have declared definitely, although the time and the spot are not released as yet. *Lombardo* is touring the south, with most of his dates for college dances, right now. *Eddie Lane* has taken over the Roosevelt Grill, in New York City.

Beer is being sold in practically every dine and dance spot in the nineteen states where it is legal now, and those who declare they know are looking for a change in dance music tempo. Slower fox-trots and waltzes are supposed to replace the present "hot-cha" style. But as yet this evolution has not been noticed.

Re-opened in the form of a beer garden, the Joseph Urban room, in the Congress hotel, Chicago, plans to keep going right through the Fair. *Harry Sosnik's* orchestra, formerly on CBS' *Parade of Melodies*,

is the attraction there now with *KYW* doing the pick-up. The exact date of *Lopez's* return is still unannounced, but he will be back some time in June.

At the DeWitt Clinton hotel, Albany, now is *Al Katz*, with his Kittens. *Katz* is well-known in New York for his appearances in the Hollywood Restaurant, and for his commercial broadcasts last year.

*Don De Forest* is spending his days on the trains. He is headed back for New York City, after leaving his spot in Portland, Ore.

Listeners to *KFHS*, Hot Springs, Arkansas, were given an unexpected break the other night when *Roxy*, of Radio City fame, appeared as guest artist with *Gene Quare's* orchestra, the current attraction at the Arlington hotel. *Roxy* was reported to be so pleased with *Quare's* music that he volunteered for the program.





# MUSIC IN THE AIR

By Carleton Smith

THE greatest festival in the Christian religion, the *Fest of the Resurrection*, will be appropriately celebrated on the radio. Evening services from the world's largest cathedral, the basilica of St. Peter in Rome, will be heard here about mid-day on Easter Sunday (12 noon over NBC-WENR). The *Nature Choir* will sing from the famous chapel, where candle smoke has risen for centuries toward Michael Angelo's imperishable fresco. The advance program contains compositions which are sung only in the presence of the Pope.

The music on this program comes from a period when *ars organum* had not given way to *ars nova*. At the time when these works came into being, organized religion influenced and directed the trend of music, even as it did sculpture, painting and architecture. The stream of musical expression flows down a long channel, but a direct one, from save rites, by way of pagan ceremony, to this church ritual. To consider this music as such is to better understand its strength and virility.

The Procession of the Holy Grail from "Parsifal," played by the *Tournament of Roses Band*, and hymns sung by the *Hollywood Easter Sunrise Chorus*, will inaugurate a broadcast from the Hollywood Bowl (7 a. m. over NBC-WMAQ). An hour later on the same network, the *Cleveland Heights High School A Capella Choir* will sing a special Easter program, as will the *Chicago A Capella Choir* at 3:30 p. m.

## Symphonies

MUSIC-LOVERS will gather Easter Sunday afternoon to hear Beethoven's infrequently played Seventh Symphony. We shall have *Arturo Toscanini* as our guide for this and for the Triple Concerto, in which *Maria Carreras* will play the piano, *Michel Piastro*, the violin and *Alfred Wallenstein*, the cello. *Dr. Walter Damrosch*, fresh from



ANDREA MARSH

Beautiful brunette vocalist with Ted Weems' orchestra, reads up on the World's Fair since her return to Chicago whence NBC is to feature her shortly.

the triumphs of his final concert with Kreisler and Rachmaninoff, for the benefit of the Musicians' Emergency Fund, is busy with his new spring series. This Tuesday (9 p. m. over NBC-WENR) he conducts Mozart's so-called "Jupiter" Symphony, and three writings by Berlioz: Overture to the Roman Carnival, Scherzo from "Queen Mab," and the Feasting Scene from "Romeo and Juliet." He has reached the next to last program on his Music Appreciation Series (Friday, 10 a. m. over NBC), when he is to conduct Beethoven's Overture to Egmont, Wagner's "Ride of the Valkyries," music's only "Radio-Station WG2BX," and Powell's "Natchez-on-the-Hill."

*Eugene Ormandy*, who began a series of weekly broadcasts with the Minneapolis Symphony last week,

will continue his programs this Thursday (10:30 p. m. over WMAQ).

By the way, that was a rousing performance of the Powell piece that the *Chicago Symphony Orchestra* gave last Saturday. Comments indicate that radio audiences have not forgotten the sincere musicianship of *Frederick Stock* and his men. They were glad to have him back again. Perhaps, if he has modified his early refusal to conduct any but studio broadcasts, some network will give us the opportunity of hearing his Thursday night symphony concerts next season. They are different in their way from those of the *Philharmonic*, the *Boston*, and the *Philadelphia* orchestras that we now enjoy, and would add much to an otherwise dull weeknight on the radio.

*Leopold Stokowski's* second request program (Friday, April 21, 2:30 p. m. over CBS-WABC) contains *Tschaikowsky's Sixth* and *Beethoven's Fifth*. Only one more Philadelphia broadcast remains.

## Singers

New Beer's Eve had no thrill for *John McCormack* (the famous Irish singer has never tasted beer, or so he says, and he wasn't tempted by the '32 percent). But he did see his first wrestling match that same night. Probably you know that he is remaining in America to open Chicago's Century of Progress Exposition with "The Star Spangled Banner." On his forty-ninth birthday, next June 4, he is to receive the fiftieth Laetare Medal conferred by Notre Dame University.

*Marie Sundelius* will revive several of *Jennie Lind's* favorite songs during a memorial program to the "Swedish Nightingale" (Sat., April

Verified reports of unusual conditions in Germany are at last available. Bruno Walter has been removed from the *Gewandhaus Orchestra* in Leipzig, his Brahms program cancelled. The protest against such actions urged by *Arturo Toscanini* and other renowned musicians brought forth a ban on the broadcasting by German radio of any concert or phonograph record of music conducted or composed by the signers of this protest.

Music, the great empire of the spirit, should be above all considerations of race, creed, or political faith. —C. S.

15, at 3:30 p. m. over NBC-WENR)

Ita Lily Pons' pet jaguar, was growling and growling when I saw her the other day. Photographers had just flashed their lights in her eyes, and she didn't like it. Her

mistress admitted that she herself hadn't enjoyed singing the jazz rhythm on the radio the other Sunday, and that she did it only to please the sponsors. Mlle. Pons will have her first recital in Paris this spring after which she will go to the Riviera and to Switzerland for a rest. During the summer, *Maestro Serafin* is to rehearse new operas with her, operas that you and I will hear next fall from the Metropolitan. For there is to be opera next season!

ALL CHICAGO MUSIC LOVERS should write their indignation to the Federal Radio Commission. Last Sunday afternoon four Chicago stations broadcast simultaneously the same baseball game and the New York Philharmonic-Symphony program has no outlet. This obviously unfair discrimination against a minority of listeners occurs annually each spring, and should be corrected.

## He Can Make or Break a Star By Harry P. Zeitlinger

(Continued from page 7)  
signed that the engineer has full vision of the studio and the artists in the studio. The engineer, while on the air, wears a chest type transmitter and earphone, similar to that of a telephone switchboard operator, which keeps him in constant communication with the master-control room located on another floor, through which all the programs are switched to the full network or any part of it.

## Jack Benny

(FRIDAY CONTINUED)

11:30 P.M.

KYW—Mark Fisher's Orchestra (NBC)  
WCFL—Club Alabama Orchestra  
WENR—Will Osborne's Orchestra (NBC)  
WGN—Hornie Cummins' Orchestra  
WJKS—Orme Nelson Orchestra (CBS)  
WMAQ—Beach View Orchestra

11:45 P.M.

WCFL—Bit of Moscow; Russian music  
WGN—Hal Kemp's Orchestra

12:00 MIDNIGHT

KYW—Huck O'Hare's Orchestra  
WENR—Earl Hines' Orchestra  
WGN—Lita Dovee Orchestras  
WMAQ—Jack Busnell's Orchestra

12:30 A.M.

KYW—Harry Secomb's Orchestra  
WBBM—Around the Town, Dance Orchestra

WCFL—Mabley's Cafe Orchestra  
WENR—Frank Libuse Orchestra  
WMAQ—Art Kassel's Orchestra  
WMBI—Midnight Musical and Gospel Hour

In addition to keeping a watchful eye on the apparatus in the control room, the engineer "gains" and "mixes" the program. Perhaps a brief outline of what is meant by these terms will be interesting.

Music has a variable volume range. From the softest passage to the heaviest crescendo, its range will be more than 100 decibels. A decibel is the measure of sound power. On the other hand, a small musical unit or a vocalist may only transmit a narrow volume range of 15 to 30 decibels. The present network facilities, including lines, are capable of passing a limited volume range of approximately 35 decibels.

Individual singers usually have a more or less narrow volume range, but there are always exceptions. Bing Crosby is one of these. The control-man has a tough time with him because of his unusual variable range and wide frequency range. On the other hand, Ruth Etting is much easier to work with because the volume of her tones is more even.

"Mixing" is the control-man's third outstanding function. This work is essentially concerned with proportion and balance, and here again, if an engineer should become careless for a moment, the results of the performance would be wasted. Balance for orchestral programs

is equally important. The percussion instruments must not come through so powerfully that they blot out tender notes from the string section. Guy Lombardo appreciates this fact as much as any conductor in radio. Before each program from our studios, he spends at least twenty minutes with the control-man. They listen to each instrument individually and see if it is coming through at the proper level, then, various groups and finally, the entire ensemble. Arnold Johnson likes to conduct his rehearsal from the control-room so that he can tell exactly what is happening.

The control-man is not so much "the forgotten man" as one would be led to think. Morton Downey shoots a quick glance through the glass window after almost every phrase, as if he were inquiring "how'm I doin'?" Ruth Etting appreciates what the man at the dials is doing for her and never leaves the studio without first stopping in the control booth to say a cheery good-night. Portly Kate Smith greets her engineer with a friendly whack on the back.

Actually the engineer takes as much pride, if not more, in delivering to the audience a finished and perfected performance as do the artists themselves.

## "That's what I want..."

A REFRIGERATOR WITH SHELVES IN THE DOOR FOR EGGS, BUTTER, BACON, AND OTHER SMALL ARTICLES"



I'VE wanted an electric refrigerator for a long time, but Jim and I just kept putting off buying although we knew we'd get one sooner or later.

One day I happened to see an ad describing the new Crosley refrigerator with the Shelvador. I showed it to Jim. We both thought it was the finest feature we had ever seen in any refrigerator.

It didn't take us long after that to visit the dealer so that we could see the Shelvador on display. I was as thrilled as could be. The moment I saw it I said, "That's what I must have."

Well, we have our Crosley now and you'd be surprised how much everyone admires it because I just open the door and there are my eggs, oranges, lemons, butter, bacon and other ordinarily hard-to-find articles right on the shelves in THE DOOR. Not a bit of searching. Everything is right where I can find it. One of my friends said it seems as though there is an extra pantry inside the refrigerator.

It's surprising, too, how much refrigerator space the Shelvador really saves. Why just the other day, out of curiosity, I emptied the shelves of the refrigerator and then took the food out of the Shelvador and placed it on the shelves I had just emptied. Would you believe it?—the articles I had in the Shelvador almost filled the refrigerator!

Maybe it sounds a little high-hat to say it, but, honestly, my friends' electric refrigerators look so hopelessly out of date when compared with mine. And Jim never gets finished telling everyone of the low price of our Crosley. He says most refrigerators are advertised at one price and then freight, installation, taxes and a lot of other charges are added. But our Crosley sold at the same low price advertised.

Of course, I'm not telling anyone what to buy. But if anyone wants a refrigerator that's up-to-date and costs little, I advise them to see the Crosley electric refrigerator with the Shelvador.

THE CROSLEY DISTRIBUTING CORPORATION DISTRIBUTORS

3401 COLERAIN AVE.,

CINCINNATI, OHIO

**CROSLEY** Electric REFRIGERATOR WITH SHELVADOR



# REVIEWING RADIO

By Mike Porter

IT HAPPENED by some mischance that I got out of bed the other morning before 9 o'clock and in my bewilderment, I wandered to the radio and unconsciously turned it on. The kindly, mellow and hypnotic voice of *Madame Tsoy Tung* greeted me.

Mr. Wons was saying: "People in this country get the wrong notion about Chinese. I have great respect for this ancient race and the one thing that I like above all else is their penchant for tapping their store of ancient wisdom for timely provisos. Over here in America, I don't blame the Chinese consuls for protesting about our radio programs. Every time you listen in you can hear a crime drama in which there is a Chinese villain with a dirty laugh. (Tsoy illustrated the laugh). Always, there is shooting and hitting, and invariably *One Hong Lung* is murdered. To judge by the program, a listener in this country might well believe that the principal industry of the Chinese people is hanging on huge gongs with ponderous hammers. No program with Oriental phases seems to satisfy our radio dramatists unless there's a gong."

For some months now I have sensed a strong reaction on the part of intelligent listeners to the trend of crime material as broadcast. The reaction has been divided, but has been of sufficient potency to raise an interesting issue.

THERE is a distinct evidence of mental distortion in the mentality of a dramatist who for serial purposes resorts to empowering any character with a faculty for consistently evading the forces of justice. This is done, of course, to lengthen out the adventures of the detective or cop on the criminal's trail. For the sake of preserving the life and cunning of such a criminal throughout an entire series, it becomes necessary for an author to endow the man-hunter in the story with an unusual degree of stupidity. No detective, in the middle of a series of such broadcasts, could possibly maim, imprison permanently or kill a miscreant without relieving the plot of its suspense, if any. As the average story proceeds, we begin to find ourselves marveling at the crudity of modern detective methods, at the utter imbecility of the police as compared to the cleverness of the crook. Does this instill the juvenile mind with respect for the law and its agents, or does it crowd his plastic brain with a higher respect for gentlemen who ignore, evade or defy the laws of society? If the latter is true, is it not possible the impressionistic seed planted mentally will germinate into an imitative complex?

Many radio addicts answer this by saying, "Don't let the kids listen. Put 'em to bed. Make 'em study lessons."

It is easy to understand that people who advocate this prescrip-

tion don't have kids and know nothing of them. There is no denying the fascination of a crime story.

IN THIS connection it is pleasurable to confirm the reports that you've been reading. The *Mysteries of Paris*, which employed a character known as "The Octopus," are giving way very shortly to a revival of the old musical half hour by the sponsor "The Octopus," a madman but smarter, even in his affliction, than the silly sleuth, Montgometry, who trailed him all over the world, was exactly the type of cracked hero that earmarked a cheap, ridiculous series of impossible adventures.

Another is Sax Rohmer's *Fu Manchu*, which, happily, I might say, fades out also after this week. I don't intend any criticism of *Mr. Jack Daly* for his excellent portrayal of this role, nor do I find fault with the Rohmer stories as published. On the air, however, they have suffered by the microphone adaptations, and have shaped up rather ludicrously.

The worst example of all, however, is that dime-novel and endless concoction at NBC known as *The Orange Lantern*. It is not only one of those things in which at least three shocking murders and two kidnappings must take place in each episode but it is also a very obvious echo of *Fu Manchu*. By an uncanny coincidence (or is it a rule of the author's union?) *Fu Manchu*, the *Octopus* and *Bartok*, the *Orange Lantern* bad man, are all insane.

## They Like to Be THEMSELVES + By Bob Taplinger

(Continued from page 3)  
the perfect cake. She wanted other women to have it so she announced briefly that it was theirs for the asking. Eleven thousand requests poured in from all parts of the country.

Probably the most nervous guest I had was that distinguished bandmaster, Arthur Pryor. It was his speaking debut over the air. Despite the fact that he is regarded as the greatest trombonist of all time, both in this country and abroad, when I asked him for a solo on that instrument he was too nervous to play. Yet, he did a splendid talking

job and one that proved interesting to music lovers.

David Ross, despite his microphone experience, was visibly nervous. Little David had just won the Gold Medal for perfect diction among announcers, and knowing people would be attentive to every word uttered by him, he trembled.

Not all my interviews are from the studio. I went to the open-air Pavillon Royal in Long Island to question Guy Lombardo two summers ago. There, while waiters were heaving dishes on the tables about us and airplanes roared overhead, we chatted on. We clocked Carmen Lombardo's long note in the "St. Louis Blues." He blew for fifty-five seconds in a single breath.

Of course, informal programs of this kind are not without their embarrassing moments—and we've had more than our share. In the midst of the Jack Denny interview, in which we were aided by script, we found a certain page was missing. There was nothing we could do about it but just talk on at random.

I was interviewing George Hall, popular music-maker, at the Hotel Tall, for ten minutes before we discovered we weren't on the air. The Democratic Convention had run overtime. Just the reverse happened during my interview with Eddie Duchin at the fashionable Central Park Casino. We were fooling around the piano when the engineer signalled we were on the air. According to his watch, we had eight minutes before air time. The watch was ten minutes slow.

Ann Leaf proved she could sing as well as play the organ. When we interviewed her from the organ studio at the Paramount Building, the announcer failed to make his appearance. I then had to do my own announcing.

Gus Van brought with him the young daughter of the late Joe Schenk, his vaudeville partner for more than twenty years. I could see faint traces of tears on her cheeks as Gus told of his career with her father. Later in the program he asked her to sing and she did—very nicely.

Howard Barlow told of his romance with his wife, the former Ann Winston of the dramatic stage. Several days later Mrs. Barlow received a letter from Kansas City. It was from a dear school chum who, not knowing her married name, had lost track of her in the ensuing years. The woman had heard the interview and thus was able to communicate with Mrs. Barlow. Several months later the old school friends were reunited when the former visited Manhattan.

I interviewed Islam Jones from the Ambassador Hotel in Atlantic City, and during the course of the questioning I found that he was once a coal miner, and that he was the composer of the famous "We're in the Army Now."

Last week, the possessor of the most rapid-fire descriptive vocabulary on the radio, Ted Husing, was our victim. He is more at ease before a microphone than any other broadcaster I have met. It's uncanny the way in which he handles his words—I marvel at it.

And so it goes—every week another first—each with a different story to tell.

If you have a favorite Columbia artist whom you'd like to hear on this series, let me know and I'll try to put them on—even if they've already appeared on our program. You'll like them—they're regular people, so step right up and voice your preferences. Meet the Artist—but with Taplinger.



Howard L. Peterson & Avis Leone Fiske

April 17, Easter Monday, Avis Leone Fiske celebrates her third anniversary on WJJD. Her programs have been a feature several times weekly when she appeared with Howard L. Peterson, popular organist of the station. At 5:45 p.m. Easter Monday her program will include songs she sang on her first program over the station and Howard Peterson will play 'Beautiful Lady' in tribute to Miss Fiske.

## NEWS

from

# WJJD

1130 Kilocycles 20,000 Watts 265.3 Meters

The *Mooseheart Boy's Band*, numbering sixty pieces, under the direction of Mr. Geo. Salade Howard, won first place in the Class B High School Band Contest of the North Central District of Illinois in trials held Friday, April 7. The contest became a concert after the *Mooseheart* Band had played their first selection since all competing bands acclaimed Howard's young musicians and waived their right to play. They are expected to go through to a state championship. Mr. Howard says this band is the best he has led in years. The oldest member is 18 years and the youngest 10. Hear them over WJJD every Monday evening at 7:45 p.m.

Another highlight on the *Mooseheart* station is the "Pipe Dreams" program, Saturdays at 12 noon, bringing to the microphone those super stars of radio, Thora Martens and Hugh Aspinwall. Thora providing beautiful songs of the past while Hugh philosophizes as only he can.

Ben Kanter, composer whose most recent success was "Su Sweet" and who now is musical director of the station, is presenting a divertingly different program which he calls "Words and Music" every Saturday at 12:30 p.m. Ben is the whole show, singing and playing many of his own songs and those of his contemporaries.

"Bub" Pickard, of the famous radio family is a happy boy again, despite the fact the rest of the family has returned to their beloved Tennessee. Bub has found a radio partner! And he's a real old time fiddler whose violin isn't the least bit squeaky. This fellow is Charles Hurta, late addition to the WJJD staff. Bub and Charlie broadcast every night at six, except Sundays, in a program titled "Daddy Longlegs and Bub Pickard."

If Sunday programs depress you, here is a suggestion for which you'll thank us. Time in WJJD beginning at 10:30 a.m. for Art (Schlagenbauer) Finnick's "Happy Go Lucky" time. The old favorite Dutch comedian going into his eleventh year of broadcasting is as original and funny as ever. "Mit beer vance more legal," says Herr Schlagenbauer, "his comedians will get a break." If you hear him on a big beer special program one of these days don't be surprised.

Al Blum, golf professional and now in charge of Cook County's courses will speak once a week during Johnny O'Hara's sport review at 6:30 p.m., discussing the County's courses and golf topics in general. Blum and O'Hara are boyhood pals and former athletes at Carl Schurz high school. The former went in for golf and the latter for baseball. Now after years they will come together again on radio.

## Cuckoo Program

- (SATURDAY CONTINUED)
- 11:15 P.M.
  - WCFL—Probus Cafe Orchestra
  - WIBO—Maurette Busse
  - 11:30 P.M.
  - KYW—Ace Brigade's Orchestra
  - WCFL—Club Alabam Orchestra
  - WGES—Future Stars
  - WGN—Lamson Dance Orchestra
  - WIBO—Horn Graham's Orchestra
  - WMAQ—Art Kassel's Orchestra (NBC)
  - WSBC—Deluded Academicians
  - 11:45 P.M.
  - WCFL—Bit of Moscow, Orchestra
  - WIBO—Keith Beecher's Orchestra
  - 12:00 MIDNIGHT
  - KYW—Husk O'Hara's Orchestra
  - WBBM—Around the Town; Dance Orchestras
  - 12:30 A.M.
  - WCFL—Maudley's Cafe Orchestra
  - WENR—Frank Johnson's Orchestra
  - WGES—Paradise Orchestra
  - WMAQ—Earl Hines Orchestra
  - 12:30 A.M.
  - KYW—Husk O'Hara's Orchestra
  - WENR—Milk Fisher's Orchestra
  - WGES—Midnight Jacketers, Vedvil
  - WMAQ—Art Kassel's Orchestra
  - 12:45 A.M.
  - WGES—Edna Van, the Melody Man
  - 1:00 A.M.
  - WGES—On with the Dance
  - 1:30 A.M.
  - WGES—The All Nighters

# ALONG the AIRIALTO



By Martin Lewis

*Manu-Zuca's song "N'laroo," was sung by Lawrence Tibbett Monday evening, April 3, on "The Lord of Firestone" program, "I Wonder Why," the new song by Manu-Zuca and Flora Parker, was sung for the first time on the air over the NBC-WMAQ network the previous evening.*

**M**OLLY BERG and his "Rise of the Goldbergs" troupe, turned down plenty of dough for a movie script with the cast as featured players . . . Mildred Bailey is torn between Columbia and the En-Bee-See, as Columbia wants her, but NBC insists they hold a contract but have no "spots" open at the present time . . . All the talk about brewers piling up revenue for broadcast stations seems to be hokum, for as yet, no air factory can show one new account obtained because the beer bill was passed and the brew is now legal . . . If anybody can use a good-looking violin-player, *Rino Colombo* (yes he plays both instruments) is looking for a job . . . *Tommy McLaughlin*, the "Romantic Bachelor," may soon have to change the radio trade mark as there is romance in the wind with a southern young lady who got two portions when good looks were handed out!

*Art Jarrett*, who feuded with CBS here, is the raging sensation of the coast, and is packing them in nightly at the swanky Coconut Grove. It seems the West is plenty "golden" to radio stars, *Donald Novis*, *Bing Crosby* and others having migrated from there . . . *John S. Young*, who talks so convincingly on the air, failed to talk a New York judge out of a pair of tickets he got for speeding his new car last week . . . Comedians are flocking to the air in droves. *Sally Gould* debuted with *Vallee* last Thursday. *Bert Lahr* is set to replace *Carson* for four weeks on *Chase & Striborn*. *Tom Hope* is reported to have an account sewed up which will result in his becoming a steady air diet. *Louie Bose*, *Joe Lanna*, Jr. and many others, including *Bob Hope*, are all headed for the air-waves . . . Incidentally, *Hope* will probably prove an outstanding sensation as he employs what showmen call "perfect delivery" in his clowning.

*Rudly Falbe* will shortly open at the Biltmore Cascades, replacing *Harold Stern* who it is reported, played nightly to the waters there! . . . A fair blonde is grabbing *Dave Rubinoff's* string caressing left



CLARA, LU AND EM

Photo by James H. Connelly

From left to right, or Louise Starkey, Isabel Carothers and Helen King, those three back-lence gossips who entertain over a wide NBC-WGN network each week morning except Saturday at 9:15 a. m. This is a brand new picture for your album.

hand these days, but her identity is somewhat of a mystery . . . *Tip to Broadcast Factories*: There's a young lady cantering at the Post Lodge on Pelham Bay Parkway who will more than justify a break! . . .

*Jacques Renard*, the portly banjo-er, is back in New York seeking to renew the following he built up last year with the Camel program, and will probably announce a new program next week.

### Movies to Mike

**T**HE biggest radio program ever is now being assembled on the coast, with every name motion picture star of one of the major com-

panies appearing weekly for a nationally known sponsor . . . The *New Yorker* (he's the radio scribe) youngster has been dubbed *Louise* . . . Radio moguls are offering tempting bait to *Florance Reed*, dramatic actress star of two commitments whose ability should be a welcome addition to radio's greats . . . *Louise Hayton* will take a vacation upstate when his orchestra takes from the Chesterfield program April 15 . . . Why doesn't some radio talent hunter bring one of the best tenor voices in the country (*Frank Hazard* at the Hollywood Restaurant) to the big-time broadcasts? . . . *Bing Crosby* makes life a little less worth living with his vivid description of his sun-bathing on California beaches . . . Ask *Leon Behrens* to tell you the story of the girl who phoned him after his broadcast last week and watch his face get red!

*The Roswell Striker* joins *Paul Whitman* and *Jack Pearl* on a country-wide barnstorming trip . . . The illness of one of the quartet forced the *Mills Brothers* to miss the first air program they've skipped in two years . . . *Freddie Rich* and the daughter of what well-known meat packer, are so lovey-dovey? . . . *Lane Vance*, the ex-Whiteman warbler, and *Dick Stabile*, the sax tooter with *Ben Bernie*, who were so-so following a squabble, are again oh-oh! . . . *Joe Hoffman's Lunay-boners*, under their right names, are a sensation on the Macy Wednesday night program over WOR . . . *Bill Rogers* was offered the *Texaco* program to replace *Ed Hinn* when the so-so-o-o lad goes to the coast for a feature film, but turned it down colder than a sponsor's "No!" . . . *Hugh Conrad*, who announces the *Fox Fur Trappers* program among others, has been secretly sealed to *Campana McKay* for six months! . . . *Leo Hilly*, the organ grind-pardon us, the organ player, and *Rich Porter*, who beautified the late "Band Wagon" show, are so very sweet to one another . . . *Fred Hinn*, the Old Gold maestro, and a dancer who appeared in his former vaudeville act, are in the throes . . . The *Bond Bread* program featuring *Julia Sanderson* and *Frank Crown* with *Din Donnelly's* orchestra now being broadcast on Friday mornings from 9:15 to 9:45 through the facilities of KMOX and the Columbia Broadcasting network, will move to Sunday afternoon 4:30 to 5, starting May 7. The program in content will be the same, except that the breakfast theme will be changed to a tea time theme.

## The EDITOR'S MAIL BOX

Mrs. C. D. V. Jonesboro, Ark.—Billy White is scheduled with Frank Westphal's Orchestra Mondays and Fridays at 4 and Tuesdays and Thursdays at 3:30 p. m. (EST). Billy has such a high tenor voice that he is often mistaken for a she. He is twenty-six years old, five feet three inches, weighs 140 pounds, has blue eyes and dark hair, an Irish type.

M. H. Philadelphia, Pa.—On the Feb. 17 March of Time, Hoover was impersonated by Ed Di Corsia, Roosevelt by Bill Adams and Al Smith by Charles Slattery. Ward Wilson was not on the program.

C. M., Chicago, Ill.—The sketch "Padded List" was originally on KYW for about four months a year ago. Then it went to WMAQ for a month or so but is off the air

now. The details you ask about cannot be traced unless you know the station, time and date. The girl in "Padded List" was Peggy Davis. She plays in several dramas and the Princess Pat Pageant, Mondays at 8:30 p. m. (EST) from WBBM.

Mrs. C. H. K. Manhattan, N. Y.—Tony Weiss, pianist is Vera Lalan.

A. S. Chicago, Ill.—John Mill, the oldest of the Mills Brothers, announced the Feb. 2 program. Write to them in care of the Columbia Broadcasting System, 485 Madison Avenue, N. Y. C., for a picture.

C. I., St. Paul, Minn.—Guy Lombardo was born in 1901, and Carmen in 1902. Guy is five feet nine inches, Carmen five feet eight inches. Carmen plays a tenor saxophone. Neither has any children.

B. V., Dubuque, Ia.—Bernie Cummings' brother Walter plays a banjo, not a sax or trumpet. Ted Weems began his career as a maestro twelve years ago, but made records even before that time. His first big spot was at Atlantic City in 1921.

M. I. J., Bloomington, Ill.—Elsie Hitz, John McGovern and Agnes Moorehead are regular players in the "Evening in Paris" sketches. Elsie Hitz is also heard as "The Magic Voice." She has those two programs at present, but is off both now because of illness.

E. P., Jamaica, N. Y.—Bob Brown, the NBC announcer, is not the same person as Bob Brown, producer of *Myrt and Marge* and other CBS shows. Producer Bob Brown does not broadcast at all, although several years ago he did.

## RADIO GAGS and BONERS

One dollar will be paid for each gag or boner published Formerly MIKRITICS

March 24—Armour Program—WMAQ—8:35 p. m.  
Phil Baker: "Marriage is a wonderful thing. No family should be without it."  
Helen Einstein,  
6551 N. Ashland Ave.,  
Chicago, Illinois

March 28—Meet the Artist—WABC—5:15 p. m.  
Bob Taplinger interviewing Ted Husing.  
Ted (explaining that he came up from Miami): "I came into New York with a dirty linen suit and didn't have any trunks."  
Mary Finn,  
1291 Downer Avenue,  
Utica, New York

March 24—Chevrolet Program—WJAI—10:00 p. m.  
Mary Livingstone (at telephone): "Hello, is this Miss Perkins, Secretary of Labor? This is Mary, secretary of Benny—no labor."  
Hilda V. Drenning,  
1932 W. Chestnut Ave.,  
Altona, Pa.

March 24—Biltmore Hotel Program—WBZ—10:35 p. m.  
Announcer: "Once again Eleanor steps up to the microphone, this time to sing 'Take Me Away from Earl Carroll's Vanities!'"  
Darwin Dent,  
1619 Pearl Street,  
Shamokin, Pa.

March 27—Radio Guide Program—WJJD—3 p. m.  
Evans Plummer (after interviewing Dixie Mason): "Now, if you will just say goodbye to the folks, I know they will appreciate it."  
Mrs. H. J. Boettcher,  
Rockford, Illinois

March 31—Society Program—WOKO—10 p. m.  
Edwin C. Hill (summing up the next week's program): "Weber and Fields, who caused their audiences to split their sides for more than a century."  
Edward J. Halpin,  
190 Kent Street,  
Albany, N. Y.

March 25—Western Marketing Assoc.—KOA—11:02 p. m.  
Mr. Talbot, manager: "Vance Graham (one of the announcers) is quite a wise cracker. He recently described the earthquake in California by saying that it was the first shuffle of the New Deal!"  
Mrs. G. E. Andrus,  
701 Spruce Street,  
Boulder, Colo.

March 26—Great Moments in History—WLS—6:54 p. m.  
Speaker: "I will leave no turn unstirred."  
May G. Bloomfield,  
55 Third Street West,  
Peru, Indiana

March 28—Texaco Program—WJAM—8:30 p. m.  
Ed Wynn: "Indian names have meanings. For example, Minnehaha means Laughing Water. What does Minnesota mean?"  
Pupil: "Soda water!"  
Jane Glenn,  
611 6th Ave. S. E.,  
Cedar Rapids, Iowa

March 23—Variety Program—WJZ—10:15 p. m.  
Marian Cooper: "Cocaine Bennett has gone out to Holly to play in 'A Bed of Roses!'"  
Helen W. Bell,  
P. O. Box 13,  
West Cornwall, Conn.





Ann Leaf



Lane Sisters



Phil Cook

# HIGHLIGHTS of the WEEK

## Specials for Easter Sunday

Compiled by Kenneth Friede

Easter Sunrise Service from Arlington Cemetery. Ceremonies of the Knights Templar will be broadcast over CBS-WBBM at 6:30 a. m.

Easter Sunrise Service from the Hollywood Bowl Hollywood, Cal., will start at 7 a. m. It will include the Procession of the Holy Grail from "Parsifal" Easter Hymns sung by the chorus and an Easter message by James Hamilton Leach. On NBC-WENR.

An International broadcast will be presented at 12 noon over NBC-WENR direct from St. Peter's in Rome. It will consist of songs by the world famous Sistine Choir, which are sung only in the presence of the Pope.

## PLAYS

SUNDAY, APRIL 16—"Roses and Drums" with Guy Bates Post, Charles Waldron and Walter Connolly is presented by CBS-WBBM at 4 p. m. The scene of this episode is at the battle of Lookout Mountain.

"Great Moments in History" brought to you at 6:30 p. m. by NBC-WLS. The title of this dramatic sketch is "The Message to Garcia."

MONDAY, APRIL 17—Radio Guild presents the drama, "Prunella." This program may be heard over NBC-WMAQ at 3 p. m.

Fu Manchu, the elusive Oriental, continues to make things interesting for Nayland Smith and Dr. Petrie. On CBS-WGN at 7:30 p. m.

K-7, a new series of secret service dramas based on actual wartime experiences of a former military spy, who conceals his identity behind his service designation. K-7. May be heard over NBC-WMAQ at 8:30 p. m.

TUESDAY, APRIL 18—"The Magic Voice" with Elsie Hitz and Nick Dawson continues on CBS-WGN at 7:15 p. m.

WEDNESDAY, APRIL 19—Century of Progress Exposition Broadcast direct from The World's Fair. A dramatic sketch "The Legend of the Mayan Temple" will be presented by NBC-KAW at 9:30 p. m.

THURSDAY, APRIL 20—"The Foreign Legion," a drama of adventure and intrigue in far off Morocco, is presented by CBS-WBBM at 9 p. m.

FRIDAY, APRIL 21—Charlie Chan the Chinese detective played by Walter Connolly, is again on the air at 6:30 p. m. over NBC-WSM.

First Nighter, a radio drama presented in theatrical style brings to the air at this week's play, "The Voice." On NBC-WLS at 8 p. m.

"The Inside Story" with Edwin C. Hill and with Dexter Fellers as guest celebrity will be etherized by CBS-WGN at 8:30 p. m.

SATURDAY, APRIL 22—"Neighbors," a dramatic sketch by Zona Gale, is back on the air at 8:30 p. m. on NBC-WMAQ.

## COMEDY

SUNDAY, APRIL 16—Eddie Cantor, aided by Jimmy Wallington, and Rubinoff, aided by his violin and orchestra, comes to you at 7 p. m. over NBC-WMAQ.

Fred Allen, the master mind with the monotone voice and assisted by Ann Leaf and Louis Katzman's Orchestra, may be heard over CBS-WGN at 8 p. m.

MONDAY, APRIL 17—Groucho and Chico Marx again prove that the ridiculous is more sublime than the sublime. They are presented by NBC-WSM at 6:30 p. m.

Phil Cook, the man of the many voices, is brought to you by NBC-WLS at 7:45 p. m.

TUESDAY, APRIL 18—Ed Wynn, sometimes known as the Fire Chief, and Graham McNamee, sometimes known as a storage, are on the air at 8:30 p. m. over NBC-WMAQ.

WEDNESDAY, APRIL 19—Fannie Brice, comedienne, accompanied by George Olsen and his orchestra, is brought to you over NBC-WLS at 7 p. m.

Burns and Allen, with Burns questioning and Gracie giving her usual insane answers, and with Guy Lombardo's orchestra providing the musical interludes, may be heard over CBS-WGN at 8:30 p. m.

George Civot, the "Greek Ambassador of Good Will" and with the help of Mandy Lou, provides the comedy end of an otherwise musical program. Presented by CBS-WGN at 9 p. m.

THURSDAY, APRIL 20—Col. Stoopnagle and Budd, those ducky "stoopnocrats" are on the air waves at 8:30 p. m. over CBS-WGN. They are aided by William O'Neal, Jeannie Lang and Andre Kostelanetz and his orchestra.

Jack Pearl, the Baron will exaggerate and prevaricate starting at 9 p. m. over NBC-WENR.

FRIDAY, APRIL 21—Tom Howard, the comedian with that peculiar voice, comes to you at 8 p. m. on NBC-WMAQ.

Jack Benny, the gentleman of the subtle comedy, assisted by James Melton and Frank Black's orchestra, is presented by NBC-WENR at 9 p. m.

SATURDAY, APRIL 22—Ray Knight the Cuckoo, will attempt to show that the title does him justice. On NBC-KAW at 9:30 p. m.

## MUSIC

SUNDAY, APRIL 16—Radio City Concert presents Handel's "Messiah" with orchestra under the direction of Erno Rapee and many soloists. By courtesy of NBC-WIW at 11:15 a. m.

New York Philharmonic Symphony Orchestra conducted by Arturo Toscanini presented by CBS-WKRC at 2 p. m.

MONDAY, APRIL 17—Contented Program with Gene Arnold, narrator, and orchestra over NBC-WENR at 9 p. m. Selections: "Runnin' Wild," "Going, Going, Gone," "Ma' Lindy Lou" and Ride of the Valkyres from "Die Walkure."

TUESDAY, APRIL 18—Walter Damrosch Symphonic Concert presented by NBC-WENR at 9 p. m.

WEDNESDAY, APRIL 19—String Symphony under the direction of Frank Black brought to you by the NBC-WSM network at 6:30 p. m.

Waring's Pennsylvanians with the Lane Sisters in original arrangements of popular songs. On CBS-WGN at 9 p. m.

THURSDAY, APRIL 20—Rudy Vallee and his Variety Program which includes music, drama and comedy. Presentation of NBC-WMAQ at 7 p. m.

Captain Henry's Showboat with Charles Winninger, Lanny Ross and Annette Hanshaw starts drifting downstream at 8 p. m. over NBC-WMAQ.

FRIDAY, APRIL 21—Cities Service Concert with Jessica Dragonette, soprano, and the Cavaliers. Selections: "Little Tin Soldier," "Le Nil," "I'm Falling in Love with Someone," "Peanut Vendor," "Last Night," "Angela Mia," "Maybe I Love You Too Much." On NBC-KAW at 7 p. m.

Pond's Program featuring Leo Reisman and his orchestra, on NBC-WENR at 8:30 p. m.

SATURDAY, APRIL 22—Boston Symphony Orchestra with Dr. Serge Koussevitzky directing, on NBC-KAW at 7:15 p. m.

## VOCALISTS

DONALD NOVIS—NBC-WENR network, Wednesday at 8:30 p. m.

KATE SMITH—CBS-WGN network, Tuesday, Wednesday and Thursday at 7:30 p. m.

STREET SINGER—CBS-WJKS network, Sunday at 12:45 p. m., Friday at 10:30 p. m. and Saturday at 6:45 p. m.

JAMES MELTON—NBC-WOC-WHO network at 5:45 p. m. Tuesday, 10 p. m. Thursday and 5:45 p. m. Saturday.

CHARLES CARLIFE—CBS-WJKS network, Tuesday and Thursday at 9:45 p. m.

## NEWS

EDWIN C. HILL—at 9:30 p. m. on CBS-WJKS network Monday, Tuesday and Wednesday.

BOAKE CARTER—at 6:15 p. m. on CBS-WBBM network Monday, Tuesday, Wednesday, Thursday and Friday.

LOWELL THOMAS—at 5:15 p. m. on NBC-WIW network Monday, Tuesday, Wednesday, Thursday and Friday.

FREDERIC WILLIAM WILF—"The Political Situation in Washington Tonight," on CBS-WISN network at 6 p. m. Saturday.

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