

# Radio 5¢ Guide

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John S. Young,  
An Idealist  
By Leo Fontaine

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

Harry Richman

The BOSWELL SISTERS ABROAD—By Douglas D. Connah



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



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

parents, my five brothers and sisters.

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

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

I've written many kinds of scripts, dealing with characters from all walks of life. At present I'm writing "The Optimistic Mrs. Jones"

and a few other sketches, broadest over WEAF. They're great fun to write and great fun to act, with their far-fetched and ridiculous situations. But I guess that there's too much of Matt Tompkins in me ever to make any character greater or more real than I made life.

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

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

Frankly, I'm not interested in successful people. They're twice as interesting when they're down on their way to the ladder to fame or on the descent. Those on the descent are perhaps the most interesting, for they've yearned life, they truly believe that we should "live and let live." After all, that old axiom is not a bad rule for happiness.

It seems to me that happiness in life is based on simple principles. We must follow our urge to create, we must have friends, and we must be healthy. The way we go about accomplishing this must be individual to each one of us.

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

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

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

has as much small town in her as I have in me. She's the greatest of the great—the one who is not only a philosopher, full of energy, full of fun, with a brain that's as quick as a steel trap. She's a diplomat par excellence, and her style is so individual that she could never be vulgar.

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

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

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

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

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# A STAR WHO WON'T SAY DIE

George Frame Brown  
Tells of Long Grind  
Back Uphill to Fame

By George Frame Brown

Creator of "Real Folks"

# Love and Cakes to Rem

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

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

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

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

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

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

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

By Whitney Bolton

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

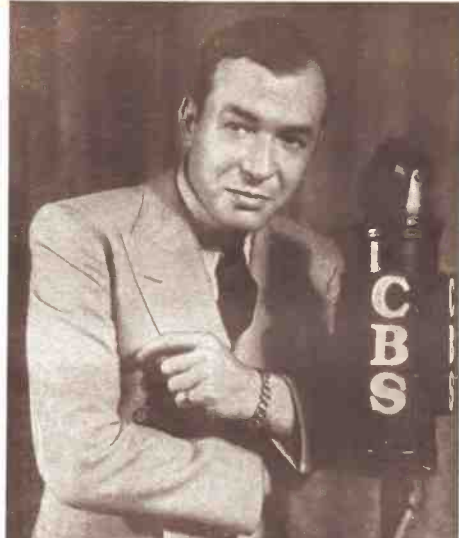
If you, gentle Love reader, happen to remember the team try to remember them with grace because the boys were doing sixteen shows a day and you can't out-fiddle Kreidler or out-piano Rachmannoff when you are out there for the folks sixteen times a day. There are very

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

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

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

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



HARRY RICHMAN

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

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

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

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

That gave him more confidence; assuming, of course, that Richman at any time, even the coffee and cake days needed more confidence. As the owner of a night-club he had front. And he took that front to one George and offered himself as an employee of the White "Scandals." White said he'd see. And he did. He stroled into the Club Richman one night and heard Richman woodfied into the radio. He signed Richman at once—on the corner of a tablecloth. I think, so "Scandals" opened with Richman and in "Scandals" he remained for four seasons, one edition after another. I beg time, if you'll be so kindly, to say that Richman was swell in "Scandals." He carried the show, put excitement into them and had a way of putting songs over that made audiences cheer with him. He followed Jack Donahue in "Sons O' Guns," starred for Ziegfeld. "The Follies," did the same in "The International Revue" and went in with Lou Holtz for "The Hollywood Revue." He also found a new way of putting "Puttin' on the Ritz." That title always explained something, or more; Richman was playing himself! He puts on the ritz and makes people like it. He is Silk Hat Harry and I suspect he always will, even a silk hat was as remote from him as the White House.

Now he is back in Radio again. He will toil with Fred Waring and when you hear his silken baritone and see his well-groomed hair, you'll think of Harry come into show business on the soft of a satin quip, had a long road to foot.

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



**T**HE THOUSANDS in the tree-lined streets of Manhattan, Chicago, Detroit, Philadelphia and the other large and bustling cities of the country have come to love the homely wisdom of Lum and Abner, the Ford dealers of the air, whose broadcasts are heard over the NBC network. And still more thousands scattered more widely over the rural sections that lie between the cities love Lum and Abner, too.

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

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

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

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

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

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

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

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

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

# Homely WISDOM

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

By Lewis Y. Hagy

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

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

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

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

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

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

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

Mena, listened to the two boys, and immediately signed them up. The food of fan mail that attended their subsequent broadcasts over KTHIS broke all the station's records, and when their contract expired, the NBC was waiting to audition them in Chicago.

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

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

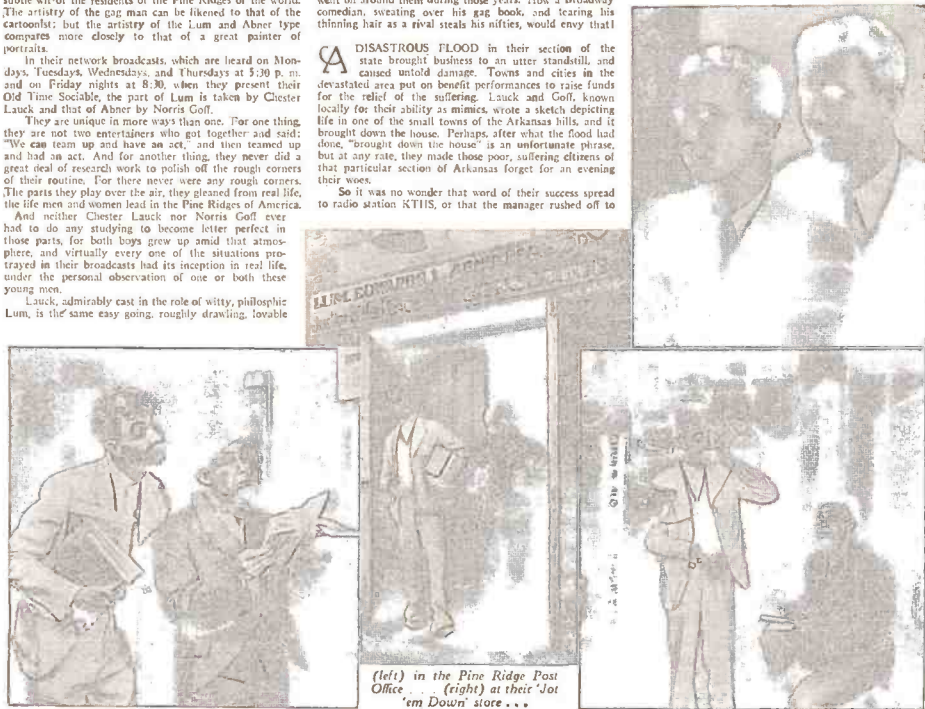
**T**HEN the boys first went into radio, they never bothered about any script. They knew their stuff so well, and their fund of it was so spontaneous and inexhaustible that they just walked up to the mike and ad libbed.

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

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

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

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



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

# An Earnest Young Man

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

By Leo Fontane

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Two years ago, associated as radio committeeman with Bainbridge Colby in organizing the anti-racketeer mass meeting in Madison Square Garden, he was threatened by gangsters and Police Commissioner Edward P. Mulrooney assigned him a special police escort.

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

FROM the first days of transatlantic broadcasting, Young's voice started a travel of the globe. In 1928 he was doing experimental transmissions from short wave stations W2XAD, W2XAC and W8X K for two hours every Monday and Thursday. He was followed by Byrd and his autarcic expedition based at Little America. Young announced all the programs sent especially to them over 12,800 miles of airwaves from New York.

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

This is not the basis of such a fan club. Young—meeting people who have listened to his programs, as well as meeting celebrities. He has introduced world figures and keeps a prodigious collection of autographed photographs. But the one in prize most has been one photographed by Philip Sousa just before the great bandmaster died. Sousa signed his name to a few manuscript bars of his famous "Stars and Stripes" march—and the music is written young.

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

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

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

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

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

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

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

Quelle sentiment douces! Young, handsome and—yes, indeed—very serious, must-never, as an unpolished musician himself, inguit and practical visionary, Young has so far escaped one experience. He has never married.

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

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



JOHN S. YOUNG

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

Previous to its removal to the Eighth Street Theater,

# 10 Years on the Air And Still Clicking

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

By Julian T. Bentley

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

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

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

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

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

In good weather and bad, through summer and winter, the Barn Dance has filled the theater twice each Saturday night for the past eighty-one Saturdays. Close on to 100,000 have witnessed the stage broadcasts. Inestimable thousands have turned away because of lack of space.

During farmers' week at A Century of Progress, WLS was invited to present a free show as the climax of National Barn Dance Day at the fair. A large stage was constructed in the Court of the Hall of States. Century of Progress officials optimistically hoped that 15,000 persons would attend. The show was scheduled from 9 to 10 p. m. By 4:30 the great open-air court was half filled. At 8 o'clock, when Hal O'Halloran called for the first square dance, every seat was taken, standing room was at a premium and additional thousands crowded onto the balconies above the semi-circular court. Century of Progress officials estimated the crowd at from 27,000 to 35,000.

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

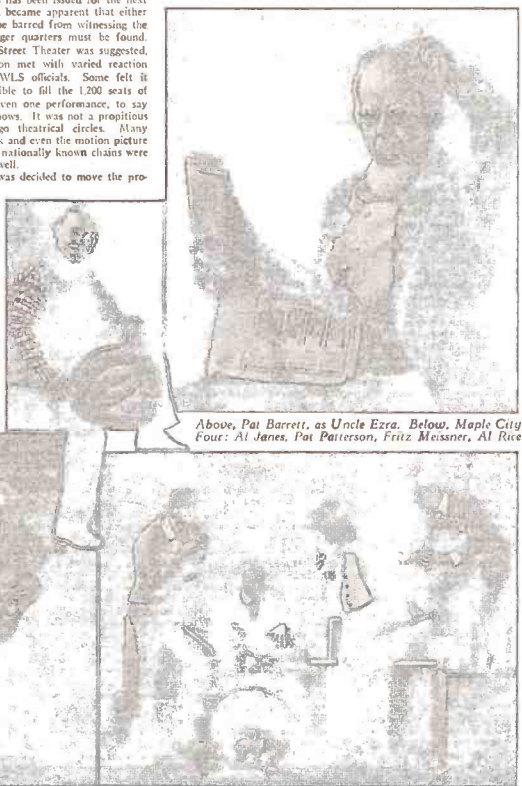
So much for the facts and figures of Barn Dance popularity.

Who are some of the (Continued on Page 21)

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



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







# The Story of Radio's Mystery Man

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

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

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

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

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

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

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

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

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

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

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

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

They knew that there was a war; they prayed for the victory of the German army and the welfare of the Kaiser. When the war ended and the German revolution took place, they bowed their heads in resignation, murmured, "It is the will of Heaven," and went on just as they had before. They continued filling the soil, comforting the wretched and helping the sick just as the monks in that monastery had done for generations. Everybody in the town of Grafenau knew the monks and loved them for their kindnesses. The monks knew all the townsmen; sympathized with them and helped them when necessary.

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

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

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

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

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

By Nelson Brown

Friar Lancelot couldn't understand either. "You must have committed some deadly sin, for which you are being punished," he said.

But when Bauer looked him in the eye and denied it, Friar Lancelot believed him. So the Friar took to calling at the carpenter shop every day, to console Bauer—to dispel his loneliness and lend him spiritual comfort.

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

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

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

That night, acting according to his conscience, he stole away from the monastery. He could not bear to part from his cello, so took it with him. Walking most of the way, he got to a small seaport. Somehow, he was given passage on a ship—a freighter—by a kindly captain.

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

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

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

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

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

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

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

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

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

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

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

It is this simple, unassuming man's one tiny link to connect him with his home and his people—and his God. But where Friar Lancelot sleeps, eats and meditates, no one knows. He is like the wraith of some medieval character who steps out of a story book once a week for his one contact with the outside world and then returns to the pages of romance not to be seen or heard again until time for his next period on the air.



FRIAR LANCELOT

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

LOG OF STATIONS

WCFM - Highlights of Music  
 WENR - Generalized Records; Orchestra and  
 dance music  
 WBBM - Quartet Harmonies  
 WBBM - Leonard Sola, organist  
 WBBM - Sunday Series; vocal soloists  
 WRCA - Missouri Maritime Typics Orchestra  
 (NBC)

WAFB - 9:45 A.M.  
 WAAP - Song of the Islands  
 WBBM - Dr. Gustav Reinhold, organist  
 WBBM - Hopper Miss  
 WBBM - Tony Mann, narrator; Kenans and  
 Faidon, piano team (CBS)  
 WBBM - Tom Lewis, orchestra  
 WBBM - Trompant Services; The Rev. C. D. Payne

9:00 A.M.  
 WAAP - Ballad Hour  
 WBBM - Up to Par  
 WBBM - Morning Melodies (NBC)  
 WBBM - Samaras Lane  
 WBBM - Leona White, soloist; Allan Grant, pianist  
 WBBM - Taylor Buckley and Rhoda Arnold, vocalists (CBS)  
 WBBM - Song of the Church  
 WBBM - Bright Spot  
 WBBM - Singing Cantatas  
 WBBM - Edna Harris, soprano  
 WBBM - Capital Theater Orchestra (NBC)

10:00 A.M.  
 WAAP - Walter Winchell Medford  
 WBBM - Singing Chords of Christ, Scientist  
 WBBM - The Handlars (NBC)  
 WBBM - Salt Lake Tabernacle Choir and Organ (CBS)  
 WBBM - Happy Go Lucky Tune, Art Linkin  
 10:15 A.M.  
 KVM - Sunday Morning Sunshine Program  
 WAFB - Singing Sea  
 WBBM - Antelope's Cabaret (NBC)  
 WBBM - Morning Melody  
 WBBM - Sunday Series; vocal soloists  
 11:00 A.M.  
 WBBM - Popular Revue  
 WBBM - Peoples Church of Chicago Services  
 WBBM - Central Church Services  
 WBBM - Ballad Hour  
 WBBM - Methodist Services; Rev. W. E. G. Waid - Judge Rutheloff; Watch Tower  
 11:15 A.M.

11:30 A.M.  
 WAAP - Earthy Rhythms, pianist  
 WBBM - Present the Old Favorites (NBC)  
 11:45 A.M.  
 WAAP - Varieties  
 WBBM - Singing Parly  
 WBBM - Leonard Sola, organist  
 WBBM - Happy Go Lucky Tune; Art Linkin  
 WBBM - International Tivoli Bands (NBC)  
 WBBM - North Shore Church Services  
 11:50 A.M.  
 WAAP - Rhythmic Concert  
 WBBM - Branded the Condoes  
 WBBM - Our Lady of Sorrows Catholic Church  
 12:00 Noon

12:30 P.M.  
 KVM - Listen Bab with the Condoes  
 WAFB - Polish Program  
 WBBM - Song of the Air (CBS)  
 WBBM - Peoples Church of Chicago  
 12:45 P.M.  
 WBBM - Fred Fisher (CBS)  
 WBBM - Lay Day (CBS)  
 WBBM - Popular Music  
 WBBM - Guy Lombardo's Orchestra  
 WBBM - Polka Blues  
 WRCA - U. of C. Round Table  
 WBBM - Tony D'Arak. "How to be a Char-  
 med" (NBC)  
 WBBM - Salome Musical  
 WBBM - Automa Show; narrator; instrumental ensemble (NBC)  
 WBBM - Reunion Philharmonic  
 WBBM - Helen Margra, soprano (CBS)  
 WBBM - Libanians Program  
 WBBM - George Harbord's Orchestra  
 WBBM - Hungarian Hour; Frank Kaynor  
 WBBM - Grand Hotel Concert; Tuna Signal  
 WBBM - C. Geo Arnold's Commanders  
 1:15 P.M.

1:30 P.M.  
 WAFB - Pop Concert (NBC)  
 WBBM - The Crystals, male trio  
 WBBM - Sports Review  
 WBBM - Palmer House Ensemble  
 WBBM - James Garber's Orchestra (NBC)  
 WBBM - International Philharmonic  
 WBBM - Ann Lyngnes's Orchestra  
 WBBM - Lombard  
 WBBM - Leonard Sola, organist  
 WBBM - German Hour; William Klum  
 WBBM - Recitation and Spring Concert  
 WBBM - To be announced

2:00 P.M.  
 WAAP - The Synagogue Hour  
 WBBM - Columbia Church of the Air (CBS)  
 WBBM - German Program  
 WBBM - Southern Melodies (NBC)  
 WBBM - Jamme Orchestra  
 WBBM - Bible Readings and Organ Recital  
 WBBM - Morning Melodies, dance music  
 WBBM - Sermon, Dr. Copeland Smith  
 WBBM - South Sea Islanders (NBC)  
 2:15 P.M.  
 WBBM - Yvonne Nighting  
 2:30 P.M.  
 WAAP - Hilda Henry's Friendship Club  
 WBBM - Melody Parade (CBS)

LISTEN  
 to Grand  
 Opening...  
 "Grand"  
 Hotel  
 \$5,000  
 Cash Awards  
 @ Name never listed preparation (no  
 letter to write - nothing to sell).  
 Top \$500 Cash AWARDS EACH  
 WEEK - for 13 weeks GRAND FINAL  
 AWARD - \$5,000 Additional.  
 GET DETAILS TODAY  
 Sunday, Oct. 1, 1933  
 4:30 P.M. WENR  
 SPONSOR: CASPANA SALES CO.

9:05 A.M.  
 WAAP - Songs of the Islands  
 WBBM - Dr. Gustav Reinhold, organist  
 WBBM - Hopper Miss  
 WBBM - Tony Mann, narrator; Kenans and  
 Faidon, piano team (CBS)  
 WBBM - Tom Lewis, orchestra  
 WBBM - Trompant Services; The Rev. C. D. Payne

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10:00 A.M.  
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 WBBM - Salt Lake Tabernacle Choir and Organ (CBS)  
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 WBBM - Morning Melodies, dance music  
 WBBM - Sermon, Dr. Copeland Smith  
 WBBM - South Sea Islanders (NBC)  
 2:15 P.M.

2:00 P.M.  
 WAAP - Hilda Henry's Friendship Club  
 WBBM - Melody Parade (CBS)

2:30 P.M.  
 WAAP - Hilda Henry's Friendship Club  
 WBBM - Melody Parade (CBS)

3:00 P.M.  
 WAAP - Hilda Henry's Friendship Club  
 WBBM - Melody Parade (CBS)

3:30 P.M.  
 WAAP - Hilda Henry's Friendship Club  
 WBBM - Melody Parade (CBS)

4:00 P.M.  
 WAAP - Hilda Henry's Friendship Club  
 WBBM - Melody Parade (CBS)

4:30 P.M. WENR

4:30 P.M. NBC  
 WBBM - Modern Melodies; Piano Recital  
 5:10 P.M.  
 WBBM - Donkey  
 WBBM - Henry McDermott (CBS)  
 WBBM - Grand Melodians  
 WBBM - Wayne King's Orchestra  
 WBBM - Hymns Sing; string trio  
 WBBM - Popular Music Room; Symphony  
 Orchestra  
 WBBM - Richard Hunter's Ensemble  
 (NBC)  
 5:05 P.M.  
 WBBM - Ace Brigade's Orchestra  
 WBBM - Tom Lewis, orchestra  
 WBBM - Bright Melodies; Freddie Rice's  
 Orchestra (CBS)  
 WJJD - Judge Ratheloff, Watchtower  
 (NBC)  
 5:35 P.M.  
 WBBM - Bernice Cumins's Orchestra  
 6:00 P.M.

KVM - Dance Orchestra  
 WBBM - Frank Wilson, tenor; John Stein, pianist; quartet artist  
 WBBM - German Program  
 WBBM - Radio Theatre of the Air  
 WBBM - J. P. Kahlenbeck (CBS)  
 WJJD - Dark Mountain Symphony  
 WBBM - Victor Lopez's Orchestra, Garry  
 Starr (NBC)  
 WBBM - Dance Shadlers (NBC)  
 5:15 P.M.

WGB - Wayne King's Orchestra  
 6:15 P.M.  
 KVM - Oboe Trio; Tenors of the World  
 WBBM - Modern Male Chorus (CBS)  
 WJJD - Johnny O'Hara, sports review  
 WBBM - Horse Sense Philosophy (NBC)  
 6:35 P.M.

KVM - Sports Review of the Day  
 WBBM - Boy Rasmus's Orchestra  
 WBBM - Boats and Drums (CBS)  
 WGB - To be announced  
 WBBM - Patsy Hull; John Rockswold  
 WBBM - Victor Lopez's Orchestra  
 WBBM - Desert Guns (NBC)  
 WBBM - Sports Journal of the Day  
 WBBM - The Blue Bird (NBC)  
 6:45 P.M.

WCFM - Al Handel's Orchestra  
 WBBM - The Sports Review  
 WBBM - Wendell Hall, vocalist and piano  
 (NBC)  
 7:00 P.M.

KVM - Dance Orchestra  
 WAAP - The Synagogue Hour  
 WBBM - Irish Program  
 WBBM - Grand Concert Orchestra  
 WBBM - Plantation Fair  
 WBBM - The City's "5-in-Meter", soprano  
 production  
 WBBM - Sports Reporter  
 WBBM - Light Opera, soloist; dramatic  
 comedian; Roth Eding, vocalist; D. Rubin's Orchestra (NBC)  
 7:30 P.M.

KVM - Mack Fisher's Orchestra  
 WBBM - Garry  
 7:45 P.M.  
 WBBM - Guy Lombardo's Orchestra  
 WBBM - To be announced

8:00 P.M.  
 KVM - DeWitt Clab and Blue, sketch  
 WBBM - Hot Club Review; Nina Martin,  
 soloist; Ann Froman, comedian; Erno  
 Rogey's Orchestra (CBS)  
 WBBM - Victor Lopez's Orchestra  
 WBBM - Pal Bar, impersonations  
 WBBM - Concert Orchestra  
 WBBM - Indiana Vanities; Sunday Pat  
 WBBM - Manhattan Merry-go Round; vo-  
 calists; orchestra (NBC)  
 WBBM - Babes in Arms  
 8:15 P.M.

KVM - Benny Mehoff's Orchestra  
 WBBM - Face of Salsotto  
 WBBM - Ravarian Ensemble  
 WBBM - Charlie Gale's Orchestra  
 8:30 P.M.  
 KVM - Russell Gibson's Orchestra  
 WBBM - Walter Warrall (NBC)  
 WBBM - To be announced  
 WBBM - The Bellard, burlesque; modern  
 song  
 WBBM - American Auto of Madras  
 Music (NBC)  
 8:45 P.M.

KVM - Norman Carr's Orchestra

8:00 P.M.  
 KVM - The Globe Trotter; News  
 WBBM - Guy Lombardo's Orchestra  
 WBBM - Eddie Heburn's Orchestra  
 WBBM - Mountain Melody  
 WBBM - Radio Theatre of the Air  
 WBBM - Jack Benny, comedian; May Liv-  
 ingstone, soprano  
 WBBM - Jack Cooper, All Colored House  
 Orchestra  
 8:15 P.M.  
 KVM - Marcello Bedonchi  
 WBBM - Tom Geralt's Orchestra  
 WCFM - Al Handel's Orchestra  
 WBBM - The Sports Review  
 WBBM - Concert Orchestra  
 WBBM - Tony D'Arak and Braggioni, piano team  
 (CBS)  
 9:30 P.M.

KVM - The Old Apostles  
 WBBM - Phil Harris's Orchestra  
 WBBM - Eddie Heburn's Orchestra  
 WBBM - Tommer's Host  
 WBBM - Rev. Robt. Krichon sacred songs  
 WBBM - Elmore for Honor of Sacred Musi-  
 cian, inventive (NBC)  
 9:30 P.M.

WBBM - Headlines of Other Days  
 9:45 P.M.  
 WBBM - Sunday at Sixth Park's (NBC)  
 WBBM - Les Boggs's Orchestra  
 WBBM - Miko Costas's Orchestra  
 WBBM - The Great Show  
 10:00 P.M.

WCFM - To be announced  
 WBBM - Bridge Club of the Air  
 WBBM - Guy Lombardo's Orchestra (CBS)  
 WBBM - Walter White Bird (NBC)  
 10:15 P.M.

KVM - Sports Reporter  
 WBBM - Sports Journal of the Day  
 WBBM - Sports Review of the Day  
 WBBM - Sports Journal of the Day  
 WBBM - Sports Review of the Day  
 10:30 P.M.

WBBM - Sports Reporter  
 WBBM - Sports Journal of the Day  
 WBBM - Sports Review of the Day  
 10:30 P.M.

10:30 P.M.  
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 WBBM - Sports Journal of the Day  
 WBBM - Sports Review of the Day  
 10:30 P.M.

WBBM - Dan Turndaroff's Orchestra

9:00 P.M.  
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 WBBM - Eddie Heburn's Orchestra  
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 WBBM - Phil Harris's Orchestra  
 WBBM - Eddie Heburn's Orchestra  
 WBBM - Tommer's Host  
 WBBM - Rev. Robt. Krichon sacred songs  
 WBBM - Elmore for Honor of Sacred Musi-  
 cian, inventive (NBC)  
 9:30 P.M.

WBBM - Headlines of Other Days  
 9:45 P.M.  
 WBBM - Sunday at Sixth Park's (NBC)  
 WBBM - Les Boggs's Orchestra  
 WBBM - Miko Costas's Orchestra  
 WBBM - The Great Show  
 10:00 P.M.

WCFM - To be announced  
 WBBM - Bridge Club of the Air  
 WBBM - Guy Lombardo's Orchestra (CBS)  
 WBBM - Walter White Bird (NBC)  
 10:15 P.M.

KVM - Sports Reporter  
 WBBM - Sports Journal of the Day  
 WBBM - Sports Review of the Day  
 WBBM - Sports Journal of the Day  
 WBBM - Sports Review of the Day  
 10:30 P.M.

WBBM - Sports Reporter  
 WBBM - Sports Journal of the Day  
 WBBM - Sports Review of the Day  
 10:30 P.M.

10:30 P.M.  
 WBBM - Sports Reporter  
 WBBM - Sports Journal of the Day  
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 10:30 P.M.

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 WBBM - Sports Reporter  
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 WBBM - Sports Review of the Day  
 10:30 P.M.

10:30 P.M.  
 WBBM - Sports Reporter  
 WBBM - Sports Journal of the Day  
 WBBM - Sports Review of the Day  
 10:30 P.M.

WBBM - Dan Turndaroff's Orchestra

Monday, Oct.

Chas. Lewis 6:00 P.M. NBC

Morton Downey 8:35 P.M. CBS

8:00 A.M.
KYW-Musical Clock; variety program
WAAF-Breakfast Express
WBBM-The Play Boys radio club (CBS)
WFL-Capt. Rodgers' Airplane Club
WGN-Edison Music
WGN-Grand Magazine; Musical Program
WHD-Edith Head; Jack Barnhart
WHD-Howl Go Lucky Town; Art Linkletter

8:15 A.M.
WBBM-Musical Time Saver
WFL-Tone Parade
WGN-Lungtree Hour; Frank Kovach
WLS-Product Report
8:25 A.M.
WLS-Bentley's Hour
8:30 A.M.
WBBM-Dancing Echoes; orchestra (CBS)
WFL-Dance Music
WHD-Last Night's Star
WLS-Sunshine Express
8:45 A.M.
WBBM-Tids and Dads, comedy and songs (CBS)
WFL-Govann Entertainment
WHD-World Moments
8:55 A.M.
WBBM-Dental Society Talk
8:00 A.M.
KYW-Four Southern Singers (NBC)
WAAF-Morning Merry-Go-Round
WGN-Organ Recitals
WBBM-Songs of Showbiz
WFL-WGN Keep Fit Club
WHD-Tommy's Show
WLS-Ing Flank; Livestock Receipts; Dr. Bendure Hour
WMAQ-Setting Up Exercises
WFSB-Music of Poland
9:15 A.M.
KYW-Irene King, talk
WBBM-Variety Program
WFL-Pauline Hunter
WGS-Cosary Concert
WFL-Care, 'n' 'n' Em, small town soap (NBC)
WHD-Musicooper Charts; Mary Healy
WHD-Edith Head
9:30 A.M.
KYW-Beauty Program
WBBM-Beauty Club
WFL-Jillian Acovich
WGN-Hobby Parade
WGN-Market Reports
WHD-The Merryvengers (CBS)
WHD-Tony Calabro, monologist
9:35 A.M.
WGN-Leonard Sbars, organist
9:45 A.M.
KYW-Morning Parade; variety (NBC)
WBBM-All and Pico, songs and comedy
WFL-Highlights of Home
WGS-Musical Grab Bag
WHD-Ten Horns' Orchestra
WMAQ-Board of Trade
WFSB-Pulch Dance
9:50 A.M.
WGN-Weather Report
WMAQ-Tina Chen, organist (NBC)
10:00 A.M.
KYW-U. S. Navy Band (NBC)
WFL-Memory Lane
WBBM-Hill's Annex, home economist
WFL-Home Talk
WGN-Motion Review
WGS-Martin Permalides
WHD-Songs Melodie
WFL-Cosmo Fun; all time songs
WHD-Pauline and Leonard Maza
WMAQ-Woman's Page of the Air
10:15 A.M.
WAAF-Piano Recital, featuring Estelle Barnes
WBBM-Cosmo Club; Paul Portford and Ruth Howard, vocalists; Edward Home, organist; Nora Sherer, pianist
WFL-Today's Children
WGS-Organ Poetry
WHD-Happy Ending Club
WHD-Morning Moods (CBS)
WHD-Singing Strains (NBC)
10:20 A.M.
WJLD-Nick Nichols, sax pianist
10:30 A.M.
WGN-Market Reports
10:35 A.M.
WBBM-Norwood Edition
WBBM-Wholen' tins, girls' vocal trio
WFL-George C. Lomb, baritone
WGN-College Inn Comedy
WFL-Phyllis, piano tone (CBS)
WHD-Howe's Radio's Orchestra
WHD-Hollywood Medical Society
WJLD-Blindfold Ramblers (NBC)
WHD-Devotional Hour
WGS-Memories of Poland
10:40 A.M.
WHD-Gary Police Bulletin
10:45 A.M.
WMAQ-Fred Go, comedian, imitator; WBBM-Music Highlights (CBS)

WEHR-Chicago Evening American Program
WFL-Musical Dream"
WHD-Meal Jinks
WJLD-Fred Beck, organist
11:00 A.M.
KYW-Rex Mopler's Carnival
WAAF-Broadcasting
WHD-The Voice of Experience (CBS)
WEHR-Gene Arnold's Commodores
11:05 A.M.
WGN-Alvan Grant, pianist
WFL-Dorothy Roberts talks news
WMAQ-Mark's and Jim, comedy team (NBC)
11:10 A.M.
WFL-John Baker, home management
11:15 A.M.
WAAF-World News Reports
WBBM-Variety Club, Gene and Charlie WEHR-Vic and Sade, comedy sketch
WHD-Gypsy News, songs (CBS)
WJLD-Bobbi Pickard, Tennessee hillbilly tunes
WMAQ-Wendell Hall, ukulele and piano (NBC)
11:20 A.M.
WGN-Alvan Grant, pianist
11:30 A.M.
WFL-National Fun and Home Hour (NBC)
WAAF-Variety
WBBM-Various Flashes (CBS)
WHD-Merriman Quartet (NBC)
WHD-Name It
WJLD-Parade of Radio Stars
WHD-Rex Butler's Ensemble (NBC)
WHD-Censored Story Reading; Wendell P. Loveland
11:35 A.M.
WBBM-Frank White, tenor and John Weldon
WHD-Digest of the News (CBS)
WHD-Comed Central
11:40 A.M.
WFL-Variety Program
WHD-To be announced
WHD-Leslie Orchestrals
WHD-Gladys Bradford, fashion adviser
WLS-Weather Report
11:50 A.M.
WBBM-Chicago House of Music
11:55 A.M.
WLS-Bentley's; News
12:00 Noon
WAAF-Nominal Concert
WGS-Foodies' Luncheon Concert
WGN-Old Day Medications; Rev. W. B. Taylor
WMAQ-Mid day Medication; Gary ministers Assn.
WMAQ-Edna Stone; Chuck Lamphier, "barber"
WFL-Flem and Don, harmony
WMAQ-Dark Dill's Orchestra (NBC)
WBBM-Loop Evangelical Service
WHD-Loretta Markert
WBBM-Loop Star, pianist
WHD-Grace Hall's Orchestra
WJLD-Loretta Markert; Paul Evans
WFL-Pauline Fisher Dinnerplay Program; Jim Rusk
12:30 P.M.
KYW-Rex Mopler's Orchestra
WAAF-Organic Great
WBBM-Local Market Reports
WHD-Local Market Reports
WHD-Ruth, Charlie and Baby Ann
WHD-The Patrick Family; Don, Mother, Bobb, Ruth, Charlie and Baby Ann
WMAQ-Career Exposition (NBC)
12:35 P.M.
WBBM-Fisher's Orchestra
WHD-Palmer Hour
12:45 P.M.
WFL-Smack Out
WBBM-Tom Hecker; health news
WFL-Farm Talk
WHD-Edna Stone; concert orchestra
WMAQ-Mary Raginay's Ensemble
1:00 P.M.
WMAQ-Ran Resse's Orchestra
1:05 P.M.
WFL-Originals (NBC)
WFL-Various Stations, organist
WHD-Fred Beck, organist; CBS)
WHD-News Today Quartet (CBS)
WHD-Fred Beck, organist; modern numbers
WHD-Cluck Eye
WMAQ-Organ Recital
WBBM-Organ Program
1:10 P.M.
WMAQ-Originals (NBC)
WAAF-The Spotlight
WBBM-Jerry Soliva, piano and songs
WFL-Cris and Welfare Talk from Chicago
WGN-News School of the Air
1:15 P.M.
WJLD-Newschool Children's Program
WGS-Today's Almanac
1:20 P.M.
WMAQ-Board of Trade Program
1:25 P.M.
WBBM-News Bulletin

1:30 P.M.
KYW-Dance Orchestra
WAAF-Rhythm King
WBBM-The Capitulators; orchestra (CBS)
WFL-Edny Hanson, organist
WHD-Various Showmen's Orchestras
WHD-Paul Ash's Orchestra
WHD-Night City Four; John Brown, pianist
WMAQ-Speaker (NBC)
1:35 P.M.
KYW-Prudence Piano, household hints
WAAF-Markets and Weather
WBBM-Soliva, Children's Hour (CBS)
WFL-Know Thyself
WHD-Various Shows Ensemble
WHD-Alex Lutz, organist (CBS)
WHD-Memories of Victor Herbert
WLS-Studio Musical Program
WMAQ-Girls Duo (NBC)
2:00 P.M.
KYW-Rex Mopler's Concert, vocalized
WAAF-The Echo of a Song
WHD-Frank Minkler's Orchestra
WFL-Voice of the Air
WHD-The Music Weavers, concert or choir
WFL-Cosmo Fun; all-time songs, with organ
WLS-Betty and Bob; drama (NBC)
WMAQ-Songster (NBC)
WGS-Broadway Melodies
2:15 P.M.
WAAF-Estelle Barnes at the Piano
WBBM-The Voice of Experience (CBS)
WFL-Grace Wilson, contralto
WHD-Leslie Sherman's Orchestra
WHD-Indiana String Trio
WHD-Musicians' Program; Martha Crane
WMAQ-Farces and Music (NBC)
2:20 P.M.
WJLD-Various Dance Bands
2:30 P.M.
KYW-Parent Teacher Program
WAAF-Contract Bridge Class conducted by Charles Lewis
WBBM-Medison Ensemble (CBS)
WFL-Organ Reader
WHD-The Street Hula Trio
WHD-Modern Singers of Modern Songs
WHD-Edith Head, songstress
WFSB-Va's Vovivi
2:45 P.M.
WFL-Sports Review
WGN-Arthur O'Bray, tenor
WHD-Edna's Orchestra
WHD-Musical Comedy Varieties
WMAQ-To be announced
2:50 P.M.
KYW-Lucky Seven
WBBM-Organ Concert
WBBM-Harriet Criss, contralto; orchestra
WFL-Bassball; Sax vs. Philadelphia
WGN-Maria Sherman's Orchestra
WHD-Mel Allen's Harmonic
WJLD-Fred Beck, organist
WHD-Edna's Band, drama (NBC)
WBBM-Sacred Music
WGSB-Broadway Melodies
2:55 P.M.
KYW-Dr. H. N. Bondeson, health talk
WHD-Afternoon Musicals
WLS-Musical Harvest
WBBM-Carpenter
WGS-Magic Carpet
3:00 P.M.
KYW-Two Doctors with Aces of the Air
WAAF-Organic Melodies
WBBM-News Flashes (CBS)
WHD-Songs Reel
WHD-Popular Request Program
WHD-Contralto Singers
WHD-"I See the Paper" Wendell P. Loveland
3:35 P.M.
WBBM-Organ and Piano duo featuring Norm Sherer, pianist, and Edward Home, organist
WEHR-Roy Henshler, baritone (NBC)
WBBM-George Vibel's Orchestra
WEHR-Lady Next Door (NBC)
WJLD-Lee Sam, tenor
3:40 P.M.
WAAF-Plane Novelties; Jimmy Keefe
WHD-The Dress Parade
WEHR-George Hefeloff's Orchestra (NBC)
WBBM-Century of Progress Concert Orchestra
WHD-The Kaitabrokers, dance music
WJLD-Al Bernheim, pianist main (NBC)
4:15 P.M.
WAAF-Music in the Air
WHD-Vera Yan, contralto (CBS)
WHD-Leslie Sherman's Orchestra
WHD-Surgical Oddities
WHD-Modern Singers of Modern Songs
WMAQ-Jorge Brown, songstress (NBC)
4:30 P.M.
KYW-Earle Tamm, tenor
WAAF-Paul Harbord, the Thelmat
WHD-The Marie Critic
WEHR-Larry Layton, organist (NBC)
WHD-Literature Musical
WHD-Voyager's Club; Ducks Frank WFL-Fred Beck, organist; orchestra (NBC)

4:45 P.M.
KYW-Three Stripes
WAAF-Ray Waldron's Sports Review
WBBM-Memory Tune and the Indian Chief (CBS)
WHD-Musical Moments (NBC)
WHD-Vocal Variety, song Potpourri
WHD-Various Shows
WMAQ-The Wizard of Oz (NBC)
5:00 P.M.
KYW-Mel Siquel at the Piano
WAAF-Request of the Season
WBBM-Soliva, Children's Hour (CBS)
WFL-Tony Alamo; accompanist
WHD-Various Shows Ensemble (NBC)
WGS-Pink Evening Bells
WHD-Trained of Stars
WHD-Indiana String Trio
WHD-Ten Time Songsters
WMAQ-Venueso Ensemble (NBC)
5:10 P.M.
WAAF-Tonight's Radio Features
5:15 P.M.
KYW-Richard Hieber's Ensemble (NBC)
WAAF-Ten Time Songs
WBBM-Harry Stone, song commentator
WFL-John Maxwell, food talk
WEHR-Big Brother Club
WGN-Century of Progress Concert Orchestra
WHD-"Learn to Speak English," Margaret Labb
WJLD-String Arrangements, drama
5:30 P.M.
KYW-Uncle Bob's Carols-theLamb Club
WBBM-Jack Armstrong, of the ABC's
WFL-Edly Hanson, organ recital
WHD-Thomas X Sisters (NBC)

WGN-The Singing Lady; jingles, songs and stories
WHD-Memory Tune; Merle Feldon, pianist
WJLD-Masters' Music Room; symphony orchestra
WMAQ-Adventures of Tom Mix (NBC)
5:45 P.M.
WBBM-Man of Hope
WHD-Little Orphan Annie, children's playlet (NBC)
WHD-Little Orphan Annie, children's playlet (NBC)
WHD-Song at Events
WHD-Red Hot Tunes
WMAQ-Twenty Fingers of Harmony (NBC)
(Continued on next page)

CHICAGO'S MOST POPULAR RADIO PROGRAM
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I. P. M. - W. B. M.

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Second Prize - 5.00
Third Prize - 3.00
Fourth Prize - 2.00

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The Boy Scoring the Most Points Wins

During this time another contest will start and there is certainly no reason why you can't win a few hours' work after school each week will supply you with spending money in addition to the chance to win the prizes listed above.

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Name
Address
Town State



# Radio Guide For Your Album

Trade & Mark 7:45 P.M.  
NBC

(TUESDAY CONTINUED)

5:30 P.M.  
KYW—Uncle Buck's Party  
WBMM—Jack Armstrong, All-American  
Boy (CBS)  
WFCB—Gene Wilson, contralto  
WERN—The Puddy Brothers; Arthur  
Allen and Parker Frenschy  
WGB—The Singing Lady, single, songs,  
and duets  
WBB—Merrill Fahnestock  
WJZ—Master's Music Room; Symphony  
Orchestra (NBC)  
WMAQ—Hymn Sing (NBC)

5:45 P.M.  
WBMM—Jack Beards, tenor  
WCFB—Eddy Hanson, organ recital  
WERN—Little Orphan Annie, children's  
playlet (NBC)  
WGB—Little Orphan Annie, children's  
playlet (NBC)  
WJZ—Songs at Eveville  
WJED—Red Hot Tunes  
WMAQ—Maiden Sires Resume (NBC)

6:00 P.M.  
KYW—Dance Orchestra  
WBMM—Frank O'Hara's Orchestra  
WCFB—Louis Panico's Orchestra  
WERN—What's the News?  
WGB—Popular Dance Dance  
WGB—Graham, John, Denny, Dreamer,  
and Washburn; children's program  
WBB—Lucky Hawk; William Klum  
and Bill Grayson's Orchestra  
WMAQ—To be announced

6:15 P.M.  
KYW—The Globe Trotter  
WBMM—Concert Day; sketch  
WCFB—WCFB Orchestra  
WERN—National History Council on  
Radio in Education (NBC)  
WGB—Jazz Orchestra  
WJZ—Concert of Prosecco Orchestra  
WJED—Sports Review; Johnny O'Hara  
WBMM—News of the Air

6:15 P.M.  
KYW—Sports Reporter  
6:30 P.M.  
KYW—Boyd Robson's Orchestra  
WBMM—Black Boyes in the Twenty-fifth  
Century, skit (CBS)  
WCFB—The Piedmont  
WGB—Lawson YMCA Glee Club  
WJZ—Polish Hour; Sam Ruckelshodt  
WJED—Piccadilly Family; Dad, Mother,  
Bobby, Ruth, Charlie and Baby Ann  
WMAQ—Sports Review; News of the Day  
6:45 P.M.

KYW—Concert Features (NBC)  
WBMM—Boogie Woogie news commentaries  
(CBS)  
WCFB—The Goldbugs; drama (NBC)  
WERN—Sports Reporter  
WGB—Dan Carver's Dog Stories (NBC)  
7:00 P.M.  
KYW—Carles Melius's Orchestra (NBC)  
WBMM—Musical Review  
WCFB—Jazz Harmonic, organ  
WGB—Songs of Lithuania  
WJZ—Great Composers  
WJED—Severed Slits, harmony team  
(CBS)  
WMAQ—Mooseyay Boguphul, concert  
piece

7:00 P.M.  
WERN—Sports Reporter  
WMAQ—Crime Clues; mystery drama  
(NBC)  
7:05 P.M.  
WLS—Phil Harris's Orchestra  
7:10 P.M.  
WCFB—National Industrial Recovery Act  
News Flash

7:15 P.M.  
KYW—Men Teacher's Union Speaker  
WBMM—Sports Review  
WCFB—Sunset Echo  
WGB—Sings Sam; Harry Finckel, baritone  
(CBS)  
WERN—Jackie Taylor's Orchestra

7:30 P.M.  
KYW—Mark Fisher's Orchestra  
WMAQ—Sunset Echo  
WBMM—The Voice of Experience (CBS)  
WCFB—Sunset Echo, talk  
WGB—Songs of Lithuania  
WJZ—Palmer House Ensemble  
WJED—Rock Club, songs  
WJED—Omrah Mountain Symphony  
WJED—Adventures on the Beach (NBC)  
WMAQ—Phil Harris's Orchestra (NBC)  
7:45 P.M.

WBBM—Gay Lombardi's Orchestra  
WCFB—Labor Flashes  
WERN—Don Carter's Harlequin Band  
WGB—Kate Smith's Souk Music (CBS)  
WLS—Trade and Mark (NBC)  
8:00 P.M.  
KYW—Detective Black and Blue, drama  
WBMM—Open Road  
WCFB—News Reveal  
WERN—Household Memorabilia; Edgar  
Goopt, poet; orator (NBC)  
WGB—Country Tunes  
WJZ—Pia Talk (CBS)  
WJED—To be announced  
WMAQ—Joe Bara's Orchestra (NBC)  
WMAQ—Palmer's Song and Story

8:15 P.M.  
KYW—Eddie Maloney's Orchestra  
WBMM—Phil Harris's Orchestra  
WCFB—WCFB Orchestra  
WERN—Billie and Eugene Howard, com-  
edian (CBS)  
WJED—Frank Westphal's Orchestra (CBS)

8:30 P.M.  
KYW—Russell Claver's Band  
WBMM—Gay Arletta's Orchestra  
WCFB—The Blue Jay's Orchestra  
WERN—Nat'l Catholic Charities (NBC)  
WGB—Mama Martin, tenor; symphony or-  
chestra (CBS)  
WBBM—Vladimir Melody Hour  
WMAQ—East and Demak, comedy and  
songs; male quartet; Don Voorhees's Band  
(NBC)

8:45 P.M.  
KYW—Jules Stein's Orchestra  
WBMM—Jimmy Gray's Orchestra  
WCFB—Grace Wilson, contralto

9:00 P.M.  
KYW—Globe Trotter, news of the world  
WBMM—Gay Lombardi's Orchestra  
WCFB—Orchestra  
WERN—Pedro Vico's Orchestra (NBC)  
WERN—Billie Applebury, sketch  
WJED—The American Legend, drama  
(CBS)  
WMAQ—'Live at Stake,' drama (NBC)  
WJZ—Melodrama of Poland

9:15 P.M.  
KYW—Marvonne Maudslayi  
WBMM—Lattinard Hollywood Gossip  
WCFB—Al Hinder's Orchestra  
WGB—Concert Orchestra  
9:30 P.M.  
WBMM—Tom Gerag's Orchestra

9:30 P.M.  
KYW—Three Strings  
WBMM—Hanson; Barbara Marshall,  
contralto; Humandulists trio; orchestra  
(CBS)  
WCFB—NBC Orchestra  
WERN—Miniature Theater (NBC)  
WERN—Tomorrow's News  
WJED—Three Buddies  
WMAQ—Madame Sylvie of Hollywood  
(NBC)

9:35 P.M.  
WBMM—Headlines of Other Days  
9:45 P.M.  
KYW—To be announced  
WBMM—Myrt and Marge (CBS)  
WCFB—Ship  
WJED—Sam Liza's Orchestra  
WMAQ—Corey Lynn's Orchestra

9:50 P.M.  
KYW—Sports Reporter  
WBMM—Announcer's Talk  
WCFB—Annex 'A' Andy (NBC)  
WERN—Rudie Club of the Air  
WGB—Annex 'A' Andy (NBC)  
WMAQ—Annex 'A' Andy (NBC)

10:00 P.M.  
KYW—Mark Fisher's Orchestra  
10:15 P.M.  
WCFB—Burrett O'Hara, talk  
WERN—On and About (NBC)  
WERN—Old Heidelberg; Orchestra  
WJZ—Columbia News Service (CBS)  
WMAQ—The Hooplaheads

10:30 P.M.  
WCFB—Eddie Maloney's Orchestra (NBC)  
WERN—Eddie Maloney's Orchestra  
WERN—Wayne King's Orchestra  
WERN—Fayre's Orchestra (CBS)  
WERN—Fayre's Orchestra (CBS)  
WERN—Fayre's Orchestra (CBS)  
10:35 P.M.  
WERN—Cory Lynn's Orchestra

10:45 P.M.  
WCFB—Louis Panico's Orchestra  
WERN—Hilbert's Music Room; symphony  
orchestra  
11:00 P.M.  
WERN—Bernie Casiano's Orchestra  
11:10 P.M.  
KYW—Russell Claver's Orchestra  
WBBM—Cassia's Orchestra  
WERN—Dance Orchestra  
WERN—Tom Gerag's Orchestra (CBS)  
WERN—Tom Gerag's Orchestra (CBS)  
WERN—Tom Gerag's Orchestra (CBS)  
WERN—The Midnight Review

11:15 P.M.  
WERN—Georgy Derris's Orchestra  
11:25 P.M.  
KYW—Denny Merrill's Orchestra  
WCFB—WCFB Orchestra  
11:30 P.M.  
KYW—Mark Fisher's Orchestra (NBC)  
WCFB—Hickory Coast's Orchestra  
WERN—Ricky Rogers's Orchestra  
WERN—Ricky Rogers's Orchestra  
WERN—Clyde Lucas's Orchestra (CBS)  
WERN—Clyde Lucas's Orchestra (CBS)  
11:45 P.M.  
WCFB—WCFB Orchestra  
22:00 MID.  
WBMM—Dance Orchestra  
WBMM—News Flashes  
WERN—Eddie Maloney's Orchestra  
WERN—Joe Barber's Orchestra  
WERN—Eddie Maloney's Orchestra  
WERN—Eddie Maloney's Orchestra

ENOCH LIGHT  
Through his secret invention con-  
tributed to his conducting sym-  
phonies in a small-town  
opera house, Enoch Light cap-  
tured his true men through  
lifting dance tunes in the Hotel  
Garden Chateau. . . He was  
born in Canton, Ohio, August 18,  
1905, and took a juncy to the  
violin at the age of eight, though  
he intended to be a doctor. . .  
He studied at Ohio State Uni-  
versity of Pittsburg, and Johns  
Hopkins. However, we sooner  
had he gotten his A.B. than he  
was indoctrinated with the interest  
of organizing the "Blue Jay" or-  
chestra out of classmate, and  
running the Variety Club in Bal-  
timore. . . The "Blue Jay" was  
so popular that they were booked  
at Loew's Century in Baltimore  
and broke all house records. . .  
They were booked to intro-  
duce American presentations in  
Europe at the Grand Hotel,  
Paris, the largest theater in the  
world. . . For 26 weeks Enoch  
has been in the "big time" with  
such swooping American tunes as  
"Hallelujah". . . The band toured  
through Germany playing the  
Winter Garden and Universum  
Theater in Berlin, then the Ca-  
sino at Deauville, France, and  
Biarritz. . . They were the only  
American band invited by the  
President of France to play at the  
Palace. . . Enoch's outfit also per-  
formed for the Queen of Spain,  
and made the first musical picture  
shown on the "other side". . .  
He did some symphonic conduct-  
ing the music festival in Salz-  
burg, Austria. . . He has studied  
symphonic work abroad with  
Maurice Strakosky.

WMAQ—Harry Samins's Orchestra  
WBBM—Midnight Hour of Sacred Song  
and Message  
12:15 A.M.  
WBMM—Ace Brigade's Orchestra  
WERN—Bernie Casiano's Orchestra

12:30 A.M.  
KYW—Eddie Maloney's Orchestra  
WBMM—Frank O'Hara's Orchestra  
WERN—Don Ross's Orchestra  
WGB—Charles Agnew's Orchestra  
WMAQ—Denny Merrill's Orchestra

12:45 A.M.  
KYW—Jules Stein's Orchestra  
WBMM—Al Hinder's Orchestra  
WGB—Richard Cole's Orchestra  
1:00 A.M.  
WBMM—Tom Gerag's Orchestra  
WGB—Joe Barber's Orchestra  
WERN—International Melodians  
1:15 A.M.  
WBMM—Don Fernando's Orchestra  
1:30 A.M.  
WBMM—Tom Gerag's Orchestra  
WERN—Art Fisher's Orchestra

1:45 A.M.  
WERN—Clyde Lucas's Orchestra  
WBMM—Billman's Matinee; Bob Griffin  
2:00 A.M.  
WBMM—Al Hinder's Orchestra

2:00 P.M.  
WBMM—Dance Orchestra  
WBMM—News Flashes  
WERN—Eddie Maloney's Orchestra  
WERN—Joe Barber's Orchestra  
WERN—Eddie Maloney's Orchestra

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

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PACEMAKER IN RADIO FOR OVER TWELVE YEARS

# Wednesday, Oct. 4

Bert Lehr 7:00 P.M. NBC

Albert Spalding 7:30 P.M. CBS

**8:00 A.M.**  
**KWV**-Musical Clock; variety program  
**WAAP**-Breakfast Express  
**WBBM**-Dale and Jack, comedy and songs (CBS)  
**WFL**-Edith Aronson Club  
**WCEB**-Submarine Melodians  
**WGN**-Good Morning; Musical Program  
**WHDN**-Punka Hour; The Rockwells  
**WJZ**-Happy Go Lucky Tune; Art Lilo  
 WLS-Weekend Tips  
**WMAQ**-Breakfast Club; orchestra (NBC)  
**WSPC**-Music of Poland

**8:15 A.M.**  
**WBBM**-Musical Time Saver  
**WFL**-Tom Patrol  
**WHDN**-Hungarian Hour; Frank Kavath  
**WLS**-Produce Reporter

**8:30 A.M.**  
**WLS**-Beatty's Hour

**8:30 A.M.**  
**WBBM**-Waltz Dreams; orchestra (CBS)  
**WFL**-Dance Music  
**WHDN**-Jackie Taylor's Orchestra  
**WLS**-Seashore Express

**8:45 A.M.**  
**WCEB**-Grand Entertainment  
**WHDN**-Waltz Dreams; dance music

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

**9:00 A.M.**  
**KWV**-Four Southern Singers (NBC)  
**WAAP**-Livestock Market Flashes  
**WBBM**-Organ Melodians  
**WCEB**-Songs of Slovakia  
**WHDN**-Keep Fit Club  
**WHDN**-Morning Melodies, dance tunes  
**WLS**-Hot Flash; Livestock Receipts; Dr. Goodson Hour  
**WMAQ**-Setting Up Exercises

**9:15 A.M.**  
**KWV**-Gene King, talk  
**WBBM**-Variety Program  
**WFL**-Popular Music  
**WCEB**-Country Concert  
**WHDN**-Chas. L. 'n' E.M., soul town songs (CBS)  
**WHDN**-Encouraging Chats; Betty Neely; Carl, Pauline  
**WMAQ**-Program Preview

**9:30 A.M.**  
**KWV**-Beatty, talk  
**WAAP**-Ask the Author  
**WBBM**-Beatty Chat  
**WFL**-Lillian Auerbach  
**WCEB**-Melody Parade  
**WHDN**-Sound of the Market Reports  
**WHDN**-In the Luxembourg Gardens (CBS)  
**WHDN**-Tony Cheback, monologist

**9:35 A.M.**  
**WGN**-Leonard Slat, organist

**9:45**  
**KWV**-Singing Stripes (NBC)  
**WBBM**-Mail and Price, songs and comedy  
**WFL**-Highlights of Music  
**WCEB**-Grab Bag  
**WHDN**-Dad Whitman's Orchestra  
**WMAQ**-Betty Crocker Household Talk (NBC)

**9:50 A.M.**  
**WGN**-Weather Reports

**10:00 A.M.**  
**WAAP**-Memory Lane  
**WBBM**-Mary Eliza Ames, cooking talk (CBS)  
**WFL**-Lester  
**WCEB**-Rhythm Review  
**WHDN**-Jovita Perumotto  
**WHDN**-Organ Melodians  
**WJZ**-Comma Plus; old-time songs, with organ  
**WLS**-Poultry and Livestock Markets  
**WMAQ**-Women's Page of the Air  
**WSPC**-Melodies of Poland

**10:15 A.M.**  
**KWV**-Household Hint; dramatic presentation  
**WHDN**-Fiona Ramsden featuring Estelle Barnes

**10:20 A.M.**  
**WBBM**-Galaxy of Stars  
**WCEB**-Today's Children  
**WHDN**-Organ Melodians  
**WHDN**-Happy Endings  
**WHDN**-Four Showmen's; harmony team (CBS)  
**WMAQ**-Board of Trade, market reports

**10:30 A.M.**  
**WJZ**-Nick Nichols, pop comics

**10:35 A.M.**  
**WGN**-Board of Trade Reports  
**WMAQ**-Ira Cox, organist (NBC)

**10:40**  
**KWV**-L. S. Army Band (NBC)  
**WFL**-Memorial Echos  
**WHDN**-Greatest Hits of Music  
**WCEB**-Organ of Concord, baritone  
**WFL**-College Inn Comedy  
**WHDN**-Musette  
**WHDN**-The 2500 Series  
**WHDN**-Lila Callahan's Orchestra  
**WHDN**-Handmade  
**WHDN**-Mickey Hamm, decorating notes (NBC)  
**WMAQ**-Class Recital Program  
**WSPC**-Melodies of Poland



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

**10:45 A.M.**  
**WAAP**-Songs of Yesterday  
**WBBM**-Padre de Cordoba, vocalist; WFL  
**WFL**-Popular Music  
**WCEB**-Women's Features  
**WHDN**-Painted Dreams  
**WHDN**-Broad Judge; tech songs  
**WJZ**-Balld Singers  
**WHDN**-Friday and Mail, piano duo (NBC)  
**WSPC**-Fashn Dates

**11:00 A.M.**  
**KWV**-Baz Mangan's Carnival  
**WBBM**-The Voice of Experience  
**WBBM**-Mrs. Taylor, songs (NBC)  
**WHDN**-Alan Grant, pianist  
**WHDN**-Bob Acker, pianist  
**WJZ**-Free! Page Headlines; drama  
**WMAQ**-Gene Aronoff's Comedian (NBC)

**11:10 A.M.**  
**WGN**-Jane Ruber, home management

**11:15 A.M.**  
**WAAP**-World News Reports  
**WBBM**-Virginia Clark, Gene and Charlie  
**WHDN**-Vic and Sock, comedy sketch  
**WHDN**-Tune Tunes, dance music  
**WJZ**-Bubb Fickle, Tennessee liability laws  
**WMAQ**-The Widow and the Angel (NBC)

**11:20 A.M.**  
**KWV**-Allan Grant, concert pianist

**11:45 A.M.**  
**KWV**-National Farm and Home Hour (CBS)  
**WAAP**-Variety Program  
**WBBM**-Yan Flanders (CBS)  
**WCEB**-Dance Favorites  
**WHDN**-Beard of Trade Reports  
**WHDN**-Concert Miniature (CBS)  
**WJZ**-Parade of Radio Stars  
**WMAQ**-On Wings of Song (NBC)

**11:50 A.M.**  
**WBBM**-Frank Wilton and Jules Stein  
**WHDN**-Digest of the News

**11:55 A.M.**  
**WFL**-Variety Program  
**WHDN**-Good Health and Training  
**WHDN**-James Deane Band  
**WHDN**-Father Bradford, Famous Artist  
**WHDN**-Waltz Review  
**11:59 A.M.**  
**WBBM**-to be announced  
**WCEB**-2500 Series  
**WLS**-Beatty's Hour  
**WHDN**-Nonchalant News  
**WMAQ**-Nonchalant News  
**WBBM**-Marion, the Little French Princess  
**WCEB**-Lynch Concert  
**WHDN**-Waltz Review  
**WHDN**-World's Series (CBS)

**11:55 A.M.**  
**WJZ**-Solo Show; Chuck Laughler, "barker"  
**WCEB**-Tom and Don, harmony  
**WMAQ**-To be announced  
**WFL**-Loop Evangelistic Service  
**WHDN**-Woman's Features  
**WHDN**-Painted Dreams  
**WHDN**-Broad Judge; tech songs  
**WJZ**-Balld Singers  
**WHDN**-Friday and Mail, piano duo (NBC)  
**WSPC**-Fashn Dates

**11:00 A.M.**  
**KWV**-World's Series; Washington Senators vs. New York Giants (CBS)  
**WBBM**-World's Series; Washington Senators vs. New York Giants (CBS)  
**WCEB**-World's Series; Washington vs. New York (CBS)  
**WHDN**-Gypsy Miss (CBS)  
**WHDN**-Livestock Markets; Phil Evans  
**WHDN**-Francis Farmer; Dinerbell Program; Jim Paak  
**WMAQ**-World's Series; Washington Senators vs. New York Giants (NBC)

**11:00 P.M.**  
**WAAP**-Operatic Gems  
**WCEB**-Beary Publications  
**WHDN**-Pitard Family; Dad, Mother, Bobb, Ruth, Charlie and Baby Ann  
**11:05 P.M.**  
**WFL**-Farmers Union  
**11:10 P.M.**  
**WAAP**-Honder Philosopher  
**WCEB**-Eddy Hanson, organ recital  
**WHDN**-Memories of Victor Herbert  
**WHDN**-Lacke Area  
**WHDN**-Organ Program and Bible Reading

**1:15 P.M.**  
**WAAP**-The Spotlight  
**WCEB**-Circus Talk; Mayor's Office  
**WFL**-Monochord Children  
**WLS**-Today's Almanac

**1:20 P.M.**  
**WLS**-Musical Program; Markets

**1:30 P.M.**  
**WAAP**-Rhythmic Kings  
**WCEB**-Eddy Hanson, organ recital  
**WHDN**-Napier, City Four; John Brown, pianist

**1:40 P.M.**  
**WJZ**-Coudis Paul, old songs

**1:45 P.M.**  
**WAAP**-Markets and Weather  
**WCEB**-Kowt Thew  
**WHDN**-The Muses  
**WHDN**-Hush O'Hair's Orchestra  
**WHDN**-Vivienne Higgins  
**1:50 P.M.**  
**WAAP**-Echo of a Song  
**WCEB**-Chicago City Series; Soc vs. Cubs  
**WHDN**-Chicago City Series; Soc vs. Cubs  
**WSPC**-Waldia Tune

**2:15 P.M.**  
**WAAP**-Kathie Strasser at the Piano  
**WCEB**-Chicago City Series; Soc vs. Cubs  
**WHDN**-Maid Parade

**2:30 P.M.**  
**WAAP**-Solo Concert  
**WBBM**-The Story of Helen Tread  
**WCEB**-"Music-Builder" Program; Mrs. Chenoweth, "Little Dreamer from Lila"  
**WSPC**-Yip's Yowl  
**2:45 P.M.**  
**WGN**-Afternoon Musicale  
**3:00 P.M.**  
**WFL**-Lucy Sky  
**WMAQ**-Lillian Goodson  
**WHDN**-Bobby and Dol; drama (NBC)  
**WHDN**-Sunday School Lesson; Mrs. McCord  
**WHDN**-Dramatization  
**3:15 P.M.**  
**WHDN**-Herman Bandman, talk  
**WAAP**-Music of the Nations; India  
**WLS**-Musical Roundup  
**WSPC**-Tones of Today

**3:30 P.M.**  
**KWV**-Two Doctors with Ann of the Air  
**WMAQ**-Ella Hower Interviews  
**WHDN**-Texas Cowgirl (NBC)  
**WHDN**-Question Hour; Wendell P. Lawrence  
**3:45 P.M.**  
**WAAP**-World News  
**WBBM**-Heala Sisters (NBC)  
**4:00 P.M.**  
**WAAP**-Helen Novello; Jimmy Knoch  
**WHDN**-George Hebbell's Harmony  
**WHDN**-The ABC's of Music  
**WHDN**-Fred Beck, organist  
**WHDN**-The Dan Canary's Orchestra  
**4:15 P.M.**  
**WHDN**-Music in the Air  
**WHDN**-New Flashes  
**WHDN**-Guy Lombardo's Orchestra  
**WMAQ**-Question Hour; Wendell P. Lawrence  
**4:30 P.M.**  
**KWV**-Earle Tesser, tenor  
**WAAP**-Bob Kendall  
**WBBM**-The Music Critic  
**WHDN**-Larry Larson, organist (NBC)  
**WHDN**-Youngster's Club; Uncle Frank  
**WHDN**-Ben Koster, pianist  
**WMAQ**-The Menageri, orchestra (NBC)

**4:45 P.M.**  
**KWV**-Three Stripes  
**WAAP**-Ray Waldron's Sports Review  
**WBBM**-Crosby Tom and the Iceberg Chief (CBS)  
**WHDN**-ABC Educational Council  
**WHDN**-Broad Towers (CBS)  
**WHDN**-John Kruger, pianist  
**WMAQ**-The Menageri, orchestra (NBC)

**5:00 P.M.**  
**KWV**-Winged of Art, sketch (NBC)  
**WMAQ**-Winged of Art, sketch (NBC)

**5:00 P.M.**  
**WAAP**-Country of Progress Concert  
**WCEB**-Musquet of the Season's Hits  
**WHDN**-Skippy (CBS)  
**WHDN**-Tony America, accordionist  
**WHDN**-Ernie Beld's Orchestra (NBC)  
**WCEB**-Gene of Germany  
**WHDN**-Eddy Hanson, organist  
**WHDN**-Norman Bayre, baritone  
**WHDN**-Sabbas Dickson, baritone  
**WMAQ**-Yvonne Esplanade (NBC)

**5:10 P.M.**  
**WAAP**-Tom's Daily Features  
**5:15 P.M.**  
**WAAP**-The Times Show  
**WBBM**-Harry Dool, news commentator  
**WCEB**-John Maxwell, food talk  
**WHDN**-The Music Critic  
**WHDN**-The Brother Club  
**WHDN**-Learn to Speak English; Margaret Lill  
**WJZ**-Strange Adventure; drama

**5:30 P.M.**  
**KWV**-Usude Baba's Curk-In-the-Club Talk  
**WBBM**-Jack Armstrong, the Air-Sea Lion  
**WCEB**-Eddy Hanson, organ recital  
**WHDN**-Fanny Broecker; Arthur Abel and Parker Formely  
**WHDN**-The Music Lady; Jephon, organist  
**WHDN**-Fanny Finkel, pianist; symphony orchestra  
**WHDN**-The Music Room; symphony orchestra  
**WHDN**-Adventures of Tom Mix (NBC)  
**5:45 P.M.**  
**WBBM**-The Looking Glass; beauty talk  
**WHDN**-Little Orphan Annie, Children's sketch (NBC)  
**WHDN**-Little Orphan Annie, Children's sketch (NBC)  
**WHDN**-Berety Rhythms (CBS)  
**WHDN**-Red Hot Dance Tunes  
**WHDN**-Learn to Speak English; conditional tones

**6:00 P.M.**  
**KWV**-Eddie Nubson's Orchestra  
**WBBM**-Miss Green, Happy Landings  
**WCEB**-Laska Pianos's Orchestra  
**WHDN**-The Muses  
**WCEB**-Dinner Serenade  
**WHDN**-The Muses  
**WHDN**-The Muses; Danney Drummer, and Washburn; children's program  
**WHDN**-German Hour; William Klein  
**WHDN**-The Muses; Danney Drummer, and Washburn; children's program  
**WHDN**-Charles Leland, comedian; negro quartet (NBC)

**6:15 P.M.**  
**KWV**-The Globe Trotter  
**WBBM**-Grenada; U.S. sketch  
**WCEB**-The Muses; Danney Drummer, and Washburn; children's program  
**WHDN**-Sly Mathiasian, baritone (NBC)

Program listings are correct when published by RADIO GUIDE, but sale of these by stations and networks and national programs may change. For complete details see the "Station's" coupon form.

## Red Davis 7:45 P.M. WSC

(WEDNESDAY CONTINUED)

- 8:15 P.M.  
KYW—The Cadets, male quartet  
WBBM—Tom Gerwin's Orchestra  
WFL—Earl Hines and Orchestra  
WMAQ—To be announced
- 9:30 P.M.  
WFL—The Three Sisters  
WBBM—News Flash  
WGN—WFLC's Orchestra  
WGN—Blossie Mays  
WGN—Tomorrow's News  
WGN—Alexander Goodlett, "Tommy Cree" (CBS)  
WMAQ—National Radio Forum (NBC)
- 9:35 P.M.  
WGN—Headlines of Other Days
- 9:45 P.M.  
KYW—John Stein's Orchestra  
WBBM—Shelby and Serge (CBS)  
WGN—Jan Garber's Orchestra  
WGN—Columbia Symphony Orchestra (CBS)
- 10:00 P.M.  
WBBM—Sports Reporter  
WFL—School Teachers' Program  
WGN—Charlie Agnew's Orchestra  
WGN—Italian Program, William Pore, and "The Great American" (NBC)  
WMAQ—Alan Jay Lerner (NBC)
- 10:05 P.M.  
KYW—Mark Fisher's Orchestra
- 10:15 P.M.  
WFL—Barrett O'Hara, talk  
WGN—Louis and Abner (NBC)  
WGN—Old Heidelberg, orchestra  
WMAQ—Joe Paterson, bass
- 10:30 P.M.  
KYW—Jack Deany's Orchestra (NBC)  
WFL—George Birck's Orchestra  
WBBM—Sports Reporter  
WGN—Vagme King's Orchestra  
WGN—Nora Bolter's Orchestra (NBC)  
WGN—Don Bostor's Orchestra (NBC)
- 10:35 P.M.  
WBBM—Charles' Orchestra
- 10:45 P.M.  
WFL—Louis Ranko's Orchestra
- 10:50 P.M.  
WGN—Bernie Cummins' Orchestra
- 11:00 P.M.  
KYW—Bobby Murray's Orchestra  
WFL—Mickey O'Neil's Orchestra  
WFL—Helen Morgan's Orchestra (NBC)  
WGN—Barney Rapp's Orchestra (CBS)  
WGN—Fido Calogry's Orchestra (NBC)  
WBBM—Mingott Rowe
- 11:05 P.M.  
WGN—Ben Bren's Orchestra (NBC)
- 11:10 P.M.  
WGN—Don Carlo's Orchestra
- 11:15 P.M.  
WFL—WFLC's Orchestra
- 11:30 P.M.  
KYW—Mark Fisher's Orchestra (NBC)  
WFL—George Birck's Orchestra  
WGN—Henry King's Orchestra (NBC)  
WGN—Jan Garber's Orchestra  
WGN—Dance Orchestra  
WMAQ—Carlos Molina's Orchestra
- 11:45 P.M.  
WFL—WFLC's Orchestra  
WGN—George Drewn's Orchestra
- 12:00 A.M.  
KYW—Dance Orchestra  
WBBM—Lucy Lucretia  
WGN—Earl Hines' Orchestra  
WGN—Charlie Agnew's Orchestra  
WMAQ—"Rocky Toney," Bob Hank, M. G.
- WMAQ—Dance Orchestra
- 12:15 A.M.  
WBBM—Tom Gerwin's Orchestra  
WGN—Bernie Cummins' Orchestra
- 12:30 A.M.  
KYW—Eddie Nicholas's Orchestra  
WBBM—Isaac O'Leary's Orchestra  
WFL—Phil Harris' Orchestra  
WGN—Charlie Agnew's Orchestra  
WMAQ—To be announced
- 1:00 A.M.  
KYW—Julius Sessa's Orchestra  
WBBM—Alfreda's Orchestra  
WGN—Richard Crohn's Orchestra
- 1:30 A.M.  
WBBM—Tom Gerwin's Orchestra  
WGN—Art Fisher's Orchestra
- 1:45 A.M.  
WBBM—The Local Orchestra  
WGN—William's Matinee, Bob Griffin
- 2:00 A.M.  
WBBM—J.J. Bellino's Orchestra

## Behind the Scenes in Chicago Studios

By Rollin Wood

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

*Here Louis, the Postal and the Hungry Free,* along with *George Heffinger's* unit, now playing at the *Old Heidelberg* concession on the World's Fair grounds, are reported to be angling for a beer contract to start immediately after the closing of the Century of Progress.

"Summer Boogie" is the title of the latest drama, based on "Lovers" by Sammer Boarder. It is the new *Prince's Pat Pagani* over NBC with *Wack* on Monday, and on October 2, at 9:30 o'clock. An all-star cast will be selected for the romantic play.

The program series known as the *Galaxy of Stars*, featuring *Pat Porterfield* and that notable pianist and organ team, *Nora Stern* and *Louise Miller*, will be continuing over WBBM every Monday and Wednesday at 10:15 a. m. and Friday at 10 a. m. The series, operated by *Red Star* Yeast, has been renewed.

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

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

*Fred Sprea*, *Westfall*, former aviator, is well known for his position as continuity writer for the *Bert Green Studios*. In securing material for radio content, he has spent many months studying finger-

*ACE BRIGGS* and *DELL PAUL*, *Dell Paul* is *Briggs* new socialist head over *CBS-WBBM* from the *Alley Garde* ballroom. This is *his first time on the air*. *Miss Paul* was born in *Russian* where she lived through the revolution and its hardships, and has been in America nine years.

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

*Danny Russo* and his Oracles have switched to the National Broadcasting Company. The former *Colony* and *maestro* can be heard daily over WMAQ and WGN.

The radio gossips of WBBM, *Edna and Pamela* (credulity) will appear Friday (Sept. 29) and Saturday at the Eastwood Theater. *Saturday* is *Wag*. Another popular team doing personal appearances this week-end are the *Log Cabin Boys*, *Freddie and Frank*, of WLS, who are showing Saturday and Sunday at the Palace Theater, Antigo, Wis.

This week's *First Night* (Oct 6) is a clever show entitled, "Alias Mary Smith," which calls for two children in the cast, *Toy* and *Lucy Gilman*, a pair of very precocious youngsters who have been studying for Paramount for "Alice in Wonder-

land." This territory has been employed and little is known about its radio conditions. It has been reported that short wave transmissions between New York and Italy, a distance some 5,000 miles, has been achieved with great success, and the Antarctic distance is only 4,000 miles.

When Byrd made his last trip to this section of the world, he was in constant touch with New York, but the radio communication this time was in the voice.

*Miss Stewart* was auditioned on a Monday afternoon, two weeks ago. The following Tuesday afternoon she made her radio debut with the *Two Doctors*, *Frost* and *Sherman*. Her appealing new voice may be heard each Tuesday at *Half Totten* will air the football series of his eleven consecutive season. Due to the conflict with closing baseball games, *Gene Ross*, veteran announcer and sports reporter, will be at the microphone to describe Northwestern's opener.

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

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

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

If you have a lock on your dog that won't permit keeping just step down to your nearest newsleaver and buy the "Whopie," a new publication cut in the shape of a keyhole and containing radio and amusement news. An edition of the bi-monthly Radio Art is scribbling for the new magazine.

*Harold Bean*, *Sarcone* and *Jimmy Hottel*, tenor, both heard regularly on "The Whopie," a new publication and now offer a program of 100 Billy and popular songs every Tuesday and Thursday afternoon at 4:30 p. m.

*Carlye Molina*, the South American maestro heard via the KYW from the Congress Hotel is enlarging his song-list by the acquisition of an "Americaine" his band. Molina is adding three saxophones and a piano.

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

*Diano Struick* has a success record

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

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

If you have a lock on your dog that won't permit keeping just step down to your nearest newsleaver and buy the "Whopie," a new publication cut in the shape of a keyhole and containing radio and amusement news. An edition of the bi-monthly Radio Art is scribbling for the new magazine.

*Harold Bean*, *Sarcone* and *Jimmy Hottel*, tenor, both heard regularly on "The Whopie," a new publication and now offer a program of 100 Billy and popular songs every Tuesday and Thursday afternoon at 4:30 p. m.

*Carlye Molina*, the South American maestro heard via the KYW from the Congress Hotel is enlarging his song-list by the acquisition of an "Americaine" his band. Molina is adding three saxophones and a piano.

<p><b>DR. CURE</b> <b>DR. CURE</b></p> <p>GOOD WORK AT LOW PRICES</p> <p>Established 17 Years' Experience</p> <p>232 S. STATE ST. OFFICES ALL PARTS CITY</p> <p>1332 N. Madison St. Chicago, Ill. 153 N. Dearborn St. Chicago, Ill. 153 N. Dearborn St. Chicago, Ill. 153 N. Dearborn St. Chicago, Ill.</p>	<p><b>6075</b></p> <p><b>Week</b></p> <p>Mail the coupon today to:</p> <p>Studebaker Corp., Dept. 101, 1501 Farmington Ave., Detroit, Mich. I will enclose \$1.00 when you show me the store and full list. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will</p>
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## SHORT WAVE-DX By Melvin Spiegel

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

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

ever undertaken by any radio community in the country.

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

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

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

When Byrd made his last trip to this section of the world, he was in constant touch with New York, but the radio communication this time was in the voice.

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

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

<p><b>DR. CURE</b> <b>DR. CURE</b></p> <p>GOOD WORK AT LOW PRICES</p> <p>Established 17 Years' Experience</p> <p>232 S. STATE ST. OFFICES ALL PARTS CITY</p> <p>1332 N. Madison St. Chicago, Ill. 153 N. Dearborn St. Chicago, Ill. 153 N. Dearborn St. Chicago, Ill. 153 N. Dearborn St. Chicago, Ill.</p>	<p><b>6075</b></p> <p><b>Week</b></p> <p>Mail the coupon today to:</p> <p>Studebaker Corp., Dept. 101, 1501 Farmington Ave., Detroit, Mich. I will enclose \$1.00 when you show me the store and full list. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will</p>
<p>J. E. SMITH, Pres. Dept. 2072, National Life Insurance Co. 100 E. Madison St. Chicago, Ill. 100 E. Madison St. Chicago, Ill. 100 E. Madison St. Chicago, Ill.</p>	<p><b>6075</b></p> <p><b>Week</b></p> <p>Mail the coupon today to:</p> <p>Studebaker Corp., Dept. 101, 1501 Farmington Ave., Detroit, Mich. I will enclose \$1.00 when you show me the store and full list. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will send you 100 more coupons. I will</p>





# PLANNING + + + By Evans Plummer

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

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

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

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

## Lowering the 'Tax'

IN MANY programs of late, it has become the custom to "kid" the commercial credit. This is an excellent means of chocolate-coating the inescapable, yet necessary, bill for the entertainment. Yet, it is fitting only in a comedy program. There is another way, however, the so-called personality acts—such as *Kate Smith* or *Shirley D'Amico*, and other artists, by reason of their closeness to their listeners, can give the essential parts of the credit (in brief) themselves, and have more effect than an announcer with a long speech, nauseating and boring. It is our belief that advertising "hoops" will be short and to the point, as a rule, this time. *Wrigley*, in two years of practice, has established that a program can be made profitable without verbosity. *Remington Rand* will go *Wrigley* one better with the new *March of Time* series.

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

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

stretch them out at last as they tire us."

Mr. Pratt's answer was that as long as the sponsor found a monthly commercial credits sold more merchandise, and that their program continued to be successful, they undoubtedly would continue to measure the length of their credits by the tinkle of their cash register.

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

## What WCKY Did

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

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

So Mr. Wilson DID something. *WCKY* studio programs now take the air and do their stuff with only a brief announcement at the end about the artists and the name of the program. Long-winded announcements between numbers are no more. Mr. Wilson believes that with less talk through the broadcasting commercial announcements (also held down in size) will have greater force and value. *WCKY* doesn't say when it has something to say—only what bears the earmarks of an old adage or something.

Plum's many carloads of them, to you, Mr. Wilson. You should run a network, some day, and let us know if you do have a big finger in that unheralded but powerful *WCKY*. *WGN*-*WHA* don't you?

## What's What

WHILE Jack Arnold (*Win Hawthorn*) continues to hold out, the situation on the remainder of the *Allice and Marge* cast is: *Clarence Tiffin* (*Ray Hadley*) continues. *Gwen Rogers* (*Pat Hanover*), who does not carry to be typed, is written out of the sketch by the unique (if) expedient of giving *Clarence* a "line in New York as a fan dancer, and to do the squeaky part. *Gwen's* twin sister *Phyllis* takes her place last year (*6 Day*) will be called upon. An-



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

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

has gone to *N'Y* and is doing all Columbia.

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

Born last Tuesday morning to Mrs. *Lettie Alster*, wife of the *CBS*-*Chi* vice-president, a girl-child, making the *L. Alster* family circle number five; the first two of the progeny being a boy and girl. . . . Wanted by *CBS*—*10*—Wanted: announcer, production man etcetera to handle the *Byrd* broadcasts from Antarctica. . . . Wanted by *Bert Green*, 75 E. Wacker Drive, a beautiful blues singer with a voice as good as her multi-talented for a band job, but he doesn't find her. The prettier they are, the bigger their demands. . . . *Mare Nikeman* bulletins: *Newscasters* at *CBS*, *Frank McCormick* (ex-*WILL*) and *Millon Litter* (ex-*WIBO*) on *NBC*, *Norman Rose* (ex-*WIBO*) . . . And *Jean Paul King* is the only *Chicago* announcer belonging to the *RTI* Institute. How about that, you adjusters? . . . *Clarence Wheeler*, a grand musician with musically and radio experience, will fill *Frank Westphal's* spot (*CBS-WBBM*) on October 9. *Leon Bloom*, who had the same job before *Westphal*, has joined *Sherwood Music* School as a teacher of microphone technique. *Al Berlin*, swell fellow, goes to *Hollywood* to become an executive. . . . *Frank Richards*, no longer with *KMOX*, is in *Chicago*, while *Ted E. Sberleson*, formerly of *WBBM* and *WIND*, is at *KMOX* production staff addition.

"*Today's Children*," of *NBC*, will have their *Federal* court ruling with *WGN* very shortly. *Photograph* recordings will be introduced by *Ann Phillips* to prove her charges that *WGN* "cheated." *Phyllis* (*WGN*) "Dreams" is to go *CBS* on October 10. *Sonance* is going to get built.

*Phil Baker's* ham show blew out four candles last Friday in the new, dark *Chicago Civic Opera House*. After the stage broadcast, the entertainment went on and on, with *Irene Brando*, *Jack Heller*, *Fowler* and *Tainara*, *Grant* and *Rosalie*, the *Maple City Four* and many other guest stars contributing to the party attended by 4,000 people. *Tallie Price Trust*, *Charles P. Hughes* second show, has been signed by *Luxor* and will bow over *NBC* on Sunday, Oct. 15, at 5:30 p. m. *CS*. And as for *WGN* deserting *CBS* on November 1, it will, all right, but it will take some *CBS* and *NBC* programs, and can't see certain programs to both networks!

"R'you listenin'?"

## YOUR PROBLEMS SOLVED

(Continued from Page 8)  
you are able to once more start living together with your husband there might be some possibility of permanency, harmony and success. On the other hand, if he merely offers a haven for you, a place where you will have some one upon whom to depend for your shelter, food and clothing, someone that can satisfy the emotional side of your life, then in turn you are activated by selfish impulses in wanting to regain your husband's confidence to the extent of re-establishing your home. In this case you are starting on a false premise and, therefore, will find that before very long even though the belief is re-opened there will be a repetition of former difficulties and you two will be at odds once more. Now, if your attitude is genuine, you will recall that in winning this man from a lover to a husband you employed certain methods, etc. (Let do all girls who are successful); that

hasn't been so very long ago and certainly you have not forgotten all of your craftsmanship. You certainly must remember the things that appealed to your husband and the reasons why he decided best to reach his good graces. Therefore, I would employ the same diplomatic approaches now that you did initially, and usually what succeeded once, if genuine, will succeed again, provided the same genuineness exists. Remember the success of your re-establishing your home depends upon your motives, not only to your husband but to yourself! If you are motivated by selfish love rather than by a selfless desire to use your husband as a meal ticket, you alone can decide by self-analysis what those motives are. If they are right, I wish you success. Your Friend and Adviser, *The Woman's Exchange*. (Copyright 1933 by Radio Guide, Inc.)

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NEW PROGRAM

**GRAND DUKE**

Added features:  
Brilliant two piano team  
Keenon & Phillips.

Sponsored by makers of  
**JOHNSON'S WAX**

**WGN**  
CHICAGO

Monday and  
Tuesday  
7:30-8:00 p.m.

Friday, Oct. 6 Dr. Damrosch 10:00 A.M. NBC Olsen & Johnson 7:00 P.M. CBS First Nighter 9:00 P.M. NBC

8:00 A.M.
KVW-Medical Club; variety program
WAAF-Breakfast Express
WBBM-The Holdovers
WCFR-WCFM Airplane Club
WCFR-Edmond Hedden
WCFR-George Harding musical program
WFD-Patrick Henry; John Bookwalter
WFD-Happy Go Lucky; Tom Larkins
WFD-Sensational Fairy Tales
WMAA-Broadcast Club; orchestra (NBC)
WSPC-Music of Poland

8:15 A.M.
WBBM-Musical "The Tower"
WFD-The Parade
WFD-Hungarian Program
WLS-Producer Reporter
WLS-Bentley's News

8:30 A.M.
WBBM-Waltz Dreams; orchestra (CBS)
WCFR-Popular Dance Music
WFD-Jackie Taylor's Orchestra
WLS-Southside Express

8:45 A.M.
WCFR-Comeal Entertainment
WFD-Waltz Dreams, dance music
8:55 A.M.
WBBM-American Dental Society

9:00 A.M.
KVW-Southern Stage (NBC)
WAAF-Live Stock Market Flashes
WBBM-Organ Music
WCFR-Songs of Slovakia
WCFR-Edmond Hedden
WFD-Waltz Club
WLS-Hag Hag; Livestock Receipts; Dr. Bandman Hour
WMAA-Setting Up Exercises

9:15 A.M.
KVW-Irish King, Ltd.
WBBM-Variety Program
WCFR-Popular Music
WLS-Casual Concert
WCFR-Clear, La "n" Em, small town music
WMAA-Newsing Program; Mary Healy

9:30 A.M.
WCFR-Beauty Talk
WBBM-Beauty Chat
WCFR-Edmond Hedden
WCFR-Musical Parade
WMAA-Market Reports

WFD-in the Luxembourg Gardens (CBS)
WMAA-Tony Caloch, monologist
WGN-Leonard Stone, pianist
9:35 A.M.
KVW-Swing Straps (NBC)
WBBM-Edmond Hedden and songs
WCFR-Highlights of Music
WCFR-Musical Club
WFD-Vocalist Radio Orchestra
WMAA-Betty Crocker (NBC)

9:50 A.M.
WGN-Alma Grant, concert pianist
10:00 A.M.
KVW-Male Approximation Hour; Walter Damrosch (NBC)
WAAF-Memory Lane
WBBM-Cademy of Stars
WCFR-Klar

WCFE-Rhythm Review
WCFR-Music Personalities
WBBM-Edmond Hedden and songs
WFD-Popular and Live Record Highlights
WMAA-News of the Air
WSPC-Melodies of Poland

10:15 A.M.
WBBM-Fred Freddie Miller, songs and picture (CBS)
WERN-The Children
WCFE-Organ Party
WCFR-Happy Endings, sketch
WMAA-Sword of Truth

10:30 A.M.
WFD-Jack Nichols, pop comics
10:35 P.M.
WMAA-U.S. Marine Band (NBC)
10:40 P.M.
WAAF-Harvard Echoes
WBBM-Chicago Hour of Music
WCFR-George O'Connell, Harbort
WERN-College Inn Comedy
WCFE-Melrose

WBBM-Alma Grant, concert pianist
WFD-Favorite Dance Bands
WFD-Domestic Drama
WBBM-Home and Radio School of the Bible; Mrs. McGee
WSPC-Melodies of Poland

10:45 A.M.
WAAF-Songs of Yesterday
WBBM-Opera de Cardeba, philosopher;
WCFR-Oberon's Orchestra (CBS)
WCFR-Dance Music
WERN-Fifteen Minutes with You; Gene Reed
WCFR-"Painted Dreams"
WBBM-Melrose
WFD-Folk Dance
WSPC-Folk Dance

11:00 A.M.
KVW-Rev. Mephisto's Carnival
WAAF-Broadcast
WBBM-The Value of Experiences (CBS)
WERN-Bessie Well, songs (NBC)
WCFR-Alma Grant concert pianist
WFD-Edmond Hedden
WMAA-Gene Arnold's Commanders (NBC)

11:10 A.M.
WGN-Navy Radio's Week-End Specials
11:15 A.M.
WAAF-World News Reports
WBBM-Virginia Clark, Gene and Charlie
WERN-Viv and Sweet comedy sketch
WFD-Oopsy Jim, songs (CBS)
WFD-Edmond Hedden
WMAA-The Widens and the Angel (NBC)

11:20 A.M.
WGN-Alma Grant, pianist
11:30 A.M.
KVW-National Farm and Home Hour
WAAF-Variety Program
WBBM-News Flashes (CBS)
WERN-Home Service

WBBM-Board of Trade Reports
WCFR-Edmond Hedden (CBS)
WFD-Parade of Radio Stars
WMAA-Rev. Battie's Ensemble (NBC)
WERN-Continued Radio Reading

11:35 A.M.
WBBM-Frank Wilson, tenor, and Helen Stern
WCFR-Digest of the Day's News
11:45 A.M.
WCFR-Variety Program
WBBM-Good Health and Training
WFD-Vocalist Radio Orchestra
WLD-Edith Bradford, fashion adviser
WLS-Weather Report

11:50 A.M.
WBBM-Talk
11:55 A.M.
WLS-Bentley's News
12:00 Noon
WAAF-Newsday Concert
WBBM-Maria, Little French Princess, dance (CBS)
WCFR-Lunchroom Concert

12:05 P.M.
WBBM-Hill Day Meditation
WFD-Side Show; Chuck Laughlin, "hotter"
Tom and Dan, harmony
WCFR-Edmond Hedden
WBBM-Loop Evangelical Service
WMAA-"to be announced"

KVW-World's Series; Washington Senators vs. New York Giants (NBC)
WBBM-World's Series; Washington Senators vs. New York Giants (CBS)
WCFR-World's Series; Washington Senators vs. New York Giants (CBS)
WFD-Livestock Market; Bill Evans
WLD-Prairie Farmer Dosember Program; Jim Tuck
WMAA-World's Series; Washington Senators vs. New York Giants (NBC)

12:30 P.M.
WAAF-Operatic Gems
WLD-Ronald Family, Dad, Mother, Bobb, Ruth, Charlie and Baby Ann
WCFR-Farm Talk
1:00 P.M.
WAAF-Header Philosopher
WBBM-Ford's organist, vocal recital
WFD-Ford's organist
WLS-Check One

1:15 P.M.
WCFR-Scene of the Stripes
WBBM-Charles Taylor's Office
WLD-Nuisance Children
WLD-Today's Almanac
1:20 P.M.
WLD-Musical Children
WBBM-Musical Program; Markets

1:30 P.M.
WAAF-Rhythm Kings
WCFR-Edith Hanson, organ recital
WLS-Melody City Fair, songs, piano
1:40 P.M.
WCFR-Coslin Paul, folk songs
1:45 P.M.
WAAF-Markets and Weather
WCFR-Kew Theatre
WLD-Solo Musical Program

2:00 P.M.
WAAF-Echo of the Air from World's Festival
WCFR-Chicago City Series; Sax vs. Caba
WSPC-Blue Danube
WMAA-Edith Barnes at the Piano
WBBM-Chicago City Series; White Sox vs. Cubs
WCFR-Chicago City Series; Sax vs. Caba
WSPC-Blue Danube

2:30 P.M.
WAAF-Tonight's Radio Features



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

WGN-The Story of Helen Trent
WBBM-Homesteaders; Martha Crain
WSPC-Yat Vodyak
2:45 P.M.
WAAF-Health Talk: "The Strategy of Health" by Dr. Margot C. O'Connell of the Illinois State Medical Society
WGA-Afternoon Music

KVW-Lucky Seven
WBBM-Saba Concert
WCFR-Edmond Hedden
WBBM-Home Hour
WSPC-Melrose
3:15 P.M.
KVW-Dr. B. H. Bonderson, health talk
WBBM-Musical Roundup

KVW-Two Dollars with Aces of the Air
WAAF-Organ Melodies
WERN-Alice Clark, orchestra (NBC)
WBBM-Grand Montage
WAAF-Interlude
3:45 P.M.
WAAF-World News

WCFR-Dramatization
WERN-Dynite Talks (NBC)
WBBM-Fred Wrangler, Marston Rutledge
WLD-Ford's organist
4:15 P.M.
WAAF-Music in the Air
WBBM-Fred's organist (CBS)
WFD-George Neddoff's Orchestra (NBC)

WFD-Duke Ellington's Orchestra
4:30 P.M.
KVW-Ernie Turner, actor
WAAF-Charles Fox
WBBM-Edmond Hedden
WERN-Larry Larsen, organist (NBC)
WBBM-Voyager's Club; Uncle Frank
WLD-Rex Kauter, pianist
WBBM-The Movers; orchestra (NBC)
WLD-Edmond Hedden

4:45 P.M.
KVW-Three Stripes
WAAF-Ray Walden's Sport Review
WBBM-Sambor Tom and Indian Child (CBS)
WCFR-Tony Amador, accordionist
WERN-Irvey King's Orchestra (NBC)
WCFR-Trained to Sneeze
WLD-Edmond Hedden
WBBM-Vincente Ensemble (NBC)

4:50 P.M.
WMAA-Tonight's Radio Features

5:15 P.M.
WBBM-Harry Stebbins, news commentator
WCFR-John Blumson, vocal talk
WERN-Big Brothers, orchestra
WBBM-Mable Sherman's Orchestra
WLD-"Strang to Speak English," Margaret
WLD-"Loose Cannon," drama
5:30 P.M.
KVW-Uncle Bob's Club-in-the-Limit Club
WBBM-Jack Armstrong, Ann American Bar (CBS)
WBBM-Gene Wilson, Food Talk
WERN-Purdy Brothers; Arthur Allen and Fabrice
WCFR-The Singing Lady; jingles, songs, and stories
WCFR-Melrose Lane; Merril Poland, pianist
WLD-Masters' Music Room; symphony orchestra
WBBM-The Adventurers of Tom Mix (NBC)

5:45 P.M.
WBBM-Jack Brooks, tenor; Henry Gold, Bob, talk; House and Sherr, piano and organ
WCFR-WCFL Orchestra
WERN-Little Orphan Annie; children's playlet (NBC)
WBBM-Sports Review, Frank Morco
WLD-Red Hot Dance Tunes
WMAA-News of the Air
5:50 P.M.
KVW-Eddie Robinson's Orchestra
WBBM-Mike Green in Happy Landings
WCFR-Louis Panca's Orchestra
WBBM-Who's the Revue?
WBBM-Popular Dinner Dance
WGN-Uncle Jack, Danny Dremmer, Jean, and William; radio orchestra's program
WBBM-German Hour, Wilhelm Abraham
WLD-Jackie Daniels' Cello
WMAA-Charles Leland, comedian (NBC)
6:15 P.M.
KVW-The Globe Trotter
WBBM-Orchestra 'Up; sketch
WCFR-WCFL Orchestra
WBBM-Century of Progress Concert Artists
WCFR-Community Program
WBBM-Palmer House Ensemble
WLD-Sports Review, Johnny O'Hara
WMAA-News of the Air
6:25 P.M.
KVW-Sports Reporter
WERN-Sports Reporter
6:30 P.M.
KVW-Frank Clark's String Symphony (NBC)
WBBM-Berky, the showman
WBBM-Bobby Hoop Frolics (NBC)
WCFR-Patrick Hedden
WLD-Tony Amador
WERN-Patrick Henry, John Roadworthy
WLD-Pickard Family; Dad, Mother, Bobb, Ruth, Charlie and Baby Ann
WMAA-Drop's Sports Summary
6:40 P.M.
WBBM-Stories of Unanswered Prayer, How and Howman

6:45 P.M.
KVW-Beyrd Johnson's Orchestra
WBBM-South-Carol, news commentator
WCFR-The Goldenhorns (NBC)
WGN-The Sports Reporter
WMAA-Irvey King
7:00 P.M.
KVW-Jessie Draggmitto, soprano; Cal-voluntary quartet; Maurice Anderson's Orchestra; Graetland Rice, football talk
7:15 P.M.
WBBM-Musical Review
WCFR-The Irish Melodist
WBBM-Sarah Jewell Pappert, drama
WGN-Mrs. Alma Tompkins; Joe Green's Orchestra (CBS)
WHD-Week-End Tone; Frank Marrow, solo
WLD-May Albert, contralto
WLS-Ethel Shetta, vocalist; Walter O'Keefe; Dan Snotor's Orchestra (NBC)
WMAA-Concert Orchestra (NBC)
7:18 P.M.
WCFR-National Industrial Recovery Act News Flashes

7:15 P.M.
WBBM-Sports Review of the Day
WCFR-Al Handley's Orchestra
WBBM-Eddie C. Hill, news commentator (CBS)
WERN-The Columbus; orchestra (CBS)
WLD-Quart Houston; Synchroplex
WMAA-King's Jesters, harmony team (NBC)
7:30 P.M.
WBBM-Phil Baker's Orchestra
WCFR-Y. M. C. Educational Dept.
WBBM-John Gerber's Orchestra
WBBM-Edna C. Day's and Frank O'Brien
WLD-Irvey Philosopher, H. Griffith
WLD-Edmond Hedden and Perimeter, sketch (NBC)
WMAA-Rev. Twister, Jim Jordan
7:45 P.M.
WBBM-Guy Lombardo's Orchestra
WCFR-American Legion Program
WLD-Red Doves; drama (NBC)
WMAA-Edmond Hedden
8:00 P.M.
KVW-Harry Sokolski's Orchestra
WBBM-Gus Ambrosio's Orchestra
WCFR-Bob Hawk Review
WBBM-Edna C. Day's and Frank O'Brien
WLD-Three Buddies
WBBM-Edna C. Day's and Frank O'Brien; show stage (NBC)
WMAA-Fred Allen, comedian and NBC;
WBBM-Edna C. Day's and Frank O'Brien
WSPC-Patricia Vereloff

WBBM-Eddie Nubauer's Orchestra
WBBM-Jimmey Grier's Orchestra
WBBM-Edna C. Day's and Frank O'Brien
WGN-Threads of Happiness (CBS)
WHD-Who's the Revue?
8:30 P.M.
KVW-John Salska, football show (CBS)
WCFR-Patrick Program
WERN-Patrick Baker, story; Harry McLaughlin; Ray Shedd's Orchestra; vocalists (NBC)
WGN-Tom, Dick and Harry, trio
WBBM-Century of Progress Concert Artists (CBS)
WMAA-Loop Layla, vocalist; Yen Young's Orchestra (NBC)
8:45 P.M.
KVW-Russell Gaby's Band
WBBM-Edna C. Day's and Frank O'Brien
WGN-Wayne King's Orchestra
9:00 P.M.
KVW-Cable show of the world
WBBM-Olsen and Johnson, comedians;
WERN-Who to be associated?
WBBM-Berrie Compton's Orchestra
WBBM-Edna C. Day's and Frank O'Brien
WMAA-First Nighter (NBC)
WBBM-Jessie Draggmitto
9:15 P.M.
KVW-The Cadets, male quartet
WBBM-Alma Grant, pianist
9:20 P.M.
WBBM-Concert Artists
9:30 P.M.
KVW-Marie Cost, baritone (NBC)
WBBM-Rene Fauter
WBBM-Edna C. Day's and Frank O'Brien
WERN-Lum and Albert's Sociable (NBC)
WBBM-Dance Orchestra
WMAA-The Hornblowers
9:35 P.M.
WGN-Headlines of Other Days
9:40 P.M.
KVW-Fred Gabbott, Headlines Fester (NBC)
WBBM-Berky and Margie (CBS)
WCFR-WCFL Orchestra
WBBM-Edna C. Day's and Frank O'Brien
WHD-New World Symphony Orchestra (CBS)

10:00 P.M.
KVW-Sports Reporter
WBBM-Edna C. Day's and Frank O'Brien
WCFR-Bridge Club of the Air
WBBM-Chicago City Program
WMAA-John's 'n' Andy (NBC)

# The JOYS of FINLAND

By Carleton Smith

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

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

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

(FRIDAY CONTINUED)

10:05 P.M.

KYW—Benny Merolf's Orchestra

10:15 P.M.

WFL—Barrett O'Neil, solo

WENR—Irene Glen's Lovable Maud

WGN—Old Heidelberg, orchestra

WMAQ—Joe Parsons, solo

10:30 P.M.

KYW—Mark Filmer's Orchestra (NBC)

WFL—WICKE, orchestra

WENR—Sports Reporter

WHD—Aimee King's Orchestra

WHD—Joy Lombardi's Orchestra (CBS)

WMAQ—Corry Lynn's Orchestra

10:35 P.M.

WENR—Buddy Rogers' Orchestra

10:45 P.M.

WFL—Louis Fiano's Orchestra

10:50 P.M.

WGN—Bernie Cummin's Orchestra

11:00 P.M.

KYW—Russell Glavin's Orchestra

WFL—Mickey Curia's Orchestra

WENR—Phil Harris, orchestra

WMAQ—Leon Bolovak's Orchestra (CBS)

WMAQ—Ralph Kirkery, Dream Singer

WSBC—Midnight Review

11:05 P.M.

WMAQ—Harry Sosnik's Orchestra (NBC)

11:10 P.M.

WGN—Richard Cole's Orchestra

11:15 P.M.

WFL—Eddie Nohora's Orchestra

11:30 P.M.

KYW—Mark Fibber's Orchestra

WFL—Mickey Curia's Orchestra

WENR—Maxim Lowe's Orchestra (NBC)

WGN—George Devron's Orchestra

WMAQ—Tom Gearty's Orchestra (CBS)

WMAQ—Carlos Molina's Orchestra (NBC)

11:45 P.M.

WFL—WICKE, Orchestra

WGN—Don Carlo's Orchestra

12:00 Mid.

KYW—Dan O'Neil's Orchestra

WBMM—News Flashes

WGN—Grand Terrace Orchestra

WGN—Jan Garber's Orchestra

WHD—Roosey Tootley, "Bob Hawk, M.C."

12:15 A.M.

WMAQ—Harry Sosnik's Orchestra

WMAQ—Midnight Show

12:15 A.M.

WBMM—Tom Gearty's Orchestra

WGN—Bernie Cummin's Orchestra

12:30 A.M.

WFL—Eddie Nohora's Orchestra

WMAQ—Frank O'Neil's Orchestra

WENR—Dick Aldinger's Orchestra (NBC)

WGN—Charlie Argon's Orchestra

WMAQ—Benny Merolf's Orchestra

12:45 A.M.

KYW—Julie Stein's Orchestra

WBBM—Clyde Lucas' Orchestra

WGN—Richard Cole's Orchestra

1:00 A.M.

WBMM—Vincent Lopez's Orchestra

WGN—Jan Garber's Orchestra

WHD—International Melodies

1:15 A.M.

WBMM—Don Fernando's Orchestra

1:30 A.M.

WGN—Tom Gearty's Orchestra

WHD—Art Fibber's Orchestra

1:45 A.M.

WBBM—Clyde Lucas' Orchestra

WHD—Millie's Motives, Bob Giff

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

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

## The Sauna

THERE is, for instance, the Finnish bath—the *Sauna*.

In a small log hut, far up in Lapland, I had my introduction to it. A pile of stones is heated, cold water

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

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

## Bandstand and Baton

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

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

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

5:50 and 6:10 to 6:30 p. m. . . *Bernie Cummin's* is to remain at the Aragon for the week starting Saturday, September 30, and returns to the Trianon on Saturday, October 7, and to his regular 10:50 p. m. slot on his Sunday afternoons, 12:15 and 12:15 a. m. spots over WGN as riot of 5:30 to 6:10 p. m.

A seven-piece string ensemble, under the direction of *George Nield*, new to dance orchestras, is working at the Casino, on the Fair grounds, during the afternoons now with NBC and WGN broadcasts. *Fred Asta* has left for series of one-night stands, private engagements, and theater dates. . . *Harry Sosnik* opens at the Edge-water Beach October 14. . . MCA and *Jan Garber* are still looking for a competent blues singer for the *Yeastfoamers* and sustinings. . . When *Vincent Lopez* moves into his Chicago spot, *Tom Gearty* is slated to travel north to Milwaukee and the Hotel Schroeder.

After going completely across the continent, *Phil Harris* retraced his steps half a year when he returned to the College Inn, from the Pennsylvania in New York. *Harris* will be interviewed Saturday morning at 11:45 o'clock over WJLD on the Radio Guide program.

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

## Monks at Valamo

BUT today, all is quiet. You can make the grand tour in peace and linger on the way. There are countless places that hold you among the 45,000 lakes. . . the Holy Rapids. . . the beautiful heights of Koli. . . the ridge of Punkajarvi. . . the little parish of Anttola.

Most of all I enjoyed the old monks at Valamo, far off in Lagoon, the largest lake in all Europe. The same waters that come from Soviet territory wash the shores of the old monastery—a rich monument to the glory that was Russia. . . Hour after hour you hear the chanting of the ancient liturgy, the only music, except that of the birds, that the island has ever heard. No radio, no organ, no newspapers have ever disturbed its peace. . . Most of all is stepping into another century to return to Helsinki, the modern capital of this little land with a great past and a greater future.

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ON RADIO

AND

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9:00 P.M.

WBMM-WOWO

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# RADIO GAGS and BONERS

One dollar will be paid for each gag or boner published

If the following who submitted winning Gags and Boners for the issue before last, will write the department, giving more complete addresses, their dollars will be sent them: Mrs. P. H. Johnson, Miss Grace Hanley, Mrs. Dorothy Kaske, Mrs. K. E. Wimsper, L. D. Simonsen, Edmund Hagerty, Mr. Peppit, Richard Fletcher and Lorraine Cobble.

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

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

September 10—Chase and Sanborn

Hour—WGY—8:30 p. m.: "The promise of dating has made this coffee so popular that it is now the fastest growing coffee in America."—George E. Rahn, Utica, N. Y.

September 14—Blue Jay Program WJMO—Chicago  
Everett Mitchell: "After using Blue Jay corn pads for three days, your corns can be removed with little comfort."—Elmer L. Hendrix, Chicago, Ill.

September 13—NRA Parade—WLS—8 p. m.: "Before we stretch this parade of walking humanity with both feet squarely on the ground!"—Wendell Tarkoff, Chicago, Ill.

September 14—WOR—7 p. m.: Announcer: "Owing to rain, the pageant which was to have been presented tonight has been performed."—Bradford E. Gregory, Groton, Conn.

September 11—News Personalities WDKB—27 p. m.: Announcer: "Smiling Ed McConnell was drafted on thirty records notice when the regular talent failed to disappear."—Henry P. Flynn, Troy, N. Y.

September 12—Voice of Experience—WCAU—8:30 p. m.: Voice (reading letter): "I am a young man twenty years old. I am like all good Americans I enlisted in the late war."—Florence Haist, Lindenwood, N. J.

September 12—Home Service Period—WENR:  
Jeanette Gorman: "I remember when we would walk down the street and smell people preserving."—Mrs. J. M. Block, Joliet, Ill.

September 15—Gypsy Joe Program—WGV:  
Announcer: "The next number will be 'Tie a Little Fing Around Your Straps.'"—Robert L. Reid, Christopher, Ill.

## EUROPE CONQUERED ++ By Douglas D. Connah

(Continued from Page 4)  
London and take your part in the trio."  
After the opening at the Palladium, a Dutch gentleman surprised Harry Leeds by beating down on him with cash in hand for an engagement at the Kurhaus at a popular Dutch resort. They were able to fill this engagement after Connie recuperated, and that was when they moved the stolid Dutch to such extremes. When Connie sang "Stormy Weather" and "Farewell to Arms" that night she had to sing them twice, and when "Heebie Jeebies" was announced as the finale after an hour and a half of singing, perfect pandemonium broke

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

a pampered member of the Boswell menage, which also includes Judy, a pug named Diane.

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

They came back again from the bounding waves, and again their melodies ride the CBS waves. He is said to have them back as London was to greet them.

### EUROPE CONQUERED (CONTINUED)

11:00 P.M.  
KYW—William Scott's Orchestra  
WLS—Milo Kazak's Orchestra  
WGES—Henry Grier's Orchestra  
WFD—Barney Rapp's Orchestra (CBS)  
WMAQ—Cecilia Caraval, variety (NBC)  
WMBG—Midnight Review  
11:10 P.M.  
WGN—Richard Cole's Orchestra  
11:15 P.M.  
WCFL—Eddie Nalbor's Orchestra  
11:30 P.M.  
WV—Mark Faber's Orchestra (NBC)  
WFL—Gardie Birsch's Orchestra  
WEE—Futura Stars  
WGL—Ted Florio's Orchestra (CBS)  
WFD—Norman Case's Orchestra  
11:45 P.M.  
WCFL—WCFL Orchestra  
12:00 P.M.  
KYW—Dance Orchestra  
WBBB—News Flash  
Dance  
WGES—Out Car  
WGL—Jan Garber's Orchestra  
Trotter, Bob Hawk, M. C.  
WMAQ—Harry Samson's Orchestra  
12:15 A.M.  
WBBB—Ace Brinoda's Orchestra  
WBBB—Continental Orchestra  
12:30 A.M.  
WV—Eddie Niebauer's Orchestra  
WBBB—Hank O'Hare's Orchestra  
WMAQ—Tom Wornat's Orchestra  
12:45 A.M.  
KYW—John Stein's Orchestra  
WBBB—Cyle Lucas' Orchestra  
WGES—Johnny Van, the Melody Man  
George Devereaux  
1:00 A.M.  
WBBB—Vincent Lopez' Orchestra  
"Smashy Poppy"  
WGES—Dramatic Program  
WBBB—Richard Cole's Orchestra  
WFD—International Music  
1:15 A.M.  
WGL—Jan Garber's Orchestra  
1:30 A.M.  
WBBB—Tom Gentry's Orchestra  
WBBB—Phil Harris' Orchestra  
WBBB—Richard Cole's Orchestra  
WBBB—William's Melton, Bob Gellie

## TEN YEARS on the AIR

By Julian T. Bentley

(Continued from Page 7)  
headliners who will greet new thousands of NBC listeners during the next fifty-two weeks? Any attempt to select stars from among the more than seventy entertainers regularly billed on the Barn Dance is obviously unfair.

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

First of all there is Hal Ottoloforan, mentioned above as chief master of ceremonies. He is staid and abetted by Jack Holden and Joe Kelly, both singers and comedians. They are the top tickling tempo of fiddles, dulcimers, gitt-arrs, bull fiddles and mouth harp; is furnished by the Cumberland Ridge Runners with Linda Parker, the Prairie Ramblers, and Rubie Tronson's Tex. Cowboys.

Trick numbers, novel arrangements and surprising harmony issue from a variety of instruments ranging from a washboard and tub to the mysterious "shower bath" wherever in the hands of the Maple City Four. Sweet harmony comes from Winnie, Lou and Sally, the Melody Men, the WLS Rangers and the Three Little Alans. George Goebel, the fourteen-year-old contralto soprano, the Arkansas Woodchoppers, Gayland Scotty, Grace Wilson, William O'Connor, Dixie Mason, Elsie Mae Emerson and other vocalists have been heard. There has won them wide acclaim. Classical, semi-classical and light operatic numbers come from the NBC studio orchestra under Herman Felber, John Brown, pianist, and Margaret Streeby, Irish harpist.

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

One of the least interesting, especially to inexperienced urban tumblers, are the authentic old time square-dancers of Tom Owens' dancers. Tom's artistic calling avails memories of youth in the breast of many a grown-up and civilized country boy and girl.

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

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

# "-AND NOW SUNDAY TOO-"

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# The Voice of the Listener

## Tips to Networks

Fairview, New Jersey  
 Dear V. O. L.:  
 After reading your page, I am inclined to believe that it provides an opportunity for the Listener to let the radio world know what's wrong with radio. I have two pet peevers, which I think many more listeners share with me, and so, through the V. O. L., I am writing this open letter to the two networks.

First, is the NBC—why do you put two programs of popular entertainment on the air on a Friday at 9 p. m.? On WJZ there is the sweet music of Phil Harris and Lush Rey, and on WJAZ at the same time, that grand connoisseur, Fred Allen, does his stuff to make people happy. Now, you know one cannot listen to both at the same time, so why don't you change one? Wednesdays at 9 p. m. would be an ideal time for Phil Harris. Why don't you put popular entertainers and concerts or operas on the air at the same time, so people could do what they want, and everyone would be satisfied? Thank you.  
 Now to CBS—why do you insist on giving Guy Lombardo? You give the best orchestra in the country only two spots a week, and even so, scarcely a week goes by when he isn't shoved off to let some speaker ramble. How about some more spots for Guy? Some early ones, if possible? Thank you.

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

## A Knock's a Boost

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

Don't take this letter just as a knock —with other purpose it is to let Charles Allen that his idea isn't new, and that he has poor taste in entertainment. What does he want for an All-American dance hall? He would sound like a Federal marshall.  
 Eddie M. Rich

## Some Bill, Eh?

Lanhs Cha, New York City  
 Dear V. O. L.:  
 I always enjoy your weekly issues, but this week in particular I was intrigued by the game of selecting an ideal bill, in Hank Leuchter's story. It's great fun, and I wish a program I would like to see and hear: Male soloists—the Chancellors Ensemble—Joseph Dragostic and The Excavators Instruments—Phil Harris' Orchestra Master of Ceremonies—Harrison Wellington. Wouldn't that be something?  
 Homer Mason

## Two at a Time

New Britain, Conn.  
 Dear V. O. L.:  
 What a relief! When it was announced that the Voice of Experience was going to be on the air at 8:30 Wednesday night, I was certainly disappointed, and I would have meant missing one of my favorite programs. I have been listening to James Honorevic's very interesting talks at that time, and it is well worth listening to have two such splendid programs conflict. However, I am thankful that the difficulty has been adjusted. Here, what the critics have got almost right. The radio audience is very much interested in knowing about the persons to whom they are listening, and that's

one reason I appreciate RADIO GUIDE, because it gives us introductions to some of our radio stars.  
 And here are three characters for Lanny Ross—and gratitude that we are to have Ross and Herga back with us. And here's more success to RADIO GUIDE.  
 Mrs. R. E. V.

## Blush, Fred

Waco, Texas  
 Dear V. O. L.:  
 Thank you so much for your recent articles concerning my orchestra and entertainer—Fred Waring, and his Pennsylvania. But let's talk more. Why not an article on each individual member of the Pennsylvania? I have been a devotee of Waring's Pennsylvania for six or seven years, and I own many pictures of them, sent to me by Fred Waring himself, as well as a 103 page scrap book in which are sixteen letters I have all saved from Waring. I also have 121 records made by his orchestra, and would like to start a Waring Fan Club.  
 Robert A. Gottlieb

## Canada Complains

Montreal, Quebec  
 Dear V. O. L.:  
 It has been my pleasure to read most of Carlton Smith's articles in RADIO GUIDE. Since he went through Canada and wrote a penetrating explanation of the radio situation, there has been no improvement. The talent being hired is mediocre, and the worst and least expensive of Canada's musicians are being recruited in to the music, although which soon the Philharmonic Symphony will be on the air again. We would like you to publish more about the attitude of Waring and have Mr. Smith come back here and listen to more of our music. If more of the present work is done, although which takes, there might be some improvement.  
 Frank McCauley

## Now, Now, Now!

Reading, Pa.  
 Dear V. O. L.:  
 Although I have been reading RADIO GUIDE for a long time, and have come to depend on it as the means through which I know the various radio stars, I cannot understand why certain stars seem to be neglected. I am especially interested in radio. Just to mention a few, why is it that I have never seen an article in RADIO GUIDE about Fred Whitman or Frank Crumit? Surely there are many outstanding personalities who have been on the air so long they are famous to every one who listens to a radio. Yet RADIO GUIDE seems to ignore them. Be fair.  
 H. W. W.

## Why Mister Cantor!

Toronto, Canada  
 Dear V. O. L.:  
 I read the Sept. 17-23 issue of the RADIO GUIDE, I wish to answer the letter which was published in the V. O. L., and signed "D. W. A." I quote again with what he says about Robinson's violin playing. But as for knocking Bert Lahr, that doesn't go with me. In my opinion, Bert Lahr is one of the best comedians on the air. Cantor is all right, but I don't see either tried out during the same time every week—Lahr, his sister, and golliwogs.  
 We all know that Roosevelt is a great man, and that he is putting the U. S. A. back on its feet, and we can read about that in the papers. And we can read, what the critics have got almost about Cantor's pictures, without having him advertised them on the air.  
 R. J. Roberts

Readers writing to this department are requested to confine their remarks to 200 words or less. Anonymous communications will be ignored but the editor will not publish without the name and address of the writer. Write to Voice of the Listener, Radio Guide, 423 Plymouth Court, Chicago, Ill.

## Okay, Detroit!

Detroit, Michigan  
 Dear V. O. L.:  
 When is Carleton Smith going to tell us about the music of the summer? I like his descriptions of scenery, etc., but I hope he will tell us about Hayworth with Texaco, and about the Jewish musicians in Germany. More power to the class. Detroit likes it.  
 Gordon Albright

## We Did

Overbrook, Penn.  
 Dear V. O. L.:  
 I have been a reader of RADIO GUIDE since the very first issue, and so am taking the liberty of voicing my opinion regarding George Hall and his orchestra in the West Philadelphia. I have heard his original recordings since his original broadcast, and believe his orchestra is the best on the air. What his his orchestra, and his two marvelous vocalists, Jerry Wells and Loreta Lee. They are working on the radio that I enjoy more for him in a big way, and so is all West Philadelphia.  
 Why not give him a big write-up in RADIO GUIDE. His Ben Aruba, Rudy Valle and Guy Lombardo?  
 J. James Beukler, Jr.

## Bernieing Up

Milwaukee, Wisconsin  
 Dear V. O. L.:  
 I'm getting very tired of seeing letters lauding Ben Bernie in every issue of your splendid RADIO GUIDE. What sort of persons write to us to praise him so? As a real Bernie fan, I wrote an answer to them in the form of a complaint and the V. O. L. and I'm glad you took me to heart. I hope you will print this, so for if you publish letters against him, why not those that praise him, too?  
 And so, Bernie fans, if you are plenty! Send three cents and write. And to Helen DeVore, S. E. Dusa, and others, a cord of six months old wishes.  
 Nancy L.

## An Armful

Plymouth, Wisconsin  
 Dear V. O. L.:  
 Let me begin by handing out a big armful of articles in the First Nighter production of Footlight Theater, which was so beautifully presented. It was a play that had everyone spot-bested and it was so good, I wish I had more plays like that, if we could have more plays like that, so long they are famous to every one who listens to a radio. Yet RADIO GUIDE seems to ignore them. Be fair.  
 And a word to J. B. B. of Lincoln, who was afraid to write me because when he wrote that Guy Lombardo was terrible. Give me Guy Lombardo and Fred Waring, and you can have all the rest. RADIO GUIDE may be bigger, but it will never be better.  
 Fred Sessler

## I Hit, I Erred

New York City  
 Dear V. O. L.:  
 I've been reading RADIO GUIDE for a long time, and until last week in Evelyn Schiffacher's letter I've never seen any mention of George Olsen's music in the V. O. L. In my opinion, Olsen has the best band on the radio, and has had for many years.  
 The one big mistake he did make, however, was in letting Fran Fry get into the band. Fran was the best of Olsen's vocalists. But now that Fran has left and is on his own, he's with him the success he deserves, and hope he turns up

soon with his own orchestra.  
 Why don't you more often have Fran write to the V. O. L. and boast that swell band and great personality, as well as that lovely lady, Ethel Slobin?  
 Susan Walker

## Bow Again, Frank

Moorhead, Minn.  
 Dear V. O. L.:  
 I have read RADIO GUIDE for a long time, and think it much more interesting now than it ever was before, but the reason I am writing it is to express my appreciation of Frank Luther's articles. He writes an interestingly, it is just as though he were speaking to you in person. I think he ought to have a column of his own in RADIO GUIDE.  
 One thing in RADIO GUIDE recently made me very angry, and that was a letter showing Robinson! The girl who wrote it certainly isn't appreciate music. Why his playing is SO beautiful! I suppose we should give our opinions on the radio, but I can't see any sense in writing such terrible things about them.  
 Helen Zerros

## Sounds Like a Film

Banana, Virginia  
 Dear V. O. L.:  
 May I make a humble attempt at praise on behalf of Fred Waring's Pennsylvania and their program? Waring is the Clyde Ertle of Harmonica, and his program are superb—original, stupendous, superb, over-powering, magnificent, sublime, rapturous, entrancing, seductive and superlative.  
 John M. Peck

## V-O-O-L

Brooklyn, New York  
 Dear V. O. L.:  
 The Voice of a One Listener—speaking for many others. This letter is intended to end all discussion and argument about who is the best male singer on the air. Why consider any others when the sweet, clear tones of John L. Fogarty swirls into the position? His Fogarty is immensely and deservedly popular because he so capably fills that great need in radio—for a REAL singer who sings properly.  
 Grace Wesley

## Well, It's Printed

Patterson, N. J.  
 Dear V. O. L.:  
 I'd like to get some things off my chest, but perhaps to be sure my letter is printed, I'd better phrase RADIO GUIDE so that it isn't read as an excuse RADIO GUIDE is beyond comparison. But here goes:  
 Howard Geyer, you're a gall! John Jones is the greatest band leader today. His band compares with other orchestras the way RADIO GUIDE compares with other magazines.  
 Regular Reader

## Get This, Authors

New York City  
 Dear V. O. L.:  
 For some time I have been a very interested reader of RADIO GUIDE and particularly have I followed the letters of Schiffacher's letter I've never seen any mention of George Olsen's music in the V. O. L. In my opinion, Olsen has the best band on the radio, and has had for many years.  
 The one big mistake he did make, however, was in letting Fran Fry get into the band. Fran was the best of Olsen's vocalists. But now that Fran has left and is on his own, he's with him the success he deserves, and hope he turns up

the amazing Pileston sisters. At the top of their respective fields I place Guy Lombardo, Rudy Valle, James Melton, Bing Crosby, Rose Marie, Phil Whitman, the Mills Brothers, Bobbie Carter, James Watson, Col. Spangone and Dood, and WLS.

More power to RADIO GUIDE and continued life and diversity to the V. O. L.  
 Laurence Jerome Leah, Jr.

## Still Trying

Philadelphia, Pa.  
 Dear V. O. L.:  
 In regard to an All-American band, I fail to understand how any person or group could possibly pick the finest aggregation in America. It seems to me that it would be much more like trying to pick the best automobile out of the lot of all the cars manufactured. But if you are going to pick an All-American band, here are some to choose from:  
 Paul Whiteman, Irving Aronson, Iahon Jones, Hal Kemp, Ted Weems, Phil Harris, Gene Archard, Henry Thorn, Fred Waring, William Stearn, Roger Wolfe Kahn, Horace Heidt, Ted Florida, Don Kenton, Glen Gray, Jess Goldstein and Phil Spitzky.  
 Vincent Goto

## Here's Another

Little Neck, N. Y.  
 Dear V. O. L.:  
 I fall agree with Mr. Macher's All-American orchestra, but of course, everyone has his own opinion. My own All-American orchestra would consist of a supernumerary if it were actually tried out, but anyone here it is:  
 Announcer: Bill Meira or Andre Barnuch  
 Tenor: Carmen Lombardo  
 Saxophone: Fletcher Henderson  
 Bass: Country Washburn  
 Clarinet: George McClain  
 Drums: Rudy McClain  
 Piano: Chick Corea  
 Vocalist: Jerry Barber  
 There they are. An evening of that grand mid-air, and I could die happy.  
 J. W.

## We Get a Plum

Texarkana, Arkansas  
 Dear V. O. L.:  
 All of Miss Porter's pre-shrunk gowns to Robinson, Bert Lahr and Barnuch, Robinson's throat song should be "Cinder made me what I am today." Lahr and Barnuch are first on the stage and in the movies—but on the radio, No! Plenty plus to Mr. Rand's excellent judgement in sponsoring the supertunes "March of the Plums." A plum RADIO GUIDE if this is printed; a plum if it's not.  
 John Douglas

## Kate's Pal

Preland, Pa.  
 Dear V. O. L.:  
 I have been reading RADIO GUIDE for the past year, and it is a wonderful paper, but I feel that I have a reader named Kate Smith, Al Jolson and Eddie Cantor. I think they are the bobbies. Good God, I think they just have her to love her. What radio star takes as much interest in people who are ill, and confined to hospital as "The Song of the South"? I was a patient in a hospital about six months ago, and received a personal letter from "Kate" and "The Song of the South" that was better than any medicine in the world. As far as Al and Eddie, I think they are a sure cure for the patient. I never read any of the letters from Al and Phil Whiteman, and am waiting patiently for Eddie to come back to the air.  
 Mary F. Galbraith

# ALONG the AIRWAVE + + +

With Martin Lewis

THIS week I'm playing host to the throngs of spectators and radio artists who are visiting the Radio Guide booth at the National Electrical Exposition being held at the Madison Square Garden in New York City. Spending most of the day and night at the show, I naturally won't be able to devote as much as I would like to have. Therefore, Jack Foster, the former Radio Editor of the *New York World-Telegram* and one of the grandest and ablest fellows ever to enter the radio scribbling business, volunteered to give my readers his impressions as to how radio programs sound to him during his sick-bed confinement.

Incidentally, Jack, my best wishes to you for a speedy recovery in health and I'm sure your host of friends join me in my sentiment: Here's Jack's comments:

## DEAR MARTY:

[How are all the boys "Along the Airwave," especially those who read the *Kluge* Ginos, which is practically everybody?]

Well, you wanted me to tell you about radio entertainers, comedians, Norman Brokenshire, and the like. Well, I see that Brokenshire was judged last week for stepping through a taxicab window, some body on the sidewalk probably asked him for his autograph. Anyhow, speaking of the wireless, as we call it in London lingo, we call it here when I quit as critic of the *New York World-Telegram*, I vow that I'd never listen to a program the rest of my born days.

And what happened when I got down to the material, some Ginos is right, I had a radio set installed at my ear, and have had the named thing going most of my waking hours. And I've become a critic more than in my private opinion, for I was as a newspaperer.

Do you remember, for instance, how I used to rail against *Howdy Doody* who both agreed for the funniest gentleman without a sense of humor, radio? Well, just the other day I've been listening to *Howdy Doody* describe the tennis matches in Forest Hills. And he's not so bad—no so bad.

And *Amos 'n' Andy*—can you forget those columns in which I said they'd run out of material, needed a good long vacation? If they need a vacation, I need a gymnasium. Picking them up again a couple of weeks ago, I find them just as likeable as they were when they came out four years ago. Say for days-in-day-out radio entertainment, they've got *Wynny Cavalier*, *Pearl*, *Dorothy Outaloud* and *Howdy Doody*. They're creating American folklore. Marty, your grandchildren will be proud about them. I've been listening to *Howdy Doody* describe the tennis matches in Forest Hills. And he's not so bad—no so bad.

And *Tony Woods and Cherio*—how I used to rail them! Well, no more, as with they're really possibly be exquisite. And yet from the sick pillow they seem to be much more agreeable persons. Yes, it is rather a pity that they're laboring through their manuscripts containing the dull sweet sentiments we haven't heard of were very young. Sickness gives you time to be tolerant.

Three times, now, a dance bands moon call crooners, pompous announcements now seem to be rather amusing owing to the comments of the devil they were when I was a heaven-appointed critic. And amusing, hilarious, funny, and I hope, we have always with us.

BUT at the constant sickly repetition of popular dance tunes, I can't, I'm afraid, do anything but groan. Why do they do it? Why do they take an agreeable little melody such as "The Bird Song" and play it so many times in a day that if you liked it in the morning you would hate it at night? "Don't

Blame Me," "Did My Heart Beat?" and so on and on—program after program. They are repeating themselves so that the befuddled listener is likely to shout, "Oh, what the hell, some of 'em get out of my back to playing Duke on the Rock."

At the college where I rested for some time, I had a radio set in my room. At Broadway, we had a jolly old custom. On every class day or when- ever it seemed that the students which was practically daily we sophomore would seize a freshman, make him stand on the stage of some rock god (not Jim Lind) and deliver a speech on "Why the Co-eds Think I'm a Hot Number" or some other topic of the hour. Well, everything went dandy and we hooted him attentively until he began repeating himself. Then we grabbed him by the ankles and flipped and heaved him into a beautiful lake nature had provided for the purpose.

It was a most impressive spectacle. And I think the same rites might be applied to broadcasters who repeat popular dance tunes too often. It seemed that I might, I suggest, might be the object of the Washington Bridge, the dropping of noise about it. I wish I could wish anyone interested in organizing a dancing party with the names and addresses of offending radio effects.

Helpfully yours,

JACK FOSTER

## SHORT SHOTS:

COMMERCIAL sponsors are going Highbrow in their musical tastes this year, as witness operatic tenor *Nino Martin* signed to sing at a bathtub concert (I mean the mean) and *Albert Spalding*, the leading native American violinist, who will play his first concert on the payroll of that slyrap that babies cry for... "When Spalding—his first tenor in modern times is the title of the sporting goods man—showed up at CBS the other day, the Columbia publicist grabbed him to pose for pictures and there. "But I haven't my violin with me," he said, "I can't play it." So he sang a few bits of scurrying about, a staff violinist lent the maestro his fiddle, and all was well. Tenor Martin has just signed to record six discs for Victor this fall. Among them is the aria "Credeas Si Misorre" from the opera "I Puritani," which never has been recorded before. The reason is that tenor in modern times has had the force to sing that aria which goes to F above G, C. Martin. It was too much for me, a little back, is the only tenor in several generations who is capable of turning that trick.

Isn't lovely Jane Froman the boss girl? She's now in rehearsal for *Howdy Doody* and, I hope, for *Reds*, taking screen tests, singing on one Columbia commercial, and getting ready to sing on another—the big Seven Star Review.

THIS snooper was dreaming along in a Columbia studio the other night to the botcha harmonies of the *Bowells* Sisters, when he suddenly noticed that the *Bowells*, their manager *Harry Leeds*, and all the rest of the studio crew, other than the musicians—who can't very well play with their fingers tied up—had their fingers crossed and kept them that way until the end of the program. It was too much for me, so we questioned them. It seems that something had gone wrong during the rehearsal. In the case of the superstitious of the Louisiana state's demand that the fingers of silent go into the construction of the program. Non-superstitious folk may present at the time have to

## A Star Who Won't Say Die By

(Continued from Page 2)

with my sincere country neighbors, and—fulfilling the urge to create—I tore down an old pigpen, I again built and a tool for the construction. The only material used was the material at hand, with the exception of a few bags of cement. Most of the work was supervised by a big yellow cat who generally sat on a beam and watched me work,

comply, willy-nilly!... *Yera Van* will sing a new and as yet unpublished song each of the Friday night broadcasts from now on.

## Fooling the Ears

SUNNY how serious listeners often hear the squally effects of radio drama and think they're listening in to actualities. Sometimes it's because they haven't been listening; sometimes because they're late tuner-inners; and possibly some times even because they don't function too well above the eyebrows. What I'm thinking of is the ambitious radio play that control engineer *Irving Reis*, of CBS wrote for that network's "Theater of Today" and produced on the air last week with all sorts of ambitious and ultra-realistic sound effects, and with author-engineer *Reis* at the controls to monitor the intricate engineering set-up. His play opened in a Harlem night club where a hot orchestra through the strains of the "Blue" then shifted through half a dozen episodes depicting exciting moments in different parts where the broadcast was being heard.

One episode involved a fog-bound airplane whose pilot had heard broadcasting his difficulty in his Newark Airport base. Then instructions to him were being telling him to tune to WABC's broadcast band to guide him as a radio compass. I came the "Louis Blues," and the voice of *Betty Bozelli* singing. Then a silence, followed by the sounds of wind whistling through the strata and no noises of the plane. The pilot "bailed out." It was a tense and realistic scene.

Five months later, when CBS' CBS receptionist, received a call from a lady who frantically raved in her confusion because she had an airplane crash. That was the first of several calls from other turbo-choked. Then in the next week came from a press association, a metropolitan newspaper, a Newark newspaper, a Philadelphia newspaper, a paper by long-distance. All had received reports from several people who claimed CBS' broadcast had suddenly been cut off the air by an airplane in distress. All of which proved that realism can often be mistaken for reality.

## Tough on Kate

KATE SMITH'S library of over 1,000 song orchestrations, including many of her old "memory" numbers, which she has built up over the past two years, is being taken to the songbird at present. For, when she went on the coast-to-coast CBS tour, manager Ted Collins had her accompanying orchestra augmented by eight musicians. In the end, she had to brand new orchestrations for each number she now sings; and she's been going into the construction of eyes on that assignment to go with *Admiral Byrd* on his two-

## George Frim Glee

cal theater as "The Gooftone" (released by Universal International Company). As I read back over this article, the thing that makes me proud is the fact that I have identified a feature. Of course, I'm far from the end of my difficulties, but I am optimistic about the outcome. I seem to have made as many sincere friends as Uncle Matt did in his old days, and I can be grateful enough to the newspaper men and the radio critics whose approval and recognition of my work kept me going.

It seems as though I had been asked to go into the old-fashioned, perhaps saccharine, philosophy of Matt Thompson's. Well, I've tested it and it works.

year expedition to the South Pole to announce and direct the CBS broadcast of each of the days from that isolated spot every week during that time. One of those with a lot to say concerning the trip. At distance a few nights ago and said, "Do you mind if I go to the South Pole with you?" "I'm going to go," she replied. "Why do you waste money on long-distance calls just to go to a place that's going to be there? *Louis Dear*'s voice was the first to generate to Antares on the radio. By the time we left. At the time, I was on the staff of WGY. Schenectady, which forwarded the messages to members of the expedition from their families and friends... Some of the boys and girls at CBS had a face-making contest a few nights ago and *Red Bonnell* was declared the funny-face-making champion.

## In the Mail:

MY DEAR Mr. Martin Lewis! I read your snappy columns and do appreciate the little line about my "book-mark," answer to the mail.

I would hate to think that folks would read your line about said book-mark as a plea for more fan mail. I cannot endure the thought of asking for applause. It has always seemed to me that the more the broadcast was being heard.

I do hope this line from your pen is not taken in that way. I'm proud of having been on the stage since I was a baby and my career guided by such a sensible Mother, Gormax, the famous one-thinking-of my talents as a gift from God, to be cherished and never to be despised. I am very proud every day. I am very proud every day. I do so appreciate earned publicity of the right sort. I am so proud of all the nice things that have been said about my work and hope I can continue to make people happy.

Assuring you of my appreciation of your kind remarks, I am Very sincerely, YERA VAN

## More Shorts:

THIERE will not be any *Guy Lombardo-Boris and Allen* program this week. The program was cancelled to make way for *President Roosevelt*, who will attend the opening dinner of the Catholic Charities Drive at the Waldor-Astoria and address the gathering... *John McCormack*, the famous one-thinking-of my talents as a gift from God, to be cherished and never to be despised. I am very proud every day. I am very proud every day. I do so appreciate earned publicity of the right sort. I am so proud of all the nice things that have been said about my work and hope I can continue to make people happy.

Radio listeners, please tune in ahead of Broadway first nighters when rehearsal scenes from *Loos Gormax*, the forthcoming dramatic production, "Undesirable Lady" starring *Nancy Carroll*, are broadcast ahead of Broadway first nighters on the NBC-TV network at 11 p. m. EST. *Verona Radcliffe* and *John Harbrink* will produce. *Nancy Carroll* will announce respectively, will describe the scene from the orchestra seats and microphone. The program will be cut up bits of the play as Miss Carroll and other members of the cast will be singing scenes... The Smackout Sketches... written and played by *Marion and Jim Jordan*, will be broadcast on the NBC-TV network daily except Thursday and Sunday over the NBC-TV network at 1:45 p. m. EST. There a new era in radio with the coming to the fore to compete with "Who's Afraid of the Big Bad Wolf," Irving Berlin has published "Nickel and Dime" and Minnie's in Town, written by *Ann Rover*, writer of that grand tune "Wilkes-Vegas" and the author of *Lee Rover*, writer on *Rube Ginn's* "Din, Dain, deer" and *Honkles*.

# HIGHLIGHTS of the WEEK

## WORLD'S SERIES

**TUESDAY, OCTOBER 3**—Beginning of World's Series to be broadcast over NBC-WMAQ-KYW and CBS-WBBM-WGN-TV. TD at 12:15 p. m. The games will also be heard Wednesday, Thursday, Friday and Saturday of this week over the same networks at the same time.

## NEW PROGRAMS

**SUNDAY, OCTOBER 1**—"Grand Hotel"—This will not be a dramatization of the book and play of that name but a group of original dramas, written around a "Grand Hotel" as a locale. NBC-WENR at 4:30 p. m.

"The Musical Comedy Revue" will bring to the microphone Senator Edward Ford and Harry Tughe, popular stage comedians and Phil Spitzky's orchestra. NBC-WGY at 6:30 p. m.

"Freakie Rich Enterprises" an hour's musical program featuring a fifty-piece orchestra and a trio of vocalists headed by Mildred Bailey. Do Re Mi Trio, Rhoda Arnold, the Rhythm Chorus and a dramatic cast. CBS-WIND at 7:15 p. m.

"Bath Club Revue"—A variety program with Nino Martini, tenor; Jane Froman, contralto; Ted Hutting, master of ceremonies; Eno Raposo's orchestra and Julius Tannen. CBS-WBBM at 8 p. m.

**MONDAY, OCTOBER 2**—"Adventures in the 23rd Century" Buck Rogers takes listeners five hundred years ahead to the year 2433. Heard daily except Friday, Saturday and Sunday at 6:30 p. m.

**TUESDAY, OCTOBER 3**—"Big Freddy Miller," six-foot-two, 190-pound baritone from the middle west, will be heard over the CBS-WBBM network every Tuesday and Friday at 10:15 a. m.

"Little Italy" a new script series devoted to life in America's "melting pot," the east side of New York. This program will be heard Thursday at 5:45 p. m., CBS-WADC.

**WEDNESDAY, OCTOBER 4**—"Albert Spalding," violin virtuoso and Conrad Tibbault, baritone, will be heard in a new series with Don Voorhees' orchestra over the CBS-WGN network at 7:30 p. m.

"The Troubadours"—24-piece orchestra under the direction of Frank Black with Fred Humphrey, tenor and outstanding guest artists will be heard each Wednesday at 8 p. m. over the NBC-WMAQ network.

**THURSDAY, OCTOBER 5**—Arthur Brisbane talks on behalf of the NRA over NBC-KYW at 6:45 p. m.

**FRIDAY, OCTOBER 6**—"Music Appreciation Hour," Walter Damrosch returns for his sixth season. NBC-KYW at 10 a. m. each Friday.

"Magic of Speech" Vida Ravenscroft Sutton, in cooperation with the Radio Council for American Speech, NBC-WTAM at 1 p. m. each Friday.

"Old Ouden" and "Chick Johnson those hilarious headlines of vaudeville and musical comedy inaugurate their new series assisted by Harry Sosnik and his orchestra. Tune in CBS-WBBM at 9 p. m. They promise many laughs.

**SATURDAY, OCTOBER 7**—"Will you be dere Sharlie" when the Baron "Jack Pearl" Altmunshaus returns to relate some more of his astounding escapades for the NBC-WMAQ listeners at 8 p. m. He will again be assisted by his indispensable associate Cliff "Sharlie" Hall.

For a half hour each Saturday night commencing at 8:30 p. m. over NBC-WMAQ a new series will be heard. Leo Reiman and his orchestra will supply the music, the Yacht Club Boys, famous New York night club entertainers, furnishing the novelty songs and Vivian Ruth, a young newcomer to the networks, singing popular ballads.

## COMEDY

**SUNDAY, OCTOBER 1**—Jimmy "Schnozle" Durante and Ruth Letting with Rubinoff and his orchestra, NBC-WMAQ at 7 p. m.

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

**MONDAY, OCTOBER 2**—Minstrel Show, NBC-WLS at 8 p. m.

Charles Leland, comedian and male quartet. NBC-WMAQ Monday, Wednesday and Friday at 6 p. m.

Clara, Lu 'n' Em, NBC-WGN, daily excepting Saturday and Sunday at 9:15 a. m.

**TUESDAY, OCTOBER 3**—Ben Bernie and his Band, NBC-WMAQ at 8 p. m.

**WEDNESDAY, OCTOBER 4**—Bert Lahr and George Olsen's music, NBC-WLS at 7 p. m.

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

**THURSDAY, OCTOBER 5**—Guest comedians with Rudy Valle's Orchestra, NBC-WMAQ at 7 p. m.

Molasses 'n' January, Captain Henry, Lanny Ross, Annette Hanshaw and Muriel Wilson on the Showboat, NBC-WMAQ at 8 p. m.

**FRIDAY, OCTOBER 6**—Walter O'Keefe, Ethel Shatta and Don Bestor's Orchestra, NBC-WLS at 7 p. m.

Fred Allen, Roy Atwell, Portland Hoffa, Phil Dues, Ferde Groff's Orchestra, NBC-WMAQ at 8 p. m.

Phil Baker and Harry McNaughton, Roy Shield's Orchestra, NBC-WENR at 8:30 p. m.

Lum and Abner's Old-time Friday Night Soiree, NBC-WENR at 9:30 p. m.

**SUNDAY, OCTOBER 1**—Howard Barlow's Columbia Symphony Orchestra, CBS-WIND at 2 p. m., also CBS-WGN, Monday at 9:45 p. m.

## Announcing ALICE in RADIOLAND



MILDRED CONSIDINE  
The Author

Radio Guss beginning next week You won't want to miss a single installment of this tragedy-comedy of Radioland, which harbors even stranger creatures than Lewis Carroll's Wonderland.

"Intelligence" the Radio Whoosis demanded derisively. "Intelligence won't get you nowhere!"

"This was the modern Alice's introduction to that strange world where radio drama is born and ber experience from that point until she finally decided that the Radio Whoosis was right in the first place combine to make one of the most scolding letters that the editors of Radio Guss have ever had the pleasure of reading.

"This story by Mildred Considine, who wrote scenarios for Almy Pondberg, Norma Talmadge, Alarion Davies and many other famous movie stars, gives the real answer to the burning question: "What's wrong with radio?"

ALICE IN RADIOLAND will be published in ten installments.

## MUSIC

Abe Lyman's Orchestra, CBS-WBBM at 1:30 p. m. and NBC-WMAQ, Wednesday at 7:30 p. m.

Light Opera Nights with Muriel Wilson, soprano; Paula Heninghaus, contralto, Willard Amson, tenor; Walter Preston, baritone, and orchestra under direction of Harold Sanford, NBC-WLS Sunday at 7 p. m.

**MONDAY, OCTOBER 2**—Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WMAQ at 8 p. m.

The Big Show with Lulu McConnell, Gertrude Niesen and Isham Jones' Orchestra, Paul Douglas, master of ceremonies, CBS-WBBM at 8:30 p. m. each Monday.

Melody Moments, Joseph Pasternack's Orchestra, NBC-WENR at 8:30 p. m.

**WEDNESDAY, OCTOBER 4**—Corn Cob Pipe Club, NBC-WENR at 9 p. m.

**THURSDAY, OCTOBER 5**—Paul Whitehead's Orchestra, Al Jolson, Deems Taylor, Ramona, Jack Fulton and others, NBC-WMAQ at 9 p. m.

**FRIDAY, OCTOBER 6**—Concert with Jessica Dragonette, Cavaliers Quartet and Rosario Bourdon's Orchestra, NBC-WENR at 7 p. m.

Phil Harris' Orchestra, Leah Ray, blues singer, NBC-WLS at 8 p. m.

String Symphony; concert orchestra under Frank Black's baton playing unusual arrangements of the classics, NBC-KYW at 6:30 p. m.

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

Lee Wiley, Vic Young's Orchestra, NBC-WMAQ at 8:30 p. m.

**SATURDAY, OCTOBER 7**—Carefree Carnival; a full hour variety show from the Pacific Coast with Neil Tollinger, as master of ceremonies, and Meredith Wilson's Orchestra, NBC-WMAQ at 11 p. m.

## PLAYS

**SUNDAY, OCTOBER 1**—Desert Guns (formerly "Tales of the Foreign Legion"), NBC-WLS at 6:30 p. m. Roses and Drums; dramatization of Civil War days with noted stage stars as guest artists over CBS-WBBM at 6:30 p. m.

Dream Dramas; sketch, NBC-WENR at 4 p. m.

**MONDAY, OCTOBER 2**—Radio Gull Drama: "She Stoops to Conquer" NBC-WMAQ at 3 p. m.

Wizard of Oz; dramatization of episodes from book of same title, NBC-WMAQ Mondays, Wednesdays and Fridays at 4:45 p. m.

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

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

Red Davis Sketches; adventures in the life of an eighteen-year-old boy in an average American small town, Mondays, Wednesdays and Fridays at 7:45 p. m. over NBC-WLS.

**TUESDAY, OCTOBER 3**—"Marie, the Little French Princess," CBS-WBBM at 12 noon; also Wednesday, Thursday and Friday.

Legend of America; a cavalcade of American History, a series of new half-hour dramatizations with a cast of twenty actors, orchestra and vocal chorus, CBS-WIND at 9 p. m.

Crime Clues, "No. 9, Fear Street," NBC-WMAQ at 7 p. m., also Wednesday.

Miniature Theater, NBC-WENR at 9:30 p. m.

**WEDNESDAY, OCTOBER 4**—Winnie the Pooh, a favorite children's series, NBC-WMAQ at 4:15 p. m.

**THURSDAY, OCTOBER 5**—Death Valley Days, NBC-WLS at 8 p. m.

**FRIDAY, OCTOBER 6**—"The First Nighter," "Alas Myrtil," "Smith actors, as children of Lucy Gillman;" featuring Tony and Lucy Merrill, NBC-WMAQ at 9 p. m.

**SATURDAY, OCTOBER 7**—"The Optimistic Mrs. Jones" with George Franke Brown, NBC-WOW at 6:30 p. m.

## VOCALISTS

BOSWELL SISTERS—CBS-WIND Tuesday at 7 p. m. CONNIE GATES—CBS-WIND, Thursdays at 11:15 a. m. KAJE SMITHI—CBS-WIND Monday and Tuesday at 11:45 p. m.

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

WENDELL HALL—NBC-WMAQ, Tuesdays at 6:45 p. m.

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

## NEWS

PHILOSOPHY ROOSEVELT—Talk before National Conference Catholic Charities Dinner, CBS-WBBM-WGN, Wednesday, October 4, 8:30 p. m.

BOAKE CARTER—CBS WBBM daily at 6:45 p. m., except Saturday and Sunday.

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

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

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

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

## SPORTS

**TUESDAY, OCTOBER 3**—Ted Husing, CBS-WBBM at 9:30 p. m., also Thursday.

**FRIDAY, OCTOBER 6**—"All American Football Show," with Christy Walsh and a prominent football coach as guest artist, CBS-WBBM at 8:30 p. m.