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Radio Guide



Jack
Pearl



The
Truth About
My
Cousin Hugo
by
Jack Pearl

WORD SCRAMBLING ROY ATWELL TELLS ALL

He Gave His Shirt for a Laugh

Joe Penner hasn't always been trying to sell that duck — he used to get his laughs by letting his partner beat him up and tear his clothes into little bits



JOE "WAKNA-BUY-A-DUCK" PENNER



TIME: The last moments in a noon recess. Place: The cellar courtyard of a certain public school in Detroit.

Character: A small, sturdy, snub-nosed Hungarian lad of ten standing a little apart from a group of youngsters—all of whom are laughing, trying to speak at once.

"Gee, that was swell! . . . Aw, I liked the first, the best . . . the man who stutters is funniest of all . . . they, Joey give us the man who stutters . . . You've got time for another act before teacher rings the bell . . . Come on, Joey, do your stuff!"

Years later a young man with a ludicrous gait, a wise-guy shrug of his shoulder and an expression of amiable imbecility distorted by the conformed stammerer's agony of embarrassment, loped upon the stage of a theater in Pittsburgh. In a squeaking voice he implored his brother comedian, "You tell 'em, I stutter"—and stopped the show.

Joe Penner! You've guessed it! The same snub-nosed, laughable, likeable Joe with the funny voice, grown up but still getting the laughs with that humor of his which, however many times you may have heard it, never grows tiresome—the big reason why his sponsors recently signed Mr. Penner to the longest contract ever given to an artist on the ether. For many months, every Sunday evening from 7:30 to 8:00 will find the "eccentric" act—Joe doesn't mind being called names—doing his hilarious crossfire in the Bakers Broadcast via WJZ.

The great mystery to Joe is how he manages to "put it over" with that vast unseen and unseeing audience out there.

"Mugging's the thing on the stage," says Joe. "There, if your best gags miss fire you can try for a laugh with a facial funny. The screen, too, gives your face and hands a chance. But on the radio the comic doesn't get a break. If his jokes fall flat, he's a flop and no mistake! Gee, how I miss my hands! I used to do business with them all through my act. In the studio, all they are good for is to hold my script. Guess that's all right, though. Suppose

I made a funny play with my hands in between getting off the gags and those on the inside, watching, laughing. The folks 'out there,' not knowing what is all about and thinking they had missed something, might get a little hurt."

Joe Penner takes his listeners seriously. He is kind. Not for a split second does he fall in consideration for others. Nothing would tempt him to tell the funniest story if he thought it would hurt anybody's feelings. That no one in the radio audience may feel "short-changed," he forces himself to leave undone much of the ludicrous by-play that has made him famous in vaudeville and the movies. Nevertheless, Joe admits he is glad the boys at the studio have left him his funny hat and the cigar like a miniature smokesack.

It's a long trail back to the school courtyard and the small lad who put on his comics for his classmates. Yet Joe is still clowning it for the youngsters. He says he doesn't worry much about who else may tune in, just so long as he's sure the kids are listening. The kids are, if fan mail tells anything. Hundreds of young folks write Joe exactly what they think of him after every broadcast.

"Children either like you or they don't," says the experienced young Mr. Penner. "If they don't, there's nothing you can do about it. If they do, they are loyal. Children grow up with you. When I was a boy I laughed at Charlie Chaplin's antics and I loved him. I laugh at Charlie and I love him, now. I hope that some day, somewhere, some one will say: 'That was a great show you put on, Joe. I used to tune in to your gags when I was a lad, and your stories are just as funny as ever.'"

There are times, though, when too much applause can make a fellow nervous. Joe's most embarrassing moment came when he was playing Wheeling, West Virginia. While walking down the street to the theater—but he let Joe tell it: "I met two rough looking little boys. One nudged the other as they passed.

"Lookit! Joe Penner! . . . Who, the guy wid de wise cracks? . . . Yeah, you know . . . w'anna buy a duck?"

"Behind my back the two imps broke into imitation of what I had proudly supposed was my own inimitable chuckle. I walked on about a block—had forgotten them—when suddenly the chuckling began again, louder and funnier. I turned to find a gang of urchins at my heels, in chorus trying out their imitations. Unintentionally I was featured in a free show for staring, laughing bystanders all the rest of the way to the stage entrance. My collar grew tight, my ears burned, but there was nothing to do but grin and bear it. I asked the kids if they would like an autograph and I wrote my name on anything they handed me, from torn scraps of paper to a grimy cuff. They were tickled to pieces. So was I, really. It was a sort of triumphant march into the hearts of the youth of that town I've never forgotten and I'll bet my cigar, neither have they."

Years ago, Joe was playing opposite an old stager in the game. Not up to common ethics, and thinking he was helping the act along, Joe cocked an eyebrow, and took a fall or two on his own. He got too many laughs, and angered the leading comic.

"They, young feller, who do you think you are, stealing the laughs from me?" the latter demanded. "Hereafter stand where you're told. Don't move. Say yes or no. Quit winking at the audience. You get funny again, and I'll bust you open. See?"

Joe saw "all right, but the urge to be humorous was too strong to resist. The next performance brought him more laughs, and a shiner.

A laugh means everything in the world to Joe. He'd give anything he's got to get one—even his shirt. Therein lies another yarn.

Joe sticks pretty close to his lines as a rule. In his opinion ad libbing isn't so hot, though he can ad lib in a pinch, as his radio audience knows. Once upon a time he teamed up with a comic who doted on it. Before the opening of the first performance the first comic said to his dismayed second, "If you hear me get off some gags not written in the book, don't be surprised. I make up my stuff as I go along."

BUT I don't," Joe protested. "What will I do if I get stuck, can't think of anything to say—" The first ad libbing comic cut him short.

"Do nothing! I'll take care of things. Trust me to get the crowd going."

No idle boast. He kept the crowd amused, all right. And how! Joe will tell you.

"The act started off all right. At first we followed the script. Then suddenly my fate was upon me. He asked me a question I didn't know the answer to. I stood there dumb, jaw dropped, eyes rolling. 'Aha, so you won't talk!' yells he, and rushes toward me. A strong man, that ad libbing man lifted me as though I'd been a sack of meal. He thumped me and swung me around, wiped the floor with me, and finally tossed me into the wings where I lay groaning like a fish.

"Great stuff, kid! Keep it up!" roared the manager with a smile from ear to ear. It was useless to try to tell him I could do better if I stuck to my lines. "Leave the act alone. Be a dummy," Let George do it. You're getting the laughs, aren't you. What more do you want?"

"I wanted to know who was going to pay for my torn shirt. I found out—I was. Not for one shirt only, 'George did it' four times a day for seven days and each performance left me black and blue, mad and shirtless.

Sure, Joe Penner would do anything for a laugh, yet paradoxically enough, his outstanding fault (he says so himself)—taking things too seriously. The depression, for instance. Sometimes Joe grows downright unhappy, thinking about all the folks who are out of jobs, discouraged, hungry. Joe knows all about it. Not for nothing has he been a trouper. He makes thoughtful effort to pick the joke that will "tear" the worn and weary out of the rut of despondency, even if they stay out for a short time, only.

by
Florence
Byron

The Baron Unmasks His Cousin Hugo

The life and works of Munchausen's famous relative set down for the first time by the man who knows the most about him. Have you a "Cousin Hugo" in your household?

YOU say your Cousin Hugo is the greatest bomber in the world?" asks Cliff "Starlic" Hall. "Bomber?—I thought you said bummiest!" I reply.

That about sums up my cousin Hugo. Ever since I have been on the air, I have been receiving letters, hundreds of them, thousands of them, millions of — (Ed. note: Now, now Baron!) lots of letters asking about Hugo. Is he fact or fancy? Is he the loafer I point him? One dear old woman severely rebuked me for being so hard on him, bless her!

When Radio GUNIE asked me to come clean on the subject, I hedged a bit but apparently I have no alternative so I'll drop my character and shoot the works.

"Way back in September, 1932, during the depression (remember?) when I first went on the air for the Lucky Strike people, I really had no "Cousin Hugo". Not only didn't I have one, but I never dreamed of acquiring one. As our programs got rolling I casually referred to "Cousin Hugo" one night as an alibi for a story I was relating to my not-so-glibble friend "Starlic". I was agreeably surprised at the roars of laughter with which he was received.

Friends everywhere wrote and wired me that I had hit upon a new "twist" in radio humor, that "Hugo" had the makings of a national hero, a demi-god, a household word. I was a bit sceptical, personally. I must admit, but I certainly couldn't refuse to experiment with him in view of the laughter he provoked on his first appearance.

by
Jack
Pearl

In my very next broadcast, we built a very fantastic story around him and again tickled the risibilities of the tuncrimers (apologues to friend Walter Winchell).

As was predicted by everyone, "Cousin Hugo" became an overnight favorite—a symbol in the American household. It was a depression year and there were few homes in the land that couldn't boast of at least one "Cousin Hugo." Parasite relatives, loafers, lazy dependents all took the kidding to heart—together with a little prodding from *pater familias*, perhaps—and a nationwide movement was under way. Cousin Hugo was an abstract quantity, yet his presence was felt everywhere.

About a month or so later we were in my dressing room after the broadcast. There were five of us, if I remember correctly, Cliff Hall; my father; Marty Lewis, of Radio GUNIE; Billy Wells, who writes my scripts; and myself. While I was changing to street clothes someone brought up the question of the origin of Cousin Hugo. It was then that I learned the true story, myself.

Billy, I discovered, *actually* has a cousin Hugo—Hugo Katz. The real Hugo needless to say isn't at all like his radio counterpart, but a quiet, conscientious little man, very retiring and as pleasant a soul as I've ever met. Billy, in searching for a name for the character in my script inadvertently noticed a memorandum from his secretary on his desk which read "Call Mr. Hugo Katz at 12:15".

(Below) Notice the sceptical expression on Cliff (Spotted) Hall's face as The Baron tells him a tall one about what's he's going to do to that poor microphone. (Right) The Baron scratches a midnight snack in his recently completed tunic. "Meet the Baron."

He pounced upon "Hugo"—and it was in such fashion that this nationally famous character was born.

I had the pleasure of meeting the real Hugo Katz at a later broadcast. For his benefit we had particularly speeded the program with the impossible antics of his radio counterpart. After the program, he found his way to my dressing room. His face as florid and he was mumbling under his breath. I finally made out that he had been standing in the rear of the studio when I went on the air and he laughed so loudly at us that his bridgework slipped out of his mouth and was lost under some nearby seats. I had a difficult time consoling him and trying to keep a straight face through it all.

HUNDREDS of people have actually written fan letters to my eminent relative. His popularity is still acquiring amazing proportions. There are not less than fourteen beer gardens that bear the title

"Cousin Hugo's Place" and similar appellations. Hot dog stands, chop suey joints, dance halls and Greek restaurants have also appropriated the title.

I am told there is an editor on a small paper in southern Missouri who signs his daily editorials with "Cousin Hugo". Two people on the coast have been on the air in the character of "Cousin Hugo" and we had to take measures to have them removed.

Exploiters of every kind of novelty have stolen the title. We now have "Cousin Hugo's Hundred and One Best Jokes", "Cousin Hugo's Own Songbook" and "Cousin Hugo's False Mustaches".

One of the most interesting stories concerning the use of the name "Hugo" in this respect reached me in the form of a fan letter from a woman who signed herself "A Constant Listener". It seems that she had a brother who was named Hugo after a famous uncle. In this small town no one had every heard of such a name and so it was difficult for brother Hugo to spark the (Continued on Page 17)



No More Worms For the Two Black Crows

Moran and Mack catapulted to fame on a phonograph record but now they have put the early bird and his squirmy playmate out of their lives in favor of new gags

THAT justly famous early worm has been buried—with honors—and he won't be resurrected. The early bird has broken his lease, gone to Miami for the winter, and will never be heard from again.

Oh, yes. You remember the early bird. And his worm—the worm that should have stayed dead a little longer? Think a moment. And the white horses that ate more than the black horses. Well, anyhow—

Those two too tired Black Crows, Moran and Mack, now on the Old Gold program with Fred Waring and his band are responsible. They have decided not to bring that up. They think that people would rather not hear about the early bird or the early worm or even the white horse or the olives.

They have made up their minds it was high time some new catch-phrases were being turned out to enrich the American language. So listen in on their broadcasts if you want to get them first.

It was about five years ago that their "too tired" craze began to sweep the country. Their records sold into millions. They were the Custers of the phonograph, helping it make its last stand against the onrush of radio.

People who heard those records or their catch phrases



George Moran is O. so sleepy, and Charles Mack has decided that drastic measures are necessary to avenge him from his lethargy. But, if George is really as heavy as he mounds on the air it will take a lot more than an alarm clock to do it.

got the idea that Moran and Mack must be a couple of young bucks suddenly catapulted into fame. But as a matter of fact they were an institution which had been going on for years, like the Saturday night bath.

"Why Moran and I were playing together seventeen years ago and making two thousand a week in the sticks!" Charlie Mack snorted as he rubbed off his make-up in the cubby hole of a dressing room backstage at a New York theater, his genial face gradually emerging from the black grease paint like a winter's sun breaking through the clouds. "Before that we were in separate black face acts for more than I'll tell you.

by
Edward
R.
Sammis

"But just to give you an idea, Johnny Swore and I played on the opening bill at the Palace when you had to wear full dress to get in the lobby and the show lasted till four in the morning with twenty-one acts taking ten and twelve encores apiece. Then, a couple of centuries later, just because Moran and I make a few records, everybody suddenly discovers us. The irony of it! Well what else do you want to know?"

The interviewer sort of wanted to know how Moran and Mack happened to get together.

"I have told that story exactly two thousand times in two thousand different ways. You can take your choice. Maybe you'd like to use the one about how I found Moran in a waterfront saloon in San Francisco and wrote a poem about it called "The Face on the Barroom Floor." Or the one about how we both disguised ourselves as waiters to crash Mrs. Astorbill's ball and got caught in the same swinging door at the Waldorf.

"The cold truth of the matter is that it happened so long ago and in such an offhand way that neither of us remember it at all. Many is the time I've asked George (that's Moran). "George, how did we ever get together anyway?" And George, who has a perfect memory, in fact, the memory of an elephant, always replies: "Why bring that up?"

"I guess I just walked out on the stage one day when Moran was standing there and we've been on the stage together or in front of a moving picture camera or a microphone ever since. It may have been in Tallahassee or Keokuk. I don't know. They all look the same backstage, and I never read my railroad tickets anyway."

Curiously enough, each of them was born in Kansas, Moran at Elwood, Mack down near the Oklahoma border.

MACK grew up in Oklahoma. He started out in life as a singer, gifted with the most tremendous pair of lungs in the state. He became a great drawing card in the local vaudeville parks because he was the only singer to be found who could stand at the home plate and throw his voice right smack into the left field bleachers. He used to pass the hat for pennies after he got through. Some menials showed what they thought of his singing by dropping slugs in his hat.

He ran away from home, drifted out to Centralia, Washington, and got into vaudeville as a singer. Before long he got to doing blackface acts alone and then teamed up with Johnny Swore. At one time the team of Swore and Mack was almost as famous as Moran and Mack are today.

George Moran, as a boy, couldn't make up his mind whether to be a doctor or to follow in the footsteps of his favorite character in history and become a road agent like Jesse James. At last he had ambitions to become a serious actor and joined a traveling repertory company. His blackface part was that of Uncle Tom in "Uncle Tom's Cabin," probably the youngest Uncle Tom in history.

But the gray wig tickled his ears, he found there was more money to be had in blackface than in acting in serious acting, so he set out to master the black and white. He had been doing blackface acts in vaudeville and minstrel shows up to the time he met Charlie Mack, under the roof of a freight car, or wherever it was.

Now both of them think they are doomed to blackface for life. In all their years together, they have only varied their negro characters four times. They tried a deaf negro once for a while, but he didn't go very well. The lazy negro they have found to be by far the most popular. They don't take their types from real life at all. They are entirely synthetic, created by themselves. They think they are funnier that way.

Charlie Mack writes the scripts in rough form, then he and Moran go over them together, working out the gags. Mack talks naturally the way he does on the air with a slow, easy-going southern drawl. He has lived in the south that the negro dialect just comes natural to him.

MACK is largely responsible for the fact that when you hear a phonograph record played over the air, it is announced as an electrical transcription.

In the days when their phonograph records were at the height of their popularity, whenever they would tune in on a station they would hear their own records. He tried to mind that so much, but in order to hurry the three-minute record through in two and a half minutes, they would run it through in record time and it ran their voice way up to high-pitched soprano. That really got him mad. So he hired a firm of attorneys and spent seventeen thousand dollars to put a stop to the practice.

There is a tradition in the theater that actors, and especially comedians are proverbially improvident with their money. Such is not the case with Moran and Mack. Mack has a hobby which has paid him well even in depression times.

In addition to being a Black Crow, he is also one of the better-heeled landlords of the movie colony. His house on Sunsta Boulevard in Beverly Hills, the one with the striped awnings, is one of the show places of the town. Mildred Dietrich rented it from him for eight months.

Up at Newhall, thirty miles north of Hollywood, he has built a colony of Norman houses. Mack Sennet bought one of his houses. Bill Hart and Harry Carey are neighbors of his.

Mack has worked up quite a reputation, as an authority on Norman architecture. *Highbrow* magazines in London have run pictures of his furniture.

Henry Ford became interested in his colony and asked him to drop in (or a visit when he came to Detroit. Mack accepted the invitation and for an entire afternoon the auto manufacturer and the black-face comedian forgot their business worries and devoted their time to a discussion of Norman architecture.

Mack has his permanent home in Newhall now and gets back there whenever he can. He says there isn't enough money in the world to get him to spend a summer in New York.

Moran is married too. His wife is the former Claire White whom he met in Vanitie in 1928. Moran doesn't own a home. "Thinks it's too much of a responsibility. He is as much a Californian as Mack, but doesn't like to stay put in any one place.

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Footlights, Grease Paint, and Microphones

by
Steve
Trumbull

As radio's biggest shows move into the theater, one after another, costuming, make-up, and lighting effects complicate the problems of network production men

AWAY back in 1922, when radio was just a young fellow living on a diet of volunteer sopranos, dramatic readers, piano pounders and song pluggers, a Chicago broadcasting station varied the menu by taking microphones into the theater and broadcasting "Abie's Irish Rose."

Radio saw in the move only a novel interlude, a good "one time show." But there were sages on the Radio who saw in that broadcast something more significant.

"This," one of them remarked, "is what this broadcasting business will eventually come to—if it lasts. The stage will be the studio. The names of the theater will be the names of the air."

Today, eleven years later, that particular Sage is entitled to a lusty "I told you so."

The transition has been gradual. At first the mountain would not come to Mohammed, so Mohammed went to the mountain. The names of the stage came into the radio studio. "Roses and Drums" featured, and still features, stage names in every production. Then came the comedians, the stars of musical comedy and vaudeville.

As the final step in the eleven-year cycle, there is the recently inaugurated "Swift Revue," each Friday night over a coast-to-coast Columbia network, with Olsen and Johnson as the headliners.

Here a legitimate theater—The Chicago Civic Theater—has been leased for this broadcast alone. The electric sign advertises the broadcast under the "Now Playing" caption. The lobby is a wedding of the theater and of broadcasting. Cut-outs of the stars, pictures of the cast, and a board with the reproduced comments of the critics are on display.

Ushers escort the patrons to their seats. Backstage full-fledged stage hands are making everything in readiness, putting the last touch on the setting. Stage-trained electricians are at the lighting panels, adjusting spotlights, trying out effects. A call boy passes down the aisle of dressing rooms, summoning the cast. The curtain rises.

The stage is the studio, and here is a union of theater and radio that inspired "Variety," the "Bible" of the show business, to say:

"It is the 'Follies' of all Chicago Broadcasting shows... with a showmanship touch that would do credit to any Broadway producer. This is one radio show that is legitimate show business and could play to the public for a regular admission price."

There is a burst of genuine applause when the stars step out on the stage. They down, and play to that visible audience as enthusiastically as they play to the inconspicuous but all important microphone standing and hanging about the stage. The lighting effects change to

soft the tempo of the moment behind the footlights. Olsen and Johnson are in stage make-up, even to comedy suits. "Ole" wears violent blue. "Chic" a flashing green of a spring pasture hue.

The "Brookfield Dairy Maids" are in abbreviated gingham. The "Premium Quartet" faces the spotlight in blue overalls. Harry Sonik and his orchestra are in evening wear. It is the theater, down to the last detail.

Fred Waring and his Pennsylvanians are another example of the radio show moved into the theater.

Their Old Gold program is presented each Wednesday night over the Columbia network from Carnegie Hall, New York, before a visible audience of 3,000, and there is always a capacity house.

In contracting the Waring organization the sponsor knew he had something the crowd would clamor to see. Theater men across the country know Fred Waring and his Pennsylvanians as one of the best "show bands" in the business.

THERE is visual appeal in their entire show—Babs Ryan, the slender little blonde with her version of such numbers as "You're An Old Smoother"; the Lane Sisters, Priscilla and Rosemary; and "Poley" McClintock, the frog-voiced drummer and the comedian of the show.

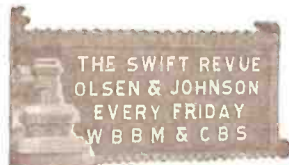
They are at their best when they hear the laughs coming across the footlights. That's when they really "go to town." Hence Carnegie Hall, and that 3,000 visible audience, with waves of applause and laughs.

There are many "why's" behind this gradual transition from the workshop-like studio to the more human theater. The stage-bred artist found himself at ease, incapable of his best efforts, in the radio studio.

There is the case of Will Rogers, one of the first "big names" of the theater drafted for broadcasting. Never in his life did Will fail to click before a visible audience. His first humorous thrust would be greeted with a guffaw. Rogers was right at home, he would settle down to the business of being funny.

Came the first radio appearance and the Sage of Beverly Hills was led into a studio, placed before a microphone, and told to do his stuff. Rogers pulled a fast one, and the microphone could neither smile nor applaud. For perhaps the first time in his life Rogers was actually ill at ease.

Right then radio began to (Continued on Page 17)



Upper left, the sign over the Chicago Civic Theater and, lower left, a snapshot of The Swift Revue in rehearsal, with Olsen and Johnson going through their patter in the center foreground. Above, Fred Waring and his orchestra on the stage of Carnegie Hall, New York, during an Old Gold broadcast before three thousand spectators.

A Tough Ten Days for Radio's Flying Reporters

How the first-hand stories of the Balbo flight, Post's solo around the world and the mishaps of Mattern and the Mollisons were brought direct to your loudspeakers



Wiley Post (above) and (right) the intrepid globe-circler climbing out of the Winnie May at Floyd Bennett Field to receive the plaudits of a huge midnight crowd at the end of his flight.

PART III

In the two preceding articles of this series, I attempted to trace the development of the kinship which has grown up between the two young and powerful industries, radio and aviation, and their progress together. The first article dealt with many "stunt" broadcasts from the air, the second outlined the practical importance of these "stunt" broadcasts as applied to an undertaking so important as the Byrd South Pole expedition. Here I shall attempt to set forth some more of the practical, but lesser known, aspects of "Radio in the Air".

DURING a period of ten days late last July, the entire world, and especially America, was more concerned with matters of aviation than at any other time before or since. Italy's General Balbo arrived with his air armada on a remarkable and impressive international tour. Wiley Post, hardy and intrepid Oklahoman, set his plane down on Floyd Bennett Field to complete an astounding solo jaunt around the globe in record-breaking time. Jimmy Mattern returned from Siberia, where he had been marooned during a similar attempt that failed. England's flying favorites, the Mailfairs, cracked up in Connecticut, a scant 60 miles from their goal, after a successful Atlantic crossing. And finally Balbo and his aerial fleet took off again for their native Italy.

Nobody got a chance to forget that this was the biggest week aviation had ever known. For ten days or more all newspaper headlines were preoccupied with aviation to the comparative obscurity of most other goings-on. Loudspeakers chanted every movement of the airman, with vivid descriptions of their landings and take offs. Radio observers broadcast descriptions from lofty perches and ground points, and such star fillers as Al Williams, Elinor Smith, Eddie Rickenbacker, and "Smoney" Taylor gave their expert sidelights as CBS commentators. Columbia equipped a giant E.A.T. Curtis Condor as a flying studio and sent winged bulletins, from the skies.

It was a week to remember for this writer, who poked about at strategic points during the goings-on. I'll never forget the majesty of Balbo's fleet of huge seaplanes as it swept down the Hudson in perfect and precise formation or the beauty of the same fleet resting at anchor off Brooklyn as I saw it from the air a day later.

Another experience I'll remember long was Wiley Post's arrival at Floyd Bennett Field. Chattering on the field with Eddie Rickenbacker, Paul Douglas, and others of the CBS Crowd crew, and bidding them happy landing as they wheeled for the take-off to meet Post and escort him in. Fighting through surging thousands to get to the administration building and to the radio headquarters in its tower. Watching for hours, the air full of tense expectancy. And



At right, Jimmy Mattern, whose return from Siberia, after his around-the-world attempt had failed, was greeted with amazing enthusiasm by the American public.

then, just 15 seconds before midnight, the surprise landing.

Post caught everyone napping, for he arrived well before he was expected and, having lost his flying lights, he flew in blind. Beside me stood the airport observer scanning the skies to sight each new arrival and call for landing lights. Suddenly, high above, he caught the glint of light on a fuselage, and no lights visible. "I think it's Post," he said. Some of the 75,000 or more neck-stretchers below must have also caught that glint in the dark, for there was a sudden stirring to action and a heightening of the tension. Newsreel men leaped to the tops of their trucks and broadcasters called for the air. Search the sky as I might, I saw no sign of him, as was the case with most of the watchers, until he nosed onto the field out of the darkness and squatted the white Winnie Mae to a landing. A deafening ovation broke forth and the skies he had dropped from rang with the roar of 75,000 throats—a pandemonium of praise for a heroic, historic, and almost unbelievable feat. The special detail of hundreds of blueconats on hand to keep order was also caught napping, and neither the steel fence nor the blue-clad cordon could resist the seas of humanity that surged onto the field as the plane taxied in. It was a near miracle,

by
Douglas
D.
Connah



as I saw it from above, that no one was swept into the "prop wash" to be slashed by the whirling blades. Beulam as mounted and motorcycle police rode again and again into the crowd, and police on foot swung nightsticks, to clear the throng back. That the microphones lines, strung through the milling crowd, managed to hold together, was another near miracle. Les Quailley, Ted Husling's assistant, was one victim, getting a dislocated collarbone as he was spun head over heels clinging to a line connection to keep it intact, the officers and the panicky crowd striking right and left with no chance to single out for protection those who were there on official business.

Finally Post crawled out—a weary hero, to rest on top of his plane, before he slid off and into the car which waited to carry him to his first real sleep after interminable days and nights of winging through space. With his attitude of near collapse and a handkerchief pressed to his missing eye, he looked as if he were despondent and weeping, rather than the triumphant conqueror he was.

An eight-hour wait at E.A.T. headquarters for word of the incoming Mollisons, whom we were to meet at Boston, a wait punctuated with copious draughts at a thermos jug full of coffee, to fight off the effects of a tense and sleepless night.

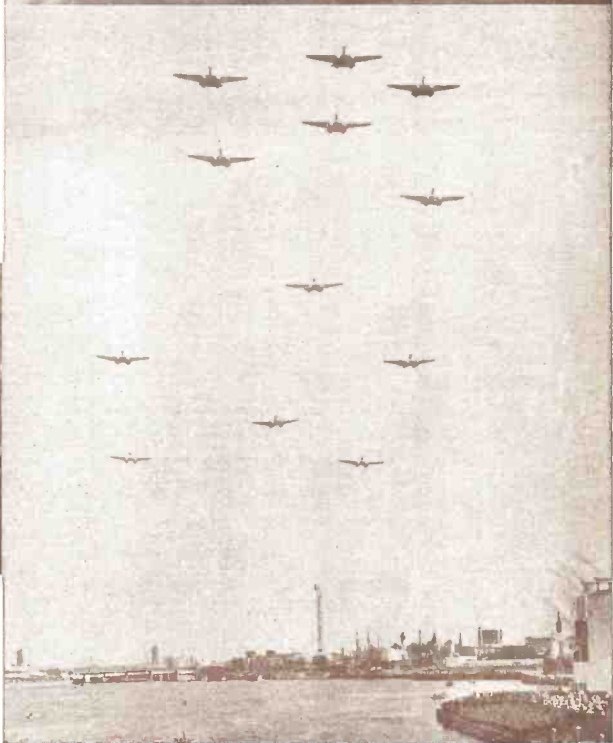
Instructions at two o'clock: "Back to Bennett and stand by." Arriving there, instructions to proceed. Skimming high about the patchwork panorama of New England, to arrive at Boston in almost no time. Up to test broadcasting equipment. Down for the latest bulletins. Up for a broadcast from the sky. Circling round and round over Boston and its suburbs, in a ten-mile radius, to comb the skies for a sight of the British plane, expected soon.

The night before, the Condor had no luck in trying to locate Post, which was small wonder, considering the fact that he flew without lights in the black night. And we had little more success on our quest. We found that the sky was a pretty big place—a hard place to find someone you're looking for, especially when you have no idea where he is. To make it harder, our Condor resembled the Mollisons' in style and color, and we were thrown off the track several times when bulletins were given that the Mollisons had been sighted, when our plane was mistaken for theirs. Finally we started back for New York on authentic information that they had been sighted near Providence. With our cruising speed almost double theirs, it would be easy to overhaul them. Near Providence, we twice sighted a plane we believed was the one we sought, and lost it twice in the darkness and fog. All the way down the Sound we believed the Mollisons were nearby, for shortly after each point we passed we received word of two planes flying near each other, and we strained to try to catch a glimpse of their flying lights. Finally, near the end of the trip, my tired eyes caught the lights of another plane, and now we were certain we were on the right track. Don Ball went on the air with the news as we circled over the airport. We ran out of gas and had to cut short our part in the broadcast to pull in the trailing aerial and make a landing. As we slid down onto the field we heard Ted Husling broadcasting the actual outcome—that Jim and Amy had crashed at Bridgeport, 60 miles back.

Actually, however, radio (Continued on Page 15)



Upper right, Jim and Amy Mollison, convalescing at Bridgeport hospital from injuries received when their trans-Atlantic plane crashed sixty miles from their goal. Above, General Italo Balbo, leader and hero of the greatest mass flight in history, and, lower right, the Balbo squadron in flight over the Century of Progress Exposition grounds at Chicago.



Your Problems Solved By The Voice of Experience

your loyal cooperation in your problem, and in behalf of the little unborn life that depends much upon what mother and father do in the solution of this problem, I wish you a full measure of success.

Is Petting Wrong?

Dear Voice of Experience:
I have a problem to solve which many girls have, and will appreciate your answer if on your page in RADIO GUIDE which I always read.
I am going steady with a young man who is my same age, twenty-two. We have kept company for three years. He treats me fine with few exceptions. Our only point of difference is on the point of mere standards. He has only one standard and I have that one plus many smaller ones leading up to it.
He claims that what we do is to violate his nobody's business if we keep it strictly to ourselves. He refers of course to "petting" in the full sense of the word. I say that it will lead to the destruction of his one standard and my many standards. I try to make him see that I am not cold toward him, but I know if I keep allowing him his way we will both soon lose all resistance and then eventually lose our regulations.
"What I try to maintain my standard he becomes sulky and says I don't really care for him for if I did I would prove it. He claims that all girls are alike and that I am the exception, and threatens to leave me if he cannot win his point.
I really care for him and do not wish to lose him. Won't you please advise me?"

more work time, our office force of nearly thirty men was working six days per week eight hours per day. Immediately upon the President's having interested himself in the campaign that is now in full swing, I anticipated the NRA program by putting everyone of my employees on a five-day, forty-hour week, and added additional help to take care of the work that was being done on Saturday. The same salaries were allowed for the five-day program as for the six-days, and in some cases voluntary raises were offered to my men.

Boy Friend in Jail

Dear Voice of Experience:
First I wish to thank you for your advice which is sane and true to me. I never miss your broadcast, and always read your page in RADIO GUIDE.
I have a wonderful mother and she herself advised me to write to you about my problem. I will be 15 years old next January. Am attractive, and have had letters which even my sister personal kindness. I say this without conceit.
I have been writing letters to a boy friend of mine to be necessary for me to do it for her. Of course she tells me what to say, but she never asks me what was wrong for her and wanted to know if he could write to me and thank me personally. And that is how we began. At first, our office of course, radio and such. But then he was interested and we got more familiar. We exchanged descriptions and photographs, and I feel as if I had known him for years. He is 20 years old and comes from a fine family but got in with bad companions and they stole a car. He is finishing his two-year term and will be home in April.
Now he says he is in love with me. He knows my age and is willing to wait for my approval and the relatives and friends know of his boy already and pretty much I will have him, but I do not like the stigma "jail-bird" attached to it. Of course we all make mistakes and that can be forgiven in most cases.
Now, Voice of Experience, what shall I do? I will appreciate your answering me. We always get the RADIO GUIDE, so if you can let me see your answer I will be glad to see it.
Thank you.
Catherine.

ANSWER: If it were possible, Sally, for me to gather together in one group all of the girls who have listened to the argument that your boy friend has presented to you, do you realize that I would possibly have a group larger than the population of the City of New York itself?

If from that group I were able to ask each girl who had listened to this line of reasoning, and, expecting to win marriage proposals, had acquiesced in the boy's demands and thereby had won a happy home for herself—I say, if I were to ask each of these to leave this big multifold and form another group—do you realize what a pitiful handful I would have in the second group?

If, then, you really love this boy and you want eventually to marry him, you have your answer.

There is no question, Sally, but what we have had a double standard for a long time and boys have felt that they could "sow wild oats" as they call it, with impunity, but those same boys, when the time comes for them to marry, always feel that they have a perfect right to demand for wives.

Space does not permit, Sally, my going into a complete analysis here of what determines a boy's love for a girl and how he expresses it; of what a girl's attitude should be in expressing her love and winning the real affections of the boy—it would require a number of pages to explain the difference between the language of love and the language of passion, together with the promises of the one and the other and the expediency regard fulfillment, I have a pamphlet called "Physical Passion Mistaken for Love," and another one called "The Way to a Man's Heart," both of which would prove invaluable to you in making your decision. In fact, I wish it were possible for me to place them in the hands of every girl that has had to face your letter. You have shown your interest by writing your letter—why not write me again and send me two 3c stamps for these two pamphlets?

And, Sally, I am really expecting to hear from you again in the near future. I know that a number of helpful surprises await you if you follow my suggestion.

N. R. A. Program

Dear Voice of Experience:
I read your column in RADIO GUIDE and listen to your broadcasts each day, but I have not heard your comment as yet regarding the N. R. A.
I suppose that inasmuch as you are a broadcaster and not a business man you would only come under the consumer code. However, I think it is only fair to your followers that you answer either on the radio or through your column in RADIO GUIDE whether or not you are really in sympathy with President Roosevelt's plan and his recovery campaign. As an indirect adviser to the President, and a staunch adherent of his plan, I am constituting myself as a spokesman for your followers in demanding of you a statement in this regard.

ANSWER: Evidently, Mrs. J. T. D., you are not at my first evening broadcast upon my return to the air waves after my summer vacation which I devoted to advocacy of President Roosevelt's campaign against depression.

It might interest you to know interest you in that the first agitation was begun for shorter working hours and

ANSWER: First of all, Catherine, let me refer to what you call the stigma attached to a jail term are usually the ones that, if their private lives were known, would be the first to be put in there themselves and the last to ever get out.
This is not said in defense of the criminal, but among our first offenders are many boys who have been more stung against than sinning and have become the victims of environment or more precocious companions in whose eyes the best defense is a good offense; a quitter. Untutored in crime, they are usually the first ones to get caught.
As far as your present feelings for each other are concerned, don't forget those feelings have been developed under very different circumstances and your affection may be due to loneliness while yours is born of sympathy, kindness or pity. This being true, it would be most unwise even if you were older than you are now for you to rush into an engagement and possible marriage soon after you meet. In fact, your age is in your favor for certainly you will want to wait until you have finished high school before marrying. That will give you an opportunity to study him and give him an opportunity to really get acquainted with you. It will also afford the opportunity for him to prove himself or not his lesson has been learned. Therefore, I suggest that when he does come home you treat him in a friendly way but don't rush headlong into romance with him. You write a very nice letter to girl of it, and I hope you follow the same good sense in exercising judgment regarding the final culmination of this friendship that has come into your life.

The Voice of Experience will answer, through the columns of RADIO GUIDE, questions that are requested by readers. Such questions will be treated with the same confidence as those submitted by his name. Questions that are not answered through RADIO GUIDE, will be forwarded to him in person. Because of the large volume of mail, personal replies are impossible.

Your Friend and Adviser,
"THE VOICE OF EXPERIENCE"
(Copyright 1933 by Radio Guide, Inc.)



Your Friend and Adviser
THE VOICE OF EXPERIENCE

Unwanted Husband

Dear Voice of Experience:
I divorced my first husband in 1922 and the next day after getting my divorce I married my present husband. I was happy until my first husband came back in my life six months ago, and I can't get rid of him. He threatens me by saying that I married my husband less than a year after I got my divorce, and, therefore, I am not my second husband's wife but I am still his wife. The law went into effect that year that you could marry the next day after being divorced.
I am scared to tell my husband about him threatening me for fear my husband will do something desperate. I am to become a mother in three months and cannot stand being annoyed by this former husband. I deeply love the man that I am married to now and have loved with the first husband to stay away. He not only refuses, but he tries to force his attentions on me. Although I have tried to avoid him he still manages to come to my home. I know if my present husband knew he would put him in jail. The first husband says that if he can't have me he is going to steal my baby when it is born. What satisfaction could he get with my second husband's baby? I will go insane if things don't change.
Please answer right away before my baby is born, and I sure will watch for your answer in the RADIO GUIDE.
A.

ANSWER: There is no question about your former husband showing himself to be not only a poor sport but anything in the world but a gentleman. Therefore, in dealing with him, since he is resorting to threats and force and even threatens to steal your baby, reason will not avail. He is most unreasonable. But a woman in your present condition certainly cannot expect to use physical violence.

It seems to me, however, that you are losing sight of the fact that if, as you say, you are legally wed to your second husband, this first man is not only pestering you but he is attempting to violate your husband's home. Therefore the problem is not just yours but is also your present husband's. He should know of the problem. It should be told all of the circumstances and at once. You say you are afraid that he may do something desperate. Could he do anything more desperate than the other man is threatening to do? Certainly if you and your present husband love and understand each other, you should be able to quietly explain matters to him and ask him not to shock you in your present condition by doing anything foolhardy, but plead with him to resort to the protection guaranteed under the law, if necessary, against an invader such as this first man has proven himself to be.

I would not be intimidated by the first man's threats, nor would I be worried over how the present husband would work out the problem. You should go to your husband immediately and plan with him against future invasion.

I wish for you the courage necessary to face this issue. I hope for your husband sufficient understanding to give

The Gentle Art of Scrambling Words

Oy Ratwell — let it go—language butcher de luxe, isn't going to make that snappy blunder you've been awaiting. Here's why

by
Willard
Quayle



ROY ATWELL

AND now," began the unsuspecting interviewer, "suppose you tell us, Mr. Atwell, just how that tongue-twisting stuff of yours is written."

Roy Atwell, who shares honors with Fred Allen on the Friday night NBC program known as Fred Allen's Revue, collapsed weakly on a divan. This apparently, was an old and wearisome question.

"It grust jows . . . grow jasts . . . I mean it just grows," he explained. "It wrim't lites . . . ain't writen . . . nit writen . . . oh well, you know what I mean."

His interviewer settled down to the long and serious business of the discussion. Here, apparently, was something that wasn't going to be tossed off in a hurry. The five o'clock cocktail party would probably have to wait.

"Well, then," suggested the unfortunate newspaperman, "suppose you tell me how it started, and all the horrible details."

This time it was Atwell who settled down to serious business. It was quite evident that the story of his life was going to be a long and heart-rending one. Here was a hardy soul about to launch into the history of a career.

"Several years ago," related Atwell, with a reminiscent look in his eyes, "I was engaged for a part in a show by Harry Ruby and Bert Kalmar, on the West Coast. It was a fairly important part, with fairly important lines. But the lines were enough to drive anybody completely mad. For instance, the first line I had was: 'It is spring, and the little birds are twittering in the tree tops.' I don't believe that William Lyon Phelps could read that line correctly without three days' rehearsal."

"Well, anyway, I made my first appearance, on opening night, as scheduled. I walked on and opened my mouth. Imagine my complete surprise when I said something like: 'Ah, tis Ting, and the twits are birdering in the tree flops.' Imagine my embarrassment. Imagine, in fact, my complete humiliation when the next line came forth from an amazed Atwell in even worse shape.

"Well," I said to myself, 'there will be a new boy in Atwell's role when the curtain goes up tomorrow night.' And it was in that mood that I walked off stage and walked right into the combined arms of the hysterical authors.

"It's great," screamed Harry Ruby,

"Don't change it," advised Bert Kalmar.

"Well," sighed Atwell, continuing his gruesome narrative, "you could imagine my state of mind. I didn't have the faintest idea of just what I had said or how I had said it. I did know, however, that what I had read wasn't the line. So the next night I merely went out and tried to sing the correct line in a hurry. Something else entirely came forth from my otherwise reliable larynx, but this time, too the audience laughed.

"Well, sir, to make a long story short, I've been doing it ever since. With but a few interruptions, that is. Strangely enough, when I came back to New York I had any number of comedy roles offered me, but none of the producers would allow me to garble the words. After a while, I began to believe that perhaps the California incident had been an accident after all. Then, one portentous day, I gave a radio audition."

Here Mr. Atwell paused again. It was evident that he was held in the spell of a happy memory.

"Ah," he murmured, "rot a wucky ray for radio . . . wuck a rotty hay . . . what a rucky day . . . oh, let it go, let it go."

"And now," repeated the tired reporter, "suppose you tell us, Mr. Atwell, just how you write your material."

This seemed to come as a complete surprise. The comedian figuratively pricked up his ears.

"Well," explained Atwell, thoughtfully, "I just sort of mix it up, that's all. Catch on?"

"Yes," sighed his confessor, determining then and there to give up the newspaper business for good, "but HOW?"

"Well," continued Atwell, "you take a word like hypochondria. I just mix it up and it comes out like nothing you ever heard of before. Understand? I can take something like laryngitis and develop it right into pneumonia, for instance. I'm greatly in favor of inflation, you see. Just give me something like a size fifteen collar and I can make it sound like five million dollars. Are you following me?"

"At a safe distance," replied the interviewer.

"Incidentally," continued Fred Allen's chief supporter, "I'm somewhat troubled by the great American sporting public. I get letters every day asking me to hurry up and

wine their bets for them. I'm really in something of a quandary."

"What bet?"

"It seems that a certain number of sporting gentlemen throughout the country are convinced that I cannot help but make a slip of the tongue sooner or later, which will be very embarrassing to everybody concerned—to me, to the radio station, to my sponsors, and to the dear little kiddies who always listen in to Uncle Roy. These boys have wagered various amounts that I will say something very wrong through a tongue-slip, before many weeks have gone by. They have even gone so far as to offer me a percentage of their winnings if I will make an intentional slip and shock somebody within the next month or so."

"And what do you intend to do about that?"

"I'm holding out for a bigger percentage."

"I see. You'd sell your soul for scandal?"

"Oh sure. I shall my sandals . . . when my shoals . . . of course. Sure I'm a day dog . . . gag dog. Skylark . . . ec. Shylcock . . . That's the . . . m."

TELL me something about your private life?" urged the interviewer.

"Oh, joy, the private wife of Roy Ratwell! Well, it's a double life, I can tell you. I spend half of it at The Lambs and The Players, and the other half at my combined farm and country estate in Westport, Connecticut, where I am experimenting with the breeding of thorough horses.

"Any more dark facts?"

"Sure! I've just completed my first play in fifteen years. A comedy called 'Sour Japes,' written in collaboration with a magazine humorist. That last play fifteen years ago was 'Here Comes the Bride,' done with Max Marcia."

"You're sure it wasn't 'Sheer Slums the 'Hide,'" chuckled the interviewer.

"Say!" said Atwell, and stood up to indicate he had about enough. "Are you trying to steal my stuff?"

"Who's trying to heel your cuff?" demanded the reporter indignantly. "I'm just getting a glory . . . a hoary . . . oh, let it go, let it go!"

Wednesday, Nov. 15

Phil Dwy 7:00 P.M. CBS

Troubadours

8:00 P.M. NBC

8:00 A.M.
KYV-Musical Clock; variety program
WAAP-Broadcast Theater
WBBM-Ritz and Dues, comedy and songs (CBS)
WFL-Edna Andrews Club
WFL-Edna Andrews Club
WCS-Bohemian Melodist
WCS-Good Morning; Musical Program
WHD-Polish Hour
WJD-Happy Go Lucky Time; Art Lila-ich
WLS-Wonderland Time
WMAQ-Broadcast Theater; orchestra (NBC)
WSSC-Music of Poland
8:15 A.M.
WBBM-Musical Tapes
WHD-Hungarian Hour; Frank Koroch
WJD-M. Schlegelbauer's Veddy Theater
WLS-Prodace Reports
8:35 A.M.
WLS-Bentley's Hour
WBBM-Metropolitan Parade (CBS)
WFL-Dance Music
WHD-Last Night's Show
WFL-Last Night's Show
WLS-Chester Rains
8:45 A.M.
WFL-Corson Entertainment
WHD-The Walkabout
WJD-Moderate Melodies
8:55 A.M.
WBBM-Dental Society, health talk
8:50 A.M.
KYV-Buddy Allen Host
WAAP-Morning Merry Go Round
WBBM-Organ and Piano Duo
WCS-Song of Geneva
WFL-Keep Fit Club
WHD-Morning Melodies
WJD-Song Festival
WMAQ-Big Flash; Livestock Receipts; Dr. Sanderson Hour
WMAQ-Sing Up Exercises
9:15 A.M.
KYV-John Laund, violinist (NBC)
WFL-Popular Music
WCS-Cassidy Concert
WGR-Clark, Lu 'n' En, small town comedy
WHD-Hoopdancing Chats
WJD-Today's Trends
WMAQ-Program Review
9:25 A.M.
WBBM-Dr. Royal S. Cowland, talk
9:30 A.M.
WBBM-Beauty Clinic
WCS-Melody Parade
WCS-Board of Trade Market Report
WHD-Lisa the Lustereberg Geront
WJD-Fountain Favorites
WJD-Tony Caboch, monologist
9:35 A.M.
WFL-Leonard Sals, organist
9:45 A.M.
KYV-Irons Glean, organist
WBBM-All Day, songs and comedy
WFL-Highlights of Music
WCS-Cash Box
WHD-Happiness Express
WJD-Polynesi Parade
WMAQ-Betty Crocker Household Talk (NBC)
9:50 A.M.
WGR-Weather Reports
10:00 A.M.
KYV-Four Southern Singers (NBC)
WAAP-Memory Lane
WBBM-Mary EMS Aera, cooking talk (CBS)
WFL-Kabar
WCS-Horton Review
WGD-Wire Personalities
WHD-News On Demand; News; Waters
WJD-University of Chicago; Environment and Race
WLS-Poultry and Livestock Markets
WMAQ-Women's Page of the Air
WMAQ-Bobby Early (NBC)
10:15 A.M.
KYV-Radio Homeless Institute, dramatization (NBC)
WAAP-Flane Rarobans featuring Etiele Dross
WBBM-Four Showmen (CBS)
WGR-10-15's Children
WCS-Organ Party
WFL-Happy Endings
WHD-Four Shows (CBS)
WMAQ-Board of Trade market reports
10:20 A.M.
WMAQ-Sign of the Cross (NBC)
10:25 A.M.
WMAQ-Board of Trade Reports

10:30 A.M.
KYV-U. S. Army Band (NBC)
WAAP-The Answer Man
WBBM-Jack Brooks; Hersa Sher
WCS-Edna Andrews Club; harmonica
WGR-Children In Comedy
WCS-Lithuanian Musical
WCS-Home Sisters
WJD-Italian Serenade
WHD-Betty Crocker, decreasing notes (NBC)
WBBM-Clubs In Request Program
WSSC-Melodies of Poland
10:35 A.M.
WJD-Illness Medical Society Health Talk
10:45 A.M.
WAAP-Music in the Air
WFL-Popular Music
WGR-News Features
WMAQ-Fancied Dreams
WHD-Favorite Dance Bands
WFL-Fast and Furious
WMAQ-Fifty and Hot, piano duo (NBC)
WSSC-Polish Dances
1:30 P.M.
WHD-Gary Polak Blatter
11:00 A.M.
KYV-Irene Holt
WAAP-Bandstand
WBBM-The Voice of Experience (CBS)
9:15 A.M. - 10:30 P.M. - Prommer (NBC)
WGR-Music Weavers
WJD-Show Window
WJD-Dramatic sketch
WMAQ-G. C. Arnold's Commodore
11:10 A.M.
WGR-June Baker, management
11:15 A.M.
WBBM-Five Magnis's Orchestra
WCS-Edna Andrews Club
WBBM-Virginia Clark, Gene and Charlie
WBBM-Vic and Sade, comedy sketch
WJD-Tone Traveler, dance music
WJD-Friendly Philosophy; Homer Goff
WMAQ-Organ Rhapody (NBC)
11:20 A.M.
WGR-Platt
11:30 A.M.
KYV-National Farm and Home Hour (NBC)
WBBM-New Service (CBS)
WMAQ-Rhythm King
WBBM-Home Service
WGR-Board of Trade Reports
WJD-Musical Interludes
WJD-Name the Band
WMAQ-Edna Andrews Club, songs and guitar (NBC)
11:35 A.M.
WBBM-Frank White, soloist, and John Stein, pianist
WJD-Dignity at the News
WJD-Sherba Zepkny's, Orchestra, solo music (CBS)
11:45 A.M.
WAAP-Variety Program
WFL-Variety Program
WGR-Music Weavers
WJD-Eather Bradford, Fashion Advice
WLS-Weather Report
WMAQ-Russia Greets Radio City (NBC)
11:50 A.M.
WBBM-Best Contest contest
11:55 A.M.
WBBM-Local Market Reports
WLS-Bentley's Hour
12:00 Noon
WAAP-Kenneth Conant
WBBM-Maria, the Little French Princess (CBS)
WJD-Lanchon Concert
WMAQ-The Playboys (CBS)
WJD-Edna Andrews Club; imitations
WCS-Edna Andrews Club; imitations
WLS-Music Program
WBBM-Loop Express Service
12:15 P.M.
WBBM-Chester Hour of Music
WMAQ-The Playboys (CBS)
WJD-Loretta Markets; Paul Evans
WLS-Prize Farm Donor's Program; Jim Teale
12:30 P.M.
KYV-Edna Andrews Club
WAAP-Organ Day (CBS)
WBBM-Operatic Opera
WFL-Variety (CBS)
WGR-Market Reports
WMAQ-Mary EMS, Phil Evans
WJD-Lois Shaw; Chuck Langhor, 'charley'
WMAQ-American Maritime Typists Orchestra (NBC)
12:35 P.M.
WGN-Ensemble Music
12:45 P.M.
KYV-Smack Out, comedy duo (NBC)
WBBM-Jack Brooks, tenor; Neam Sher, soprano
WFL-Farmers Union
WGR-Music Weavers
WHD-Edna Andrews Club
1:00 P.M.
KYV-Fredence Penny
WAAP-Homeser Philosopher

WBBM-Edna and Fannie Cavanagh, soprano and alto
WFL-Edna Andrews Club
WFL-John Hanson, organ (CBS)
WBBM-The Contrabass; orchestra (NBC)
WJD-Lowland Rhythms
WMAQ-Edna Andrews Club
WMAQ-Organ Festival
WBBM-Organ Program and Bible Reading
1:15 P.M.
KYV-Louis Paulino's Orchestra
WBBM-The World's Most Beautiful Waltzes
WMAQ-Song of the Streets
WFL-Civic Talk, Mayor's Office
WMAQ-Johanna Kuffus, pianist
WJD-Balled Talk
WLS-Today's Almanac
WMAQ-Board of Trade
1:30 P.M.
WBBM-Shirley Wisn, M. D.
WFL-Popular Music
WLS-Musical Program; Markets
1:55 P.M.
WBBM-News Tapes
KYV-Doveram from Italy (NBC)
WBBM-American School of the Air (CBS)
WFL-Buddy Hannon, Organ Recital
WBBM-Savens Hotel Ensemble
WHD-'Crime, Its Causes and Cure,' talk
WMAQ-Edna Andrews Club
WJD-Dramatic Sketch
WLS-Melody City Four; John Brown, tenor
WMAQ-U. S. C. Program
1:40 P.M.
WAAP-Markets and Weather
WFL-Contest Favorites
WMAQ-The Music Weavers
WHD-Manhattan Melods (CBS)
WJD-Lanchon Dance Music
WJD-Quarter Hour as a Quarter Trio
2:00 P.M.
KYV-Oberonia, sketch (NBC)
WAAP-Exhibition of a Song
WBBM-V. E. Meadows
WFL-Red Hot and Low Down with Bob Holt
WMAQ-Parade House Ensemble
WHD-Gary Yard and Garden Club
WMAQ-Bob Fickard, comedy songs
WLS-Homenagers Hour, Martha Cross, Grace Wilson, Blanche Chermov
WJD-Rand Parade
2:15 P.M.
WAAP-Edna Andrews Club
WBBM-Pat Harris; Orchestra
WBBM-Sevens Hotel Ensemble
WJD-Edna Andrews Club; imitations
WCS-Edna Andrews Club; imitations
WMAQ-Songs and Serenades; Radio City
WMAQ-Congo's Tribute to Radio City (CBS)
2:30 P.M.
WFL-Walks Time
WAAP-Edna Andrews Club
WBBM-Terry Hayes, soprano; Wheeler's orchestra
WGR-Cabaret, Alan Grant
WJD-Don Kuster pianist
WSSC-Tony Vardi
2:45 P.M.
WAAP-World News
WBBM-Abner Arvey and Harry Strole
WBBM-Americ Sherman's orchestra
WHD-American Education Walk Program (CBS)
WMAQ-Louise and Charlie
KYV-Lucky Seven
WAAP-Boots in Blue
WBBM-Cecely White
WFL-Afternoon Frolic
WMAQ-The Bandsters
WMAQ-Edna Andrews Club
WJD-Carroll Martin
WMAQ-The Playboys (NBC)
WMAQ-American's Greeting to Radio City; Bertina's orchestra, soloist; soloists (NBC)
WJD-Sunday School Lessons; Mrs. McCord
WSSC-Polish Melodist
2:15 P.M.
KYV-Board of Health
WAAP-Saba Concert
WFL-Cadets Quartet
WMAQ-Louise Bartlett, organ
WLS-Roundoff; Waters; Joe Kelly
2:30 P.M.
KYV-Two Doctors with Acts of the Air
WBBM-News Features
WGR-Hroadcast from London; Syme News; Orchestra; Chester, soloists (NBC)
WMAQ-Americ Sherman's orchestra
WMAQ-Cadets Quartet
WJD-Mooseheart Children
WMAQ-Orchestra; Soloist (NBC)
WBBM-Quentin Hero; Wendell F. Loveless
3:05 P.M.
KYV-Jerry Sullivan, soloist
WBBM-Texas Cow Girl (NBC)
WMAQ-Educational Festival (CBS)

3:45 P.M.
WAAP-Roy Waldron's Sports Review
WBBM-Merrymakers (CBS)
WGR-Sister Sisters, harmony trio
WMAQ-The Bandsters
WMAQ-Fullington Orchestra
WJD-Mooseheart Children
WMAQ-Lady Next Door; children's program (NBC)
4:00 P.M.
WAAP-Piano Novelties; Jimmy Keach
WBBM-Dance Orchestra (NBC)
WFL-Educational letter
WHD-News and Weather
WJD-J. B. and Ma, comedy sketch
WMAQ-Edna Andrews Club (NBC)
4:10 P.M.
WBBM-WBBM News Service
4:15 P.M.
WAAP-Bequest of the Season's Hits
WBBM-Vor's alarms; Hersa Sher, pianist
WFL-Fritz Nachtr, baritone
WHD-Leonard Sals, organist
WHD-Jack Brooks, tenor; orchestra (CBS)
WJD-Music and Roster
WMAQ-Winals, the Pook; children's program (NBC)
4:25 P.M.
WAAP-Tonight's Radio Features
4:30 P.M.
KYV-Earle Thayer
WBBM-Educational Forum
WFL-Louise Vibration Club
WHD-The Song Trio (NBC)
WMAQ-The Bandsters
WJD-Bloss and Jones
WMAQ-The Music Weavers
WBBM-News Flash
4:40 P.M.
KYV-Three Cheers
WBBM-Cowboy Tom and Indian Chief
WMAQ-Familiar Club
WJD-Piano Reflections
WMAQ-Wizard of the Slits (NBC)
5:00 P.M.
KYV-Mel of Sides at the Piano
WBBM-Slippy (CBS)
WFL-Monte Trio
WMAQ-The Big Top, one man show of the Air
WMAQ-Edna Andrews Club
WCS-Edna Andrews Club
WMAQ-Edna Andrews Club; imitations
WJD-The Walkabout
WJD-Bobbie Dickson, baritone
WMAQ-Edna Andrews Club (NBC)
5:15 P.M.
WMAQ-The Stars and Stripes (NBC)
WBBM-Organ Soloist
WFL-John Maxwell, folk talk
WMAQ-The Big Brother Club
WHD-All Day, comedy time (CBS)
WJD-Bob Kaster, pianist
WMAQ-The Eyes of Montezuma
5:25 P.M.
WJD-Sports Review; Johnny O'Han
5:30 P.M.
KYV-Edna Bob's Corbin at the Lincoln Club
WBBM-Jack Armstrong, the AB-Announcer (CBS)
WMAQ-Louise Bartlett, organ (NBC)
WBBM-Irene Bentley, organ (NBC)
WMAQ-Singing Lady, organ, songs, and strains
WHD-Favorite Dance Bands
WMAQ-Rickard Family
WMAQ-Adventures of Tom Mix (NBC)
5:45 P.M.
WBBM-The Club Talking Club; beauty talk
WFL-Little Orphan Annie, Children's Play (NBC)
WFL-Little Orphan Annie, Children's Play (NBC)
WMAQ-George Sherman's Russian Gypsy Orchestra and Piano, tenor (NBC)
5:50 P.M.
KYV-Louis Paulino's Orchestra
WBBM-Pat Harris, Sportswoman
WMAQ-Edna Andrews Club
WBBM-What's the News?
WCS-Dance Serenade
WMAQ-Diana Mowbray
WMAQ-Edna Andrews Club; imitations; and Widdows; orchestra (NBC)
6:00 P.M.
KYV-The Globe Trotter
WBBM-Edna Andrews Club; comedy and songs
WFL-Orchestra
WMAQ-Orchestra of Melody (NBC)
WSSC-Polish Joy
WMAQ-Sevens Hotel Ensemble
6:15 P.M.
KYV-Sports Reporter
WBBM-Sports Reporter

6:30 P.M.
KYV-Beyrd Baker's Orchestra
WBBM-Buck Rogers in the Twenty-Fifth Century, sketch (NBC)
WMAQ-Edna Andrews Club; Preliminary, comedy sketch (NBC)
WMAQ-Edna Andrews Club; Preliminary, comedy sketch (NBC)
WMAQ-Sports Reporter
WMAQ-Polish Hour
WMAQ-The Galiberry; and Abner (NBC)
6:35 P.M.
WGR-Dan Reno's Orchestra
6:45 P.M.
KYV-World Book Man
WBBM-Booker Carter, new comic (NBC)
WMAQ-Edna Andrews Club
WMAQ-Talk and Harry
WMAQ-Edna Andrews Club (NBC)
7:00 P.M.
WBBM-Benny Hoyer's Orchestra
WBBM-Dr. Frank Luther, Jack Parker; Veritas Ruth, vocalists (NBC)
WFL-Women's Trade Union League, talk
WCS-Italian Jive
WMAQ-Palmer House, comedians
WHD-Cary Board of Health
WLS-Bert Lahr, exordium
WMAQ-Edna Andrews Club
WMAQ-Crime Chase, mystery drama (NBC)
7:10 P.M.
WFL-National Industrial Recovery Act News Flash
7:15 P.M.
WBBM-Edna C. Hays, tenor
WFL-Edna Andrews Club
WMAQ-P. H. Ryan, tenor
7:20 P.M.
WBBM-Albert Sontag, violinist (CBS)
WFL-Bertha Higgins, contralto
WMAQ-Edna Andrews Club
WHD-'Hot Shoe League,' The Mahony Quartet
WLS-Desperate Parades, dramatic sketch with Edna Hirt (NBC)
WMAQ-Edna Andrews Club; The Lyman's Orchestra (NBC)
7:40 P.M.
WHD-Music Interlude
7:45 P.M.
WFL-Adult Educational Council
WBBM-Charlie Green's orchestra
WMAQ-Louis Glean and trio
WLS-Red Dot (NBC)
8:00 P.M.
KYV-Detectives, Bob and Ben
WMAQ-Edna Andrews Club; orchestra
WFL-WFL Orchestra
WMAQ-Radio Drama
WLS-Worden Lewis in Twenty Thousand Miles Under the Sea
WMAQ-The Troubadours; soloists; and strains
8:15 P.M.
KYV-Sports Desk, comedy by Elmer Turner
WBBM-Morton Downey; Jacques Ros and's Orchestra
WFL-Pol of the Air
WMAQ-News, Wilford Allen Grant
WHD-The Columbus
8:20 P.M.
KYV-Harry Souk's Orchestra
WBBM-Burns and Allen, comedians; Guy (NBC)
WFL-Orchestra (CBS)
WFL-Orchestra
WMAQ-John McCormack, tenor (NBC)
WMAQ-To be announced
WHD-Joe Riva's Orchestra
WMAQ-Louise Bartlett's Orchestra (NBC)
8:45 P.M.
KYV-Dancing Master
WMAQ-Fred Young and Mary drama
WMAQ-Hal Kemp's orchestra
8:50 P.M.
WBBM-Fred Young's Orchestra; Marion and Marie comedians (CBS)
WFL-Orchestra
WMAQ-Coco Cab Club of Virginia
WHD-Hungarian Music with Frank Keaton
8:55 P.M.
WMAQ-The Get-Together
WSSC-Gos of Poland
9:00 P.M.
KYV-Crazy Water Crystal
WFL-WFL Orchestra
WBBM-Alton Grant
9:10 P.M.
KYV-The Top of the Road, Scout Club
WBBM-Five Star Grand, David Galatin, Henry Masters and Violinist
WFL-WFL Orchestra
WMAQ-To be announced
WHD-Edna Andrews Club
WMAQ-Alexander Woodcock, 'Tom Cray' (NBC)
WBBM-Edna Andrews Club
WMAQ-News of the Day
9:15 P.M.
WBBM-Frank and Loretta (CBS)
WMAQ-Gary Brock's orchestra
WBBM-Heyrth's Orchestra
WMAQ-Edna Andrews Club
9:20 P.M.
KYV-Sports Reporter
WBBM-Sports Reporter
William Penn

DONT MISS WBBM
10:30 A.M. WEDNESDAYS
A DELICIOUS SUPERSE
FOR HOUSEWIVES

Behind the Scenes in Chicago Studios + + By Rollin Wood

THE sports spotlight swings to hockey this week when *Johnny Warrington* and WGN sports announcer interviews the members of the *Chicago Blackhawks* for a program. The program is heard nightly at 6:30 p. m.

Rain Gumbo's interviews over WJJD in the near future will include: Thursday, Nov. 9, *Joe Allaire*, actor of WJJD Sat. Nov. 11, *Walker Wicker*, producer, and "Job *Dad*" of *Today's Children*; Nov. 14, *Tony Gabosch* (Chester Gruber) of WMAQ Thurs., Nov. 16, *Irene Rich*, film actress whose "Behind the Screen" series is heard Wednesdays and Fridays at 6:45 p. m. over NBC and WENR. All interviews are broadcast from 11:45 a. m. to 12 noon over WJJD.

"In Woman's Eyes" a drama about an actress under an artist, *Gordon St. Clair*, will be the *Prince and Paigant* romance Monday night at 9:30 o'clock over NBC and WENR. The wife (*Alice Hill*) of a famous Psychiatrist (*Jack Deery*) has her portrait painted by the popular portrait artist, Andre Buchne, played by *Doug Egan*. Complications in the form of the usual triangle develop. "Beagle" the butler, is played by *Jack Jody*.

Norman Barry, WBBM announces he will have a final hour broadcast of "Learn to Croon" would turn into such an auspicious moment. Norman had been singing in his life, but when *Eddie and Partner Cavanaugh* asked him how certain song "went," he tried his voice. He

MAC AND BOB, OF WLS
Here they are, as fine a harmony duo as ever broadcast a ballad, whether you call them the "Knaveville Boys" or simply *Letter McFadden* and *Robert Gardner*. Both have been blind since birth. They met sixteen years ago while attending the Kentucky School for the Blind.

discovered he had a baritone voice and eventually led to resigning from his job as accountant to take up announcing. "Learn to Croon" has been a favorite song with him ever since.

Tony Carlo, of Tony and Joe, WCFM Mon-Wed-Sat at 8:45 p. m., and **Tony Cabosco**, of CBS, WLV and now WNAQ fame, are making many personal appearances together.

Danny Rocco, Oriental Gardens maestro, has been added to KYW's flat of dance pickups heard on their nightly feature, "131W Merry-go-round."

If you see Helen, Louie and Jerry riding around the streets in a new automobile and drinking beer, do not be surprised. They are now deciding the merits of the products of two different prospective air sponsors. The boys have concluded their programs over WGN and are marking time until resuming, either for a beer account or an automobile sponsor.

Norm Stern, Columbia and WBBM pianist, claims that the new equipment in Columbia's Chicago studios is the swiftest a piano player's dream. The rooms were swept clean of old pianos and replaced with a carded shipment of new grands that are conceded to be the premiere of all American made

pianos. Each studio has a shiny mahogany one and its wood to the first carliest scratcher.

The **Caedex, Pilot, Cal, Sam and Lenny**, popular quartet, have been playing for a WBBM of series of daily afternoon programs.

Football game to be broadcast Saturday, November 11, at: *Illinois vs Northwestern*, at Dyche Stadium in Evanston, KYW, WGN and WMAQ at 1:45 p. m. WBBM will carry the *Parade-Notre Dame* game, starting at 1:35 p. m. WIND will air the struggle between *Army and Harvard* beginning at 12:45 p. m. and WJJD will broadcast the game between *Indiana and Chicago* beginning at 2 p. m. The professional football game, November 12, will be aired as usual over WGN. *Bob Egan* will be at Congress. *E. J. Danaher* returns Sunday at 1:15 p. m.

Back in 1931, Helen Page, better known as "Lottie" of the *Flooding Basin* sketch, was granted her first audition over the now extinct WCHL. Last Tuesday she was interviewed over WJJD by *Evans Plummer* and showed that she felt perfectly at home in the studio. Later, she revealed the studios are the same in which she made her

debut, WJJD took over the offices when WCHL ceased broadcasting.

Bill Boar, of "The Big Ton" will entertain 400 children, Saturday, November 11, at 4:30 p. m. The 400 children making this application will be invited to the NBC studio on the 9th floor of the Merchandise Mart on Saturday. It will be entertained by *Asteri Radanauer*, famous duos of the *Ingersoll-Walbridge* Bill Boar's program. WENR week nights at 5 o'clock.

Extinct WIBO carried the looney games last year with *Joe Springer* at the microphone. It has not been decided as yet which Chicago station will carry the sports feature, although it is reported *Walgreens Drug Stores* will sponsor the program over WGN.

"The Little Brown Church of the Air", Sunday afternoon devotional program, will return Sunday, November 11, at 1:30 p. m. The program is strictly non-sectarian and will be under the direction of *Dr. John W. Holland*, WLS pastor. Dr. Holland is also assistant pastor of the Chicago Temple, independent church of the Little Brown Church Synagogue, accompanied by the WLS string ensemble, will sing hymns during the program.

J. B. and Marion begin a new series of comedy dramas taken from domestic life. The series will be a regular departure from the usual domestic slice in both production and story. WJJD will carry the program.

Robt Bell, formerly of the Columbia-Walbridge publicity office, has just completed a two-weeks' cruise to Bermuda and is now back on the radio here. He is in the publicity department of the New York Columbia office.

Jack Dudley, free lance studio radio dramatic actor, has added a new feature to his repertoire. He will play a leading part in the "Romance of Helen Treen," heard over CBS-2 at 7:30 p. m. The play returns Sunday at 1:15 p. m.

Thursday of this week between 9:30 and 10 p. m., W5BC brings to its listeners a blow-by-blow description of the *Woods County* organization boxing bouts direct from the ring at the C. V. O. center, 311 Congress. *E. J. Danaher* returns sports announcer will handle the broadcasts.

The new vocalist with *Carlos Molina's* orchestra, *Lucio Garcia*,

IRENE RICH
Star of "Behind the Screen" heard over a wide NBC-WENR network Wednesdays at 8:45 p. m., will be interviewed over WJJD next Thursday, Nov. 11, at 11:45 a. m.

Is a former WGN artist and appeared over that station back in 1931. Prior to that, Lucio toured with *Fred Weaving's* band and it was that maestro who first launched him on his singing career. "The Cuban Skylark" as he has been termed, has sung with *Fant Horvick's* orchestra and *Mark Fisher's* Edgewater Beach aggregation.

"The Big Brother Club," heard on WENR daily except Saturday and Sunday, will broadcast office, has just the Chicago fire department's aid in getting toys to the poor children of the city. Announcements are made on the broadcast every day, requesting listeners to ring their broken toys to any fire station where the fire fighters will repair them, after which they will be distributed to children by a charity organization.

With *Louis Panico* and his orchestra now supplying the music, the Canton Tea Gardens is still issuing books of paper matches which carry the photo of *Husk O'Hare*. The tips of the matches are colored. . . a beautiful lavender!

Archie Starr a favorite radio star in the East for her performances with *Alley Hooper's Gospel Family*, the *A S P Gypsies* and *Evening in Park* programs, stars in a new Sunday series over WLV Sunday at 8:15 p. m.

RADIO'S FLYING REPORTERS By Douglas D. Connah

(Continued From Page 7)
played a far more vital part than merely reportorial function. It is a highly significant fact that all the radio equipment fliers in those various adventures met with signal success while those who were not met with failure. Jimmy Blatter, with his radio communication facilities, was marooned in Siberia. In our civilization and was more than lucky to get out alive. With radio transmission and reception equipment, he could have established instant communication with the outside world, and now he says he'll never again attempt such a flight without radio. The McAllister also sacrificed all space and weight for their fuel load, or their story might have had a different ending. Had they been radio-equipped, we should have had no trouble locating them and escorting them home safely.

Each plane in Dalbo's 24-strip plane was equipped not only for radio communication with the outside world, but with every other plane in the fleet. That highly successful mass flight, a marvel of efficiency, was directed and controlled by ra-

dio instruction and information, which must take credit for a lion's share of its success.

It is Wiley Post, however, who best illustrates to date the practical use of radio in aviation. Two innovations were primarily responsible for the success of his venture. One was the radio pilot, developed by the Gyroscopic principle, which allowed him to doze off now and then while the plane kept automatically to its course and level of flight. The other was the radio compass or direction-finder. In brief, its principle involves tuning to the wave-length of a radio station at the next point of destination. The station would then be at its maximum strength when the plane, using a directional antenna, was headed directly toward it, or when it is directly behind if he veers off his course, their strength diminishes. Thus, by maintaining out his course before he starts, charting the radio stations at each point with their wave-length, Post was able to keep himself on a beam-line from point to point. This is a recent development, which has been practically demon-

strated and used, but is not yet in common usage. It is the radio beam, which like the radio compass, brings the flyer into port and is of the greatest aid when the airport is shrouded in fog. This is a refinement of the direction-finder principle, with a transmitter set up at the landing field. The radio station above the field at the proper landing angle. Flying blind, he "slides down" to the field to a proper landing, although he can't see his hand in front of his face, he lands safely at the proper place.

No great transport lines, such as the T. W. Wood, would then be running its planes today without frequent communication between the pilot and headquarters and the constantly growing enthusiasm for air travel is largely due to the practical realization that such factors place their danger at a minimum. All these are among the chief uses and benefits of radio. The so-called "stunts" which the aviators and broadcast pilots have been carrying on during the past few

(WEDNESDAY CONTINUED)

10:00 P.M.
KYW-Sports Reporter
WCFM-School Teachers Program
WGN-*Chicago*
WGR-Richard Calk's orchestra
WMAQ-Annes' & Andy (CBS)
10:15 P.M.
WJJD-*Harley Simon's* Orchestra
10:35 P.M.
WCFM-Barney Rapp's Orchestra
WENR-The King's Jesters
WGN-To be announced
WGN-The Walkabouts
WMAQ-The Post Prince, Anthony Frame, (cont.) (NBC)
10:50 P.M.
KYW-Paul Whiteman's Orchestra (NBC)
WCFM-Dave Ueffel's orchestra
WENR-Sports Reporter
WGN-Raphe King's Orchestra
WIND-Joe Riva's Orchestra
11:00 P.M.
WCFM-The Howlin' Jacks, sketch
11:15 P.M.
WENR-Ted Wrenn's Orchestra
11:35 P.M.
WJJD-WCFL Orchestra
WIND-Duane Nelson's Orchestra (CBS)
WMAQ-Louie Bristol's Orchestra (NBC)
11:50 P.M.
WGN-Jack Galtier's Orchestra
12:00 P.M.
WCFM-Cab Calloway's Orchestra (NBC)
WENR-*Chicago*
WISB-Edith Duchan's Orchestra (CBS)
WENR-Midnight Riders
11:55 P.M.
WENR-Dance Orchestra (NBC)
WMAQ-Carlo Molino's Orchestra
12:10 P.M.
WGN-Don Carlo's Orchestra
12:15 P.M.
WCFM-The Day Dreamer
12:30 P.M.
WJJD-Harry Simon's Orchestra (NBC)
WCFM-Gordie Birch's Orchestra
WENR-Harry King's Orchestra (NBC)
WGN-Barney Rapp's Orchestra (CBS)
WMAQ-Carlo Molino's Orchestra
12:45 P.M.
WCFM-Dave Ueffel's orchestra
WGN-Jack Galtier's Orchestra
12:50 MID.
WJJD-Louis Panico's Orchestra
WENR-Late Dance Orchestra
WENR-Earl Hines' Orchestra
WENR-Harry King's Orchestra
WMAQ-Ted Wrenn's Orchestra
12:55 A.M.
WENR-Dan Rocco's Orchestra
WIND-International Melodies
WISB-Dance Orchestra
1:15 A.M.
WJJD-Joe Riva's Orchestra
1:20 P.M.
WIND-Bilkema's Allstars; Bobby Griffin

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Thursday, Nov. 16

9:00 A.M.
KVW—Medical Club; variety program
WDFW—Breakfast Club
WDFW—The Four Best Boys, quartet (CBS)
WFL—Ladies' Amphitheater Club
WFC—Papa's Home
WCS—Good Morning, Medical program
WFD—Papa's Home
WJD—Happy Go Lucky Time; Art Link
WCS—Saverio's Pops Tuba
WAF—Breakfast Club; orchestra (NBC)
WSC—Music of Pops

9:15 A.M.
WBM—Musical Calendar
WFL—Time Parade
WFD—Hospitality Hour; Frank Karasz
WJD—Mr. Schlegelmans's French Travels
WLS—Prevue Reporter
WLS—Three Feet a Day; Martha Grant, recites

9:25 A.M.
WLS—Benley's News
9:30 A.M.
WBSB—In the Luxembourg Gardens (CBS)
WFL—Popular Dance Music
WFD—Last Night's Stars
WFL—Hot Horsemans
WLS—Twenty Topics; Gene Autry, Link Cable Boy

9:40 A.M.
WBM—Charlie White's Gym of the Air
9:45 A.M.
WFL—German Entertainment
WFD—The Walkabout
WFD—Medesinic Melodius
9:55 A.M.
KVW—American Medical Assn.

9:50 A.M.
KVW—Radio City News (NBC)
WAF—Reviews, E. Simmons
WFD—Bill and Ginger, songs and piano (CBS)
WCS—Songs of Germany
WFL—WGH Keep Ya Tuba
WFD—Bill and Ginger, songs and piano (CBS)
WJD—Song Festival
WLS—Ink Flap; Livestock Receipts; Dr. Goodness Hunt
WAF—Setting Up Exercises

9:15 A.M.
WFL—Moving My Car Around
WBSB—Edward Hume, Organist
WFL—Popular Music
WCS—Conary Concert
WFC—Clara, L. 'n' Sam, solo town song (NBC)
WFD—Visiting with the Isle Bally Ball (CBS)
WJD—Today's Tunes
WAF—Program Preview

9:25 A.M.
WBSM—Ray's S. Campbell, M. D.
9:30 A.M.
WBSB—Beauty Club
WCS—Melody Parade
WCS—Market Reports
WFD—Today's Dance
WJD—Tonight Favorites
WBAF—Tony Calabrese, mandolinist
9:35 A.M.
WGN—Loverud Salva, organist

9:45 A.M.
KVW—Melody Magic; Marcella Shields
WFL—Music of Pops, comedy song;
 piano, tone, solo talk (NBC)
WAF—Organ Melodius
WBSB—Music of Pops, comedy song;
WFL—Highlights of Music
WFL—Good Morning, Medical program
WCS—Musical Grab Bag
WFD—Melody Parade
WFD—Melody Parade
WBAF—Radio City News (NBC)
WSC—Music of Pops

9:50 A.M.
WGN—Weather Report
10:00 A.M.
KVW—Buddy Clark
WAF—Memory Lane
WFL—Mary Lee Taylor, cooking school (CBS)
WFL—Kabar
WFL—Rhythm Review
WFL—Movie Personality
WFD—Snoopy Side Up (CBS)
WJD—University of Chicago; Evrison, note and race
WLS—Poetry and Livestock Markets
WBAF—Galaxy of Stars (NBC)
WSC—Salvation Hallelujah

10:10 A.M.
WFL—Radio Studio Program
10:15 A.M.
KVW—Singing Strings (NBC)
WBSB—Cabaret and Varieties
WFL—Today's Children
WCS—Popular Varieties
WFL—On My Honor
WBAF—Household Institute (NBC)
10:25 A.M.
WGN—Market Report

10:30 A.M.
KVW—United States Navy Band (NBC)
10:35 A.M.
WBSB—Two Pages (CBS)
WFL—Music of Pops, comedy, ballroom
WFL—Rhythm Ramblers; orchestra and solo piano (NBC)
WCS—Papa's Home
WFL—Loretta White, harpist; Allan Grant,
 violinist
WFL—Havarian Serenade
WJD—Rock Rock, sketch
WBAF—Candle Hill, songs (NBC)
WFL—Music and Ministry Hour; John
 R. Rich

10:45 A.M.
WAF—Ferenco Review
10:55 A.M.
WAF—Music in the Air
WFL—Cliff Barrett, tenor
WFL—Popular Music
WFL—Women's Features
WFL—Germany in Song
WFL—Papa's Home
WJD—Hot and Fast
WBAF—Timely Ramblers
WBAF—Timely Tunes

10:55 A.M.
WFD—Garry Puce Blotter
11:00 A.M.
KVW—Free King
WAF—Havarian Echoes
WBSB—The Voice of Experience (CBS)
WFL—Gene Arns' s Commodore
 (NBC)
WCS—Musical Weavers
WFD—Shore Wind
WJD—Duke of the Ube
WBAF—Henry Mads; vocalists (NBC)
11:10 A.M.
WGN—Jury Dicker, tone management

11:15 A.M.
KVW—Rev. Maphis's Orchestra
WAF—Famous News Reports; Markets
 (NBC)
WBSB—Vic and Sade, comedy sketch
WFD—Connie Gray, songs (CBS)
WJD—Vivodydy Philosopher; Homer Fidi-
 fish
WBAF—Organ Rhapody (NBC)
11:20 A.M.
WGN—Pat, Norma
11:30 A.M.
KVW—National Farm and Home Hour
 (NBC)
WAF—Variety
WBSB—News Flashes (CBS)
WFL—Dance of the Day
WCS—Dignity of the day's news
WFD—Musical Interlude
WFL—The Song Plot (NBC)
WBAF—On Wings of Song (NBC)
WFL—Frank Sinatra's Reading
11:35 A.M.
WBSB—Frank Sinatra and John Rein,
 vocalists; Scheerba's Orchestra (CBS)

11:45 A.M.
WGN—Mad Weavers
WJD—RADIO GUIDE interview with
 Frank Sinatra
WLS—Weather Report
11:50 A.M.
WBSB—Eddie Hume, Organist
11:55 A.M.
WBSB—Lena Marconi; Livestock reports
WLS—Benley's News

11:00 Noon
WAF—Moon-tone Melodius; Weather
 House, organist; the Little French
 Priests, dance (CBS)
WFL—Lunchroom Concert
WBSB—Mid-day Services
WFD—Mid-day Meditation
WFL—Book Review; hillbilly song
WFL—Musical Program
WFL—To be announced
WBSB—Lamp Entertainment Service
11:15 P.M.
WBSB—Chicago Hour
WFD—Bait and Dams (CBS)
WJD—Livestock Markets; Pam Evans
WFL—The Farmer Disoriented Program;
 Jim Pao

11:30 P.M.
KVW—The Mappal's Orchestra
WAF—Symphonic Hour
WBSB—Easy Aces, comedy drama (CBS)
WFL—Country Club
WFL—Livestock Markets, Paul Loran
WJD—Gale Show; Chuck Laprade,
 "burlesk"
11:35 P.M.
WBAF—Palmer Vin's Orchestra (NBC)
WFL—Country Club

11:45 P.M.
KVW—Ray Butler's Concert Ensemble
 (NBC)
WFL—Jack Breaks, tenor; Norm Sherman,
 pianist
WFL—Fark Talk
WFD—Walsham Orchestra
WBAF—Dan Russell Orchestra
1:00 P.M.
KVW—Prison of the Stratiophore, sketch
WAF—The Jewish Philosopher
WBSB—Edna and Tangle Comtempo,
 solo piano
WFL—Jerry Sullivan, songs
WFL—Century of Progress Orchestra
WFD—America's World Speaker (CBS)
1:05 P.M.
WBAF—Ray Walden's Sports Review
WFL—Arts and Crafts
WFL—Arts and Crafts
WBAF—Consulting Contest (NBC)

1:15 P.M.
WBAF—Sam Hamilton; J. Kenneth
 Walden
WFL—Health Talk
WFL—The National Federation of Women's
 Clubs (NBC)
1:20 P.M.
WFL—Educational Program
WJD—Indiana String Trio
WJD—J. B. and Sam, comedy solo
 song (NBC)
1:30 P.M.
WBSB—News Flashes
1:35 P.M.
KVW—Babs in Hollywood; Arthur and
 Florence Lake (NBC)
WBSB—American School of the Air
 (CBS)
WFL—Popular Music
WCS—Marcella Shields's Orchestra
WFD—Ann Leaf at the Organ (CBS)
WJD—Fred Beck, organist; request program
WLS—Maphs City Four; John Brown,
 piano
WBAF—U. of Chicago Lecture

1:45 P.M.
KVW—Prevue Feature, comedy talk
WAF—Marketa and Weather
WFL—The Finneser Program
WCS—The Music Weavers
WJD—Lunchroom Dance Music
WFL—The Song Plot (NBC)
2:00 P.M.
KVW—"America is Calling" British
 imitations of American Artists (NBC)
WAF—Chances on Parade
WJD—Judy's Phylisopher (CBS)
WFL—Red Hat and Low Down with Bob
 Weathers

2:05 P.M.
WFL—Palmer House Ensemble
WFL—Bob Pickard, hillbilly song
WFL—Spokane-American War Veterans'
 Program
WFL—Memorial Hour; Martha Grant,
 recites
2:15 P.M.
WAF—Jimmy Kent at the Piano
WBSB—Paul Harvi's Orchestra
WFL—Vicenna Melodius
WJD—Musical Parade (CBS)
WFL—Barbara's Philharmonia Orchestra
WSC—Melodius of the Moment
2:20 P.M.
WAF—Sylvia Stone
WFL—Variety Creator Concert
WFL—Stratford Jubilee, Allan Grant
WFD—Dramatic Sketch
WSC—Vale Veto

2:25 P.M.
KVW—Eddie Hume's Orchestra (NBC)
WBSB—Songs of the Age, sketch
 and piano
WFL—Brother Club
WFL—Country Club and Talk
WFL—Helen: Black concerto
WJD—Fred Beck, organist
WBAF—The Eyes of Montecarlo
2:25 P.M.
WJD—Sports Review

2:30 P.M.
WBSB—Norm Shaw, pianist; Eddie
 Hume, organist
2:45 P.M.
WAF—World News Reports
WBSB—K. Avery, talk; Harry Steel,
 piano
WCS—Marie Sherman's Orchestra
WFL—The Symphony Orchestra (CBS)
WJD—Fred Beck, organist
3:00 P.M.
KVW—Louis Papan's Orchestra
WBAF—The Sliders (NBC)
3:05 P.M.
KVW—Louis Papan's Orchestra
WBAF—Flanagan's Spicetast
WFL—Twenty Flashes of Harmony
 (NBC)
3:10 P.M.
KVW—Two Doctors with Aces of the Air
WFL—Clara White Weavers
WBSB—News Flashes
WFL—Sports Reporter
WFL—Dance Shows
WFD—Musical Interlude
WFL—The National Federation of Women's
 Clubs (NBC)
WBSB—"The Jew, the Stranger, the
 Baron"
3:25 P.M.
WBSB—Jerry Sullivan, songs
WFL—Century of Progress Orchestra
WFD—America's World Speaker (CBS)
3:30 P.M.
WBAF—Ray Walden's Sports Review
WFL—Arts and Crafts
WFL—Arts and Crafts
WBAF—Consulting Contest (NBC)

3:40 P.M.
WBAF—Sam Hamilton; J. Kenneth
 Walden
WFL—Health Talk
WFL—The National Federation of Women's
 Clubs (NBC)
3:45 P.M.
WFL—Educational Program
WJD—Indiana String Trio
WJD—J. B. and Sam, comedy solo
 song (NBC)
3:50 P.M.
WBSB—News Flashes
3:55 P.M.
KVW—Babs in Hollywood; Arthur and
 Florence Lake (NBC)
WBSB—American School of the Air
 (CBS)
WFL—Popular Music
WCS—Marcella Shields's Orchestra
WFD—Ann Leaf at the Organ (CBS)
WJD—Fred Beck, organist; request program
WLS—Maphs City Four; John Brown,
 piano
WBAF—U. of Chicago Lecture

4:05 P.M.
KVW—Free King
WAF—Havarian Echoes
WBSB—The Voice of Experience (CBS)
WFL—Gene Arns' s Commodore
 (NBC)
WCS—Musical Weavers
WFD—Shore Wind
WJD—Duke of the Ube
WBAF—Henry Mads; vocalists (NBC)
4:10 P.M.
WGN—Jury Dicker, tone management
4:15 P.M.
KVW—Rev. Maphis's Orchestra
WAF—Famous News Reports; Markets
 (NBC)
WBSB—Vic and Sade, comedy sketch
WFD—Connie Gray, songs (CBS)
WJD—Vivodydy Philosopher; Homer Fidi-
 fish
WBAF—Organ Rhapody (NBC)
4:20 P.M.
WGN—Pat, Norma
4:30 P.M.
KVW—National Farm and Home Hour
 (NBC)
WAF—Variety
WBSB—News Flashes (CBS)
WFL—Dance of the Day
WCS—Dignity of the day's news
WFD—Musical Interlude
WFL—The Song Plot (NBC)
WBAF—On Wings of Song (NBC)
WFL—Frank Sinatra's Reading
4:25 A.M.
WBSB—Frank Sinatra and John Rein,
 vocalists; Scheerba's Orchestra (CBS)

4:35 A.M.
WGN—Mad Weavers
WJD—RADIO GUIDE interview with
 Frank Sinatra
WLS—Weather Report
4:40 A.M.
WBSB—Eddie Hume, Organist
4:45 A.M.
WBSB—Lena Marconi; Livestock reports
WLS—Benley's News

2:35 P.M.
WBSB—Norm Shaw, pianist; Eddie
 Hume, organist; the Little French
 Priests, dance (CBS)
2:45 P.M.
WAF—World News Reports
WBSB—K. Avery, talk; Harry Steel,
 piano
WCS—Marie Sherman's Orchestra
WFL—The Symphony Orchestra (CBS)
WJD—Fred Beck, organist
3:00 P.M.
KVW—Louis Papan's Orchestra
WBAF—The Sliders (NBC)
3:05 P.M.
KVW—Louis Papan's Orchestra
WBAF—Flanagan's Spicetast
WFL—Twenty Flashes of Harmony
 (NBC)
3:10 P.M.
KVW—Two Doctors with Aces of the Air
WFL—Clara White Weavers
WBSB—News Flashes
WFL—Sports Reporter
WFL—Dance Shows
WFD—Musical Interlude
WFL—The National Federation of Women's
 Clubs (NBC)
WBSB—"The Jew, the Stranger, the
 Baron"
3:25 P.M.
WBSB—Jerry Sullivan, songs
WFL—Century of Progress Orchestra
WFD—America's World Speaker (CBS)
3:30 P.M.
WBAF—Ray Walden's Sports Review
WFL—Arts and Crafts
WFL—Arts and Crafts
WBAF—Consulting Contest (NBC)

3:35 P.M.
WBAF—Sam Hamilton; J. Kenneth
 Walden
WFL—Health Talk
WFL—The National Federation of Women's
 Clubs (NBC)
3:40 P.M.
WFL—Educational Program
WJD—Indiana String Trio
WJD—J. B. and Sam, comedy solo
 song (NBC)
3:45 P.M.
WBSB—News Flashes
3:50 P.M.
KVW—Babs in Hollywood; Arthur and
 Florence Lake (NBC)
WBSB—American School of the Air
 (CBS)
WFL—Popular Music
WCS—Marcella Shields's Orchestra
WFD—Ann Leaf at the Organ (CBS)
WJD—Fred Beck, organist; request program
WLS—Maphs City Four; John Brown,
 piano
WBAF—U. of Chicago Lecture

3:55 P.M.
KVW—Free King
WAF—Havarian Echoes
WBSB—The Voice of Experience (CBS)
WFL—Gene Arns' s Commodore
 (NBC)
WCS—Musical Weavers
WFD—Shore Wind
WJD—Duke of the Ube
WBAF—Henry Mads; vocalists (NBC)
4:00 P.M.
WGN—Jury Dicker, tone management
4:05 P.M.
KVW—Rev. Maphis's Orchestra
WAF—Famous News Reports; Markets
 (NBC)
WBSB—Vic and Sade, comedy sketch
WFD—Connie Gray, songs (CBS)
WJD—Vivodydy Philosopher; Homer Fidi-
 fish
WBAF—Organ Rhapody (NBC)
4:10 P.M.
WGN—Pat, Norma
4:20 P.M.
KVW—National Farm and Home Hour
 (NBC)
WAF—Variety
WBSB—News Flashes (CBS)
WFL—Dance of the Day
WCS—Dignity of the day's news
WFD—Musical Interlude
WFL—The Song Plot (NBC)
WBAF—On Wings of Song (NBC)
WFL—Frank Sinatra's Reading
4:25 A.M.
WBSB—Frank Sinatra and John Rein,
 vocalists; Scheerba's Orchestra (CBS)

4:35 A.M.
WGN—Mad Weavers
WJD—RADIO GUIDE interview with
 Frank Sinatra
WLS—Weather Report
4:40 A.M.
WBSB—Eddie Hume, Organist
4:45 A.M.
WBSB—Lena Marconi; Livestock reports
WLS—Benley's News

4:50 A.M.
WBSB—Eddie Hume's Orchestra (NBC)
4:55 A.M.
WBSB—Songs of the Age, sketch
 and piano
WFL—Brother Club
WFL—Country Club and Talk
WFL—Helen: Black concerto
WJD—Fred Beck, organist
WBAF—The Eyes of Montecarlo
4:55 P.M.
WJD—Sports Review

5:00 P.M.
WBSB—Norm Shaw, pianist; Eddie
 Hume, organist
5:05 P.M.
WAF—World News Reports
WBSB—K. Avery, talk; Harry Steel,
 piano
WCS—Marie Sherman's Orchestra
WFL—The Symphony Orchestra (CBS)
WJD—Fred Beck, organist
5:10 P.M.
KVW—Louis Papan's Orchestra
WBAF—The Sliders (NBC)
5:15 P.M.
KVW—Louis Papan's Orchestra
WBAF—Flanagan's Spicetast
WFL—Twenty Flashes of Harmony
 (NBC)
5:20 P.M.
KVW—Two Doctors with Aces of the Air
WFL—Clara White Weavers
WBSB—News Flashes
WFL—Sports Reporter
WFL—Dance Shows
WFD—Musical Interlude
WFL—The National Federation of Women's
 Clubs (NBC)
WBSB—"The Jew, the Stranger, the
 Baron"
5:35 P.M.
WBSB—Jerry Sullivan, songs
WFL—Century of Progress Orchestra
WFD—America's World Speaker (CBS)
5:40 P.M.
WBAF—Ray Walden's Sports Review
WFL—Arts and Crafts
WFL—Arts and Crafts
WBAF—Consulting Contest (NBC)

5:45 P.M.
WBAF—Sam Hamilton; J. Kenneth
 Walden
WFL—Health Talk
WFL—The National Federation of Women's
 Clubs (NBC)
5:50 P.M.
WFL—Educational Program
WJD—Indiana String Trio
WJD—J. B. and Sam, comedy solo
 song (NBC)
5:55 P.M.
WBSB—News Flashes
6:00 P.M.
KVW—Babs in Hollywood; Arthur and
 Florence Lake (NBC)
WBSB—American School of the Air
 (CBS)
WFL—Popular Music
WCS—Marcella Shields's Orchestra
WFD—Ann Leaf at the Organ (CBS)
WJD—Fred Beck, organist; request program
WLS—Maphs City Four; John Brown,
 piano
WBAF—U. of Chicago Lecture

6:05 P.M.
KVW—Free King
WAF—Havarian Echoes
WBSB—The Voice of Experience (CBS)
WFL—Gene Arns' s Commodore
 (NBC)
WCS—Musical Weavers
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WAF—Famous News Reports; Markets
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WFD—Connie Gray, songs (CBS)
WJD—Vivodydy Philosopher; Homer Fidi-
 fish
WBAF—Organ Rhapody (NBC)
6:20 P.M.
WGN—Pat, Norma
6:30 P.M.
KVW—National Farm and Home Hour
 (NBC)
WAF—Variety
WBSB—News Flashes (CBS)
WFL—Dance of the Day
WCS—Dignity of the day's news
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6:45 A.M.
WBSB—Lena Marconi; Livestock reports
WLS—Benley's News

6:50 A.M.
WBSB—Eddie Hume's Orchestra (NBC)
6:55 A.M.
WBSB—Songs of the Age, sketch
 and piano
WFL—Brother Club
WFL—Country Club and Talk
WFL—Helen: Black concerto
WJD—Fred Beck, organist
WBAF—The Eyes of Montecarlo
6:55 P.M.
WJD—Sports Review

Lanny Ross 9:30 P.M.

5:30 P.M.
KVW—Linda Bob's Curbs in the Small Club
WFL—Mick Armstrong, the AB-Annun-
 cy Boy (CBS)
WFL—Grace Wilson, contralto
WFL—The Song Plot (NBC)
WCS—The Singing Lady, jugler, songs,
 piano
WFD—Famous Dance Bands
WJD—Pickard Family
WFL—Theatrical Club of New York
 (NBC)

5:40 P.M.
WBSB—Stame, ballroom orchestra, Club (CBS)
WFL—Eddy Hume, organ recital
WFL—Little Orphan Annie; children's
 play
WGS—Little Orphan Annie; children's
 play
WFD—Songs at Eretavia
WBAF—The Sliders (NBC)
5:50 P.M.
KVW—Louis Papan's Orchestra
WBAF—Flanagan's Spicetast
WFL—Twenty Flashes of Harmony
 (NBC)
6:00 P.M.
KVW—Two Doctors with Aces of the Air
WFL—Clara White Weavers
WBSB—News Flashes
WFL—Sports Reporter
WFL—Dance Shows
WFD—Musical Interlude
WFL—The National Federation of Women's
 Clubs (NBC)
WBSB—"The Jew, the Stranger, the
 Baron"
6:15 P.M.
WBSB—Jerry Sullivan, songs
WFL—Century of Progress Orchestra
WFD—America's World Speaker (CBS)
6:20 P.M.
WBAF—Ray Walden's Sports Review
WFL—Arts and Crafts
WFL—Arts and Crafts
WBAF—Consulting Contest (NBC)

6:25 P.M.
WBAF—Sam Hamilton; J. Kenneth
 Walden
WFL—Health Talk
WFL—The National Federation of Women's
 Clubs (NBC)
6:30 P.M.
WFL—Educational Program
WJD—Indiana String Trio
WJD—J. B. and Sam, comedy solo
 song (NBC)
6:35 P.M.
WBSB—News Flashes
6:40 P.M.
KVW—Babs in Hollywood; Arthur and
 Florence Lake (NBC)
WBSB—American School of the Air
 (CBS)
WFL—Popular Music
WCS—Marcella Shields's Orchestra
WFD—Ann Leaf at the Organ (CBS)
WJD—Fred Beck, organist; request program
WLS—Maphs City Four; John Brown,
 piano
WBAF—U. of Chicago Lecture

All-Star Bill

8:35 P.M.
CBS

Myrt & Marge

9:45 P.M.
CBS

(THURSDAY NIGHTS)

8:30 P.M.

KYWB—Strange Adventure
 WCFB—WCFB Orchestra
 WFB—Wayne King Orchestra (NBC)
 WFB—Tom, Dick and Harry
 WFB—Joe Riva's Orchestra

8:45 P.M.

KYWB—Dramatization
 WCFB—Vella Cook, centrally seated
 WFB—Don Carbo's Orchestra
 WFB—Joe Riva's Orchestra

9:00 P.M.

WFB—The Blue Trolley
 WFB—Hands Across the Border (NBC)
 WFB—Doris Carter, Plant, Hierman
 WFB—Walter Robinson's Deep River Orchestra (CBS)
 WBAQ—Pat Whitmore's Orchestra
 Deum Taylor, master of ceremonies
 WFB—Melodies of Italy

9:15 P.M.

KYWB—Three Stripes
 WFB—Master of Real Life
 WCFB—Al Handler's Orchestra
 WFB—Richard Cole's Orchestra

9:30 P.M.

WBBM—News Service
 9:30 P.M.
 WFB—Minister Theater (NBC)
 WFB—The Star Review
 WCFB—Dippy Johnson's Orchestra
 WFB—Ted Weems' Orchestra

WFB—Tomorrow's News
 WFB—Paul Rega, tenor (CBS)
 WFB—C. E. O. Basing Boats

9:35 P.M.

WFB—Headlines of Our Day
 9:45 P.M.
 WBBM—Myrt and Marge (CBS)
 WFB—Frank Luther's Adeline
 WFB—Dream Ship; classical music
 WFB—East Chicago Community Program

10:00 P.M.

KYWB—Sports Reporter
 WFB—School Teacher Tab
 WFB—Susan M. Andy (NBC)
 WFB—East Chicago Community Program
 WBAQ—Jan M. Andy (NBC)

10:05 P.M.

KYWB—Harry Sank's Orchestra
 10:15 P.M.
 WCFB—Barrett O'Bara, talk
 WFB—Fret Prince (NBC)
 WFB—To be announced

10:30 P.M.

WFB—Ernie Habi's Orchestra (NBC)
 WFB—Sports Reporter
 WFB—Wayne King's Orchestra
 WBAQ—Hollywood on the Air, special show (NBC)
 10:35 P.M.
 WFB—Dance Orchestra

WCFB—Dippy Johnson's Orchestra
 WFB—Isabel Jones' Orchestra (CBS)

10:50 P.M.

WFB—Jan Gordon's Orchestra
 11:00 P.M.

KYWB—Charlie Kerrs Orchestra (NBC)
 WCFB—Deum Heer's Orchestra
 WFB—Frank Harris' Orchestra
 WFB—Paul Helms' Orchestra (CBS)
 WFB—A Night is Like

11:10 P.M.

WFB—Clyde McCoy's Orchestra
 11:15 P.M.
 KYWB—Beany Meroff's Orchestra
 WCFB—WCFB Orchestra

KYWB—Harry Sank's Orchestra
 WFB—Dancing in Twin Cities (NBC)
 WFB—Charles Agnew's Orchestra
 WFB—Clyde Lane's Orchestra (CBS)
 WFB—Variety Program

11:45 P.M.

WCFB—Dave Uwell's orchestra
 12:00 AM

KYWB—Laini Panko's Orchestra
 WFB—Late Dance Orchestra
 WFB—Earl Hines' Orchestra
 WFB—Clyde McCoy's Orchestra
 WFB—Joe Riva's Orchestra
 WBAQ—Harry Sank's Orchestra

12:30 A.M.

WFB—Das Amos's Orchestra
 WFB—International Orchestra
 WBAQ—Beany Meroff's Orchestra

NEWS from

WJJD

HOMER GRIFFITH, the heard at a new time over "Friendly Philosopher," is WJJD. Instead of broadcasting at 4:45 p.m., he is now heard every morning except Saturday and Sunday at 11:15 a.m. Mr. Griffith is well known to radio listeners throughout the country for his broadcasts over other stations and the networks, but he has made a host of new friends since his WJJD venture. Listen to him each morning. You will get new angles on life's complexities.

Homer Griffith

ANOTHER important change brings the PICKARD FAMILY to WJJD listeners at 7 each morning, excepting Saturday and Sunday, as well as on the new evening time, 5:30 p.m. This pioneer radio family is one of the station's most popular features. If you wake up with morning blues, try tuning in the Pickards for a real, good old-fashioned mental pick-up.

A WELCOME addition to the staff was that of MOSS AND JONES, former network stars. They are now heard over WJJD every weekday at 4:30 p.m., and certainly enjoy the distinction of being a very bright spot on the afternoon program.

Little Judy Talbot

EIGHT months in radio and a star! JUDY TALBOT, since her first appearance before a microphone, has forged steadily ahead. Where her future lies, entirely with the "breaks" of the game. A winner of FOUR beauty contests in Cleveland, Ohio, within three years, little Judy felt she would soon be going Hollywood-way.

Screen tests revealed she had something more besides beauty. Her voice registered perfectly on the sound tracks. It was low and pleasing. It "fitted" her personality. But instead of taking a chance on the movies, she journeyed to Chicago to launch a radio career.

After eight months at WJJD, there is little question that she has arrived. Judy is much in demand for personal appearances. Her latest was with SEYMOUR SIMONS' orchestra at the automobile exhibit in Detroit, and just before that, starred three weeks at the Hotel Antlers in Indianapolis. Judy is five feet two, has brown eyes, weighs 105 pounds and is but 18½ years old.

Judy Talbot

W J J D
 20,000 WATTS
 1150 KILOCYCLES
 96.3 METERS

The Baron Unmasks His Cousin Hugo By Jack Pearl

(Continued from Page 3)

local pals. Because of his name Hugo came to be fairly a character in the town.

(This reads like a fairy story.) "Hugo" he fell madly in love with one of the local belles whose only objection to marriage was the singularity of his name. "If you can point out a prominent person whose name is Hugo, I'll marry you," she said. To make a long story very short, he induced her to listen in on one of our programs; and they are now married happily, I presume.

I received an autographed copy of a book entitled "The Memoirs of Cousin Hugo" while I was in Hollywood. It was written by a sportswriter and according to what I learned he has realized a small fortune from the sale of thousands of copies distributed all over the country.

From all these testimonials to his popularity, many of them substantial financially, it would seem that the advent of my pseudo-relative has done no one any harm and may a world of good. I have stopped trying to describe him. The reason for his popularity as it is called Cliff Hall, when he said, "Cousin Hugo." Why Cousin Hugo? It is a radio caricature of a human parasite. He lives by his wits and does upon the charity and industry of his rela-

tives and fellowmen." I certainly can add to the evidence that it was worldwide in effect. Unemployment and breadlines were rampant. This necessitated the doubling up of people in an effort to reduce the cost of living. Almost everyone gave succor of some sort to a relative or friend who was hard hit by circumstances brought about through no fault of his own. Therefore when he appeared in the first of our sponsoring articles: "Lazy to the 'nib' degree; chivalrous; shrewd; but exceedingly likeable without," he struck a note that reacted upon every household.

Family heads and members alike could not help laughing at the antics of this crazy loon. I'll wager that hundreds of real "Cousin Hugos" have been searched at this personification of themselves; their own grotesque effigy—radio's Cousin Hugo. For that is the American sense of humor. When we laugh at jokes upon such vital issues as war, debts, disarmament, divorce and golf—why we can be excused for laughing at ourselves.

As I have tried in this little article to bring you and my cousin Hugo together so you'd be better acquainted in the future, I hope we succeeded. As to his future plans, I can only surmise the length of his life. I can only surmise with a shrug and suggest that you ASK MY COUSIN HUGO.

"Cousin Hugo" made his appearance upon the American scene late in 1932 during a depression that was worldwide in effect. Unemployment and breadlines were rampant. This necessitated the doubling up of people in an effort to reduce the cost of living. Almost everyone gave succor of some sort to a relative or friend who was hard hit by circumstances brought about through no fault of his own. Therefore when he appeared in the first of our sponsoring articles: "Lazy to the 'nib' degree; chivalrous; shrewd; but exceedingly likeable without," he struck a note that reacted upon every household.

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Footlights and Microphones + + By Steve Trumbull

(Continued from Page 5)

realize that the men of the stage and the women, too, needed a stage setting. On all of Roger's subsequent broadcasts the radio was packed with guests. And he played to those guests, the devil with the microphone. The result—grand broadcasts.

Then, too, the client has seen the advantages of the stage from another viewpoint, the growing number of radio fans who want a peep behind the scenes, who want to see how the wheels turn. In many cases these fans are buyers, dealers, or other important cogs in the organization of the company sponsoring the broadcast.

In the case of this Olsen and Johnson show, the sponsor, Swift & Company, has some 11,000 dealers in the immediate Chicago area alone. With many of these the annual volume of business represents a staggering sum. The broadcast is presented for these, and the thou-

sand of other dealers from coast to coast. It would be difficult, even embarrassing, for the company to say to these dealers:

"I'm sorry. It's your show, but, unfortunately we cannot invite you to see it. There are no seats in the studio.

These dealers leave the theater without as well as a subtle proof that the company through which they do business is doing something most worthwhile on the airwaves, presenting a show that will command attention, that will be discussed. It's good business.

And with this double-barreled reason for moving into the theater, managers of houses deferred these many months are casting eyes in the direction of the broadcasting companies. How about their theater at least for one night a week?

But not every theater can be adapted to the exacting needs of the broadcasting business. There is the bungalow of acoustics. Its micro-

phone can pick up whispers inaudible to the human ear. It can also pick up, and magnify in a most annoying manner, echoes that would not disturb the human ear if heard while the smart speaker is considering that visible audience, that he will not do so to the detriment of the millions of other listeners who hear the show in their homes.

While the sponsors of the Olsen and Johnson show were unable to sell 8,000 seats a week, they selected the Chicago Civic Theater—with but 800 seats—because the acoustics in that little auditorium.

Tests were made for several days before the theater contract was finally signed, and the signatures went on the dotted line only after they had been made. The quality was every bit as good as the quality from a studio built for broadcasting. Radio is moving into the theater, and it's a "break" for listeners as far from those theaters as Puget sound and the Florida Everglades.

10:00 A.M.
KYW-Headed Chick; variety program
WAAB-Breakfast News
WBBM-The Midlanders (CBS)
WFLA-WFLA Kidz; telephone Club
WCFS-Bobolink Melodics
WFLC-Good Morning; musical program
WTOV-Polish Hour
WJZ-Happy Go Lucky Time; Art Link
WMAQ-Breakfast Fairy Tails
WMAQ-Breakfast Fairy Tales
WSPC-Music of Poland (NBC)
8:15 A.M.
WBBM-Musical Comedy
WFLA-Time Parade
WFLB-Hungarian Program with Frank Karas
WJZ-Mr. Schlagbauser's Vedol Theater
8:25 A.M.
WFLB-Produce Reporter
8:30 A.M.
WLS-Benley's News
WBBM-Metropolitan Parade (CBS)
WFLA-Popular Dance Music
WFLB-Last Night's Stars
WJZ-Hot Harmony
WLS-Sonslike Express, Jack Kay, Bill O'Connor, Ralph Long
8:45 A.M.
WFLA-German Entertainment
WFLB-The Whistlers
WJZ-Moderate Melodics
9:00 A.M.
WBBM-American Dental Society
9:15 A.M.
KYW-Bibi Abbot
WMAQ-Morning Merry Go Round
WBBM-Songs of Poland
WCFS-Songs of Germany
WFLA-Keep Fit Club
WFLB-Today's Drama
WJZ-Song Festival
WMAQ-The Ring Club; Livestock Receipts; Dr. Brandon Horn
WMAQ-Setting Up Exercises
9:25 A.M.
WBBM-Betty Crocker concert
9:30 A.M.
KYW-Savarez Serenade (NBC)
WBBM-Organ Program
WFLA-Piano Music
WCFS-Cassary Concert
WFLB-Carnegie Ex. Co., small town group (NBC)
WTOV-Housekeeping Chats; Virginia
WJZ-Today's News
9:35 A.M.
WBBM-Theatre 10 News
9:35 A.M.
WBBM-Royal S. Copeland, M. D.
9:30 A.M.
WBBM-Severy Chats
WFLA-Mandy Parks
WFLB-Market Reports
WFLC-The Harpingtons (CBS)
WJZ-Outgoing Favorites
WMAQ-Tony Cabot, organist
9:35 A.M.
WBBM-Leonard Salt, soloist
9:45 A.M.
KYW-Shaping Street (NBC)
WBBM-Al and Pete, comedy and songs
WFLA-Highlights of Music
WCFS-Musical Gag Bag
WFLB-Highlights of Music
WJZ-Potpourri Parade
9:50 A.M.
WMAQ-Betty Crocker (NBC)
10:00 A.M.
WBBM-Alisa Grant, concert
10:05 A.M.
KYW-Music Appreciation Hour; Walter Damsch (NBC)
WBBM-Mary Ellen Ames, Kitchen Economics
WFLA-Kobor
WFLB-Rhythm Review
WFLC-Moris Paramechan
WJZ-Waltz Time
WMAQ-University of Chicago; Evolution and Race
10:15 A.M.
WBBM-Punkley and Livestock Markets
WMAQ-Women's Page of the Air
WSPC-Polish Dance
10:20 A.M.
WMAQ-Piano Rhapsody with Zetelle Boron
WBBM-Big Freddie Miller, songs and patter (CBS)
WFLA-Tubby's Children
WCFS-Organ Party
WFLB-Happy Endings, comedy
WTOV-Voice and Variety
WMAQ-Beard of David
10:25 A.M.
WBBM-Market Reports
WMAQ-Institute of Radio Science
10:30 A.M.
WMAQ-Speaker for the Illinois Federation of Women
WBBM-Tony Wynn
WFLA-George O'Connell, baritone
WFLB-College Inn Comedy
WFLC-Daring Stories
WFLD-Marilyn Crossen
WJZ-Fred Beck, organist
WMAQ-Music Appreciation Hour (NBC)
WBBM-Music and Radio School of the Bible; Mrs. McCord
WSPC-Polish Dance

10:35 A.M.
WMAQ-Music in the Air
WBBM-Dancing; Echoes, orchestra (CBS)
WFLA-Dance Music
WFLB-Fifteen Minutes with You; Gene
WFLC-Painted Dreams
WTOV-James Dance Bands
WJZ-East and West
11:00 A.M.
WFLA-Lrene King
WBBM-Bandstand
WMAQ-The Voice of Experience (CBS)
WFLA-Gene Arnold, Comedians
WFLB-Music Weavers
WFLC-The Four Seasons
WJZ-Duke of the Duo
WMAQ-Gene Arnold's Comedians (NBC)
11:10 A.M.
WBBM-Mary Moad's Week-End Specials
11:15 A.M.
KYW-Roy Manapa's Orchestra
WMAQ-Week News Reports
WBBM-Virginia Clark, Gene and Charlie
WFLA-Social Sales
WFLB-Vic and Sade, comedy sketch
WTOV-Gypsy Nina, songs (CBS)
WJZ-Friendly Philosopher; Homer Grisfield
WMAQ-Organ Rhapsody (NBC)
11:20 A.M.
WBBM-Platt, Herman
11:30 A.M.
KYW-National Farm and Home Hour
WBBM-Rhythm Kings
WBBM-New Flashes (CBS)
WFLA-The Song Book
WFLB-Home Service
WFLC-Songs of Three Reports
WTOV-Musical Interlude
WJZ-Name the Band
WMAQ-The Grand Opera Ensemble (NBC)
WBBM-Continued Study Reading
11:35 A.M.
WBBM-Frank Wilson, tenor, and John
11:40 A.M.
WBBM-Legend of the Day's News
WTOV-George Hall's Orchestra (CBS)
11:45 A.M.
WMAQ-Variety Program
WFLA-Variety Program
WFLB-Good Housekeeping Fringing
WFLC-Lester Bradford, fashion adviser
WTOV-Lighthouse
11:50 A.M.
WBBM-Organ Selections
11:55 A.M.
WBBM-Local Market Reports
WLS-Benley's News
12:00 Noon
WMAQ-Wanda Moore, the Little Prince, drama (CBS)
WFLA-Lunches Concert
WFLB-Midday Service
WTOV-Mid-day Meditation
WJZ-Mid-Day Time
WLS-Musical Program
WMAQ-Duke Faldler's Orchestra (NBC)
WBBM-Loop Exchange Reports
12:15 P.M.
WBBM-Chorus Hour of Music
WTOV-The Playboys (CBS)
WFLA-Livestock and Poultry; Fall Fairs
WLS-Pratts Farm Dramatized Program; Jim Poole
12:30 P.M.
KYW-Roy Manapa's Orchestra
WMAQ-Organic News
WBBM-Story Acts, comedy drama (CBS)
WFLA-Market Reports
WFLB-Livestock and Market Reports
WJZ-Solo Show; Chuck Laphair, host
WMAQ-Merle Ben Quartet (NBC)
12:35 P.M.
WBBM-Ensemble Music
WFLA-Snack-out, comedy sketch (NBC)
WFLB-Jack Brooks, tenor; Norm Sherr, tenor
WFLC-Fare Talk
WFLD-Music Weavers
WMAQ-Walton Orchestra
WMAQ-Duke Rastor's Orchestra
WFLA-Executive Club Luncheon
WFLB-Critic Talk
WMAQ-Eddie and Fannie Cannavan, radio songs
WTOV-Sally Hanson, organ recital
WJZ-Twin Flair Bill; sketch
WMAQ-Royal Marine's Navy Orchestra (CBS)
WFLA-Modern Rhythms
WLS-Lute Era
WMAQ-Magic of Song (NBC)
WJZ-Ben Carter, song
1:15 P.M.
WMAQ-New of the Stripes
WBBM-Albert Bartlett, long blog
WFLA-Critic Talk
WMAQ-Romance of Helen Trent
WTOV-Marybelle Rowland, pianist
WJZ-Fred Frank, organist; report program
WLS-Today's Almanac

1:20 P.M.
WBBM-Dr. Blakey Yarn, health talk
WLS-Musical Program; Markets
1:25 P.M.
WBBM-New Flashes (CBS)
1:30 P.M.
WBBM-American School of the Air (CBS)
WFLA-Popular Music
WFLB-Gerevna Hotel Ensemble
WFLC-Philadelphia Symphony Orchestra (CBS)
WLS-Maple City Four; John Brown, pianist
1:35 P.M.
WBBM-Board of Trade
1:40 P.M.
WJZ-Country Club and songs
WMAQ-Friday Steeplechase
1:45 P.M.
KYW-Produce News, economy talk
WMAQ-Markets and Weather
WFLA-Vardis and Music (NBC)
WFLB-The Music Weavers
WFLC-Lorraine Dance Music
WLS-Viviani Stripes, Duke Mason, WLS
Orchestra
2:00 P.M.
KYW-Roy Manapa's Concert
WMAQ-Charles Cox
WBBM-The Grab Bag (CBS)
WFLA-Red Hot and Low Down
WFLB-Lobby Lites
WFLC-Educational Feature (CBS)
WTOV-Lobby Lites
WLS-Homenager Hour; Martha Crane
WMAQ-S. Marine Band (NBC)
2:05 P.M.
WBBM-Estelle Horner at the Piano
WFLB-Stevens Hotel Ensemble
WMAQ-Alec Samson, pianist (CBS)
WJZ-Songs and Serenades
KYW-Spanish Fiesta
2:10 P.M.
KYW-Wanda Moore's Radio Review; talk, music (NBC)
WBBM-Medical talk by member of the Illinois State Medical Society
WFLA-The Singing Artists
WFLB-Earle Wynn, Alan Grant
WTOV-Harrisonburg Veterans (CBS)
WJZ-Henry Carter, baritone
WMAQ-Val's Vavali
2:15 P.M.
WMAQ-Week News Reports
WBBM-Harrisonburg Veterans (CBS)
WFLA-Health and Chats
WFLB-Mauris Sherman's orchestra
WFLC-The Cadillac Dance
WSPC-C. Y. O. Feature
2:20 P.M.
KYW-Lucky Serenades
WBBM-"Yemen of the Air Cooking School"
2:25 P.M.
WFLA-Afternoon Frolic
WTOV-L. S. Army Band (CBS)
WFLB-The Roadsters
WFLC-Carefree Melodics
WTOV-Betty and Sam Brown (NBC)
WMAQ-What We Present (NBC)
WSPC-Polish Melodics
2:30 P.M.
KYW-Beard of David, talk
WMAQ-Salon Concert
WFLB-Bebe Flanagan, organ
WTOV-The Westways
2:35 P.M.
KYW-Tom Davies with Ace of the Air
WMAQ-Warren Carter
WFLA-New Flashes (CBS)
WFLB-California Banders (NBC)
WFLC-Morris Sherman's orchestra
WTOV-Three Queens
WJZ-Memorized Children
WMAQ-The Madras Orchestra, Improvisation
WTOV-America by S. P. D. Male (NBC)
WSPC-Gospel Message

3:00 P.M.
WMAQ-Interlude
3:05 P.M.
WMAQ-Royal Marine's Sports Review
WFLA-The Stock and Katherine Avery
WFLB-The Roadsters
WTOV-Washington Reporter
WJZ-Moonshine Children
3:10 P.M.
WBBM-Marie Chatter
WFLA-National Federation of Women's Club Speaker
WFLB-Thousand Century Book Shelf
WFLC-The Roadsters
WTOV-Indiana Stripes
WJZ-The B. and M. Comedy club
WMAQ-Herman C. Cleaver's Symphonic
Dance Orchestra (NBC)
3:15 P.M.
WBBM-New Flashes (CBS)
WMAQ-Eva Lynn
WFLA-Paul Harris' Orchestra
WFLB-Gene Cepolone, baritone
WFLC-Joanna's Organists (NBC)
WMAQ-Leonard Salt, organist
WTOV-The Dictators (CBS)
WJZ-Fred Beck, organist
WMAQ-Joanna's Organists (NBC)
WMAQ-Tonight's Radio Features
3:20 P.M.
KYW-Earl Tannen, tenor
WMAQ-Eva Lynn
WFLA-Educational Forum
WFLB-Union Federation Club
WFLC-The Song Book
WTOV-The Roadsters
WJZ-Herman C. Cleaver's Symphonic
Dance Orchestra (NBC)
WMAQ-Moss and Jones
WMAQ-The Messengers; orchestra (NBC)
3:25 P.M.
WBBM-New Flashes (CBS)
KYW-Three Strings
WMAQ-Cowboy Tom and Indian Chief
WFLB-Musical Moments (NBC)
WFLC-The Song Book
WTOV-New Reflections
WMAQ-The Wizard of Oz (NBC)
3:30 P.M.
KYW-Mild Stripl at the piano
WBBM-Slippy, children's act (CBS)
WFLA-Early Hanson, organ recital
WFLB-The Big Top, one man show of the size with Bill Starr
WFLC-Palmed in Song
WTOV-Mala Belove Holy Land
WJZ-The Midlanders
WMAQ-Bobbie Dickson, baritone
WMAQ-Henry Cassel's Orchestra (NBC)
3:35 P.M.
KYW-Henry King's Orchestra (NBC)
WFLA-The Singing Artists
WFLB-John Maxwell, vocal talk
WFLC-The Song Book Club
WTOV-The Ten Crows
WJZ-Al and Pat, comedy team (CBS)
WMAQ-Rex Ford, organist
WMAQ-The Eggs of Maitreya
3:40 P.M.
WJZ-Sports Review
3:50 P.M.
KYW-Uncle Al and the Lamb Club
WBBM-Jack Armstrong, All American
WFLA-George Wynn, Fred Talk
WFLB-Cradle Fairy Show Co.
WFLC-The Singing Artists; songs, songs, and stories
WTOV-Famous Dance Bands
WJZ-Richard Foy, tenor
WMAQ-The Adventures of Tom Mix (NBC)
3:45 P.M.
WBBM-Scherzino Gypsy orchestra (CBS)
WFLA-Edith Hanson, organ recital
WFLB-New of the Stars; children's, playlet (NBC)
WFLC-Little Orphan Annie; children's playlet (NBC)
WTOV-Solo at Riverside
WMAQ-Rex Ford Trio (NBC)
3:50 P.M.
KYW-Louis Polka's Orchestra
WBBM-Phanag's Spicuz
WFLA-"What the News"
WFLB-Betty and Sam Brown
WFLC-Ursula Denny, Drama Queen, Jinx
WTOV-Wishbone children's program
WMAQ-George Music with William Klein
WMAQ-Ozark Mountain Symphony
WMAQ-Henry Carter, baritone; Southerners Quartet (NBC)
3:55 P.M.
WFLA-The Globe Trotter
WBBM-Al and Pat, comedy and songs
WFLB-WFLA Comedy Hour (NBC)
WFLC-Community Party
WTOV-Palm Hour Ensemble
WMAQ-Tilly-Fly Trio
4:00 P.M.
KYW-Sports Reporter
WMAQ-The Roadsters
4:05 P.M.
KYW-Royal Marine's Orchestra
WBBM-Lucky, the showman

WBBM-Peach and Periwinkle, comedy show (NBC)
WCFS-Popular Melodics
WTOV-Sports Reporter
WTOV-The Big Top, one man show
WMAQ-Grecus Days (NBC)
4:05 P.M.
WBBM-Stories of Answered Prayer, Item and Herman
4:10 P.M.
KYW-World Book Man
WBBM-Beane Carter, news commentator
WFLA-Frank Hill (NBC)
WFLB-Educational Forum
WMAQ-The Gophers (NBC)
4:15 P.M.
KYW-Jessica Dragonette, soprano; Cevaliers quartet; Rosalie Browne's Orchestra
WBBM-Frank Luther, Phil Doy and Jack Parker with Vivian Bath, vocalists (CBS)
WFLA-The Irish Minstrel
WFLB-Week End Play Program, drama
WMAQ-Concert Orchestra and soloists
WTOV-North End Story; Frank Morrow, vocal
4:20 P.M.
WFLB-Lithel Shotts, vocalist; Walter O'Keefe; Don Bostley's Orchestra (NBC)
WMAQ-Tone and Solist
4:25 P.M.
WBBM-National Industrial Recovery Act News Features
4:30 P.M.
WBBM-Edwin Egan
WFLA-Al Handler's Orchestra
WFLB-Richard Galt's orchestra
WFLC-Marianne Lane
WMAQ-Gene Meyer's Orchestra (NBC)
4:35 P.M.
WBBM-March of Time (CBS)
WFLA-W. H. C. A. Educational Dept.
WFLB-America's Football Show (NBC)
WTOV-"Hot Steve Lough"; Johnny
4:40 P.M.
WBBM-Dangerous Paradise, dramatic sketch with Edna Hitz (NBC)
WFLA-The Singing Artists
4:45 P.M.
WBBM-Studio Varieties
4:50 P.M.
WTOV-Indiana State
4:55 P.M.
WFLA-WFLA Orchestra
WFLB-The Singing Artists
WFLC-Red Davis; drama (NBC)
WTOV-The World's Health news
5:00 P.M.
KYW-Charles Halla's Orchestra
WMAQ-Henry Carter's Orchestra
WFLA-Paul Phillips' Orchestra; Leah Roy, vocal singer (NBC)
WFLB-The Singing Artists; comedy and song
WFLC-Fame Group's Orchestra (NBC)
WTOV-Polish Varieties
5:05 P.M.
WBBM-Thresholds of Happiness (CBS)
WFLA-National Ten Foot Fiches
WFLB-Yesterday's Orchestra
WSPC-Polish Varieties
5:10 P.M.
KYW-Earl Tannen; Three Strings
WBBM-America's Football Show (CBS)
WFLA-Polish Program
WFLB-The Singing Artists; Harry McNaughton; Ray Shost's Orchestra; vocalists (NBC)
WFLC-The Singing Artists
WTOV-Indiana Stripes
WMAQ-The Singing Artists; Vic Young's Orchestra (NBC)
5:15 P.M.
KYW-Benney Meyer's Orchestra
WBBM-Gene Garber's orchestra
WTOV-Gene Garber's orchestra
5:20 P.M.
WBBM-Retro, news of the world
WFLA-Gene Garber's orchestra; comedian; Harry Somers's Orchestra (CBS)
WFLB-Tom King's orchestra
WFLC-Bernice Taylor's orchestra
WTOV-Hugan Hour, Freda Kavach
WMAQ-Earl Highter
WSPC-Vernon Hill
5:25 P.M.
KYW-Crazy Water Crystals
WFLA-Al Handler's Orchestra
WFLB-Tom King's Orchestra
5:30 P.M.
KYW-Savarez
WBBM-News Feature
WFLA-Dippy Johnson's Orchestra
WFLB-The Singing Artists
WFLC-Friday Night Socials (NBC)
WTOV-The News
WMAQ-Alexander Woolcott, Tom Carr
WBBM-The Harpingtons
5:35 P.M.
WBBM-Headline of the Day
5:40 P.M.
WBBM-Fred Gibbons, Headline Hunter
WBBM-Myrd and Madge (NBC)
WFLA-Sports Reporter
WFLB-The Dream Ship, concert program
WTOV-Michigan City Community News

Saturday, Nov. 8

Circus Days

6:30 P.M.

NBC

Baron Munchausen

8:00 P.M.

NBC

8:00 A.M.
KYW—Musical Clock; variety program
WAAF—Breakfast News
WBMB—In the Luxembourg Gardens (CBS)
WCFL—WFLC Kidder's Argusina Club
WFSB—Babsonian Madeline
WGSO—Good Morning, musical program
WHD—Pulsish Hour
WHD—Happy Go Lucky Time, Art Lincoln
WIS—Soprano's Fairy Tales
WMAA—Charlie White's Gym of the Air
WFSB—Musical of Poland
 8:15 A.M.
WCFL—Time Parade
WHD—Hungarian Music with Frank Krueger
WJD—Mr. Schlegelbauer's Vivid Theater
WLS—Three Meets a Day; Martha Crane, soprano
WMAA—Breakfast Club, orchestra (NBC)
 8:28 A.M.
WLS—Newscast; Julia Bentley
 8:30 A.M.

WEFL—Pulsish House Music
WHD—Happy Hour's Stars
WIS—Hi Harmonic
WIS—Happy Reopening; Gene Artry; Chuck Harbo
 8:40 A.M.
WBMB—Charlie White's Gym of the Air
 8:45 A.M.
WCFL—German Entertainment
WHD—The Walkabout
WHD—Moderatistic Madelines
 8:55 P.M.
WBMB—Organ Selections
 9:00 A.M.

KYW—Radio City News (NBC)
WAAF—Interviews, Edward Simmons
WBMB—Frank Wingner's Orchestra (CBS)
WGSO—Songs of Germany
WHD—WGH Ken Fitz Club
WHD—Merandine Holbrook
WHD—Song Festival
WHD—Toby Joe's Pit Club
WMAA—Setting Up Exercises
 9:15 A.M.
WAAF—Morning Hour Go-Round
WFL—Popular Music
WHD—Music Variety
WHD—Housekeeping Chats; Virginia Beal
WJD—Today's Tunes
WBMB—Program Preview
 9:20 A.M.
WAAF—Organ Medleys
WBMB—Musical Chat
WFSB—Pulsish Program
WHD—Sound Effects
WHD—Happy Days (CBS)
WHD—Fanciful Favorites
WIS—Daddy Hat
WMAA—Singing Strips
 9:25 A.M.
WGH—Lanzard Sava, organist
 9:45 A.M.

WAAF—Organ Medleys
WBMB—American Madoff Asia's Program
WHD—Highlights of Music
WJD—Pulsish Parade
WMAA—Band of Trade
 9:50 A.M.
WMAA—Billy Allen Hoff, songs (NBC)
 10:00 A.M.
KYW—Fare Southern News (NBC)
WMAA—Memory Lane
WFBM—Adventures of Helen and Mary (CBS)
WFL—Kabar
WHD—Yukah Ivy
WHD—Merle Personification
WHD—Sonny Side Up (CBS)
WJD—Fred Beck, organist
WLS—Fidelity and Livelihood Markets
WMAA—Dance of Stars (NBC)
WFSB—Babsonian Madelines
 10:15 A.M.

KYW—The Vast Family
WAAF—Piano Rambles featuring Evelyn Harvey
WBMB—Organ Program
WHD—Women's Features
WGSO—The Grand Old Hymns
WHD—Fred Beck, organist
WMAA—Spanish Folk Songs
 10:25 A.M.
WBMB—Board of Trade Reports
 10:30 A.M.
KYW—Sonnet Nights (NBC)
WAAF—Madoff
WBMB—Concert Miniatures (CBS)
WFL—Popular Music
WHD—Down Lovers' Lane, orchestra and vocalists (NBC)
WHD—Invasion Shopping
WJD—Musical Medleys
WHD—Hittins Madeline Series; talk
WMAA—Wendell Hall, songs and ukulele
WHD—C. Y. B. Club
WHD—Theater
WHD—Babsonian Review
 10:45 A.M.
KYW—Nite City
WAAF—Music in the Air
WFL—Popular Musical
WHD—Organ Madelines (NBC)

WGH—Helen Ortelio, contralto
KYW—Merry Melodians, Bands
WHD—Pat and Futuro
WMAA—Down Lovers' Lane, soloists and orchestra (NBC)
WGSO—Timely Tunes
 10:55 A.M.
WHD—Gary Public Theater
 11:00 A.M.
KYW—Irene King
WAAF—Hercules Shows
WBMB—Vincenzo Traversi's Orchestra (CBS)
WHD—The Music Variety
WHD—Show Window
WJD—Duke of the UK
WBMB—Gene Arnold and Commodore
WBMB—Church School Period
 11:15 A.M.
KYW—Organ Rhapsody (NBC)
WAAF—World News Series
WBMB—Gene and Charlie, Virginia Clark
WEHR—Vic and Sade, sketch
WBMB—Peggy Flanagan, pianist
WJD—Fred Beck, organist
WMAA—Ward and Muzzy, piano duo
 11:30 A.M.

KYW—American Farm Bureau Federation (NBC)
WAFL—Variety Program
WBMB—News Flashes (CBS)
WCFL—Variety Program
WEHR—Moris Stars
WHD—Vocal Variety
WJD—Name the Band
WHD—Vocal Variety (NBC)
WBMB—Jewish Sabbath Service; Rev. Solomon Hirshman
 11:35 A.M.
WBMB—Eighth Light's Orchestra (CBS)
WHD—Digest of the Day's News
 11:45 A.M.

WGH—Good Health and Training
WHD—Maybelle Kellie, pianist
WHD—Radio Guide Interviews with Evans Plummer
WHD—Weather Report
WMAA—Parrot Theater talk
 11:55 A.M.
WBMB—Lural Market Reports
WLS—Bentley's News
 12:00 Noon
WAAF—Homeside Concert
WBMB—Harold King's Orchestra (CBS)
WHD—Lunching Concert
WHD—Mid-day Services
WHD—Round-day Meditation, Rev. Mena
 12:15 P.M.
WJD—Bob Pickard, novelty songs
WHD—Paul Kelly's Orchestra (NBC)
WBMB—Studio
 12:15 P.M.
WHD—The Walkabout
WHD—Fred Beck, organist
 12:30 P.M.
KYW—Erie Holt's Orchestra (NBC)
WAAF—Symphonic Hour
WBMB—Chicago Hour
WFL—Edley Hanson, organist
WGH—Local Market Reports
WHD—Fidelity Savings Program (CBS)
WJD—Solo Show; Chuck Lashouer, "barber"
WLS—Markets, Farm Topics
WMAA—The Morris-Jones, quartet (NBC)
 12:45 P.M.

WHD—Palmer House Ensemble
 12:45 P.M.
KYW—Smack Out (NBC)
WFL—Farm Talk
WGH—Johnny Van, the piano melody
WHD—The Music Variety
WHD—Football; Northwestern vs. Notre Dame (CBS)
WHD—Radio Music drama
WHD—Cecilia's Orchestra (NBC)
WBMB—Mad and B&B
 1:00 P.M.
KYW—Originalists
WAAF—Hanser Philosopher
WBMB—Eddie and Fannie Cavanagh
WHD—Fidelity Savings, organ recital
WGH—To be announced
WHD—Madoff Madeline
WHD—Hooley, Yolkie; Chuck Stafford
WMAA—Musical and B&B
 1:05 P.M.
WJD—Joe Kanter, organist
 1:15 P.M.

KYW—Louis Panko's Orchestra
WAAF—Solo
WBMB—Albert Bartlett the Tango King
WHD—Madoff Madeline
WHD—Palmer House Ensemble
WLS—Today's Almanac; possible
WBMB—Bible Reading
 1:30 P.M.
WBMB—Organ Selections
 1:35 P.M.
WBMB—News
 1:40 P.M.
WBMB—Jerry Sherman, Songs
WFL—Popular Music
WHD—Football; Northwestern vs. Notre Dame
WHD—Naples City Four; John Brown, pianist

WHD—Youngster's Club
WHD—Piano Reflections
 1:00 P.M.
KYW—Orchestra Melancholy (NBC)
WHD—James Darter; Norm Show
WFL—Eddy Hanson, organ recital
WHD—The Big Top, one man show of music like you will Bill Barr
WHD—Hiramian Folk Song
WHD—Make Believe Memory Land
WHD—Review of Musical Comedy, "Mr. Minsky"
WHD—Bobbie Dickson, haritone
WMAA—Xavier Cugat's Orchestra (NBC)
 1:15 P.M.
WBMB—Tarran of the Apes, sketch
WHD—James Cagney, imitation
WHD—Carlos Medina's Orchestra
WHD—Top Circus
WHD—Keyboard Masters
WMAA—Children's Program
 1:20 P.M.

WHD—Duch Bob's Curly-in-the-Hand Club
WBMB—Jack Armstrong, All-American Boy (CBS)
WFL—Organ Madelines
WHD—Harry Gank, juvenile singer
 1:30 P.M.
WBMB—Concert Orchestra
WHD—James Darter Bands
WJD—Fred Beck, organist
WMAA—Henry Kelly's Orchestra (NBC)
 1:45 P.M.
WBMB—Katherine Avery and Harry Stone
WHD—Little Orphan Andy; children's playlet (NBC)
WHD—The Guitar, Medicine Tree (CBS)
WJD—Sports Review, Johnny O'Hara
WMAA—Grimston's Orchestra
 1:50 P.M.
WFL—Louis Panko's Orchestra
WHD—Pat Flanagan's Sportsweek
WCFL—Thirty-nine Steps Out
WGSO—Poland In Song
WHD—Eddie Quin, Danny Dussner, and Winabout; children's program
WHD—German Hour, William Klein
WMAA—Lloyd Beck, organist
WMAA—Lloyd Beck's Orchestra (NBC)
 2:00 P.M.

WFL—Chicago on Parade
WFL—Red Hot and Low Downs with Bob Hank
 2:05 P.M.
WFL—Football; Michigan vs. Chicago
WLS—Kerry Go-Round; variety
WHD—"Macker Rack," Mrs. McCord
WHD—Poland's Music
 2:15 P.M.
WAFL—Jimmie Knack at the Piano
 2:20 P.M.
WHD—Young Peoples Hour; Rev. J. Guy Jones
 2:30 P.M.
WHD—Mood in Blue
WHD—Concert Music
WAAF—World News Reports
 2:40 P.M.
WAAF—Solo Concert
WFL—Afternoon Traffic
WHD—Michele Rzigalski's Ensemble (CBS)
WJD—College Tunes
WHD—Concert Music
WLS—Smile! They're Evil! Max Emerson
WHD—Concert Music
WGS—Sunning Native
 2:50 P.M.

WAFL—One Man Debut by Meyer Fish
WLS—Newscast; Westerners; Len Keller
WHD—Smack Out (NBC)
WFL—Farm Talk
 3:30 P.M.
WEHR—Sports Reporter
WHD—Herbert Ingram, tenor
WHD—Football; Northwestern vs. Notre Dame (CBS)
WHD—Saturday Synopses (CBS)
WEHR—Concert Favorites (NBC)
 3:50 P.M.
WAFL—Ray Waldron's Sports Review
WBMB—Musical Program
WHD—Football
WHD—Piano Novelists; Jimmy Knack
WEHR—To be announced (NBC)
WHD—Zade Brinkley's Orchestra (CBS)
WJD—J. B. and M.; comedy skit
 4:10 P.M.
WHD—Wahwah
WBMB—Pat Flanagan's Football Summary
WHD—Gene of the Opera
WHD—Maorie Sherman's orchestra
WJD—Fred Beck, organist
 4:20 P.M.
WHD—Tonight's Radio Selection
 4:30 P.M.

KYW—The Old Piano duo
WHD—Organ and Piano duo
WFL—Junior Federation Club
WHD—Gene Pelt's Orchestra
WHD—Job Forsman, Len Selva
WHD—Gene Pelt's Orchestra
WMAA—Cambridge Standard Debate (NBC)
 4:40 P.M.
WBMB—News Flashes
 4:45 P.M.
KYW—Personalities in Point
WBMB—Phil Harris' Orchestra
WEHR—Musical Moments (NBC)

WHD—Youngster's Club
WHD—Piano Reflections
 4:00 P.M.
KYW—Orchestra Melancholy (NBC)
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WFL—Eddy Hanson, organ recital
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WFL—Louis Panko's Orchestra
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WCFL—Thirty-nine Steps Out
WGSO—Poland In Song
WHD—Eddie Quin, Danny Dussner, and Winabout; children's program
WHD—German Hour, William Klein
WMAA—Lloyd Beck, organist
WMAA—Lloyd Beck's Orchestra (NBC)
 5:15 P.M.
KYW—Cable Trolley news of the world
WBMB—Kerry Go-Round; variety
WHD—"Macker Rack," Mrs. McCord
WHD—Poland's Music
 5:25 P.M.
WAFL—Jimmie Knack at the Piano
 5:30 P.M.
WHD—Young Peoples Hour; Rev. J. Guy Jones
 5:35 P.M.
WHD—Mood in Blue
WHD—Concert Music
WAFL—World News Reports
 5:40 P.M.
WAFL—Solo Concert
WFL—Afternoon Traffic
WHD—Michele Rzigalski's Ensemble (CBS)
WJD—College Tunes
WHD—Concert Music
WLS—Smile! They're Evil! Max Emerson
WHD—Concert Music
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WAFL—One Man Debut by Meyer Fish
WLS—Newscast; Westerners; Len Keller
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WFL—Farm Talk
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WHD—Sports Reporter
WHD—Herbert Ingram, tenor
WHD—Football; Northwestern vs. Notre Dame (CBS)
WHD—Saturday Synopses (CBS)
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WHD—Gene of the Opera
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WJD—Fred Beck, organist
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KYW—The Old Piano duo
WHD—Organ and Piano duo
WFL—Junior Federation Club
WHD—Gene Pelt's Orchestra
WHD—Job Forsman, Len Selva
WHD—Gene Pelt's Orchestra
WMAA—Cambridge Standard Debate (NBC)
 7:40 P.M.
WBMB—News Flashes
 7:45 P.M.
KYW—Personalities in Point
WBMB—Phil Harris' Orchestra
WEHR—Musical Moments (NBC)

WLS—"The Westerners," Big Band pop
WMAA—Jack Paul, the Barons; Cliff Hall "Shirley"; Al Goodman's Orchestra
WHD—In Gay Napoli
 8:15 P.M.
WBMB—Concerto Madelines
WFL—Cecilia's Children
WLS—"Happy Hour"
WBMB—Edward Anna's Concert Band
 8:20 P.M.
WFL—Madeline Dorthen Derfan, Contralto
WHD—Wayne King's Orchestra
WHD—Mary Johnson, contralto
WHD—William James Darter Party
WMAA—Leo Reisman's Orchestra; Yacht Club Hour; Vivian Ruth (NBC)
WEHR—Madoff Variety Hour
 8:30 P.M.

KYW—The Cabot Trotter
WCFL—Inby and Joe, drama
WGH—Jan and Jan's Orchestra
WHD—Chicago
 8:30 P.M.
KYW—Jazz Symphony Orchestra
WHD—WFLC Orchestra
WBMB—Admiral Ray Expedition (CBS)
WHD—WFLC Orchestra
WHD—Daring Stories, Carl, Norman
WHD—Nora Zeller, contralto
WHD—Nora Zeller's Orchestra (NBC)
WMAA—B. A. Ball's Orchestra (NBC)
WFSB—Slovak Review
 8:35 P.M.

WBMB—Real Life Stories
WHD—The Guitar, Medicine Tree (CBS)
WHD—Hale and the Organ (CBS)
WHD—Max and Bob "The Knoxville Boys"
 8:40 P.M.
WBMB—Ally's Orchestra
 8:50 P.M.
WHD—WFLC Orchestra
WFL—Dorsey Johnson's Orchestra
WHD—Imperious News
WHD—To be announced
WLS—"Mountain Memories," Cumberland Lodge, Vermont
 8:55 P.M.
WHD—Headlines of Other Days
WBMB—Henry Buss's orchestra
WHD—Lionel Jones' Orchestra (CBS)
WHD—The Dream Show
WHD—Gene Riva's Orchestra
WHD—Gene Riva's Orchestra
 9:00 P.M.

KYW—Sports Reporter
WHD—Sports Reporter (Ulan); talk
WHD—Charles Avery's Orchestra
WHD—Lionel Jones' Orchestra (CBS)
WLS—Rena Dance (NBC)
WMAA—Oscar Brown Jr.'s Drama (NBC)
 9:10 P.M.
KYW—Harry Simon's Orchestra
WFL—Barrett O'Hara, talk
WGH—To be announced
WHD—Walkabout Orchestra
 9:20 P.M.
KYW—Carol Madoff's Orchestra
WHD—Wayne King's Orchestra
WHD—Lionel Jones' Orchestra (CBS)
WMAA—Holwood on the Air (NBC)
 9:30 P.M.
WFL—Dorsey Johnson's Orchestra
WHD—Jan Barber's Orchestra
 11:00 P.M.

WFL—Eugene Johnson's Orchestra (NBC)
WCFL—Fletcher's Orchestra
WHD—Johnny Green's Orchestra
WHD—Gene Gray's Orchestra (CBS)
WBMB—Carnegie Carnival, variety (NBC)
WGSO—Madelines
 11:10 P.M.
WBMB—Richard Cole's Orchestra
 11:20 P.M.
KYW—Harry Simon's Orchestra (NBC)
WHD—Gene Riva's Orchestra
WHD—Gene Riva's Orchestra (CBS)
WHD—Clyde Melick's orchestra
WHD—Pat Flanagan's Orchestra (CBS)
 11:30 P.M.
WHD—Dorsey Johnson's Orchestra
WHD—Dorsey Johnson's Orchestra
 11:35 P.M.
KYW—Lalo Schifano's Orchestra
WHD—Lalo Schifano's Orchestra
WEHR—Earl Hines' Orchestra
WHD—Earl Hines' Orchestra (CBS)
WHD—Earl Hines' Orchestra
 12:30 A.M.
WHD—Don Rouse's Orchestra
WHD—Don Rouse's Orchestra
 12:35 A.M.
WHD—International Medleys
WMAA—Johnny Van, the Melody Man
 1:00 P.M.
WGH—Out Car
 1:15 A.M.
WHD—Gene Riva's Orchestra
 1:40 A.M.
WHD—The Mahonian's Motion

Voice of the Listener

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

How to Criticise

Newark, N. J.

Listen Fans:

For months you have been expressing your opinion about radio and radio stars quite freely, and so far your letters show little thought. You don't try to see both sides of Radio; and you occupy space with personalities rather than constructive criticism.

Maybe you don't like John or May. What of it? Do you have to listen? If you dislike Carlo you don't deliberately go to see her, do you? If you dislike Turner, why in Hell do you still tune them out?

Radio is an optional entertainment—you can take it or leave it, according to your personal feelings. Being a public factor, it is your right to criticize radio, but when you do, that, make it constructive. If you knock out, tell us what you want to improve our program! And when you do criticize, at least play fair by being an authority on your statements. If you have never studied music, don't try to opine how to play! If you are your idea of Utopia, please don't expect an opinion of a classical program, as it is just as qualified for it!

Our letter in RADIO GUIDE condemned a popular young tenor as being colorless, and that same week musical journals written by those who really know music quoted the same boy as being full of color and style.

Our program isn't loud enough, don't tell the artist to stand closer to the mike.

How do you know what is going on in the studio? How do you know it isn't some mechanical or mechanical fault—no? Maybe it is you on set, needing overhauling.

If you dislike the advertising, write to the advertiser, not to blame the radio announcer. He has to read what is given to him, and after he reads it worse than you do. Don't be scared to send your opinion to the station about a program—but if you do write, SIGN your letter! It means nothing when sent anonymously, and only hurts the artist you mention.

Maybe you've written for a photograph of your favorite and haven't received one. Did you enclose the cost of it? Remember that pictures cost dough! Sketches cost dough! Cartoons cost dough! And radio stars are NOT what they're cracked up to be. Furthermore, the price of 500 photos every few months is not included in the sponsor's check.

I could go on and on and write reams more and show you more of the radio side of radio, but I must leave room for your letters of favorites. They are so interesting.

In closing, and on behalf of a number of radio entertainers, your suggestions, criticisms and constructive criticism are always appreciated. I've been on both networks and local stations and know where I speak the same language. I indicates a reception—and fan mail is Radio's Applause.

Radially,

WOR Artist.

Real People

Newburgh, N. Y.

Dear V. O. L.:

I have been a reader of RADIO GUIDE for about two years, and like it a lot. I like radio stars and use Gene Arnold's advice. Be yourself. Here are the names of a few stars I call real people: Billy Singhi Brown, the queen of salsable; Peter De Haar, Marjorie Wilson (with her angelic voice); Annette Hanshaw (she is just the sweetest girl); Sammy Ryan, my favorite tenor, and last but not least, the one and only Dan Hall Tye, and include their announcer You, who has a first voice. Why not change the title to quartet! Don't sure plays that violate his nobody's business. Is there anything wrong with Horstene on the air? And Joan's Grace Bell a sweet voice, and personality too. Listen in and see if you don't think so. I agree with Marry Beck, every radio star brings joy to someone.

"One Who Likes Real People"

3 Little Maids

Berwyn, Illinois

Dear V. O. L.:

I have been a constant reader of RADIO GUIDE for several months and enjoy every bit of your paper especially your V. O. L. column. I like the way you have defined their favorite stars and the way in which they go about doing this. My favorite actresses in "Three Little Lovers" entertainers are "Three Little

Maids." Their harmony is perfect, and so perfect that you can't hear their voices. I have heard several harmony teams, but I can truthfully say that I have never heard any whose voices blended so perfectly. When they sing, you can detect notes of sincerity in their voices, for they aim to please all those friends. I could go on forever telling all their good points, but I know that space is limited. I wish all you fans would write in to RADIO GUIDE and let me know what you think of the "Three Little Maids." And all you fans who haven't heard them, listen in and see if I'm not telling you the truth. Loads of love to RADIO GUIDE.

Georgiana Kudrna

Radio's 'First Lady'

Fort Worth, Texas, Vermont

Dear V. O. L.:

V. O. L. is the most interesting part of RADIO GUIDE, but seldom do I see mentioned the name of one of radio's most fascinating singers, Jessica Draguetta. Miss Draguetta is one of the sweetest personalities on the air. It is one who appreciates her fans. I have written her several letters and every one has been answered. It is true that I think quite a while before answers from some of them were forthcoming, but they were never overlooked. I am almost anxious to go to the radio with the fans of "radio's first lady." Won't you try to see if you see this letter.

Bessie Nichols

A New Game

Cedar Grove, N. J.

Dear V. O. L.:

I noticed in a recent edition, a letter from Victoria Boscovitch who is introducing a new game for radio fans, claims receipt of forty-one autographed photos and twenty-three personal letters from radio stars. I haven't got her photo collection entire because my attempted contacts are more of a nature that require a personal answer.

However, I have received fifty-five responses in the form of radio stars. I might add that every single letter is from a star on the evening program of NBC and CBS. Can it be better, fans?

I can sadly say that without the help of RADIO GUIDE, I couldn't have possibly accomplished this. Therefore, in more ways than one, RADIO GUIDE has given me something to write about.

"Ecstasipia"

Here's a Mention

Wauwatosa, Wisconsin

Dear Voice of the Listener:

I have been a reader of your magazine for the past two years and I certainly do enjoy it. There are several things that I like to mention to you. I have been told that I have made it that Bernie Cummins (who has one of the best bands on the air) has mentioned in your magazine more often. My rhythm can't be best, as come on Bernie Cummins' fans, let's hear from them. I can give us an act that's not Lew Brown.

Ed Falafal

AWARDS TO HONOR BETTER RADIO COSTEST

Report of the Judges

The judges, after studying each of the 1,673 entries in the Radio Guide Better Radio Contest, voted unanimously to award first prize of \$25.00 to the entry which best pleased because of her interesting comparison of the present series of the program with that of last year, her constructive criticism of the cast and its various members, and her suggestions suggesting for improvement.

Charles D. Schmidt, who wrote the second prize winning entry, gave an excellent analysis of the reason why the Myrt and Marge sketch is popular, and likewise a constructive criticism.

The three other prize winners, Mrs. William Moran, Miss B. C. Horneman and Mrs. T. H. Sullivan, submitted entries that proved beyond a doubt that they had given careful thought to what was good and bad about the program.

Because of the exceedingly large number of unusually good entries, and the limited number of prizes, the judges will reward the following with HONORABLE MENTIONS:

Frank L. Kinsey, Wrentham, B. Dorothy Lee Gans, 113 Alger Ave., Detroit, Mich.
Mar Fern H. Puryear, 300 45th St., Far Rockaway, N. Y.
Eugene H. Sible, 801 E. Court St., Ottumwa, Iowa
Mrs. Anne M. Turner, 2017 Maryland Ave., Chicago
Miss Evelyn Lee, 31-29 Second Ave. N. E., Detroit, Mich.
Rose Arcamano, 131 88th Wm. Ave., New Haven, New York City
Agnis Van Voorhis, Division St., New Brunswick, N. Y.
Alice Blumenthal, 2349 Chapin St., Woburn, W. Va.
Margaret Lee, El Dorado, Kan.

Nearly one-third of the entries or 546 to be exact, suggested that Jack Arnold should be returned to the radio. The several even suggested that Radio Guide stage a contest voting for Arnold's return. The next most pre-

valent comment was applause to the program for the use of such above advertising. A total of 245 contestants made the latter comment.

Twenty per cent of the entries said that the sketch is not as good this season as previously; seven per cent claimed that the sound effects sometimes drown out the voices; five per cent asked the return of Gwen, and nearly fifty contestants asked that Harlow Wilcox be reinstated as announcer.

As was to be expected in the first Better Radio Contest (on "The Big Show") prize awards which were announced last week), the second contest convinced the judges that Radio Guide is obtaining in valuable information from its efforts to assist sponsors in making their programs more suitable and to improve the quality of broadcast entertainment in general.

Paul G. Jones, Editor
Loretta V. Hay, Associate Editor
Evang Penner, Associate Editor
Editorial Board

The winners of the Third Better Radio Contest covering the National "Big Show" will be announced in Radio Guide next week.

their personalities and learn to love them like friends. I'm not forgetting "Sandfield Malone" who plays an excellent part, particularly such a sympathetic voice. "Miss

Folsom, with her distinctive personality also lent charms and a bit of spice to the show. Let's hear occasionally from "Ben," the elevator boy who plays an excellent part, particularly such a sympathetic voice. "Miss

PROGRAM: MYRT & MARGE

FIRST PRIZE, \$25.00

To LOUELLA SPEAK, 65 Essex St., Cliftondale, Mass.

SECOND PRIZE, \$10.00

To Charles D. Schmidt, 910 W. Seltzer St., Phila., Pa.

\$5.00 PRIZES TO

Mrs. William Moran, Box 83, Wilmington, Vt.; Miss B. C. Horneman, 1105 Sheridan Drive, Danville, Ill., Mrs. T. H. Sullivan, 726 S. Ash St., Crookston, Minn.

"Myrt and Marge" Scoreboard

How contestants rate the program as a whole and also the individual stars:

THE PROGRAM			
Number for	Number against	Percentage for	Percentage against
1,477	196	88%	12%
1,505	112	93%	7%
1,505	84	95%	5%
JACK ARNOLD			
With him returned:		546 of reports,	or 33%

Prize-Winning Letters

First Prize \$25

Myrt and Marge dramatic program, is not as good as last season; they lack the supporting cast that helped to make the program go over in a big way.

"I'm starting to get off with a big bang, bring back Harlow Wilcox. He never tires of his announcements and his syndicated program are given in such an entertaining manner. Let's hear from the fans who always a friend indeed. With voices like his, 'Arthur J. Armstrong, and 'Mr. Hayfield, one could visualize

Without television, one's interest is held only by good music, voices that appeal, and variety to keep one's interest from waning week after week with a few whiffs of surprises.

"Billie" and Gwen's sister "Phyllis" spoke with the air. Coarse and vulgar with their lines, they are not in harmony with the sponsors who have the right broadcast.

(Signed)
Louella Speak,
65 Essex St.,
Cliftondale, Mass.

Second Prize \$10

From its inception, the sketch of Myrt and Marge was asked to prove its worth by being placed on the air at 7 p. m. true in 1931 time band only—Editor's Note. The hour sketch. Three years later, Myrt and Marge are still on the air at the same hour, and more popular than ever.

The secret of this success lies in the fact that it is a well balanced story of exceptional continuity, rich in drama, action and comedy, and it is both realistic and amusing. Interest seldom lags, and you leave one episode wondering how it would tie in on the next.

Another factor in favor of this story is that it is not hindered by excessive advertising as are so many of our radio broadcasts.

During the present season, Myrt and Marge have been somewhat handicapped by the absence from the cast of the leading voice of Jack Arnold. Let us hope this is only temporary.

Everything taken into consideration, in my opinion Myrt and Marge stand very high on the list of radio programs, and are deserving of all the plums cast in their direction.

(Signed)

Charles D. Schmidt,
910 W. Seltzer St.,
Philadelphia, Pa.

HIGHLIGHTS of the WEEK

Radio City Inaugural Broadcasts

SUNDAY, NOVEMBER 12—Gala Concert. 400-piece orchestra directed by Frank Black; Eggon Petri, Concert pianist. Speaker, Joseph Weber, President American Federation of Musicians. NBC-KYW at 7 p. m.

Minneapolis Symphony Orchestra greets Radio City. Eugene Ormandy, conducting. NBC-WMAQ at 10:30 p. m.

MONDAY, NOVEMBER 13—Radio City Revue. NBC-KYW at 9 a. m. Also Tuesday, Thursday and Saturday.

Radio City "Believe It Or Not," Robert L. Ripley. International Broadcast from BBC, London. NBC-WMAQ at 5:45 p. m.

TUESDAY, NOVEMBER 14—"Skyscraper," sketch. NBC-WMAQ at 1 p. m.

Phil Cook Variety Show. NBC-WMAQ at 3 p. m.

Paul Whiteman Gala Program. NBC-WENR at 3:30 p. m.

Walkers of the World. Orchestra direction of Frank Black. NBC-KSTP at 9 p. m.

WEDNESDAY, NOVEMBER 15—Russia Greets Radio City. International Broadcast from Moscow. NBC-WMAQ at 11:45 a. m.

Italy's Program for Radio City. International Broadcast from Rome. Soprano, Sarah Bernhardt; Signor Menicoff, tenor; Signor Develo, baritone; Orchestra direction Capuana. NBC-KYW at 1:30 p. m.

"Obsession," Dramatic sketch. NBC-KYW at 2 p. m.

Germany's greeting to Radio City. International Broadcast from Berlin. Berlin Symphony Orchestra, Otto Frick Hoffler, conducting; Paul Lohmann, baritone; speaker: Eugene Iliadomovsky. Director General of Reich-Rundfunk Gesellschaft. NBC-WMAQ at 3 p. m.

British Broadcasting Company Salutes Radio City. International Broadcast from London. Symphony Orchestra Direction Felix Weingartner; Military Bands; Big Ben and Bow Bells. NBC-WENR at 3:30 p. m.

THURSDAY, NOVEMBER 16—"Pirates of the Stratosphere," sketch. NBC-KYW at 1 p. m.

"Is America Changing?" Burlesque Impressions of American Radio Artists. International Broadcast from London. NBC-KYW at 2 p. m.

Associated Glee Clubs of New York. Male Chorus of 200 voices. Fred Hulafinski, soloist. NBC-WMAQ at 5:30 p. m.

Hollywood On the Air, Special Show for Radio City. NBC-WMAQ at 10:30 p. m.

SATURDAY, NOVEMBER 18—Orchestra Mechanique. NBC-KYW at 5 p. m.

Radio Pioneers. NBC-KYW at 6:30 p. m.

Chicago Symphony Orchestra, Speaker: Hon. Edgar L. G. Froehlich, Austrian Minister to U. S. NBC-KYW at 9 p. m.

SPECIAL

SUNDAY, NOVEMBER 12—"Parade of the Champions," second series. George Gershwin and William Daly's Orchestra. CBS-WBBM at 7:45 p. m. Monday, Harry Richman and Vincent Lopez's Orchestra at 8:15 p. m. Tuesday at the same hour, Helen Morgan and Willard Robison's Deep River Orchestra will be started. Wednesday at 8:15 p. m. the Parade of the Champions will feature Morton Downey and Jacques Zanardi's Orchestra. All these stars, including Kate Smith, who appears Saturday, November 11, at 8:15 p. m., will join in the sixty-minute program Thursday, November 16 at 8:15 p. m.

THURSDAY, NOVEMBER 16—Address by Sir Herbert Samuel, former British Secretary of State for Home Affairs. International Broadcast from London over NBC-WMAQ at 3:15 p. m.

SATURDAY, NOVEMBER 18—Tabloid Version of the Broadway-Green Musical Show, "Mr. Whittington." CBS-WIND at 1 p. m.

First Short-Wave Broadcast to and from the second Byrd Antarctic Expedition which is expected to be off the coast of South America. CBS-WBBM at 9 p. m.

COMEDY

SUNDAY, NOVEMBER 12—"Wanna Buy a Duck?" Penner and Ozzie Nelson's Orchestra with Harriet Hilliard, vocalist, over NBC-WLS network at 6:30 p. m.

Jimmy Durante with Rubenoff and his orchestra, NBC-WMAQ at 7 p. m.

Will Rogers, Revelers, and Al Goodman's Orchestra, NBC-WGAR network at 8 p. m.

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

MONDAY, NOVEMBER 13—Side Show with Cliff Soubrier, NBC-WLS network at 7 p. m.

Minstrel Show, NBC-WLS at 8 p. m.

The Big Show, with Lulu McCollum, Gertrude Neisen and Islam Jones' Orchestra, CBS-WBBM at 8:30 p. m.

TUESDAY, NOVEMBER 14—Ed Wynne, the Fire Chief, Don Voorhees' band, NBC-WMAQ at 8:30 p. m.

WEDNESDAY, NOVEMBER 15—Bert Lahr, George Olsen's Orchestra, CBS-WHK at 7 p. m.

Irene S. Cobb, Al Goodman's Orchestra, CBS-WHK at 8 p. m.

Berns and Allen, CBS-WBBM at 8:30 p. m.

Moran and Mack, with Fred Waring's Pennsylvanians, CBS-WBBM at 9 p. m.

FRIDAY, NOVEMBER 17—"Walter O'Keefe, Ethel Shtta and Don Bestor's Orchestra, NBC-WLS at 7 p. m.

Fred Allen, Roy Atwell, Portland Hoffa, The Songsmiths, Ferde Grofe's Orchestra, NBC-WMAQ at 8 p. m.

Phil Baker and Harry McNaughton, Roy Shields' Orchestra, NBC-WENR at 9:30 p. m.

"Okey" Otten and "Chick" Johnson, assisted by Harry Sosnik's Orchestra, CBS-WBBM at 9 p. m.

NEXT WEEK

Best week's RADIO GUIDE will contain a star for the week. Cole about Jackson Jones, the real color who turned musician and is now leading his own orchestra on the Columbia network.

That amazingly popular little eleven-year-old singer, Harry Smith, who scored a great triumph in her first appearance as a guest star on the Valley hour recently, is the subject of an intimate story by Methilda Bronckmeyer. The home life of Hollywood's Fred Astaire and Julia Sanderson, the sex columnist's most happily married couples, is portrayed by Dorothy Goff in another interesting feature.

Charles Frippe has written an account of that versatile genius, Damon Taylor, who has been successively newspaperman, critic, translator, painter, editor, public speaker and grand opera composer. As master of ceremonies on the Whiteman hour, he has added another brilliant achievement to his long list.

Other excellent features, illustrated with the best and best pictures of your favorite stars, round out another exceptional issue.

SATURDAY, NOVEMBER 18—Ray Perkins, NBC-WJR at 7 p. m.

George Jessel, 7:30 p. m., CBS-WIND.

Baron "Jack Pearl" Munchausen with Cliff "Sharlite" Hall, NBC-WMAQ at 8 p. m.

MUSIC

SUNDAY, NOVEMBER 12—New York Philharmonic Symphony Orchestra; Bruno Walter, conductor, CBS-WBBM at 2 p. m.

America's Album of Familiar Music with Frank Munn and Virginia Rea, NBC-WMAQ at 8:30 p. m.

MONDAY, NOVEMBER 13—Harry Horlick's Gypsies, Frank Parker, tenor, NBC-WMAQ network at 8 p. m.

WEDNESDAY, NOVEMBER 15—Albert Spalding, violin virtuoso, and Tibullus, baritone, with Don Voorhees' Orchestra, CBS-WBBM at 7:30 p. m.

THURSDAY, NOVEMBER 16—Rochester Philharmonic Orchestra, NBC-WMAQ at 2:15 p. m.

FRIDAY, NOVEMBER 17—"Music Appreciation Hour" Walter Damroch, conductor, NBC-KYW at 10 a. m.

Concert with Jessica Dragone, NBC-KYW at 7 p. m.

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

SATURDAY, NOVEMBER 18—Fray and Braggiotti, two pianos, CBS-WBBM at 7:15 p. m.

PLAYS

SUNDAY, NOVEMBER 12—True Railroad Adventures, NBC-WLS, Sunday at 3 p. m., and NBC-WENR Wednesday at 4 p. m.

Dream Drama, NBC-WENR network at 4 p. m.

Roses and Drums, CBS-WBBM at 4 p. m.

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

Talkie Picture Time, starring June Meredith, NBC-WMAQ at 4:30 p. m.

Engineering Thrills, NBC-WENR at 5:45 p. m.

MONDAY, NOVEMBER 13—Today's Children. Monday through Friday, 10:15 a. m., WENR.

Radio Guild Drama, NBC-WMAQ at 2 p. m.

Princess Pat romance drama, NBC-WENR at 9:30 p. m.

K-Cheese, Secret Spy Story, NBC-WTAM at 9:30 p. m.

TUESDAY, NOVEMBER 14—Crime Clues, NBC-WMAQ at 7:00 p. m., also Wednesday.

The Legend of America, CBS-WADC at 9 p. m.

WEDNESDAY, NOVEMBER 15—Irene Rich in "Behind the Screen," also Friday, NBC-WENR at 6:45 p. m.

Dangerous Paradise, with Elsie Hitt and Nick Dawson, NBC-WLS at 7:30 p. m., also Friday.

Grand Laves in Twenty thousand Years in Sing Sing, over NBC-WLS at 8 p. m.

THURSDAY, NOVEMBER 16—Death Valley Days, NBC-WLS at 8 p. m.

FRIDAY, NOVEMBER 17—March of Time, CBS-WBBM at 7:30 p. m.

"The First Nighter," NBC-WMAQ at 9 p. m.

SATURDAY, NOVEMBER 18—One Man's Family, NBC-WMAQ at 10 p. m.

VOCALISTS

BING CROSBY—CBS-WBBM, Monday at 7:30 p. m.

EVAN EVANS—CBS-WADC, Monday at 9:45 p. m.

GLADYS RICE—CBS-WADC, Thursday at 9:45 p. m.

HELEN MORGAN—NBC-WBBM, Sunday at 1 p. m.

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

JOHN MCCORMACK—NBC-WENR, Wednesday at 8:30 p. m.

VARIETY

SUNDAY, NOVEMBER 12—The Seven Star Revue with Nino Martini, Lino Rouse's Orchestra, Jane Froman, Julius Tannen and Ted Husing's CBS-WBBM at 8 p. m.

MONDAY, NOVEMBER 13—Ship of Joy with Hugh Barret, Ted Dobbs, over NBC-WMAQ at 8:30 p. m.

WEDNESDAY, NOVEMBER 15—The Troubadours, Orchestra and guest artist, NBC-WMAQ at 8 p. m.

Corn Cobs Pipe Club of Virginia, NBC-WENR at 9 p. m.

THURSDAY, NOVEMBER 16—Rudy Vallee's Orchestra and guest artists, NBC-WMAQ at 7 p. m.

Captain Henry's Show Boat, NBC-WMAQ at 8 p. m.

Paul Whiteman's Orchestra, Peggy Healy, Deems Taylor, Ramona, Jack Fulton, etc., NBC-WMAQ at 9 p. m.

SATURDAY, NOVEMBER 18—WLS Barn Dance, NBC-WLS at 10 p. m.

Carefree Carnival, a full hour variety show from the Pacific coast, NBC-WMAQ at 11 p. m.

NEWS

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

COL. LOUIS McHENRY HOWE, political interview, NBC-WMAQ, Sunday at 9:30 p. m.

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

FREDERIC WILLIAM WILE, The Political Situation in Washington Tonight, CBS-WIK, Saturday at 6 p. m.

FLOYD GIBBONS—NBC-KYW, Friday, at 9:45 p. m.

LOWELL THOMAS—NBC-WLW daily at 6 p. m., excepting Saturday and Sunday.

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

SPORTS

MONDAY, NOVEMBER 13—Granland Rice, NBC-KYW, Friday, 9:30 p. m.

FRIDAY, NOVEMBER 17—"All American Football Show," with Christy Walsh and a prominent football coach as guest artist, CBS-WBBM at 8:30 p. m.

SATURDAY, NOVEMBER 18—Northwestern-Notre Dame football game, CBS-WIND network at 12:45 p. m.

FOR PERFECT DUPLICATION OF STUDIO-PERFORMANCE :



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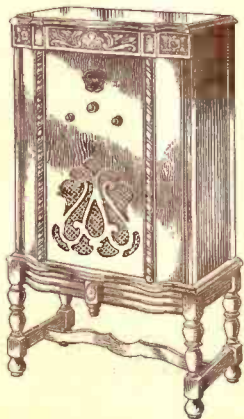
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