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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 youths 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 GUNN 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 GUNN; 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)



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 Rickensacker, and "Swanee" 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 Rickensacker, 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.

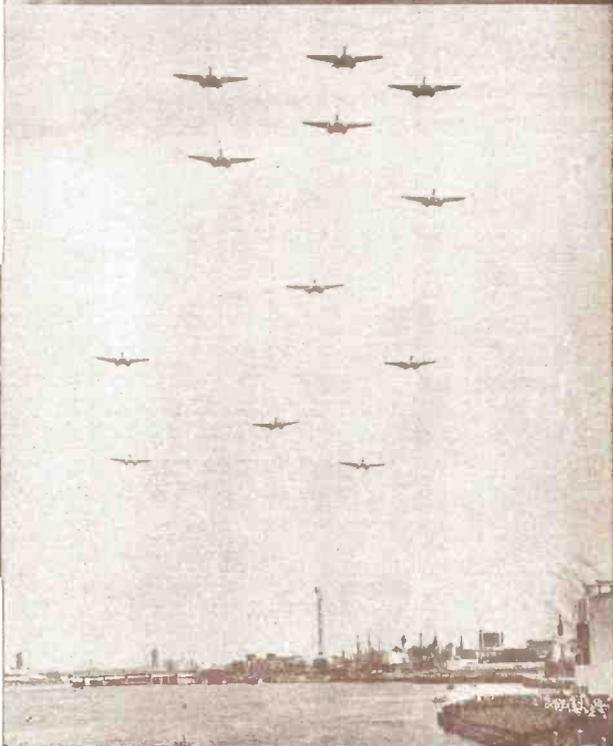
Instructions at two o'clock: "Back to Bennett and stand by." Arriving there, instructions to proceed. Skimming high about the patchwork panorama of New England, to arrive at Boston in almost no time. Up to test broadcasting equipment. Down for the latest bulletins. Up for a broadcast from the sky. Circling 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 be because silly 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?"

Sally

ANSWER: If it were possible, Sally, for me to gather together in one group all of the girls who have listened to that 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 by giving, 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 on Saturdays, but I have not heard you 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

more forceful men, 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 N. R. A. 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 over my mail 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 I want 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 again.

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 have heard of him but 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 very grateful.

Catherine.

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 boy does not seem 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 get it off, and I hope you will show 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.

AJ.

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. "Just 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!"

Bern Bernie 8:30 P.M. NBC

Ed Wynn 8:30 P.M. NBC

PHONES and PRONES By Evans Plummer

(TUESDAY CONTINUED)

8:35 P.M.
WAAF-Ray Walker's Sports Review
WBSS-Kentucky Hollister
WBSS-The Terrors at the Zoo (NBC)
WHD-Washington Bulletin
WMAA-Harry Owens' Orchestra (NBC) 8:30 P.M.

WAAF-Interlude 4:00 P.M.

WAAF-Name Reviews; Jimmy Cash
WBSS-Home Front
WEMA-Arlene Jackson, Daughter of the Nation (NBC)
WGS-Educational Film
WGS-Edna R. and Milt
WJJD-J. R. and Milt 4:10 P.M.

WBSS-New Playlist 4:15 P.M.

WAAF-Waites
WBSS-Concept orchestra
WCFE-Christy Valys, baritone
WBSS-Dayside Talk (NBC)
WGS-The Handlars
WHD-Indiana String Trio
WJJD-Fred Beck, organist
WMAA-Dayside Spring (NBC) 4:20 P.M.

WAAF-Tonight's Radio Features 4:30 P.M.

KYU-The Hunter Gentleman
WBSS-Educational Film
WCFE-Junior Federation Club
WGS-Young Pilot; Chas. Howard, tenor (NBC)
WGS-Mable Sherman's orchestra
WBSS-Aloney Lane, with Stella Franklin
WJJD-Moss and Jones
WMAA-Dr. Dulittle, children's story (NBC) 4:40 P.M.

WBSS-New Playlist 4:45 P.M.

KYU-Miss Gay
WBSS-Cadric Quartet
WBSS-Musical Moments (NBC)
WGS-Fred Griffith, tenor
WHD-Youngster Club
WJJD-Name Reviews (NBC) 4:50 P.M.

KYU-Winner Singsunder Club (NBC)
WBSS-Aloney Lane, with Stella Franklin
WJJD-Ruby Hanson, organist
WHD-The Big Top, organ vocal
WGS-Edna R. and Milt
WHD-Patricia Baker, Melody Lane
WGS-The Washbrook
WJJD-Mable Sherman's baritone
WMAA-Kavir Gipsy's Orchestra (NBC) 5:15 P.M.

WBSS-Terms of the program sketch
WCFE-John Maxwell, food talk
WHD-Ed Broder, Club
WGS-Ten Critics
WHD-Oleg Varon, contralto; Norm Sherr, pianist (CBS)
WJJD-Fred Beck, organist
WMAA-The Eye of Manhattan 5:25 P.M.

WJJD-Sports Review; Johnny O'Hara 5:30 P.M.

KYU-Ucke Bob's Party
WBSS-Jack Armstrong, All-American (CBS)
WCFE-Grace Wilson, contralto
WEMA-Harry Small (NBC)
WGS-The Singing Fish, jugles, songs and stories
WHD-Favorite Dance Bands
WJJD-Pickard Family
WMAA-Hymn Sing 5:25 P.M.

WBSS-Homer Griffith, Norm Sherr, Jack Bernie
WGS-Edna Hanson, organ vocal
WHD-Little Orphan Ann, children's story (NBC)
WGS-Little Orphan Ann, children's story (NBC)
WHD-Song at Erieview
WJJD-Sports Review; Johnny O'Hara 5:30 P.M.

8:00 P.M.
WYU-Louis Basso's Orchestra
WBSS-Paul Flanagan's Sportcast
WHD-Edna Hanson, organist
WEMA-What's the News!
WGS-Popular Dinner Dance
WHD-Edna Hanson, organist
WMAA-Edna Hanson, organist
WJJD-Dark Mountain Symphony
WMAA-Dance Masters, orchestra 8:15 P.M.

KYU-The Globe Trotter
WBSS-Edna Hanson, organist and songs
WCFE-Edna Hanson, organist
WEMA-National Advisory Council on Radio Education (NBC)
WGS-Famous Orchestras
WMAA-Louise V. M. C. Club Club
WMAA-Fifty-Fifty, dramatic sketch 8:25 P.M.

KYU-Sports Reporter 8:30 P.M.

WYU-Birds of the Air
WBSS-Back Rings in the Twenty-fifth Century, talk (CBS)
WCFE-Edna Hanson, organist
WEMA-Sports Reporter
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 8:45 P.M.

KYU-Mrs. Tinsler's Radio speaker
WBSS-Breaker Carter, news commentator (CBS)
WYU-Don Carver's Day Stars
WGS-Ten Critics; Chas. Howard, tenor (NBC) 7:00 P.M.

KYU-Carlos Montoya's Orchestra
WBSS-Edna Hanson, organist
WCFE-Jerard Tarras, tenor
WGS-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 7:10 P.M.

WCFE-National Industrial Recovery Act
WBSS-Signals Sam; Harry Frankel, baritone (CBS)
WCFE-Al Handler's Orchestra
WHD-Edna Hanson, organist
WJJD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club 7:20 P.M.

WYU-Harry Small's Orchestra
WBSS-The Voice of Experience (CBS)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 7:30 P.M.

WYU-Medical Lectures 7:40 P.M.

WBSS-Terry Hayes, Soprano; Wheeler's orchestra
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 7:50 P.M.

KYU-Delectable Black and Blue, drama
WBSS-Vincent Lopez's orchestra
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 8:00 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 8:10 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 8:20 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 8:30 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 8:40 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 8:50 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 9:00 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 9:10 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 9:20 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 9:30 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 9:40 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 9:50 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 10:00 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 10:10 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 10:20 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 10:30 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 10:40 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 10:50 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 11:00 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 11:10 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 11:20 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 11:30 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 11:40 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 11:50 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 12:00 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 12:10 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 12:20 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 12:30 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 12:40 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 12:50 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 1:00 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 1:10 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 1:20 P.M.

WYU-Musical Moments (NBC)
WHD-Edna Hanson, organist
WMAA-Louise V. M. C. Club Club
WMAA-Louise V. M. C. Club Club 1:30 P.M.

SOME rather pruny things radio could struggle with without.

(1) The abuse of the pro-telephone in dramatic and comedy sketches. We are going to start talking back to the expanded broadcast messages before long.

(2) Protracted studio applause. Who, at the end of the loudspeaker or microphone, can keep the entertainment from dropping?

(3) The air of the lady with a lovely eyes and long hair. Venus can be accused of her puerility, send it a song by her airways.

(4) Sponsors who take themselves and their commercial credits too seriously, and sponsors who make their credits overshadow the entertainment itself.

(5) Loquacious music commentators who, because of their enthusiasm, spend entirely too much time and too many words saying what they do.

(6) Announcers who get very clever (?) with their puns on song words.

(7) News and other commentators talking faster than 200 words a minute.

(8) Announcers who get very clever (?) with their puns on song words.

(9) Other announcers who almost bite themselves in mouthing their own perfect diction.

(10) More announcers who shout at the customer.

(11) The repetition of a popular song more than three times in one evening by one network.

(12) Lyrics.

(13) Gory murders, and more than one murder per mystery drama.

(14) Over indulgence in sound effects.

(15) Digestion aid and other medical advertising at the dinner hour.

(16) Obviously faked testimonial statements.

(17) CIA and other propaganda talks of greater length than necessary to convey their messages.

(18) The over-the-top plug from our 'best' comedians.

(19) Alike Porter.

(20) And Edna Hanson, contralto.

Now that the microphone indulges in such reflexions, consider the statement of the Musicians' Union, lighting technicians, that "music is as necessary

as any other art form."

Phil Baker should know. He thanked us for kind notes, and what happened? His valet, George, took him for a sucker and ran off with all Phil's jewelry, accordions and even a movie camera. Never be nice to us or trust valets.

... The lost Gene and Glenn inaugurating a 7 a. m. NBC-WMAA weekly show (from Cleveland) starting Monday.

... Oh yeah, we almost forgot—that Baker here is due any minute now.

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... The lost Gene and Glenn inaugurating a 7 a. m. NBC-WMAA weekly show (from Cleveland) starting Monday.

ney, chief of hostesses at NBC, Chicago, has been ailing with intestinal trouble. Ann will be released soon, and she will work on *Allied State*.

ex-NBC-mikeman, begins work this weekend at WLW, in Cincinnati, where he will be in charge of editing.

He'll also do some experimental music work. . . . *Ruby Bell*; former WBSS baritone, returned this week from Bermuda, and landing in New York City, visited friends at the NBC-TV news present department, where they immediately put her to work. . . . As this goes to press, the *Edna Hanson* contract with *Allen* will be off to join *Lam* and *Abner*, and to star in their Friday evening *Three Star Show*. . . . *Lorraine Wacker*, on her first Tuesday evening NBC singing show (9:30 p. m.), did mighty well. Catch her next week, day. . . . *Jack Barnet*, CBS-WBSS, is back after a struggle with the flu.

Goodbye, *Old Maestro Ben Bernie*, and *God Bless You*. . . . *Wish you work*—it'll certainly be "A Longtime Old Town."

Phl's What: PHIL BAKER should know. He thanked us for kind notes, and what happened? His valet, George, took him for a sucker and ran off with all Phil's jewelry, accordions and even a movie camera. Never be nice to us or trust valets.

... The lost Gene and Glenn inaugurating a 7 a. m. NBC-WMAA weekly show (from Cleveland) starting Monday.

... Oh yeah, we almost forgot—that Baker here is due any minute now.

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Radio Guide Presents

"STAR INTERVIEWS"

WJJD

Tuesday, Thursday, Saturday

11:45 A.M.

Write for sketches of stars by Nick Nichols

DO YOU KNOW

YOUR RADIO SET

NEEDS REPAIR FOR PERFECT

NATION-WIDE

RECEPTION

Complete TION

Dave Arvey

Wednesday, Nov. 15

Phil Ducey 7:00 P.M. CBS

Troubadours

8:00 P.M. NBC

8:00 A.M.
KYV—Musical Check; variety program
WAAP—Beneficial Health
WBBM—Ritz and Down, comedy and songs (CBS)
WFL—Middle Airplane Club
WCCS—Bobolink Melodist
WGN—Good Morning; Musical Program
WHD—Polish Hour
WJZ—Happy Go Lucky Time; Art Lila-ich
WLS—Wanderland Trio
WMAQ—Breakfast Club; orchestra (NBC)
WSSC—Music of Poland
8:15 A.M.
WBBM—Musical Tunes
WHD—Hauptstadt; Frank Korach
WJZ—Mr. Schlagenhauser's Veddy Theater
WLS—Produce Reporter
8:30 A.M.
WBBM—Metropolitan Parade (CBS)
WFL—Dance Music
WHD—Last Night's Show
WJZ—Hit Harmonies
WLS—Gambling Bonus
8:45 A.M.
WFL—German Entertainment
WHD—The Walkabout
WJZ—Moderate Melodist
WBBM—Dental Society, health talk
8:50 A.M.
KYV—Buddy Allen Host
WAAP—Morning Merry Go Round
WBBM—Organ and Piano Duo
WCCS—Song of Geneva
WFL—Keep Fit Club
WHD—Morning Melodist
WJZ—Song Festival
WLS—Hot Flashes; Livestock Receipts; Dr. Sanderson Hour
9:00 A.M.
WFL—Getting Up Exercises
8:15 A.M.
KYV—Jule Lande, violinist (NBC)
WFL—Popular Music
WCCS—Cassidy Concert
WGN—Clark, Lu 'n' En, small town comedy
WHD—Hoopdancing Chats
WJZ—Today's Trends
WMAQ—Program Review
9:25 A.M.
WBBM—Dr. Royal S. Cowland, talk
9:30 A.M.
WBBM—Beauty Clinic
WCCS—Melody Parade
WHD—Board of Trade Market Report
WHD—Lila the Lustereberg Gardens
WJZ—Footlight Favorites
WJZ—Tony Caboch, monologist
8:15 A.M.
WGN—Leonard Sals, organist
8:45 A.M.
KYV—Iron Game, organist
WBBM—All Day, songs and comedy
WFL—Highlights of Music
WCCS—Crab Bag
WHD—Happens Evenings
WJZ—Polynesi Parade
WMAQ—Betty Crocker Household Talk (NBC)
9:30 A.M.
WGN—Weather Reports
10:00 A.M.
KYV—Four Southern Singers (NBC)
WAAP—Memory Lane
WBBM—Mary Ellis Aron, cooking talk (CBS)
WFL—Kabar
WCCS—Berklin Review
WHD—Movie Personalities
WHD—New Discoveries; Letters
WJZ—University of Chicago; Environment and Race
WLS—Poultry and Livestock Markets
WMAQ—Women's Page of the Air
WMAQ—Bobby Early
10:15 A.M.
KYV—Rafin Hohenberg Institute, dramatization (NBC)
WAAP—Flame Rappers featuring Estelle Brown
WBBM—Four Showmen (CBS)
WCCS—Today's Children
WCCS—Organ Party
WFL—Happy Endings
WHD—Four Showmen (CBS)
WMAQ—Board of Trade market reports
10:20 A.M.
WMAQ—Signal Station (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; Horca Sherr
WCCS—The Contrabass; orchestra (CBS)
WHD—Carnegie In Comedy
WCCS—Lithuanian Musical
WGN—Honey Sisters
WHD—Italian Serenade
WMAQ—Betty Brown, decreasing notes (NBC)
WBBM—Chorus In Request Program
WCCS—Memories of Poland
10:35 A.M.
WJZ—Illness Medical Society Health Talk
10:45 A.M.
WAAP—Music in the Air
WBBM—Dancing Echoes (CBS)
WFL—Popular Music
WGN—Women's Features
WMAQ—Painted Dreams
WHD—Favorite Dance Bands
WJZ—Fast and Furious
WMAQ—Fifty and High, piano duo (NBC)
WSSC—Polish Dances
1:30 P.M.
WHD—Gary Police Blatier
11:00 A.M.
KYV—Iron Man
WAAP—Bandstand
WBBM—The Voice of Experience (CBS)
8:15 A.M.—Ely Toke
WGN—Music Weavers
WHD—Shore Violator
WJZ—Dramatic sketch
WMAQ—G. C. Arnold's Commodore
11:10 A.M.
WGN—June Ball, management
11:15 A.M.
WBBM—Vivigirl Club, Gene and Charlie
WBBM—Vic and Sade, comedy sketch
WHD—Tone Traveler, dance music
WJZ—Friendly Philosopher; Homer Goldberg
WMAQ—Organ Rhapody (NBC)
11:20 A.M.
WGN—Platt
11:30 A.M.
KYV—National Farm and Home Hour (NBC)
WBBM—New Service (CBS)
WMAQ—Rhythm King
WBBM—Home Service
WGN—Board of Trade Reports
WHD—Musical Interludes
WJZ—Name the Band
WMAQ—Songs and Serenades; Radio City and guitar (NBC)
11:35 A.M.
WBBM—Frank White, soloist, and John Stein, pianist
WHD—Digest of the News
WHD—Scherza Zepky's, Orchestra, solo music (CBS)
11:45 A.M.
WAAP—Variety Program
WFL—Variety Program
WGN—Music Weavers
WJZ—Father Bradford, Fashion Advisor
WLS—Weather Report
WMAQ—Rusca Greets Radio City (NBC)
11:50 A.M.
WBBM—Betty Crocker contest
11:55 A.M.
WBBM—Local Market Reports
WLS—Bentley's
12:00 Noon
WAAP—Kamania Concert
WBBM—Marie, the Little French Princess (CBS)
WCCS—Lanchon Concert
WHD—The Playboys
WJZ—The Bandoliers
WLS—Musical Program
WBBM—Loop Express Service
12:15 P.M.
WBBM—Claves Hour of Music
WHD—The Playboys
WJZ—Lila Hot Market Reports; Phil Evans
WLS—Prize Farm Donorship Program; Jim Fede
12:30 P.M.
KYV—Iron Mopier's Orchestra
WAAP—Organ Day (CBS)
WBBM—Eray Art (CBS)
WFL—Venus Publications
WGN—Market Reports
WHD—Lila Hot Market; Phil Evans
WJZ—Lila Show; Chuck Lanphier, "talker"
12:35 P.M.
WBBM—American Maritime Typists Orchestra (NBC)
12:35 P.M.
WGN—Ensemble Music
12:45 P.M.
KYV—Snack Out, comedy duo (NBC)
WBBM—Jack Brooks, teat; Neam Sherr, WFL—Farmers Union
WCCS—Music Weavers
WHD—Waltz Orchestra
1:00 P.M.
KYV—Frustration Penny
WAAP—Homesse Philosopher

WBBM—Eddie and Fannie Cavannah, WFL—Ely Hanson, organ (CBS)
WBBM—Just Plain Music
WHD—The Contrabass; orchestra (CBS)
WJZ—Ludlow Rhythms
WMAQ—Lily Erv
WMAQ—Organ Festival
WBBM—Organ Program and Bible Reading
1:15 P.M.
KYV—Louis Pasteur's Orchestra
WBBM—The World's Most Beautiful Waltzes
WHD—Song of the Streets
WFL—Civic Talk, Mayor's Office
WHD—Innocent Helen Trent
WMAQ—Myrtle Kellie, pianist
WJZ—Ballad Tune
WLS—Today's Almanac
WMAQ—Board of Trade
1:20 P.M.
WBBM—Shirley Wisn, M. D.
WFL—Popular Music
WLS—Musical Program; Markets
1:25 P.M.
WBBM—News Ticker
KYV—Doveram from Italy (NBC)
WBBM—American School of the Air (CBS)
WFL—Buddy Hannon, Organ Herald
WBBM—Gavens Hotel Ensemble
WHD—"Criss, Its Cases, and Carr," talk
WJZ—Dramatic Sketch
WLS—Maple City Four; John Brown, pianist
WMAQ—U. C. Program
1:40 P.M.
WAAP—Markets and Weather
WFL—Concert Favorites
WHD—The Music Weavers
WHD—Manhattan Melods (CBS)
WJZ—Lanchon Dance Music
WLS—Quarter Hour as Three Quarter Tune
2:00 P.M.
KYV—Obession, sketch (NBC)
WAAP—Echoes of a Song
WBBM—V. E. Medsons
WFL—Red Hot and Low Down with Bob Hill
WGN—Parlane House Ensemble
WHD—Gary Yard and Garden Club
WMAQ—Bobbie Packard, comedy songs
WLS—Homenagers Hour, Martha Cross, Grace Wilson, Blanche Chermov
WLS—Band Parade
2:15 P.M.
WAAP—Estelle Brown
WBBM—Paul Harris; Orchestra
WHD—Sevens Hotel Ensemble
WHD—The Pick Family, comedy songs (CBS)
WMAQ—Songs and Serenades; Radio City
WMAQ—Canada's Tribute to Radio City
2:30 P.M.
WFL—Waltz Time
WAAP—Bill Kamahl
WBBM—Terry Hayes, soprano; Wheeler's orchestra
WGN—Cabrera, Alton Grand
WJZ—Ben Kuster pianist
WSSC—Tara Vahli
2:45 P.M.
WAAP—World News
WBBM—Sherman Avery and Harry Steele
WBBM—Abric Sherman's orchestra
WHD—American Education Work Program (CBS)
WHD—Lila and Charlie
KYV—Lucky Seven
WAAP—Bobby in Blue
WBBM—Cecily White
WFL—Afternoon Frolic
WHD—The Bandoliers
WMAQ—Ludlow String Trio
WJZ—Carroll Matinee
WHD—The Playboys and Bob; drama (NBC)
WMAQ—American's Greeting to Radio City; Betty's Singing Orchestra, soloist; soloists (NBC)
WJZ—Sunday School Lesson; Mrs. McCord
WSSC—Polish Melodist
2:15 P.M.
KYV—Board of Health
WAAP—Salon Concert
WFL—Cade's Quartet
WGN—Louise Barlett, organ
WLS—Roundup of Westerns; Joe Kelly
2:30 P.M.
KYV—Two Doctors with Acts of the Army Navy Orchestra; Chorus, soloists (NBC)
WBBM—Abric Sherman's orchestra
WHD—Cade's Quartet
WJZ—Mooseheart Children
WMAQ—Outstanding Speeches (NBC)
WBBM—Quentin Horst; Wendell F. Loveless
3:05 P.M.
KYV—Jerry Sullivan, soloist
WBBM—Teasie Cox Giel (NBC)
WHD—Educational Features (CBS)

8:45 P.M.
WAAP—Ray Waldron's Sports Review
WBBM—Merrymakers (CBS)
WGN—Sister Sisters, harmony trio
WHD—The Bandoliers
WMAQ—The Bandoliers
WJZ—Mooseheart Children
WMAQ—Lily Next Teat; children's program (NBC)
4:00 P.M.
WAAP—Piano Novelties; Jimmy Keach
WBBM—Dance Orchestra (NBC)
WHD—Educational letter
WHD—Innocent Helen Trent
WJZ—J. B. and Mae, comedy sketch
WMAQ—Ed Kirby's Orchestra (NBC)
4:10 P.M.
WBBM—WBBM News Service
4:15 P.M.
WAAP—Bequest of the Season's Hits
WBBM—Venus' alertness; Horca Sherr, pianist
WFL—Fritz Nachter, baritone
WHD—Leonard Sals, organist
WHD—Jack Brooks, teat; orchestra (CBS)
WHD—Music and Roster
WMAQ—Wissale, 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—Lester Vibration Club
WHD—The Song Trio (CBS)
WGN—The Rounders
WHD—Miss and Jones
WMAQ—The Music Weavers
WBBM—News Flash
4:40 P.M.
KYV—Three Queens
WBBM—Covetay Teat and Indian Chant
WHD—Lampert's Club
WFL—Piano Reflections
WHD—Ward of the Child (NBC)
5:00 P.M.
KYV—Mel Siders at the Piano
WBBM—Shippy (CBS)
WFL—Monte Trio
WHD—The Big Top, one man show of the Circus
WCCS—Ely Toke
WCCS—Gene of Germany
WHD—The Pick Family, comedy songs
WHD—The Walkabout
WJZ—Bobbie Dickson, baritone
WMAQ—Cabrera Glee Club (NBC)
5:15 P.M.
WHD—The Stars and Stripes (NBC)
WBBM—Organ Soloist
WFL—John Maxwell, food talk
WHD—The Big Brother Club
WHD—All Day, comedy tune (CBS)
WJZ—Ben Kuster, pianist
WMAQ—The Eyes of Montezuma
5:20 P.M.
WJZ—Sports Review; Johnny O'Han
5:30 P.M.
KYV—Eddie Bob's Corbin-Be-Lincoln Club
WBBM—Jack Armstrong, the All-American Boy (CBS)
WHD—Lila and Charlie, organ recital
WHD—Lila and Charlie, organ recital
WHD—Favorite Dance Bands
WHD—Richard Family
WMAQ—Adventures of Tom Mix (NBC)
5:45 P.M.
WBBM—The Clocking Game; beauty talk
WFL—Little Orphan Annie, Children's playlet (NBC)
WFL—Little Orphan Annie, Children's playlet (NBC)
WHD—George Sherman's Russian Gypsy Orchestra and Piano, teat (NBC)
5:50 P.M.
KYV—Laini Packer's Orchestra
WBBM—Pat's Orchestra, Sportswest
WHD—Lila and Charlie, organ recital
WHD—What's the News?
WCCS—Dance Serenade
WHD—Lila and Charlie; Johnny Drummer, and Widdiobes; children's program
6:15 P.M.
WHD—The Globe Trotter
WHD—Lila and Charlie, comedy and songs
WFL—Orchestra
WHD—News of Mately (NBC)
WCCS—Polish Joke
WHD—Serenade Hotel Extravaganza
6:20 P.M.
KYV—Sports Reporter
WHD—Sports Reporter

8:00 P.M.
KYV—Ray Waldron's Orchestra
WBBM—Buck Rogers in the Twenty-Fifth Century, sketch (CBS)
WCCS—The Playboys
WHD—The Playboys, comedy sketch (NBC)
WCCS—The Playboys
WGN—Sports Reporter
WHD—Polish Hour
WMAQ—The Gallopers; and Abern (NBC)
8:25 P.M.
WHD—Dance Shows' Orchestra
WBBM—Dr. Frank Luther, Jack Parker; Verlan Rath, vocalists (NBC)
WFL—Wagon's Trade Union League, talk
WCCS—Italian Joke
WHD—Palmer House, comedienne
WHD—Gary Board of Health
WLS—Betty Lahr, ex-soubrette
WHD—The Gallopers (NBC)
WMAQ—Crime Chase, mystery drama (NBC)
7:10 P.M.
WFL—National Industrial Recovery Act News Flash
7:15 P.M.
WBBM—Edwin C. Hays
WFL—All-All Day (CBS)
WHD—Pat's Piano, teat
7:30 P.M.
WBBM—Albert Sontag, violinist (CBS)
WFL—Bertha Higgins, contralto
WHD—The Music Weavers
WHD—"Hot Shoe League," The Masons
WLS—Dagmar Parladis, dramatic sketch with Elice Hirt (NBC)
WHD—The Music Weavers; the Lynn's Orchestra (NBC)
7:40 P.M.
WHD—Music Interlude
7:45 P.M.
WFL—Adult Educational Council
WHD—Charlie Brown's orchestra
WHD—Lola Ginn and trio
WLS—Red Dots (NBC)
8:00 P.M.
WFL—Detectives, Bob and Blue
WHD—The Big Top, one man show of the Circus
WFL—WFLP Orchestra
WHD—Radio Artists
WLS—Wardens Lane in Twenty Thousand Miles (NBC)
WHD—The Troubadours; soloists; orchestra
8:15 P.M.
KYV—Star Duet, comedy by Elmer Thayer
WBBM—Morton Downey; Jacques Ross and's Orchestra
WFL—Pat of the Air
WHD—Piano, Wilford Allen Grand
WHD—The Columbus
8:20 P.M.
KYV—Harry Souk's Orchestra
WBBM—Horus and Allen, comedians; Guy Brown's Orchestra (CBS)
WFL—Orchestra
WHD—John McCormack, teat (NBC)
WHD—Joe Riva's Orchestra
WMAQ—Leo Barab's Orchestra (NBC)
8:45 P.M.
KYV—Dancing Master
WHD—Richard Family
WHD—Hal Kemp's orchestra
9:00 P.M.
WBBM—Fred Waring's Orchestra; Moran and Marie comedians (CBS)
WFL—Pat of the Air
WHD—Coca Cola Club of Virginia
WHD—Hungarian Music with Frank Keaton
9:10 P.M.
WHD—The Get-To-Gether
WSSC—Songs of Poland
9:15 P.M.
KYV—Crazy Water Crystal
WFL—WFL Orchestra
WHD—Alton Grand
9:20 P.M.
KYV—The U. S. Band, Scout Song
WBBM—FIVE Star Orchestra
WHD—Masters and Violinist
WFL—WFL Orchestra
WHD—WFL to be announced
9:25 P.M.
WHD—Alexander Woodcock, "Tom Crow"
WBBM—Lila Hot Music (NBC)
9:35 P.M.
WHD—Meadow of Mately Days
WBBM—Frank and Lucy; CBS
WCCS—Gene of Germany's orchestra
WHD—Myrtle and Horca's Afterlows
9:40 P.M.
KYV—Sports Reporter
WHD—Station Program; William Penn

DON'T MISS WBBM
10:30 A.M. WEDNESDAYS
A DELICIOUSLY SUPERB
COFFEE
FOR HOUSEWIVES

All-Star Bill

8:15 P.M.
CBS

Myrt & Marge

9:45 P.M.
CBS

(THURSDAY CONTINUED)

8:30 P.M.

KYW—Strange Adventure

WCFM—WCFM Orchestra

WFBM—Wayne King Orchestra (NBC)

WFBM—Tom, Dick and Harry

WFBM—Joe Riva's Orchestra

8:45 P.M.

KYW—Dramatization

WCFM—Vella Cook, centrally soloist

WFBM—Don Carbo's Orchestra

WFBM—Joe Riva's Orchestra

9:00 P.M.

WFBM—The Blue Triolet

WFBM—Hands Across the Border (NBC)

WFBM—Doris Costin, Flute, Harman

WFBM—Walter Robinson's Deep River Orchestra (CBS)

WFBM—Paul Whitson's Orchestra

WFBM—Dean Taylor, master of ceremonies

WFBM—Melodies of Italy

9:15 P.M.

KYW—Three Stripes

WFBM—Master of Real Life

WCFM—Al Handler's Orchestra

WFBM—Richard Cole's Orchestra

9:30 P.M.

WBBM—News Service

9:30 P.M.

WFBM—Minister Theater (NBC)

WFBM—The Star Review

WCFM—Dippy Johnson's Orchestra

WFBM—Ted Weems' Orchestra

WFBM—Tomorrow's News

WFBM—Paul Rega, tenor (CBS)

WFBM—C. E. O. Basing Boats

9:35 P.M.

WFBM—Headlines of Our Day

9:45 P.M.

WBBM—Myrt and Marge (CBS)

WFBM—Frank Luther's Advertiser

WFBM—Dream Ship; classical music

WFBM—East Chicago Community Program

10:00 P.M.

NBCW—Sports Reporter

WFBM—School Teacher Tab

WFBM—Lillian M. Andy (NBC)

WFBM—East Chicago Community Program

WFBM—Lillian M. Andy (NBC)

10:05 P.M.

KYW—Harry Sank's Orchestra

10:15 P.M.

WFBM—Barrett O'Bara, talk

WFBM—Fest Prince (NBC)

WFBM—To be announced

WFBM—The Walkabout

WBAQ—Benny Meroff's Orchestra

10:30 P.M.

WFBM—Ernie Habi's Orchestra (NBC)

WFBM—Sports Reporter

WFBM—Wayne King's Orchestra

WBAQ—William Carr's Orchestra

WBAQ—Hollywood on the Air, special show (NBC)

10:35 P.M.

WFBM—Dance Orchestra

10:45 P.M.

WCFM—Dippy Johnson's Orchestra

WFBM—Lillian Jones' Orchestra (CBS)

10:50 P.M.

WCFM—Jan Gordon's Orchestra

11:00 P.M.

KYW—Charlie Kerrs Orchestra (NBC)

WFBM—Doris Costin

WFBM—Frank Harris' Orchestra

WFBM—Wayne King's Orchestra (CBS)

WFBM—A Night in Italy

11:10 P.M.

WGR—Clyde McCoy's Orchestra

11:15 P.M.

KYW—Benny Meroff's Orchestra

WCFM—WCFM Orchestra

11:30 P.M.

KYW—Harry Sank's Orchestra

WFBM—Dancing in Twin Cities (NBC)

WFBM—Charles Agnew's Orchestra

WFBM—Clyde Lane's Orchestra (CBS)

WFBM—Variety Program

11:45 P.M.

WCFM—Dave Uwell's orchestra

12:00 MIDN.

KYW—Luis Panko's Orchestra

WFBM—Late Dance Orchestra

WFBM—Earl Hines' Orchestra

WFBM—Clyde McCoy's Orchestra

WBAQ—Harry Sank's Orchestra

12:30 A.M.

WFBM—Duo Sank's Orchestra

WFBM—International Orchestra

WBAQ—Benny 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

366.3 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?" was 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 writers 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 their 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 couldn't 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.

Those who 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, the length of his career, his success in 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 writers 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 their 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 his studio 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 table 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 in the studio. 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 Piquet sound and the Florida Everglades.

Saturday, Nov. 8

Circus Days

6:30 P.M.
NBC

Baron Munchausen

8:30 P.M.
NBC

8:00 A.M.
KYW—Musical Clock; variety program
WAAF—Breakfast Express
WBNS—in the Luxembourg Gardens (CBS)
WCFL—WFLC Kidder's Argusiana Club
WISB—Baltimorean Magazine
WGH—Good Morning, musical program
WTO—Pulsar Hour
WJZ—Happy Go Lucky Time, Art Lincoln
WIS—Soprano's Fairy Tales
WMAA—Charlie Wible's Gym of the Air
WISB—Musical Moments of Poland
8:15 A.M.
WCFL—Time Parade
WHD—Hungarian Music with Frank Krueger
WJZ—Mr. Schlegelbauer's Vivid Theater
WLS—Three Meets a Day; Martha Crane, soprano
WMAA—Breakfast Club, orchestra (NBC)
8:25 A.M.
WLS—Newscast; Julia Bentley
8:30 A.M.
WEPI—Pulsar House Music
WISB—Tommy's Stage
WHL—Hi Harmonies
WIS—Harris Roundup; Gene Arntz; Chuck Harris
8:40 A.M.
WBNS—Charlie Wible's Gym of the Air
8:45 A.M.
WCFL—German Entertainment
WHD—The Walkabout
WJZ—Moderatistic Melodies
8:55 P.M.
WBNS—Organ Selections
8:59 A.M.
KYW—Radio City News (NBC)
WAAF—Interviews, Edward Simmons
WBNS—Frank Winiger's Orchestra (CBS)
WISB—Songs of Germany
WGH—WGH Keep Fit Club
WHD—Morning Melodies
WJZ—Song Festival
WLS—Toby Joe's Hit Club
WMAA—Setting Up Exercises
9:15 A.M.
WMAA—Morning Hour Go-Round
WJZ—Popular Music
WISB—Music Review
WHD—Housekeeping Chats; Virginia Belmont
WJZ—Today's Tunes
WMAA—Program Preview
9:20 A.M.
WAAF—Organ Medleys
WGH—Beauty Chat
WISB—Pulsar Program
WHD—Beauty Program
WHD—Happy Days (CBS)
WJZ—Fanciful Favorites
WLS—Daddy Hit
WMAA—Singing Strips
9:25 A.M.
WGH—Lanzard Sava, organist
9:45 A.M.
WAAF—Organ Medleys
WBNS—American Model Act's Program
WJZ—Highlights of Music
WJZ—Famous Parade
WMAA—Band of Trade
9:30 A.M.
WMAA—Billy Allen Hoff, songs (NBC)
9:30 A.M.
KYW—Fare Southern Stars (NBC)
WAFB—Memory Lane
WFBM—Adventures of Helen and Mary (CBS)
WFL—Kabar
WGH—Yukah Yell
WISB—Merrill Personification
WHD—Sunny Side Up (CBS)
WJZ—Fred Beck, organist
WLS—Fidelity and Livelihood Markets
WMAA—Candy of Stars (NBC)
WISB—Baltimorean Magazine
9:45 A.M.
KYW—The Vast Family
WAAF—Piano Rambles featuring Evelyn Barry
WBNS—Organ Program
WGH—Women's Features
WGH—The Grand Old Hymns
WJZ—Fred Beck, organist
WMAA—Spanish Folk
10:00 A.M.
WBNS—Board of Trade Reports
10:30 A.M.
KYW—Spanish Melody (NBC)
WAAF—Baldies
WBNS—Concert Miniatures (CBS)
WFL—Popular Music
WGH—Down Lovers' Lane, orchestra and vocalists (NBC)
WISB—Lithuan Shopper
WJZ—Hittins Melodrama
WHD—Wendell Hall, songs and ukulele
WHL—C. Y. B. Club
WMAA—Baltimorean Review
10:05 A.M.
KYW—Rise City
WAAF—Music in the Air
WFL—Popular Musical
WGH—Organ Medleys (NBC)

WGH—Helen Orstein, contralto
KYW—Merry Melody, orchestra
WJZ—Pat and Futuro
WMAA—Down Lovers' Lane, soloists and orchestra (NBC)
WISB—Timely Tunes
10:55 A.M.
WHD—Gay Public Heater
11:00 A.M.
WGH—Tires King
WAAF—Hercules Shows
WMAA—Vocal Variety
WGH—The Music Makers
WHD—Show Window
WJZ—Duke of the Uke
WMAA—Gene Arnold and Commodore
WHD—Church School Period
11:15 A.M.
KYW—Organ Rhapsody (NBC)
WAAF—World News Review
WGH—Gene Arnold and Virginia Clark
WHL—Vic and Sade, sketch
WHD—Peggy Flanagan, pianist
WJZ—Fred Beck, organist
WMAA—Ward and Muzzy, piano duo
11:30 A.M.
KYW—American Farm Bureau Federation (NBC)
WAAF—Variety Program
WBNS—News Flashes (CBS)
WFL—Variety Program
WGH—Moris Stars
WHD—Vocal Variety
WJZ—News of the Band
WHD—Vocal Variety (NBC)
WHD—Jerush Sabbath Service; Rev. Solomon Hirshman
11:35 A.M.
WBNS—Eighth Light's Orchestra (CBS)
WGH—Digest of the Day's News
11:45 A.M.
WGH—Good Health and Training
WHD—Maybelle Kellie, pianist
WJZ—Radio Guide Features with Evans Plummer
WHD—Weather Report
WMAA—Parrot Theater talk
11:55 A.M.
WMAA—Luzal Market Reports
WLS—Bentley's News
11:59 A.M.
WAAF—Homeless Concert
WBNS—Harold King's Orchestra (CBS)
WFL—Lubbock Concert
WGH—Mid day Services
WHD—New day Meditation, Rev. Mena
12:00 P.M.
WJZ—Bobo Pickard, novelty song
WLS—Paula Perry
WMAA—Erna Holt's Orchestra (NBC)
WBNS—Studio 54
12:15 P.M.
WHD—The Walkabout
WJZ—Fred Beck, organist
12:30 P.M.
KYW—Erna Holt's Orchestra (NBC)
WAAF—Symphonic Hour
WGH—Chapin Hour
WFL—Edley Hanson, organist
WGH—Local Market Reports
WHD—Fidelity Savings Program (CBS)
WJZ—Gala Show; Chuck Lashouer, "barber"
WLS—Markets, Farm Topics
WMAA—The Morris-Jones, quartet (NBC)
WGH—Palmer House Ensemble
12:45 P.M.
KYW—Smack Out (NBC)
WFL—Farm Talk
WGH—Johnny Van, the piano melody
WHD—The Music Makers
WHD—Football; Northwestern vs. Notre Dame (CBS)
WGH—Radio Music drama
WMAA—Theater House's Orchestra
1:00 P.M.
KYW—Originalities
WAAF—Hanser Philosopher
WBNS—Edgie and Fannie Cavanagh
WFL—Fidelity Hanson, organ recital
WGH—To be announced
WHD—The Music Makers
WLS—Hooley, Yolkie; Chuck Stafford
WMAA—Musical and Book
1:05 P.M.
WJZ—Joe Kanter, organist
1:15 P.M.
KYW—Louis Panko's Orchestra
WAAF—Solo
WBNS—Albert Bartlett the Tango King
WFL—Fidelity Hanson, organ recital
WGH—Palmer House Ensemble
WLS—Today's Amusements
WHD—Book Reading
1:30 P.M.
WBNS—Organ Selections
1:35 P.M.
WBNS—News
1:40 P.M.
WBNS—Jerry Sherman, Songs
WFL—Popular Music
WGH—Football; Northwestern vs. Notre Dame
WLS—Naple City Four; John Brown, pianist

WHD—Youngster's Club
WGH—Piano Reflections
8:00 P.M.
WMAA—Johnny McLaughlin (NBC)
WGH—Dancers; Norm Show
WFL—Eddy Hanson, organ recital
WHD—The Big Top, one man show of Eddie Holt with Bill Barr
WGH—Hiramian Folk Song
WMAA—Make Believe Melody Land
WHD—Review of Musical Comedy, "Mr. Minsky"
WGH—Bobbie Dickson, haritone
WMAA—Xavier Cugat's Orchestra (NBC)
8:15 P.M.
WBNS—Tarran of the Apes, sketch
WGH—James Conroy, sketch
WHD—Carus Melina's Orchestra
WGH—Top Circus
WJZ—Keynote Reports
WMAA—Children's Program
8:20 P.M.
WGH—Duch Bob's Curly-in-the-Hair Club
WBNS—Jack Armstrong, All-American Boy (CBS)
WJZ—Organ Medley
WMAA—Harry Shank, juvenile singer
8:30 P.M.
WGH—Concert Orchestra
WHD—James Dues Band
WJZ—Fred Beck, organist
WMAA—Henry Kelly's Orchestra (NBC)
8:45 P.M.
WBNS—Katherine Avery and Harry Stone
WGH—Little Orphan Andy; children's playlet (NBC)
WHD—The Guitar, Medicine Tree (CBS)
WJZ—Sports Review, Johnny O'Hara
WMAA—Grimm's Fairy Tales
8:50 P.M.
KYW—Louis Panko's Orchestra
WGH—Pat Flanagan's Sportcast
WFL—Thirty-nine Steps Out
WGH—What's the News
WGH—Pulsar In Song
WGH—Eddie Quin, Danny Dussan, and Winaband; children's program
WHD—German Hour, William Klein
WMAA—Fred Beck, organist
WMAA—Jockey Davis' Orchestra (NBC)
8:55 P.M.
KYW—Cable Theater, one of the world
WBNS—Kerrygo Whitcote
WHD—Lithuan program
WGH—To be announced
WJZ—Stevens Hotel Ensemble
WMAA—Travel Talk
9:00 P.M.
WMAA—Jimmie Knack at the Piano
9:05 P.M.
WGH—Young Peoples Hour; Rev. J. Guy Jones
9:10 P.M.
WAFB—Mood in Blue
WMAA—World News Reports
9:15 P.M.
WAAF—Gala Concert
WFL—Afternoon Traffic
WHD—Michele Rzigalski's Ensemble (CBS)
WJZ—College Tunes
WLS—Smile! They're Evil! Max Emmeron
WGH—Concert Music
WGH—Sunning Native
9:20 P.M.
WAAF—One Man Debut by Meyer Fish
WLS—Remedies; Westerners; Len Keller
WHD—Smack Out (NBC)
9:25 P.M.
WGH—Jenny Van
WHD—The Music Makers
WHD—Saturday Synopses (CBS)
WGH—Concert Favorites (NBC)
9:30 P.M.
WAAF—Ray Waldman's Sports Review
WBNS—Musical Program
9:35 P.M.
WAAF—Piano Novelities, Jimmy Knack
WGH—To be announced (NBC)
WHD—Zade Brubaker's Orchestra (CBS)
WJZ—D. B. and Mice; comedy skit
9:40 P.M.
WAFB—Wahwah
WBNS—Pat Flanagan's Football Summary
WGH—Gene of the Opera
WGH—Maorie Sherman's orchestra
WJZ—Fred Beck, organist
9:45 P.M.
WAAF—Tonight's Radio Selections
10:00 P.M.
KYW—The Old Piano duo
WBNS—Organ and Piano duo
WFL—Junior Federation Club
WGH—Gene Piles
WGH—Bob Foran, Len Selva
WHD—Gene Piles
WMAA—Cambridge Standard Debate (NBC)
9:45 P.M.
WBNS—News Flashes
9:45 P.M.
WFL—Personalities in Point
WHD—Phil Harris' Orchestra
WBNS—Musical Moments (NBC)

WLS—"The Westerns," Big Jack post
WMAA—Jack Paul, the Barons; Cliff Hall "Shirley"; Al Goodman's Orchestra
WBNS—In Gay Napoli
8:15 P.M.
WGH—Kentucky Wildcat
WFL—Circus Children
WLS—"Happy Hollywood"
8:20 P.M.
WBNS—Edward Anna's Concert Band
8:25 P.M.
WFL—Madame Dorthes Derfan, Contraltos
WGH—Wayne King's Orchestra
WHD—Mary Johnson, contralto
WHD—William B. Danes Party
WMAA—Lou Reisman's Orchestra; Yacht Club Boys; Vivian Ruth (NBC)
WBNS—Hank Variety Hour
8:30 P.M.
WGH—The Cabot Trotter
WFL—In Gary and Joe, drama
WGH—Jan and Joe's Orchestra
WHD—Chicago
8:30 P.M.
KYW—Jesse Symphonie Orchestra
WHD—WFLC Orchestra
WBNS—Admiral Byrd Expedition (CBS)
WGH—Dancing Stars, artist, Norman
WHD—Nora Zeller, contralto
WMAA—E. A. Ralfe's Orchestra (NBC)
WISB—Slovak Review
8:35 P.M.
WBNS—Real Life Stories
WHD—H. MacArthur's Orchestra
WHD—The Leaf of the Organ (CBS)
WGH—The News of The Knoxville Boys
8:40 P.M.
WBNS—Al Nelson's Orchestra
8:45 P.M.
WGH—The News
WFL—Dorsey Johnson's Orchestra
WHD—Tomorrow's News
WGH—To be announced
WLS—"Mountain Memories," Cumberland Ridge Quartet
8:55 P.M.
WGH—Headlines of Other Days
WBNS—Henry Buss's orchestra
WHD—The News
WGH—The Dream Show
WHD—News Biv's Orchestra
WHD—News Station
8:59 P.M.
KYW—Sports Reporter
WFL—Sports Reporter (Ulan); talk
WGH—Charlie Ayers' Orchestra
WHD—Johnny Jones' Orchestra (CBS)
WLS—Baron Dance (NBC)
WMAA—Oscar Brown Jr.'s Drama (NBC)
9:00 P.M.
WGH—Harry Simon's Orchestra
WFL—Barrett O'Hara talk
WGH—To be announced
WHD—Walkabout Orchestra
9:10 P.M.
WGH—Carus Melina's Orchestra
WMAA—Hollywood on the Air (NBC)
9:15 P.M.
WFL—Dorsey Johnson's Orchestra
9:20 P.M.
WGH—Jan Barber's Orchestra
9:25 P.M.
WFL—English Melodrama (NBC)
WFL—Fidelity Orchestra
9:30 P.M.
WGH—Johnny Green's Orchestra
WHD—The News
WMAA—Carnival variety (NBC)
WGH—Medley
11:10 P.M.
WBNS—Richard Cook's Orchestra
11:20 P.M.
KYW—Harry Simon's Orchestra (NBC)
WGH—Carus Melina's Orchestra
WGH—Clyde Melick's orchestra
WHD—The News
11:30 P.M.
WGH—Lavo Usat
11:30 P.M.
KYW—Louis Panko's Orchestra
WGH—Lavo Dances
WGH—Earl Hines' Orchestra
WHD—The News
11:30 P.M.
WHD—Don Ross's Orchestra
WGH—Don Ross's Orchestra
11:35 A.M.
WGH—Johnny Van the Melody Man
1:00 P.M.
WGH—Out Car
1:15 A.M.
WHD—Joe Biv's Orchestra
1:40 A.M.
WHD—The Millionaire's Million

EDDIE CANTOR

Cantor's best, he'll talk Sunday, November 19, at 7 a. m. over NBC.
WMAA when he and Rubenoff again talk over the coffee hour.

1:40 P.M.
WBNS—Flanagan's Sport Moments
1:45 P.M.
KYW—Football; Northwestern vs. Notre Dame
WAAF—Markets and Weather
WJZ—Piano Selections
WFL—Lubbock Concert
WMAA—Football; Northwestern vs. Notre Dame
1:55 P.M.
WBNS—Football; Notre Dame vs. Northwestern
2:00 P.M.
WAAF—Chicago on Parade
WFL—Red Hot and Low Downs with Bob Hank
2:05 P.M.
WJZ—Football; Michigan vs. Chicago
WLS—Kerrygo Go-Round; variety
WGH—"Macker Rack," Mrs. McCord
WGH—Pulsar's Music
2:15 P.M.
WAAF—Jimmie Knack at the Piano
2:20 P.M.
WGH—Young Peoples Hour; Rev. J. Guy Jones
2:30 P.M.
WAFB—Mood in Blue
WMAA—World News Reports
2:35 P.M.
WAAF—Gala Concert
WFL—Afternoon Traffic
WHD—Michele Rzigalski's Ensemble (CBS)
WJZ—College Tunes
WLS—Smile! They're Evil! Max Emmeron
WGH—Concert Music
WGH—Sunning Native
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WAAF—One Man Debut by Meyer Fish
WLS—Remedies; Westerners; Len Keller
WHD—Smack Out (NBC)
2:45 P.M.
WGH—Jenny Van
WHD—The Music Makers
2:50 P.M.
WGH—Saturday Synopses (CBS)
WGH—Concert Favorites (NBC)
2:55 P.M.
WAAF—Ray Waldman's Sports Review
WBNS—Musical Program
3:00 P.M.
WAAF—Piano Novelities, Jimmy Knack
WGH—To be announced (NBC)
WHD—Zade Brubaker's Orchestra (CBS)
WJZ—D. B. and Mice; comedy skit
3:05 P.M.
WAFB—Wahwah
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WGH—Gene of the Opera
WGH—Maorie Sherman's orchestra
WJZ—Fred Beck, organist
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3:15 P.M.
KYW—The Old Piano duo
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WGH—Carus Melina's Orchestra
WGH—Clyde Melick's orchestra
WHD—The News
11:30 P.M.
WGH—Lavo Usat
11:30 P.M.
KYW—Louis Panko's Orchestra
WGH—Lavo Dances
WGH—Earl Hines' Orchestra
WHD—The News
11:30 P.M.
WHD—Don Ross's Orchestra
WGH—Don Ross's Orchestra
11:35 A.M.
WGH—Johnny Van the Melody Man
1:00 P.M.
WGH—Out Car
1:15 A.M.
WHD—Joe Biv's Orchestra
1:40 A.M.
WHD—The Millionaire's Million

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. Sibelius Symphony Orchestra, Otto Alenico, 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. Froehnik, 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 Robinson'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 Soubier, 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.

Irvine 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 Hilda Cole about Barbara 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 Bronckrieder. 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-Cheer, 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 Alan'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, 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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