AIR WAR ON GANGS

THE RAVAGING GANGS of America are being curbed by radio!
The underworld, which for more than a decade has defied all known means of suppressing crime, has found its master at last—in the swift radio-equipped squad cars.
Staging a holdup in a radio-protected city suddenly has become an exceedingly dangerous pastime. With amazing speed reprisal descends on the banditti—sometimes a thug is captured or shot down on the scene of his crime, with smoking gun still in his hand.
He is bewildered, beaten by an uncanny speed that he cannot fathom or combat—the perfect mechanization of crime fighting apparatus. The telephone, which first reports a crime, the radio, which informs the squad cars nearest the crime of its occurrence, and the fast automobiles themselves—all these combine to form the perfect gang-fighting system.
To say that gangland is astounded is to make a very mild statement—and at first they laughed at the idea of using radio to capture criminals.
"Why," said the gangster to himself, "we can buy short wave sets and listen to a radio, and make a getaway, all at one and the same time.
And the use of radio by the police is giving the public a vicarious
(Continued on Page Six)
Big Parties Ask
Free Air Time;
Networks Balk

The American public may not be able to hear its political candidates in radio speeches this year. At best they will hear them infrequently, unless the networks can get together with campaign sponsors on some agreement for either time.

The crux of the scrap is that neither side will pay. The political parties want free time because by the grace of the public vote, they are the Democratic or Republican or Socialist party, and they need the kilocycles for their campaign speeches.

Several of the party leaders have said that the campaigns will succeed or fail largely on their microphone work. No less a personage than James A. Farley, Democratic campaign manager, said that both major parties would have to depend on radio this year.

Radio can reach a majority of the voters and it is the speeches that Mr. Private Citizen hears through the loud speaker in his living room that may decide this election.

Politicians are first to realize this, and personal tours are exhausting—and expensive. So, say they, "We will use the radio. We will get the big networks to give us time for our speeches. Our campaign fund can be used in some other way."

The only flaw in that argument is that NBC and CBS have issued an ultimatum which gives thumbs down on any further free political programs. Network representatives have expressed the opinion that the chains sacrificed all the time they can or will afford during the national conventions. At that time they cut off sponsored programs at any hour to give the pow wow in Chicago free rein of the kilocycles. But enough of that is enough, say NBC and CBS. Henceforth it is a pay as you go proposition to the White House aspirants and their colleagues.

Some exceptions have been made. As soon as the political headquarters received letters from Columbia and National saying that the charity was over, they worked fast and ranged a few free dates through before the ruling went into effect on August 2.

The situation is not pure white on the networks' side, either. Criticism is rife to the effect that radio, by refusing time to the parties, is ignoring public duty. The political parties will have enough speaking this year to get together any sizable campaign fund.

NBC thinking it would lend a helping hand, tried to get some of the commercials to donate time for speeches, but the advertisers approached blackballed the suggestion. So indications are that campaign headquarters will rely upon donations, gifts which will be augmented by a little political hinting which may be big air advertisers decide that an offer present is in order.

Airicatures

Chie: High Hat.

Ten dollars will be awarded each week to the winners of RADIO GUIDE's AIRICATURE CONTEST. Just identify the radio personality above and send the name, together with your comment of the artist's program, to AIRICATURES, care of RADIO GUIDE. $5.00 first prize, $3.00 second prize and $2.00 third prize will be awarded to the persons correctly naming the artist and sending in the best comment, not exceeding 200 words. All entries for this week's contest must be postmarked not later than Wednesday, August 17.

Sun's Eclipse to be Aired—No Foolin'

The total eclipse of the sun which will occur on August 31, will be described over an NBC network. An observation post will be set up near Norway, Maine, in the direct path of totality.

At an appointed time a group of scientists will gather around the great telescope in the Maine village, and give a verbal picture of the sky for radio listeners. They will describe the slow coming of night, the stars one by one appearing in the darkened sky, and then the almost immediate reappearance of the sun.

This eclipse, which will be visible in only a limited area, will be NBC's second eclipse broadcast. In 1923, in cooperation with the United States Coast Guard and other organizations, a 100 watt broadcasting transmitter was carried to sea. There from a point in the exact center of the path of totality, 300 miles from shore, a remarkable series of broadcasts was successfully sent to the home of millions of radio listeners.

Husing to Report Women's Tennis Tourney for CBS

Ted Husing, noted sports announcer, is going to broadcast the Women's National Tennis Tournament at the West Side Tennis Court in Forest Hills, Long Island, when action begins Monday, August 15th.

Husing's reports will come at the end of each day's play, after he has observed the matches from a booth overlooking Court No. 1 of the stadium enclosure.

Monday, Tuesday and Wednesday at 4:15 p.m. (CDST) over the Columbia network, Husing will summarize the matches he has watched. WJJS will get the Monday broadcast.

At the quarter finals and semi-finals, on Thursday and Friday, Husing will talk at 4:15 p.m. (CDST). On Saturday, when the finals will be played, Husing will give a glowing play by play account of the contest from 1 to 3 p.m. (CDST) over WJJS.

After the final matches, Husing will invite the winner and runner-up to the microphone. Who this winner will be is still an unknown factor since it represents national champion and outstanding prospect, Mrs. Helen Wills Moody, has not yet decided whether or not she will attempt to defend her title.

The rest of the field will include outstanding talent from all over the nation and a number of foreign entries, notably Elise Goldsack Pittman and Joan Ridley, the two British stars.

Pittman and Ridley, already in America for the contests, were interviewed from the CBS studios last Saturday by Walter L. Pate of the United States Lawn Tennis Association, in a pre-tournament broadcast.

This is the fourth successive year that Columbia has given a complete coverage of the court feature.

VALELL WORRIED?

Why is Rudy Vallee studying law? Why has he installed expensive air machines in his home? Is he afraid of losing his voice? Is Rudy looking forward to a political career, believing the day of the crooner numbered? These, and many more interesting developments in the Rudy Vallee saga, will be told in next week's issue of RADIO GUIDE. Watch for it!
THANKS FOR BEING SORRY

Mikritic

Roma Gone will pay one dollar for any Mikritis accepted and printed in this column. Mikritis are remarks or any kind made on the air which interest other people. They may be amusing, inspiring, funny, pathetic, or queer.

Here are the rules: The quotation should not exceed fifty words. It must be accompanied by the name of the person who made it, the exact time it was heard, and the station from which it was heard. The name and address of the sender must be attached. Any number of Mikritis may be sent by one person. Address your letters to Mikritic, care of Roma Gone.

This week's winners:
Tesla Fire Chief—August 2—7:35 p.m.—KSD:
Graham: "When do you go on your vaca-
tion, Chief?"
Chief: "I've had my vacation, Graham, in a telephone booth."

Graham: "In a telephone booth, why, what do you mean?"
Chief: "I stepped in a telephone booth, dropped a nickel in the slot and was cut off from the world."

Vicka Little

Sinclair Minstrels—August 1—8:15 p.m.—WLS:
Bill: "I dreamed last night that my watch was gone, and the impression was so great that I got up to look."
Gene: "Well, it is!!"
Bill: "No, but it was going."

Carey Doane

Bob Hawk — August 2 — 11:22 a.m. — WCL:
"Our next number will be "Try and Get a Good Night's Sleep", on a phonograph record."

Henry Gier

Edward H. Smith—July 30—9:29 p.m.—WEAF:
"A real diplomat is a man who remembers a woman's birthday, but forgets her age."
Emma C Stockwell

Kate Smith—July 25—6:40 p.m.—WILL:
Kate: "We don't know where Mom went, but we've got Pop on ice."

Mrs. Helen W. Richardson

Walter Winchell—July 28—9:45 p.m.:
"A hen lays over some hundred eggs a year but no one remembers her on Mother's Day."

Jessie W. Ansorge

Chase and Sanborn Hour—July 31—7:10 p.m.—WMAQ:
Jimmy: "When you swimming, Harry, what strokes do you use?"
Harry: "Oh, I use the trudgeon and crawl."
Jimmy: "What is that, Harry?"
Harry: "I trudge down to the beach and crawl under an umbrella."

Dot Belsan

Fleschmann Yeast Program—July 21—6:06 p.m.—NBC:
"Many true words have been spoken by false teeth."

Walter White

Sinclair Minstrels—July 18—2:25 p.m.—KSTP:
Gene: "I hear, Cliff, that your wife doesn't trust anybody and puts her money in shoes."
Cliff: "Yeah, shoes and hats and dresses."

Louisaan Morath

Jay C. Flippenes—August 2—8 p.m.—WMAL:
"You can never tell about a girl, and if you can—don't."

H. S. Handy

By Mike Porter

TROUBLE with more serious aspects than appear on the surface is brewing between the broadcasting industry and the music publishers—and, unless some sort of pact is signed by the National Association of American Broadcasters and the American Society of Composers before September 1st, there'll be an embargo on standard music that will constitute a fracture of radio's backbone. The situation is this: The American Society, eager to assure a fair return on songs and compositions turned out by its members, and quickly devised by radio, started off with a proposal that the broadcasters turn over five percent of the gross receipts from commercial programs to the Society, for the use of sound protected by the Society's copy rights. This staggering sum was of such proportions that the broadcasters could not pass on as a tax on the sponsors, and neither could they afford to pay it themselves, so they countered with a proposal to turn over a million and a half to the Society as a blanket annual fee. Last week, acceptance of this arrangement was reported, but it did not materialize, for it became known to the Society that the radio networks were combining to create their own tune shops by establishing a central subshy of song writers, who would work as the songsmiths employed by the early talkies worked. This seemed, a satisfactory idea for the broadcasters until your humble servant brought up the subject of copyrights. The American Society controls all Victor Hirsch music; that of also of Rudolf Friml, Ignatz Rosenberg, Jerome Kern and similar experts, and that means that if radio should go into the song business, it would be deprived entirely of the standard and beloved tunes, and would be forced to thrust upon the listener nothing but newly composed music, which might be very good, and then again might be very bad, for a songsmith cannot work by the time clock, and besides can make more money selling in the open market than he can earn from the radio shops. These copyrighted songs and compositions will be withdrawn from the radio September 1st, if some deal is not made before then—and that means a music strike and a body blow to the microphone gentlemen.

It would not be at all surprising if the Eastern Colleges, which have banished the microphone from their gridiron should suddenly about face and invite radio back into the picture. Regardless of their claim that radio broadcasts were hurting their gate, their real reason for taboob radio was to bring the microphone around to offering them such sums of money for the privileges of broadcasting, for they had hoped the radio people would then seek a return of their outlay by selling the games to sponsors. It is significant that the Western Colleges have just announced an abiding faith in radio as a stimulus to the game, and they have assured the radio people that all the games will be available. But it is not generally known that the Western presleys have accomplished in one move what the Eastern wanted to do.

(Please see the AD at the bottom of the page)

(Continued on Page Eighteen)
### RADIO AND AMUSEMENT GUIDE
#### Programs For Sunday, August 14

#### LOG OF CHICAGO STATIONS

<table>
<thead>
<tr>
<th>Call Letters</th>
<th>Frequency</th>
<th>City Location</th>
<th>Station Physical</th>
<th>Station Call Letters</th>
</tr>
</thead>
<tbody>
<tr>
<td>WLS</td>
<td>850 kHz</td>
<td>3120 N. Western Ave.</td>
<td>1,000 kW</td>
<td>WLS</td>
</tr>
<tr>
<td>WGN</td>
<td>720 kHz</td>
<td>Drake Hotel</td>
<td>1,000 kW</td>
<td>WGN</td>
</tr>
<tr>
<td>WBBM</td>
<td>770 kHz</td>
<td>420 North Michigan Ave.</td>
<td>1,000 kW</td>
<td>WBBM</td>
</tr>
<tr>
<td>WJJD</td>
<td>1100 kHz</td>
<td>State Street</td>
<td>900 kW</td>
<td>WJJD</td>
</tr>
<tr>
<td>WBMF</td>
<td>560 kHz</td>
<td>363 Lake Shore Drive</td>
<td>500 kW</td>
<td>WBMF</td>
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<tr>
<td>WYAF</td>
<td>1050 kHz</td>
<td>2575 North Ave.</td>
<td>1,000 kW</td>
<td>WYAF</td>
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<tr>
<td>WMAQ</td>
<td>670 kHz</td>
<td>Merchandise Mart</td>
<td>1,000 kW</td>
<td>WMAQ</td>
</tr>
<tr>
<td>WMBE</td>
<td>1080 kHz</td>
<td>1065 N. Dearborn Place</td>
<td>1,000 kW</td>
<td>WMBE</td>
</tr>
<tr>
<td>WCFL</td>
<td>970 kHz</td>
<td>1500 S. Michigan Ave.</td>
<td>1,500 kW</td>
<td>WCFL</td>
</tr>
<tr>
<td>WJKS</td>
<td>1350 kHz</td>
<td>100 E. Randolph St.</td>
<td>1,500 kW</td>
<td>WJKS</td>
</tr>
<tr>
<td>WGES</td>
<td>1390 kHz</td>
<td>930 Wabash Ave.</td>
<td>1,000 kW</td>
<td>WGES</td>
</tr>
<tr>
<td>WSCR</td>
<td>1210 kHz</td>
<td>125 E. Wacker Dr.</td>
<td>500 kW</td>
<td>WSCR</td>
</tr>
<tr>
<td>WCRW</td>
<td>1210 kHz</td>
<td>2575 N. Clark St.</td>
<td>1,000 kW</td>
<td>WCRW</td>
</tr>
<tr>
<td>WRBC</td>
<td>670 kHz</td>
<td>Chicago College</td>
<td>1,000 kW</td>
<td>WRBC</td>
</tr>
<tr>
<td>CBS</td>
<td>Chicago Office</td>
<td>610 S. Dearborn St.</td>
<td>1,000 kW</td>
<td>CBS</td>
</tr>
</tbody>
</table>

Every effort is made to ensure the accuracy of our programs at the time of going to press; however, there is the possibility of late changes.

#### SPECIALS FOR TODAY

### LOG OF LOCAL STATIONS – SEE PAGE 4

- **WENR** – Cardinal Gibbons Memorial Dedication
- **WENR** – University of Chicago Round Table
- **WJKS** – Olympic Games Summaries
- **WCGF** – Lincoln Program
- **KYW** – The Watchtower Program
- **WXK** – Norman Car's Orchestra and the Three Bulldogs
- **WBBM** – Romanote Philharmonic Society
- **WMAQ** – Chicago Knights with Helen Morris and Three Standard
- **WGN** – The Waldens' Sports Review
- **WGN** – Chicago College Orchestra
- **WBBM** – Junior League Orchestra
- **WBBM** – Junior Orchestra
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- **WGN** – Chicago College Orchestra
- **WBBM** – Junior League Orchestra
- **WBBM** – Junior Orchestra
- **WBBM** – Junior Orchestra
- **WBBM** – Junior Orchestra
Programs For Monday, August 15

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 A.M.</td>
<td>WLS</td>
<td>WLS—Productive Morning</td>
</tr>
<tr>
<td>6:00 A.M.</td>
<td>WBBM</td>
<td>WBBM—Happiness Special</td>
</tr>
<tr>
<td>6:30 A.M.</td>
<td>WLS</td>
<td>WLS—Morn. Fruits and Vegetables</td>
</tr>
<tr>
<td>6:45 A.M.</td>
<td>WBBM</td>
<td>WBBM—Victory House</td>
</tr>
<tr>
<td>7:00 A.M.</td>
<td>WGLM</td>
<td>WGLM—Morning Market Report</td>
</tr>
<tr>
<td>7:15 A.M.</td>
<td>WLS</td>
<td>WLS—WLS Family Special</td>
</tr>
<tr>
<td>7:30 A.M.</td>
<td>WBBM</td>
<td>WBBM—Sweat Box, Time and sweep</td>
</tr>
<tr>
<td>7:45 A.M.</td>
<td>WCFL</td>
<td>WCFL—Morning Shuddle</td>
</tr>
<tr>
<td>7:45 A.M.</td>
<td>WBBM</td>
<td>WBBM—Musicale Musical</td>
</tr>
<tr>
<td>8:00 A.M.</td>
<td>WCFL</td>
<td>WCFL—Programme of Musical</td>
</tr>
<tr>
<td>8:30 A.M.</td>
<td>WIBO</td>
<td>WIBO—Thornton</td>
</tr>
<tr>
<td>9:00 A.M.</td>
<td>WIBO</td>
<td>WIBO—North Shore Special</td>
</tr>
<tr>
<td>9:30 A.M.</td>
<td>WBBM</td>
<td>WBBM—Our Musical</td>
</tr>
<tr>
<td>9:45 A.M.</td>
<td>WIBO</td>
<td>WIBO—Popular Echoes</td>
</tr>
<tr>
<td>10:00 A.M.</td>
<td>WIBO</td>
<td>WIBO—Popular Echoes</td>
</tr>
<tr>
<td>10:00 A.M.</td>
<td>WLS</td>
<td>WLS—Lunch Hour</td>
</tr>
<tr>
<td>10:15 A.M.</td>
<td>WCFL</td>
<td>WCFL—Mystery Box, Time and Sweep</td>
</tr>
<tr>
<td>10:30 A.M.</td>
<td>WCFL</td>
<td>WCFL—Mystery Box, Time and sweep</td>
</tr>
<tr>
<td>10:45 A.M.</td>
<td>WCFL</td>
<td>WCFL—Mystery Box, Time and sweep</td>
</tr>
<tr>
<td>10:45 A.M.</td>
<td>WIBO</td>
<td>WIBO—Popular Echoes</td>
</tr>
</tbody>
</table>

SPECIALS FOR TODAY

For Logan of Local Stations: See page 4

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<tr>
<th>Time</th>
<th>Station</th>
<th>Program Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 p.m.</td>
<td>KYW-NBC</td>
<td>KYW-NBC—National Farm and Home Hour</td>
</tr>
<tr>
<td>12:30 p.m.</td>
<td>WMAQ-NBC</td>
<td>WMAQ-NBC—Harriet Lee and Her Boys</td>
</tr>
<tr>
<td>12:30 p.m.</td>
<td>WLS</td>
<td>WLS—Men of Harlech; dramatic and musical</td>
</tr>
<tr>
<td>12:30 p.m.</td>
<td>WMAQ-NBC</td>
<td>WMAQ-NBC—A. P. Gypsy, orchestra</td>
</tr>
<tr>
<td>12:30 p.m.</td>
<td>WJJD</td>
<td>WJJD—Neighborhood Favorites</td>
</tr>
</tbody>
</table>

5:00 P.M.      | WMAQ-NBC| WMAQ-NBC—NBC Orchestra                                                         |

6:00 P.M.      | WMAQ-NBC| WMAQ-NBC—Harriet Lee and Her Boys                                               |

11:00 P.M.     | WMAQ-NBC| WMAQ-NBC—NBC Orchestra                                                         |

11:15 P.M.     | WMAQ-NBC| WMAQ-NBC—Harriet Lee and Her Boys                                               |

www.americanradiohistory.com
**RADIO AND AMUSEMENT GUIDE**

**Fan Letters to Radio Stars**

**Buddy Rogers**

*My Love*, and I am thinking that somebody else in love with the one I love. I should love to know who she is. Won't you tell me? I hope she lets me claim her once in a while.

*But the big point of the Don Pedro-Aunt Nell affair is that "Aunt Nell" would like to meet the apartment house—and name in Don Pedro, in her idiosyncrasy.*

*Ray Perkins, comedian, received this one:* "There, yourself. I have a list of all the letters men—and it makes me wonder to know that you have some other power over me when you are on the air. Is there a difference in the love you make when you have the radio on?" A natural or a radio?" I don't know who she is, but she makes me happier than ever.*

*And you don't think that the idolizing of our radio stars starts young, listen to this letter:* "Living Crosby:* "Dear Mr. Crosby:"

*This is a little plan for your autograph. One of your little two (a few of you) has somehow selected you as her favorite radio performer and we bear your name mentioned frequently during the day. And they never get too old. Here's another:* "To Bing:* "I love your wonderful voice. There is none like it. There are three of us sisters and we live in different places. Each has a radio and we try to be at home when you sing. Your voice is so sweet and so different from anyone. I am seventy-five and I can hear the songs—but none with a voice like yours."

*Everybody knows—and likes—Ralph Dennis, one of the most favorite of the radio girls. But one girl loves him. She writes every week and, apparently, she believes that when he comes out he cannot be in the speaker. She describes him by how much he adores his arms around her. She makes new dresses especially for him and now adds that at 8:00 next Thursday she will wear a pink dress. Apparently she is married, because she said her husband almost caught her writing to Ralph one day. And Ralph doesn't feel so good about it."

*It would be embarrassing, he explains, if she should find one of her letters to Ralph describing the love scenes after Ralph pops out of the loud speaker.*

*The radio fans write love notes to scores of stars—but sometimes they shift their affections. But one girl has true ever-faithful, to her dream lover of the air.*

*She is Norman Brokenside's Mystery Girl.*

*Almost every two years, she has written, and her romantic, colorful letters filled with courage and hope, come in a steady stream to the noted announcer.*

*There are no lapses, nothing to indicate that she doesn't care, but there are many who love, even those who are not so good.*

*Yet they are always unsigned. Some of them were reproduced in last week's column.*

*Who is she? The Mystery Girl.*

*The premier sweetheart of the air.*

*(Continued from Page One)*

*Polar Lights* is the most thrilling thrill of all. Of course it is not lawful to listen in on police calls. But it's not lawful to buy beer either. So wherefor is the police force for music and singers becomes sated, he turns to his short wave set, twists the dial, and in a moment is thinking of the vital, dangerous world of police vs. crime.

*As a result, the sale of short wave sets is booming in the cities. Police are fighting radio to combat the racketeer and the burglar. At this writing, police are playing roulette with the police radio broadcasts. Over the ether come instructions to seize a suspect. At such times the game pays off at twenty to one. Holdups are fifteen to one and drinks three to one. It's a real game...try it some time.*

*On the other hand, it's a deadly serious game. Police radio started as an experiment, but now it has reached the stage where...*}

---

*THE SPORTING GOODS STORE OF THE AIR*

*Listen Every Monday, Wednesday and Friday W.I.B.O. from 6:45 to 7:00 P.M.*

*BAILEY'S 25 W. VAN BUREN ST.*

---

*www.americanradiohistory.com*
Monday Programs [Continued]

Programs For Tuesday, August 16

<table>
<thead>
<tr>
<th>Time</th>
<th>Network</th>
<th>Program Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 A.M. (CDST)</td>
<td>WLS</td>
<td>Livestock Report</td>
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<tr>
<td>6:05 A.M. (CDST)</td>
<td>WLS</td>
<td>News of the Day</td>
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<tr>
<td>6:15 A.M. (CDST)</td>
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<td>News of the Day</td>
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<tr>
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<tr>
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<td>WLS</td>
<td>News of the Day</td>
</tr>
<tr>
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<tr>
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<tr>
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<tr>
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<tr>
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www.americanradiohistory.com
Tin-Pan Album
By DOROTHY DEERE

A "AMERICAN
EN GRANTS"
HOME: High-ceiled
edging room with old
looking woodwork and
doorways... rough, cross-colored
walls with just an occasional crayon or
ticking... 

(we don't remember,
but there must have been
had been)

a grand piano with a
Spanish shawl draped its fringes over the
day... tall, narrow windows opening out
and permitting easy looking curtains to blow
in (at last, I know what I'd really like to
be a curtain, with nothing more to do
than flump in the breeze) or a bright-colored
vase here and there... huge-cushioned,
wide-armed chairs and divans everywhere...

... no autographed pictures of celebs, no
stacks of music, no attempts to look bohem-
ian-ish, not even a mandarin coat... really.
Mr. Austin, if one had just stumbled
in on you draped over the couch in your
shirt-deeves like that, she might never have
noticed that you were the great Gene
Austin, vaudeville-and -radio-famous, the
American Tenor", no less.

Blue eyes, wavy blonde hair, about thirty
years old and, as I knew at once, a bachelor
even if I could not have guessed that manly, comfortable
atmosphere was entirely undisturbed by a
"woman's gentle touch"... Born in Can-
vine, Texas, I was a westward accent confirms
that...

... Might have turned out to be a
broad-shouldered, famous in youth for its
ability to tame wild ones... Fooled around
with bands and things in school...

Larry Abbott tends the School of
Carnegie, N. J., fired because booker
couldn't decide whether he was awfully good or
awfully bad. 'Maybe,' said Mr. Abbott, "New
York audiences decided it was 'awfully
good!'"

... was a real Philadelphia and
New York audiences decided it was "awfully
good!" - returned to make Carnegie
people up in music or more for his recording
services...

... Crazy about radio and fan-mail, but
thinks greater love hath none so great as
that he spend seventy-five cents for a vinc-
trelcord... Favorite dish is "New
Orleions-Style" red beans and rice, pre-
bpared by himself...

... Likes to cook, swim, read (well, he has a few nice books, no holes in
them or anything), and write songs ("How
Come You Do Me Like You Do?"
Lone-
Some Road")... Pity the poor, Love
Song, latest... Hobby is buying expen-
sive pajamas and sleeping without them.
Superstition is a horror of sleeping thistled in
a bed.

"Queen of the Radio Columnists" is Mary O'Neill, pictured above. Mary is clever,
and popular, too, or, one hundred MCA or-
chestra leaders must be wrong! In a
recent popularity poll, Mary, who conducts
the "I Like It" column in the Knicker-
bocker Press, was chosen as the most popu-
lar of the radio scribes.

BY DOROTHY DEERE

Gossip in the Air
By Jay Faggen

YOU've heard different, but your humble correspondent is willing to swear on a stack
of bibs that Eddie Caner will mirrhealize his oath—I mean etherize his mirth upon
the completion of his flicker, probably in October... and it WILL be for Chase and
Sanford, according to the story you know, by Charlie Cornell, better known as Andy of Amos
' n Andy, banks a half million annually now, but ence was a bricklayer, with his handwork in evidence in many midwest sky-
scrappers... or Otto Nelson could sign himself "Sir Otto Nelson" for having prized his
noble lineage in good old Sweden... Dick Stable (Ben Bernie's ace saxophonist)
will give the marriage license clerk two bucks while Jane (Paul Whitman) Vance thrills
her new husband with a prop in his big town...

William Hall, who towers above you and, vocally and physically, is
an eldorado shadow in Texas... Block and Sully, vaudevillians, go commercial in September, with continuity authored
by David Freedman, who took Buddy DeSylva's vacant spot with Lew Brown and Ray
Henderson...)

Did you know Ben Bernie, once a stack of music, no
to get his voice into the mouth of a huge, black spaniel
... Now Sid claims he was barking up the wrong tree... Bernice Petrie wrote the music for "Starlight" on the back of a memo
in a night club while the floor show was in progress...
It was played more on the air
than any other song... Bobby Crawford, proxy of De Sylva, Brown and Henderson
tells Harry Barris what to do legally and Harry likes it... Tom Rockwell is one
of the names used by him making himself legal guardian of his property...

... Four Mills Bros. call him "papa"... Ben Selvin, Ben Krueger, Ben Davis, Ben Fields
Ben Bernie and Ben Atley formed a cab club called "The Six Bad Beauties"...

George Olsen, Jack Benny, Ethel Shutta and Paul Small will suffer from singer ale (mord) for
another thirteen weeks... but they'll never drink Canada Dry... Get it?

The stock market spot sent in by these men is so
new that pablity of commercials into both networks with many important
signatures resting on the... lines... Howard Lavin has successfully induced one of
the first sponsors to divide time on both stations starting in September... If Joe Moss
will stay out of the Wonder what the new Ozzie
outfit thinks when Nat Shilkett plays "Okay America"?... Morton Downey
did a mile for another Camel contract... Ask Ted Collins (her mgr.) about the troubles
of buying a bed... Miss Brown and design for Kate Smith... Miss Collins compensated by
installing one made of early American granite...

... Paramount signed Kate up for its
radio flicker the announcement read "Broad Band Cast"... Jerry Wald is writing a
radio column for "Tatler and Sketch" and will tell all about that "Graphic" deal in his first

Bette Baker electrifies the air in Sep-
tember via CBS with an important
Broadway columnist sharing honors...

... Nelson is one of four of the name,
band leaders who isn't married and
is heartfire... ten thousand Westchester
....

... Ted Weir is a nationally known balance who has never
played in New York, yet finds his name in print there oftener than most, thanks
to his P. A., Al Zogami...

... Meyer Davis has changed his policy and
will permit handlers under his management to
identify themselves... Joe Moss is the
first Davis unit to take advantage of this
policy... Joe Scharney and Johnnie
Tucker (The Delivery Boys in vaude)
will go supporting in the fall on CBS
... The Sound Studios where Hearnschen,
Lozstock, and Connors, graduated on
air with a touch of real genius, have as
many commercials lined up for fall as
either of the two networks... Bing
Brooks's brother Everett (his mgr.),
returns to N. Y. this week to consummate
contracts for Bing's fall radio work...

... Ben Selvin broadcasts over a
different rate several times weekly and spends his days
behind a desk managing the Columbia
Photograph Company... Ruth Elting
has enough sponsors knocking at her
doors to keep her going until you
are in your second childhood.

Murray Bloom left a big job in Chi.
to break into radio... and he's doing all right
too, thank you...

... Radio scouts are buy-
ing RR and SS tickets to various spots in
the west while guest columnists are working on
their trousers and learning that the ole
debil "Mike" is like an empty barrel
rolling down the hill a lot of noise and
not a thing in it... Ben Bernie made $1100 his first day at Saratoga... He went to the track
with $100 and came back with $1100... That's profit to Ben and I don't care how
you figure it... Don Stewart is another
grand baritone who couldn't wade his way
into radio and was on the verge of becoming
radio back to Wilkins Bar when he was
signed for the "Ballyhoo" show at $400 per
and we'll wager radio will soon come
behind him...

... I should cluck heavy as an artist too if his idol wavy
tongue voice is an indication... Other good bets for continuity are Gran
beg and Abe Lipshutz... Walter O'Keefe
is okay on that "Okay America" program.
He's not a new guy on it that
makes everything okay for Wolter.

Dear Dad: Forgive me... I knew you never thought I'd come to this!

Robert Lemke
QUAKER RADIO GUIDE

Robert Lemke who lives at 603 West
North Avenue, Chicago, is
in fast becoming one of RADIO GUIDE's most
popular Pennsylvania Boy/Guide
scoundrels. Robert is in the midst of
thirty copies of RADIO GUIDE each week.

Write, Phone or Call
RADIO GUIDE
423 Plymouth Court, Chicago, Ill.
Telephone WA 8648

BOYS---GIRES

Money---Money

Our Star Salesmen are boys and girls whose pictures you see every week in Radio Guide. In addition we will give you (FREE) a picture of yourself, your name, and identification as a representative of Radio Guide. We will also send you a fine copper engraving of your photograph which you can use to give your picture.

So boys and girls, get busy and let's have your pictures and the number of copies you sell each week.

You can write to your friends on your own stationery and thereby increase your sale.

ADD AMBITION NOTE: Arthur Lippman, the poet, writes lyrics for songs
Harry Richman and other famous stars sing, writes ads for cigars, shoes, clothes, near beer and a varied assortment of the best commodities, buys air time through his own adv. agency and sells air continuity and some of the better programs, under the name in the S. E. C., College Humor, Judge
and Life regularly, yet, of all things, at-
tends the School of Journalism at Colum-
biana University.

Monroe Silver, who authored and played
"Cohen on the Telephone," is writing
radio column for one of the best commercial
firms, Dave Freedman is another of the
better writers getting all mixed... I would
cluck heavy as an artist too if his idol wavy
tongue voice is an indication... Other good bets for continuity are Gran
beg and Abe Lipshutz... Walter O'Keefe
is okay on that "Okay America" program.

You can write to your friends on your own stationery and thereby increase your sale.

Robert Lemke
QUAKER RADIO GUIDE

Write, Phone or Call
RADIO GUIDE
423 Plymouth Court, Chicago, Ill.
Telephone WA 8648
12:00 Noon (CDST) 1:00 A.M. (CST)
WBBM—George Halas (CBS)

12:15 P.M. (CDST) 1:15 A.M. (CST)
WBBM—Artie Bliss (NBC)

WGA—Roy Humpert, piano

12:30 P.M. (CDST) 1:30 A.M. (CST)
WBBM—Hildie Bliss (NBC)

WIBO—News

12:45 P.M. (CDST) 1:45 A.M. (CST)
WBBM—Evelyn Humpert (NBC)

1:00 P.M. (CDST) 2:00 A.M. (CST)
WBBM—Pianosque (NBC)

1:15 P.M. (CDST) 2:15 A.M. (CST)
WBBM—Chicago Dance Band

WCRW—Minnie Reil (CBS)

1:30 P.M. (CDST) 2:30 A.M. (CST)
WBBM—Leila Fitch (CBS)

1:45 P.M. (CDST) 2:45 A.M. (CST)
WBBM—Mozart's Symphony Orchestra

WIBO—Russian News

2:00 P.M. (CDST) 3:00 A.M. (CST)
WBBM—Baritone Orchestra

WBBM—Bill Bliss (NBC)

2:15 P.M. (CDST) 3:15 A.M. (CST)
WBBM—Italian Gardens (CBS)

WIBO—Weather

2:30 P.M. (CDST) 3:30 A.M. (CST)
WBBM—WDBJ (NBC)

WIBO—Weather

2:45 P.M. (CDST) 3:45 A.M. (CST)
WBBM—Rochester Special (NBC)

WBBM—Charles M. Baird (NBC)

3:00 P.M. (CDST) 4:00 A.M. (CST)
WBBM—Chamber Orchestra of the Americas (CBS)

WIBO—Weather

3:15 P.M. (CDST) 4:15 A.M. (CST)
WBBM—Tea Time (CBS)

WBBM—News Desk

3:30 P.M. (CDST) 4:30 A.M. (CST)
WBBM—WDBJ (NBC)

WIBO—Weather

3:45 P.M. (CDST) 4:45 A.M. (CST)
WBBM—Fred Hayt's Orchestra (CBS)

WIBO—Weather

4:00 P.M. (CDST) 5:00 A.M. (CST)
WBBM—Pianosque (NBC)

WIBO—Weather

4:15 P.M. (CDST) 5:15 A.M. (CST)
WBBM—WDBJ (NBC)

WIBO—Weather

4:30 P.M. (CDST) 5:30 A.M. (CST)
WBBM—WDBJ (NBC)

WIBO—Weather

5:00 P.M. (CDST) 6:00 A.M. (CST)
WBBM—WDBJ (NBC)

WBBM—WDBJ (NBC)

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5:30 P.M. (CDST) 6:30 A.M. (CST)
WBBM—WDBJ (NBC)

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6:00 P.M. (CDST) 7:00 A.M. (CST)
WBBM—WDBJ (NBC)

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WBBM—WDBJ (NBC)

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7:00 P.M. (CDST) 8:00 A.M. (CST)
WBBM—WDBJ (NBC)

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WBBM—WDBJ (NBC)

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11:45 P.M. (CDST) 12:45 A.M. (CST)
WBBM—WDBJ (NBC)

WBBM—WDBJ (NBC)
At the moment, Hollywood seems to have more of radio than cinema in it. Here are four other stars often heard over the Columbia network, as the camera caught them in the film capitol. Bing Crosby (extreme left) and George Burns of Burns and Allen, (extreme right) were there to make a picture, while Ann Leaf, Columbia's tiny organist, and Freddie Rich, CBS conductor (second from the right) spent their vacations in California.
I believe I scoop the world by stating that NBC is now assisting many of its crowd noise effects by the phonograph recorded route and that the mere sound of "Taranzi," if as rumored it is NBCD, will emanate from a lowly recorder.

As I observed some years ago, sound effects are more artificial than phonograph records—so what the what?

Speaking of Taranzi, it would be well if some of our applauding noise critics made a check of his hospital and children's physicians to see how many casual patients have been disturbed by young Taranzi's effects. And radio "noises," who haven't done a thing about it yet, might warn their little listeners not to play Taranzi.

BEN FRANKLIN UP TO DATE—

Liquor, radio's counterpart for hard work and perseverance . . . Which reminds me of Dorothy (WBDB) Gardner's observation to her stockbroker, mother that "All Chicago's people know that Chicago people's regular, which means they are slightly irregular."

Angus of Terentos is the bundle of Ben (NBC public relations) Pratt's steel gray Shetland sheep dog and the dad of Angus wriggles in Scotland. This makes him a fraternity brother of Bill (A.A. & Scots) Hay.

ONE EYES WAITING—

You've been told how One Eye Connolly crashed his first radio studio by using one of his oldest—the fake telegram ruse. One Eye roused right into the WENR studio where the Chocolate-Shaft fight pluggers program was about to start with "Sockeye" Cook and Nate Lewis, Stadium matchmaker, present. Sockeye welcomed One Eye and interviewed him interestingly but you haven't heard that:

NBC was convinced that One Eye had his heart set upon capturing the immortal Angus o' Andy so an extra heavy guard was thrown about the entrance to their studio.

TAPS FOR BILL ROBINSON—

Bill Robinson, black tap-dancing diamond of first water, told the WSGV's vaudeville broadcast while here, but has yet to get his price from a sponsor. Bill, talking to me backstage, related the troubles colored folk have finding hotels.

In Indianapolis, recently, he was told of a new hotelty catering to his race. He registered, but he couldn't sleep there. Something was wrong. The place was spooky. He complained next day to his friend, the Indianapols chief of police.

"Why Johnny!" (his pet name), the chief asked, "don't you know? Before they turned it into a hotel that place was a hospital!" Bill paid for a week and checked out.

TELEPHONE GAME—

Broadcasting stations, being public servants, are told, have some making calls wherever they call on the phone to kick about their programs. Some sober night, call each station in town and complain. You will be surprised. Advertisers will be astounded to know that one station answers:

"Well, if you don't like it, you know what you can do about it!"

INSIDE PICKUP—

NBC's new Chicago sex appeal, Betty Adler, hauls from France . . . WGN's tele-
Wednesday Programs [Continued]

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
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<tbody>
<tr>
<td>5:25 P.M.</td>
<td>WBBM—Piano Interlude</td>
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<td>WBBM—A Fanciful Mercantile</td>
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<td>5:45 P.M.</td>
<td>WBBM—Orphant Amor, childhood playlet.</td>
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<td>6:00 P.M.</td>
<td>WBBM—Children's Hour</td>
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<td>6:45 P.M.</td>
<td>WBBM—Golden Voice</td>
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<td>7:00 P.M.</td>
<td>WBBM—Mr. Twister</td>
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**SPECIALS FOR LOCAL STATIONS SEE PAGE 4**

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**JUST A LITTLE BUSY**

Fred Berrens's smile—despite the fact that he directed CBS, in musical director for eight artists, plays an average of fifty songs per day, and acrobats squeeze in time for meals. It is said that he reaches a large audience throughout the country than any other individual or band on the air.
When he was just a kid, John Fogerty ran away from his ranch home in Montana to follow strings of horses to county and state fairs. After that, he saw action in France, ran in the United States Olympics, sold wholesale fruit, and finally landed in the NBC New York studios from whence his voice reaches several times weekly in programs of tender lyrics.
Thursday Programs [Continued]

6:00 A.M. (CDST) 5:00 A.M. (CST)

WLS-WLS Smile-A-While Time

7:00 A.M. (CDST) 6:00 A.M. (CST)

WLS-WLS Wheeler and a Half

7:30 A.M. (CDST) 6:30 A.M. (CST)

WMAQ—Lux Radio Theatre

8:00 A.M. (CDST) 7:00 A.M. (CST)

WMAQ—Mona's Morning Program

8:30 A.M. (CDST) 7:30 A.M. (CST)

WMAQ—Flute Time

9:00 A.M. (CDST) 8:00 A.M. (CST)

WMAQ—NBC News

9:30 A.M. (CDST) 8:30 A.M. (CST)

WMAQ—NBC News

10:00 A.M. (CDST) 9:00 A.M. (CST)

WMAQ—Chicago Symphony Orchestra

10:30 A.M. (CDST) 9:30 A.M. (CST)

WMAQ—Mara's Morning Program

11:00 A.M. (CDST) 10:00 A.M. (CST)

WMAQ—Mara's Morning Program

11:30 A.M. (CDST) 10:30 A.M. (CST)

WMAQ—Chicago Symphony Orchestra

12:00 Noon (CDST) 11:00 A.M. (CST)

WMAQ—Mara's Morning Program

12:30 Noon (CDST) 11:30 A.M. (CST)

WMAQ—Mara's Morning Program

Programs For Friday, August 19

6:00 A.M. (CDST) 5:00 A.M. (CST)

WLS—WLS Smile-a-While Time

6:00 A.M. (CDST) 5:00 A.M. (CST)

WLS—WLS Wheeler and a Half

7:00 A.M. (CDST) 6:00 A.M. (CST)

WMAQ—Lux Radio Theatre

8:00 A.M. (CDST) 7:00 A.M. (CST)

WMAQ—Mona's Morning Program

8:30 A.M. (CDST) 7:30 A.M. (CST)

WMAQ—Flute Time

9:00 A.M. (CDST) 8:00 A.M. (CST)

WMAQ—NBC News

9:30 A.M. (CDST) 8:30 A.M. (CST)

WMAQ—NBC News

10:00 A.M. (CDST) 9:00 A.M. (CST)

WMAQ—Chicago Symphony Orchestra

10:30 A.M. (CDST) 9:30 A.M. (CST)

WMAQ—Mara's Morning Program

11:00 A.M. (CDST) 10:00 A.M. (CST)

WMAQ—Mara's Morning Program

11:30 A.M. (CDST) 10:30 A.M. (CST)

WMAQ—Chicago Symphony Orchestra

12:00 Noon (CDST) 11:00 A.M. (CST)

WMAQ—Mara's Morning Program

12:30 Noon (CDST) 11:30 A.M. (CST)

WMAQ—Mara's Morning Program

www.americanradiohistory.com
**Microphone Technique**

By MARGARET CUTHBERT

(Supervisor of Radio Talks, National Broadcasting Company)

(This is another in a series of articles written for Radio Guide by Miss Margaret Cuthbert, supervisor of talks for the National Broadcasting Company.)

**THERE is much curiosity among the** uninitiated as to what constitutes so-called microphone technique. Is the case of the microphone, familiarity does not breed contempt but, rather, it increases respect for this delicately adjusted instrument, standing or sitting before the microphone, a great many people believe it should be as they should before the microphone. They realize what it means to broadcast and be heard instantaneously all over the country in thousands of separate homes and, realizing this, they speak as one person to another of the things that are of interest.

A great many persons literally live and die in front of the microphone in that their first terrifying second was the one in which they were on the air—particularly in this circle of true artists.

Did you know that Schumann-Heink actually shivers with nerves just before she breaks her voice? That Edna St. Vincent Millay's throat closed for a second so that she could hardly speak at all? She was frightened into bringing out her real genius—as many an artist is, before the microphone.

Adam Young, NBC page boy, displays the medal he won from the U.S. Volunteer Life Saving Corps for rescuing a youth recently at a New York Beach. Adam towed three drowning people to land, and while hundreds of New Yorkers looked on.

**Voice of the Listener**

We Agree—100 Per Cent

Peoria, Ill.

Dear Editor:

For the past three years I have enjoyed listening to the broadcasting of football games, especially since I have been isolated and unable to make the same journeys to the stadiums.

The reason I understand, many of the colleges have prohibited the broadcasting of games. Why? The public supports football, and the big salaries paid the coaches possible. When I was able to get around I once saw a team playing. On behalf of myself and many who would like to hear the thrilling games, I am writing to you to propose a college rule. It seems to me that the colleges which have already commenced in sport are certainly being commercial when they forbid broadcasting in order to swell their gate receipts.

Do you mean to inminate, Inez, that Rudy Vale is not as good as Russ Columbo? Vallee is a genuine surprise to me. I want to think Russ can cross better than Rudy. If I say the way Russ does, I would not sing too much.

So as Ben Bernie says, I'll also say, I hope you like it.

Frances Wolf

We Hadn't Realized

Detroit, Mich.

Dear Sirs:

If Russ Gilbert never saw a comment about Gene Autry in your Guide, it's because he's never read your guide. I commented, but apparently you did not print my letter.

You are always reading the Guide, and if you sell fifty-thousand copies a year to one person, you have Gene Auty in thanks. By the way, I can't find a record of mine.

Mr. Auty, although unaware of it, is helping your Radio Guide sales, so please do print a lot about him.

Jean De Vaux

**Maybe He Can Dance, too**

St. Paul, Minn.

Voice of the Listener:

This afternoon driving along the highway I heard the second of Cliff Edwards's Columbia broadcasts on my radio. Now Radio Guide verifies my hope—that the "Blinker" is a "us for all" act.

It was a genuine surprise to find that he actually can sing. When the announcer said that his next number would be a ballad, I expected the all too frequent radio murder number. But he didn't. Tived to be a real treat to the poor public, and tell them to do right by our Cliff.

"Discoverer"

**We'll Sure Try**

Bloomington, Ill.

Editor:

I don't know what I'd do without the Guide to keep me posted on all the news. It's the biggest nickel's worth I know of.

The idea of all this is merely for you to tip Columbia off that they're missing up a real treat to the poor public, and tell them to do right by our Cliff.

"Discoverer"

Mrs. Robert Hille

**Save Your Hair and Teeth**

Chicago, Ill.

Dear Editor:

I have been wondering all this tearing of hair and gnashing of teeth because radio artists do not answer their fan mail. Isn't the radio artist who answers the mail the exception rather than the rule? From what I have ascertained through written inquiries among the fans, it is most definitely the exception.

After all, a popular radio artist receives hundreds of letters every week, in fairness to all, many of us would care to answer hundreds of letters every week in addition to our regular duties? Not many, and what's the use of us all answering a few of us.

When we go to the theater we do not expect the actor to applaud back to us and, except in cases where there is a personal acquaintance, I consider any letter I send to an artist merely "written applause."

Aldine Wayne

**Announcers Are Like That**

Chicago, Ill.

Dear Sir:

I was entertaining some friends Sunday afternoon and asked them if they would care to have some lemonade. Before anyone had an opportunity to answer, the radio announcer said, "Not Now, else we'll get the last word," which was the title of the piece they were going to do.

This occurred at 3:38 p.m., station WMAG, during a piano recital between the first and second games of the Chicago Cubs.
Not a Man in a Carload

Paul Whiteman is puzzled. At his Wednesday morning auditions at the Hotel Bilmore, promising girl talent parades before him for his professional approval. Dozens of men also sing for him, but not one in a hundred seems to have professional possibilities.

"New York seems to be a girl's town," Whiteman recently, "so far as the auditions go."
CARLETON SMITH IN EUROPE

Radio Guide Critic Meets Gloria Swanson

(Carleton Smith, Room Gown’s music critic, was somewhere in Europe, after
traveling Algiers. Here’s his latest col-
umn, mailed to us from the shores of
the Mediterranean.

When last we parted, we were in Algiers.
As our steamer left that port, I made
my way to the wireless room, just off
the deck, for my share of the thrill that
I had been told to be found there.
I understood that the wireless operators,
“sparks” as they are called, never knew what
would hear next. It might be just a
hum drum weather report, a love message
from a swain to his inamorata at sea, or it
might be something to rock the world.

While I was there, word came from the
United Press of the Demureness of
Roosevelt and Garner. The wireless ope-
rate took down the details and then told
me that agencies in many countries now
make a specialty of sending out news bul-
tines for ship at sea. He said that the
complex wireless room has nothing on the
dirty little tramp steamer out of Portugal.
He said he knew how the news reached
me when the SOS came stuttering out
of nowhere, I would know why. Where, a
moment before, there had been a monoton-
ous wail of wireless chatter—usually an eerie
siren would be punctuated only by the
thirst notes of despair. When an SOS is
heard, all transmission ceases. There
must be nothing further to hinder or confuse
the operator in his work.

The vessel in distress gives its posi-
tion, other ships give theirs, and then
the telegraphy behind this code is
nothing more than that of a child on
a playground.

Three days later, I was in Algiers and
there was a certain period of the day
when all ships, no matter where they are,
join the wireless brotherhood of the sea. At
these moments, three minutes in every four
hours, all operators “tune in” on the common
frequency with length of the ship.
Thus, our complicated wireless room has nothing on the
dirty little tramp steamer out of Portugal.

I was hearing, word came from the
broadcasters were designed by her dancing
partner, Mr. Earl Leslie, who also contributed
an acrobatic dance. There was a gay new
number, "El Son," from Cuba—original and
lovely.

The present is the season for exciting
things. I have been told that the new
actress of the moment is Miss Beatrice Lillie
who was expected in a few days.

She has been a sensation of the
cast, and the audiences have been
looking forward to her arrival.

The evening was expected to be
very exciting, and the crowds
were building up for a great
show.

M. J. TASH

The song was done. I and my dog, Tash,
was looking for fun, after a rain,
Tuned in a brush
Tigerish rag—nothing to brag
About. Tash shook his head.

"Ach, wotf!" he said.
Huh! Well—we turned on to a crooner
Sophing and singing love on the air.
Tash didn’t care. Fact is, he’d sooner
Have a game than this soft music.
Boredly he bathed, "Ick!" he remarked.

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Saturday Programs [Continued]

WENR-Terrace
WMAQ-Bill
WJJD-Dave
WMAQ-Donald
WAAF-Hoosier
KYW-Uncle
WGN-Little
WIBO-WPCC
WMAQ-The
WBBM-News

2:45 P.M. (CDST)
WBBM—Fantastic's Sport Hunhans

2:45 P.M. (CDST)
WMAQ—Hal Taitto's Question Box

WCH—Baseball, Cubs vs. Philadelphia
WCF—Songs of other Nations
WJRS—Musical Interlude
WIBO—Old Times
WGB—Jerry Sullivan Song Special

2:55 P.M. (CDST)
WCLF—Baseball or Studio Program
WBBM—Baseball
WMAQ—Baseball, Cubs vs. Philadelphia

WJR—Mid Afternoon Sacred Program
WIBO—Baseball, Cubs vs. Philadelphia
WIBO—Baseball Broadcast
WJRS—Chamber Serenade NBC

WAAF—Hats and Bats

3:15 P.M. (CDST)
WBBM—Local Messages

3:30 P.M. (CDST)
WJRS—Lunch Hour Variety

WCLF—Choral Concert
WBBM—Choral Concert

WCLF—Junior Federation NBC
WJRS—Sewanee Serenade NBC
WJRS—Charlie Arnold's Orchestra

4:45 P.M. (CDST)

WGN—Afternoon Musical
WIBO—Jazzing Optimist
WAFN—Mural Musical NBC
WAFN—World News Reports

5:00 P.M. (CDST)
WAFN—Symphony Concert
WAFN—Silhouetted NBC
WAFN—Rarely Martin's Orchestra
WIBO—Ben Bern's Orchestra
WAFN—Novelties

WCLF—Junior Federation NBC
WJRS—Mid Midtown NBC
WJRS—Neighborhood Store
WIBO—Darek Drive

5:15 P.M. (CDST)
WIBO—Daily Times News Flashes
WBBM—News Flashes
WJR—Bridge Class of the Air
WKBW—Walkie-Airline Orchestra (NBC)

WAFN—The Dance Masters

5:30 P.M. (CDST)

WCLF—John Maxwell, food talk
WIBO—Uncle Dick's Popcorn Program

WJR—Air Junior
WIBO—WOCF
WBM—Worship Academy for Boys
WIBO—Lake County Medical Society
WAFN—Piano Phantasia
WAFN—Morning Melodies

WIBO—Thistle Crape of Fredericks,Indiana

5:45 P.M. (CDST)
WIBO—Little Orphan Annie; children's playlet, NBC
WBBM—Anna Olson's Orchestra
WIBO—Don Daniel's Program
WBBM—Little Orphan Annie; children's playlet, NBC
WAFN—C. Mills, nonsensical talk
WIBO—Dad's Orphan, tenor
WAFN—The Sunshine Club

WJR—Uncle Dick's "Carbs is the Limit Club"

6:00 P.M. (CDST)
WIBO—To be announced
WCLF—Triplet trio
WCLF—Worship NBC
WIBO—German Program
WBBM—One City, one talk, NBC
WAFN—Musical Program
WIBO—Dave Bennett's Orchestra
WAFN—Rounding Doggie
WIBO—Earle Smith's Orchestra
WJRS—Sports Review; Johnny Others

6:15 P.M (CDST)
WBBM—Dinner Music; WGN Orchestra
WIBO—Big Ainsworth and Master
WBBM—Terrace Garden Orchestra NBC
WIBO—Ray Wallington's Sports Review
WBBM—Television Program
WIBO—Red Top Sports Reel

6:45 P.M. (CDST)
WJRS—Official Race Results by American Racing
Record
WBBM—William Vincent Hall (CBS)
WJRS—Chicago Symphony Orchestra

7:15 P.M. (CDST)
WJRS—Chicago Symphony Orchestra

7:15 P.M. (CDST)
WJRS—William Vinton Hall (CBS)
WJRS—Chicago Symphony Orchestra

SPECIALS FOR TODAY

FOR LOG OF LOCAL STATIONS SEE PAGE 4

1:00 p.m. WJKS-CBS—Finals of Women's Nat'l Tennis Tournament
1:30 p.m. WLS-NBC—NBC Farm Forum
8:00 p.m. WMAQ-NBC—National Light Opera Company
9:00 p.m. WMAQ-NBC—New York Symphonia Orchestra
9:45 p.m. WBBM-CBS—Chicago Music Festival

10:00 p.m. WBBM—Chicago Music Festival

9:00 P.M. (CDST) 8:00 P.M. (CST)
WMAQ—The New York Orchestra (NBC)
WIBO—Dave Bennett's Orchestra
WAFN—Chamber Orchestra—"Music That Satisfies" (CBS)
WBBM—The Chicago Orchestra

10:15 P.M. (CDST) 9:15 P.M. (CST)
WMAQ—Strife Trumpet; talks (NBC)
WBBM—Fiddler's Elbow Orchestra
WBBM—Chicago Harmonic Society (CBS)

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11:00 P.M. (CDST) 10:00 P.M. (CST)
WBBM—Bennett's Orchestra
WIBO—Matinee
WAFN—Grand Slam (CBS)

12:00 Mid. (CDST) 11:00 P.M. (CST)
WJKS-CBS—Chicago Symphony Orchestra
WIBO—Lago Drive-In
WBBM—WBBM—Chicago Orchestra

12:15 A.M. (CDST) 11:15 P.M. (CST)
WMAQ—Dance Society

12:30 A.M. (CDST) 11:30 P.M. (CST)
WBBM—Radio Playhouse NBC
WIBO—Lago Drive-In
WBBM—WBBM—Chicago Orchestra

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"The Best for Less"

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How to Put on
By John Erskine
EVERYONE has a style of his own, but
few have enough of it. To make
the most of ourselves, we must put on
some more.

They used to say that the style is the
man. Style is our dressing, our speech,
our way of moving about. It is
what makes us easy to notice and easy
to remember.

To put on style, therefore, is merely to
be oneself, but we don't know ourselves. You
probably don't realize how your voice sounds
to others, or what expression they find in
your face, or what impression you get from
the pose of your body as you move about
the room. Only indirectly can we discover ourselves, or cultivate our peculiar style.

There are four famous rules for it.

The first two define style in a backhanded
way, by telling us what not to do.

1. Avoid someone else's style. Don't imi-
tate. If we resemble other people, we shall
defeat the purpose of style, which is to differ-
entiate us from them. And if we are not
careful, our style will be nothing but a
bad after all. If my neighbor visits Eng-
land and comes back talking like an English-
man, he will seem pathetic or ridiculous. I
admire the Englishman's speech, and I wish
my neighbor talked better, but he must talk
well in his own way. If he is merely imitat-
ing he is leaving off his own voice, and will
probably pronounce all his "a's" broad, not
having trouble with the English "AU", even
in England. All "AU," for example, is not
pronounced like "on," and "and" is not
pronounced as though it were "end." But haven't you heard the imitative style say "and?"

2. Avoid a style which belongs to only
one place or to one time. This rule holds
true in spite of the fact that the best of the old
and traditional ways of dressing. We
regret the loss of the picturesque from our
modern life. But is it not possible for us to
make something right if we tried to mend this
loss by putting on Scotch kilts or a Roman
toga? We should then be, stylistically, in
a class with the naked savage who puts on the
mosaic man's and his silk hat.

We discover ourselves by seeking a style
which is true to us, yet universal. Even
the costume worn by the Javanese in the
time seem quaint, but the body itself will
not be out of fashion. Painters and sculptors
count on the future as the future generation as
it speaks to us, and we are told by the
philosophers of style that to put on dis-
tructions we must train and control the body,
rather than worry about its wrappings.
A prince's style is not strange even under
and no tailor can disguise an awkward

The third rule for putting on style is—
Learn to walk; and the fourth is—Use your
hands. There is no complete style without
hands and feet. If you would know whether
people are gentle folks, watch how they walk.
All the great ladies of poetry walked well.
I Helen on the walls of Troy, Ruth when
Boaz noticed her, Spenser's Delia saw her
in the Florentine street, and when he saw her
in Paradise. You either walk alone, or you walk
to public. If many eyes are on you, it is
difficult to yourself. You may stumble or
you may make a queen of your lips
or wrinkle your forehead, but not because
of anything you do, but because you are not
sure of yourself. Cure these faults and
you will have style. And to walk alone is
a temptation to think things, whereas most
can do what we like, since there is no audi-
cence. If you can walk well in solitude, you are
the person.

And look for your hands. Ladies once
carried a fan, and they took it at their
knitting, and gentlemen used their hands, if
for nothing else, for an expressive gesture.
The hand is used for cigarettes, I don't say it's a bad
use, but there's little style in it, the smoke is much like another

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