JAZZ KINGS IN BATTLE!

There's a real, honest-to-goodness war raging on the radio. It's a swell war, very sporting, and beside it the late lamented war between and among the crooners was a mere rear guard action. Mostly this new war is being fought with press agent smoke screens and gas. It's the Battle of the Bands.

It's the only war on record in which the public has ever had anything to say. In fact, in this war, the public is going to be referee—if wars have referees—and between now and January 1st the public will raise the baton of some band leader and shout: "Hail, the new King of Jazz."

Not that Jazz hasn't a King now—Paul Whiteman. But there are plenty of batoners after "Slim" Whiteman's King job. If all their batons were stacked together they would make a nice load of firewood.

All of a sudden there has been a tremendous rise in the popularity of the band leaders. They used to be musicians. Now they're national heroes. Their fan mail rolls in by the truck load, and you can almost see the (Continued on Page Fifteen)

Paul Whiteman, upper right, is battling to keep his crown as King of Jazz. Among those who are after that crown are Ben Bernie, upper left, Ted Weems, lower left, and Guy Lombardo, lower right. Jane Froman, below, would like to be called Queen of Jazz.
Marconi Bends New Air Waves

Gugliemo Marconi has successfully transmitted radio telephone and radio messages from his yacht "Electra," in the Gulf of Aracata, Florida, about 170 miles away, using the 57-centimeter wave (slightly over one-half meter), according to a well-founded report.

If the report is true, almost limitless wave lengths for all sorts of broadcasting and television will be opened up.

By bending the waves, Marconi is said to have extended their penetrative power and their range to overcome obstacles and to continue to follow the earth's surface instead of bouncing weakly off into space at the horizon.

Nearly all experiments in this country and abroad so far have shown that ultra high frequencies leave the earth at a tangent from the horizon and thus carry audible signals only to the horizon. That is how they came to be called line-of-sight frequencies. To obtain greater horizons, the experimentators have erected higher and higher towers or have gone to high peaks for their transmission.

Dr. Louis Cohen, noted mathematical scientist declared that the Marconi development was highly important, if correctly reported, for no one has yet bent the ultra short waves to follow the curvature of the earth.

Networks Compete for New Stations

The networks are playing pass-in-the-corner again—this time with station outlets instead of artists.

Station KSL, former NBC outlet, was weaned away from its mother affiliation last week when CBS signed the station, with power to operate on 50,000 watts. Recently WIIAS, Louisville, also left its NBC affiliation to join the Columbia network.

Station KDFY, in Salt Lake City, has become an associate station of NBC, replacing KSL on that network. It was formerly CBS.

Meanwhile, the two organizations maintain a lively competition in the matter of high powered transmitters. NBC now boasts a total of 425,000 watts for the eighty-six stations that form its several networks, while CBS shows about 310,000 watts in the aggregate for its network of nineteen stations.

When the smoke of battle clears—that is when both networks stop swapping outlets—it will be found that the total power of all NBC stations will be somewhat over 1,000,000 watts, while CBS will nearly double its present power to an aggregate of about 575,000 watts.

Air Gar Wood, Kaye Don Race

Gar Wood's desperate attempt to retain his title of world speedboat supremacy against contender Kaye Don, of England, will be described over NBC networks from microphones along the course and from an amphibian plane circling the scene of the battle, Lake St. Clair.

Listeners will hear the descriptions of the initial race over an NBC network at 6:15 a.m. (CDST) this Friday, September 2nd. A second race will be run on Saturday, September 3rd, and listeners will tune in a report of it at the same time.

Kaye Don, representing Great Britain, will drive Miss England III, owned by Lord Charles, shore of Hythe, in which he recently made 119 miles an hour. Gar Wood, veteran American speeder, will pilot Miss America X, a thirty-four foot hydroplane, powered with four twelve cylinder motors.

Each race consists of five turns around a measured seven mile course, making a total of thirty-five miles. The course is in Lake St. Clair off Grosse Pointe, Mich.

NBC microphones will be set up at several points along the course, so that the speed boats will be in constant sight. A short wave set installed in the amphibian will be used to report further developments from the air vantage to the radio reporter below. Transcription of reports is expected from the British contender in his effort to capture the Harmsworth trophy from Gar Wood. Wood has won three of the trophies. This is the Eighteenth International Harmsworth competition.

Nearest outlet WJR, Detroit, Michigan.

MCA Head Sees Prosperous Year

Jules C. Stein, president of the Music Corporation of America, sounded a note of optimism regarding prospective business conditions during a recent interview when he declared that "the music and radio business is due for a prosperous financial year."

Mr. Stein, whose company manages the affairs of 125 radio and dance orchestras in America, said that he saw better times ahead after he had examined a survey showing that his company will record a substantial increase for 1932 over the past year.

"According to the report I have just read," said Mr. Stein, "a new confidence, a new hope, is being exhibited by leading business men in all the country. This cannot help but reflect in better times for music publishers, dance orchestras and radio."

Mr. Stein had also expressed his two-day engagement of Wayne King's orchestra recently as "very prosperous example. At that time, the "Waltz King" played to an attendance of 5,019 persons and the following night played to 6,169 paid admissions.

Aircatures Winners

The Aircatures for the Week of August 14 were awarded as follows:

FIRT PRIZE—$5.00
Sally Daniels, 411 West Fourth St., Orono, Iowa.

SECOND PRIZE—$3.00
Miss Lillie Benson, 118 S. Paul St., Strasburg, Pennsylvania.

THIRD PRIZE—$2.00
Alma Theresia Link, Knapp Street Rd., Oshkosh, Wisconsin.

HONORABLE MENTION
Mary Marden, 45 Elmo St., Manchester, Connecticut.

E. E. Fowler, 420 Lee St., Evanston, Illinois.

Lois Sherwin, 2611 W. Galena St., Milwaukee, Wisconsin.

Morris Zaches, 509 Jerome St., Brooklyn, N. Y.

Beebe Broadcasts from Sea's Depths

If "many brave souls are asleep in the deep," William Beebe is going to hunt them out and introduce them to NBC audiences some time next month, when he descends to Davy Jones' Locker off the Island of Nounsuck, Bermuda.

Beebe will travel in an eerie trip half a mile down in a metal ball, which he calls a balsahpere. Through a small fused quartz window, he will describe the strange ocean life he finds there to listeners the country over.

This is not Beebe's first expedition into the lower ocean depths. His record descent, to date, is 1,426 feet in which the pressure was 6,712-469 pounds per square inch.

"Under these conditions," says Beebe, "there is no possibility of drowning if a window or door gives way. The first few drops to enter would shoot through my flesh and bone like bullets. Yet delicate jellyfish float through these dark regions without damage!"

The unusual broadcast is at present scheduled for either September 11th or 12th, depending upon weather conditions. The balsahpere cannot be handled in rough seas, so the mother ship must be quiet.

Radio Guide

The National Weekly Periodical of Personality

Vol. 1—No. 45—Aug. 28—Sept. 3


(Continued 1932 by Radio Guide Inc.)

SINGLE COPY 25c
Subscriptions $1.00 for 4 months; $2.00 for 1 year.

CLUE: Ever Ready.

Ten dollars will be awarded each week to the winners of RADIO GUIDE'S AIRCATURES CONTEST. Just identify the radio personalities and send the name, together with your comment of the artist's program, to AIRCATURES, care of RADIO GUIDE, $0.00 first prize, $2.00 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 31st.

WLS Barn Dance

Features Guest Acts

The WLS Barn dancers, those Prairie Farmer favorites who have been coaxing thousands to the Eighth Street Theater each Saturday night, will be on deck as usual this Saturday—but with a new bag of tricks.

The Cumberland Ridge Runners; the Maple City Four; Arkansas Woodchopper; Three Little Maidts; Hugh Cross and Linda Parker; Ralph Waldon Emerson—in fact, the whole gang will be there to demonstrate their specialties.

The Chicago Show will be augmented this Saturday by special guest acts. Doors open at 7:30 p. m.

Sanitley, Stage Star

Makes Radio Debut

Joseph Sanitley, veteran of the stage and screen, will make his radio debut this Sunday, as the star of the "Roses and Drums" broadcast to be heard over the Columbia network from 8:30 to 6 p.m. (CDST).

After Sanitley rose to stardom on the stage as hero of "The Queen of Moulins Rouge," he appeared in a long list of successes, including his own, "Just Fancy." Recently he has directed such stars as the Four Marx Brothers, Wheeler and Woolsey, and Helen Twelvetrees through several successful motion pictures.

Local outlet WBBM.
Here’s Edward Reese, the famous leading man of the Eno Crime Club. If he ever quit radio, he'd probably turn up some day in Scotland Yard, tracking down murderers, blackmalers, and assorted desperadoes in real life as he now does over the air. He's on every other Tuesday and Wednesday at 8:30 p.m. (CDST) over the Columbia network.

Local outlet WGN.

• REVIEWING RADIO •

By Mike Porter

One of the most patient of all radio artists, I believe, is Paul Whiteman! You remember him, of course, as the stout fellow of many years ago. In the good old days Mr. Whiteman was the only band leader who could safely take a shower with his shoes on. His patience, as I started to say, is remarkable, and perhaps no other day as I sit with him through four hours of auditions in the Cascades of the Biltmore Hotel, New York. And in this patience, I imagine lies his greatness and the secret of his success.

Those auditions, if you ask me, are enough to make a saint testy. Imagine three hundred candidates for one job—a man and women, and a craving for just one break—to go noise the air with the famous band. Naturally such an opportunity attracts all sorts of people—and the surprising thing is that most of them actually have talent, but most of them fall just short of the qualifications. The best and the worst of those who apply are given equal opportunity. Whiteman sits near a loudspeaker, without looking at the singers, concentrating on the radio effect. He is unruffled, calm, and tolerant. A singer may suffer from fright, which Paul calls back fever, and accusations. Whiteman doesn’t wave the would-be artist aside with a patronizing gesture, or with a suggestion to come back later. He merely smiles, nods to the piano, and says, “Well, Number 8, you were wobbly. But sing it again, and if you don’t make the grade this time, you can have two more chances.” This usually cures the fright, and the quest goes on. Everybody gets not only a chance, but a chance, I mean. That is, why is Whiteman manages to discover real talent.

A wholesale audition has pathetic, as well as its amusing aspects. To see those who have failed, those with nervous faces, their hopes and ambitions shattered, is not a pretty sight. The suddenness of all these spectacles, I believe, was that of the little old lady who wanted White- man to play a song she had composed. It was generally supposed that this woman had done the playing all alone, but as soon as the music was spread out,

It became evident that she had been the victim of one of the biggest sucker games in America. The woman unquestionably had poetry in her soul, but she was uneducated, and wrote lyrics that didn’t sell. Her husband, a mechanic, believed in his wife’s genius, and encouraged her to write words for songs, and then she, with single faith, answered an ad. The advertiser was a music-writing concern which promised to put melody to lyrics. They praised the woman’s verses, which were terrible, urged her to patentize them, and she paid them $150 of her husband's good money, for melodies, promising also to part with ten percent of the royalties when she managed to sell the songs. The music, of course, was either impossible, as we learned, or stolen directly from the old masters. The little old lady went home brokenhearted and disillusioned. A bit of inquiry revealed that these gypsy firms are taking for thousands like this woman—thousands shall never have the remotest chance of placing such a song.

In these torrid days when the studios appear deserted, there are many working people sweltering behind the scenes, and their activity indicates a return of quite a few prodigies to the air. Myrt and Marge, for instance, will be back in their regular spot August 29th. Ann leaf, the little organist is already back from her vacation. Listen.

(Continued on Page Fifteen)
### Programs for Sunday, August 28

#### RADIO AND AMUSEMENT GUIDE

**LOG OF CHICAGO STATIONS**

<table>
<thead>
<tr>
<th>Station</th>
<th>Time</th>
<th>Program</th>
<th>Hosts/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>WGES-Waltz</td>
<td>10:15</td>
<td></td>
<td></td>
</tr>
<tr>
<td>WGN</td>
<td>7:20</td>
<td>Drive Superstar</td>
<td></td>
</tr>
<tr>
<td>WBBM</td>
<td>7:25</td>
<td>Drake Hotel</td>
<td></td>
</tr>
<tr>
<td>WIBT</td>
<td>1:10</td>
<td>20,000</td>
<td></td>
</tr>
<tr>
<td>WBD</td>
<td>5:50</td>
<td>6,000</td>
<td></td>
</tr>
<tr>
<td>KYW</td>
<td>10:00</td>
<td>10,000</td>
<td>Street Town</td>
</tr>
<tr>
<td>WMAQ</td>
<td>6:00</td>
<td>7,000</td>
<td>Marching Merchandise</td>
</tr>
<tr>
<td>WMBI</td>
<td>1:00</td>
<td>5,000</td>
<td>Institute Place</td>
</tr>
<tr>
<td>WCFL</td>
<td>1:50</td>
<td>6,000 Lake Shore Drive</td>
<td></td>
</tr>
<tr>
<td>WJS</td>
<td>1:50</td>
<td>1,000 Gary</td>
<td></td>
</tr>
<tr>
<td>WAAF</td>
<td>500</td>
<td>500</td>
<td>Exchange Avenue Yards</td>
</tr>
<tr>
<td>WGES</td>
<td>1:50</td>
<td>1,200 N. Crawford Ave.</td>
<td></td>
</tr>
<tr>
<td>WSBC</td>
<td>1:10</td>
<td>500</td>
<td>500</td>
</tr>
<tr>
<td>WCRW</td>
<td>1:10</td>
<td>2750 Pine Grove Avenue</td>
<td></td>
</tr>
<tr>
<td>NBC-Chicago Office</td>
<td></td>
<td>Merchandise Mart</td>
<td></td>
</tr>
<tr>
<td>CBS-Chicago Office</td>
<td></td>
<td>Wrigley Annex</td>
<td></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.

#### SPOILERS FOR TODAY

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Hosts/Comments</th>
</tr>
</thead>
<tbody>
<tr>
<td>11:00 A.M. (CDST)</td>
<td>10:00 A.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WENS-Weiss Organ Recital (NBC)</td>
<td>WGES-Chicago Orchestra, Baptist</td>
<td></td>
</tr>
<tr>
<td>WGN=Golden Revue Revue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:15 A.M. (CDST)</td>
<td>10:15 A.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WGN=Some of Your Favorites</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:30 A.M. (CDST)</td>
<td>10:30 A.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WGES-Ukrainian Tides Orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>11:45 A.M. (CDST)</td>
<td>10:45 A.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WGN—Ballad of Hymn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:00 Noon (CDST)</td>
<td>11:00 A.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WGN—Choral Society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:15 P.M. (CDST)</td>
<td>11:15 A.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Josephine’s Orchestra</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:30 P.M. (CDST)</td>
<td>12:00 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES— favoritists</td>
<td></td>
<td></td>
</tr>
<tr>
<td>12:45 P.M. (CDST)</td>
<td>12:15 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Airport</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:00 P.M. (CDST)</td>
<td>1:00 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Choir of the Holy Name</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:15 P.M. (CDST)</td>
<td>1:15 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Same Song</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:30 P.M. (CDST)</td>
<td>1:30 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Springtime</td>
<td></td>
<td></td>
</tr>
<tr>
<td>1:45 P.M. (CDST)</td>
<td>1:45 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Viennese Orchestras</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:00 P.M. (CDST)</td>
<td>2:00 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Concert</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:15 P.M. (CDST)</td>
<td>2:15 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Choral Society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:30 P.M. (CDST)</td>
<td>2:30 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Choral Society</td>
<td></td>
<td></td>
</tr>
<tr>
<td>2:45 P.M. (CDST)</td>
<td>2:45 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Collegian</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:00 P.M. (CDST)</td>
<td>3:00 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Weiss Organ Recital (NBC)</td>
<td>WGES-Chicago Orchestra, Baptist</td>
<td></td>
</tr>
<tr>
<td>WGN—Golden Revue Revue</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:15 P.M. (CDST)</td>
<td>3:15 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Ballad of Hymn</td>
<td></td>
<td></td>
</tr>
<tr>
<td>3:30 P.M. (CDST)</td>
<td>3:30 P.M. (CST)</td>
<td></td>
</tr>
<tr>
<td>WES—Weiss Organ Recital (NBC)</td>
<td>WGES-Chicago Orchestra, Baptist</td>
<td></td>
</tr>
<tr>
<td>WGN—Golden Revue Revue</td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

#### SPECIALS FOR TODAY

**WMAQ—NBC—Silver Slates; tales of a Gypsy**

8:00 P.M. WJS—CBS—Columbia Dramatic Laboratory

7:00 P.M. WMAQ—NBC—Chase and Sanborn Hour; Harry Rickman, m.c.

5:15 P.M. WKN—NBC—Squads Right! humoristic dramatic skit

9:00 P.M. WBBM—CBS—Gems Highlights; Jack Benny and guest stars
Ruth Etting’s Life Story: From Cabaret to Stardom

BY RAY DICKENS

QUESTION—Miss Etting, there are thou-
sands of people asking you for your
own way how you reached the heights of
fame on stage. what screen and radio, so I’m
going to plunge into the heart of this inter-
view right away.

ANSWER—Just one thing, first, Mr. Dic-
kins. I’d like to explain that the theatrical
profession is not a bit different from any
other profession. There’s only one way of
being a success.

Q—Fine. How?

A—By starting from the very bottom and
working slowly but surely to the top. A
career with a sound foundation is the only
one that will weather rough storms. And
there are plenty of rough storms in any
career—theatrical or otherwise. Overnight
sensations or freak attractions do not last.
And if you know of one that has lasted, I’m
sure if you could know the beginning of
that sensation, you would find that he,
too, started from the bottom.

Q—What was your first ambition? Was
it to become an actress?

A—No, my first ambition was to become an
artist like Nell Brinkley. I used to cut
her drawings out of the Omaha “Be.” I
hold them up against the window and trace them.
And after graduating from High School, I
saw a catalogue from the Academy of Fine
Arts in Chicago; and, after much coaxing,
persuaded my father to let me attend. So
in the fall I was there, studying designing.

Q—Excuse me. Your mention of des-
igning reminds me—did I hear a rumor that
you designed your own clothes?

A—More than a little. It’s true. Still
design them, and in those early days in
Chicago, I even made them. Believe me, I had to.

Q—When you were doing fashion design
at the Academy didn’t you have a secret
desire to go on the stage?

A—Not until I did some fashion plates
for a cafe review and managed to land in the
chorus.

Q—How was that?

A—When I left City, Nebraska, I
really wanted to be a fashion designer. Any
theatrical ideas were farthest from my
mind. Then when I started designing for that
review, the music and atmosphere exerted its
usual lure. It seemed like such a simple, glamorous life.

Q—Do I detect a note of irony?

A—You certainly do. Anyone who thinks
stage success, and by that I mean anything from
successful child work to headlining is easy, is
wrong. It’s hard work all the
way—day and night—with plenty of heart
aches thrown in. And every successive job
is harder than the previous one. The higher
you get the harder you can fall—if you don’t
keep up on every little detail. The old stage
slogan, “Every night’s a first night” holds
good for every radio, stage and screen star I
know.

Q—Suppose you give us a few cut-backs,
showing how one good turn deserves another?

A—That first chorus job paid the munici-
pal rent of $25 a week. In the meantime
I had quit school and taken a job designing
dresses for a modiste at $20 a week, making
$45 a week, and thought success was prac-
tically mine.

Q—I should say it was, for the time being.
You were doing two things at once.

A—That double job didn’t keep up very
long. Daytime rehearsals and an intuition
that the story was more my field than the
latter, made me give up the paint brush in
favor of the theater. It was a hard de-
cision. Right then and there, I decided
not to be an artist.

Q—That was the key to my decision.
A long line of overly enthusiastic unconscio-
ously helped me to decide that the end of least
resistance wasn’t the one to take.

Q—For which several million Follies att-
der and millions more who heard
you on the Chesterton field are highly
grateful.

A—I hope so, but you know, Mr. Dickens,
the Follies and my present radio program
haven’t been possible without the
grinding experiences of those early days.
For instance, I’ll never forget the thrill of work-
ing in the chorus at the famous Old Mar-
ton Gardens in Chicago at the stupendous salary
of $35 a week. You see, I got a $5 raise from
my first job. This was still a year before I
had any idea that my voice could be used
for anything except comic relief.

Q—And a chorus girl has no speaking
parts, either.

A—at least this chorus girl didn’t. Except
to ask for a raise which I didn’t get. Right
after that the first flu epidemic started, and
Chicago closed all the theaters; and I was
out in the cold looking for a job, any job.

Q—Which was it?

A—in a neckwear factory! Designing
them, cutting them, folding them, packing
them and doing everything but wear

They only lasted six weeks, though
then the theaters opened again and I went
back to work in the chorus in the same
place. I didn’t know whether I had a sing-
ing voice and if so, what kind, but I had a
vague idea that the prima donna sang way
above my range, so the only time I sang was
in the juvenile’s numbers.

Q—Ever go back to the chorus again?

A—Never. after that show I guess
must have sung in every cafe in Chicago,
until finally by fires and fens, my salary
went to $10 a week. That seemed to be
the zenith until Colosimo’s.

Q—Big Jim Colosimo’s... the Spaghetti
Palace?

A—Yes, that doesn’t sound like a step up,
but it was, because in those days Big Jim’s
was probably the most famous all-night
cabaret in this country. Celebrities from all
parts of the world—it even Kings and Queens have
eaten his spaghetti and danced until dawn;
and I soon found out that this place was
the best possible training ground for success.

Q—You mean spaghetti as a diet for
singers?

A—No, I mean crooning, at least as
far as I am concerned, was born in Colo-
simo’s.

Q—I always thought that crooning really
started with mothers learning over cries, im-

stead of in an all-night cabaret.

A—We’re both right, but theatrical croon-
ing started in that type of cafe. The idea
was to go around from table to table and,
sitting at each one, sing privately for each
group of guests. In order to be heard above
the noise of the band you had to acquire a
special voice quality, penetrating, yet
intimate.

Q—Since you have mentioned the matter
before, may I inquire what salary you re-
cieved at the time?

A—Nothing.

Q—What, free crooning?

A—Oh, no. We worked for tips. There
was a big tin box on the piano, and all the
singers put their tips in it. Every morning,
after the last guest had gone, which some-
times was after 7 a.m., we all sat around
a table and divided the tips.

Q—Were you making any records then?

A—None, except for going without sleep,
what with daytime rehearsals, time out for
meals and Colosimo’s opening at 7 in the
evening. Making records you play with a
needle didn’t come until a little later. It
was a natural step and shows how every-
th ing you do is really leading to something
else, although you may not know it at the
time.

Q—That sounds reasonable, suppose you
explain.

A—Station WLS in Chicago was on the
roof of the Hotel Sherman, where I was ap-
ppearing at the College Inn, with Abe Ly-
mans’s Band. The station manager came
down one night and asked if I would like
to go on the air; and that accounts for my
first radio appearance. The Columbia rec-
ording director tuned in on a program a
short time later, and that was how I started
recording.

Q—Was there any connection between
the records and the Follies?

A—Indeed, there was. When I was still
in Chicago, Mr. Ziegfeld heard some of my
records in New York, played for him by
Irving Berlin, who was then writing his
Follies; and Mr. Ziegfeld sent Stanley Sharp
to make me an offer for his new Follies; and
then sent one of his song telegrams to the
same effect.

Q—When was this?

A—In 1927. It was a coincidence that I
was on my way to New York to appear with
Paul Whitman at the Paramount Theater.
Ziegfeld was too busy to come to the theater
to hear me sing, so the first time he did
hear me was in his own show. “The Follies
of 1927.”

Q—You said Irving Berlin wrote the music
for that show?

A—Yes, and that reminds me of another
Koslof on Page Eight.

Ruth Etting, one of the greatest stars of radio, leaves the hectic life of Broadway every once in a while and goes back to the farm. The pictures at left and right show her relaxing on her 150-acre farm in Nebraska. At top, you see an unusual new picture of the singer; and in center you see Miss Etting at the tender age of three.
<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 A.M.</td>
<td>WGES—Erma Goodert</td>
</tr>
<tr>
<td>6:05 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>6:10 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>6:15 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>6:20 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>6:25 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>6:30 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>6:35 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>6:40 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>6:45 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>7:00 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>7:15 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>7:30 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>7:45 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>8:00 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>8:15 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>8:30 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>8:45 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>9:00 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>9:15 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>9:30 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>9:45 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>10:00 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>10:15 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>10:30 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
<tr>
<td>10:45 A.M.</td>
<td>WJJD—Frankie Half Pint</td>
</tr>
</tbody>
</table>

Programs For Tuesday, August 30
Myrt and Marge, now sweltering in the midst of rehearsals and whatnot for their return to the air Monday night, promise a better than ever version of back stage life. Then he hopscotched onto the water and departed with his charm for Iowa.

Speaking of blondes, as it seem to be, who is that gorgeous one I've seen so frequently with Marsha, the WIS and WORMBM beauty? . . . And some curious question, what was crooning Chicago announcer tangled with an operator some time ago and almost an ear off? 

It was all bushed by the station who didn't want their star thought peculiar.

The WBBM producer, had a swell rest on his vacation. His western trip wore him out so that he brought him back in a wheel chair and he was a week late to work! . . . Many were the air stars who caught at that "radio" hotel on Ohio street when management was changed and Mr. Wolfe left the overdue doors only to be augmented by Man. Alcim James (which is a tough name, too).

Carolyn Harris back from much needed return trip with clients and radio who aren't musicians. . . Four hundred air shows have been said to the last weekend in the usual WERN studio upstairs on the floor of 20 N. Wacker . . . Patricia Ann again got big interest to sing. She threatened rainout powder if she kept goldfish in the house.

Hold That Tiger—

It was on a recent First Nighter drama that a tiger's howl was required. And this is how you heard what you did. Assigned to work a 'head sustained at the gauss of a big boy's big moment arrived. But he yanked the cord too hard and it snapped.

Dorothy Gardner, WBBM glorifier, just can't wait for the depression to get over so that she won't have to eat so much on those table de boute dinners.

Which reminds me that Ruth Etting, that production number who's now at KMOV, almost visited Chicago for a weekend recently, but but because of Don Hunt, the secret writer who was driving the car which first suddenly broke down, they ran out of gas, and finally went into a ditch. P. S.-Ruth deserted Don at Springfield and hitch-hiked back to St. Louis.

Came to Bury Caesar, Not Crosby—

Bing Crosby, one of Paramount's "Big Broadcast" flicker stars, did what Shakespeare didn't. He once turned "Julius Caesar" into a comedy. Playing the title role in his Spokane high school production of the famous tragedy as it was written, Crosby died. But as it looked up, he saw the heavy curtain descending upon him.

"I didn't care," Crosby tells the story, "they couldn't do anything with me in the line. And Crosby should join him."

Harry Tracy, the name man leaped to his feet and beat a hasty retreat a dozen or more feet backstage. The audience howled for five minutes and demanded that Bing sing several bows.

After discovering that announcer James Wallington's wife's maiden name is Stan- ford, he investigates it to see what he got his announcing practice. . . . Graham McNab was born July 10, 1899, mostly dying at the Shaftow-Schelling fight.

Sizes Pickerups—

Helen Morris, blonde blues maker, will be married just after September 1st again into that song and suggested using their song . . . "Shine on, Harvest Moon."
SPECIALS FOR TODAY
FOR LOG OF LOCAL STATIONS SEE PAGE 4
4:45 p.m. WENR-NBC-G. E. Circle; Heywood Broun, columnist
4:54 p.m. WBBM-CBS-Reis and Dunn; songs and patter
5:45 p.m. WBBM-CBS—Chase and Sanborn Program; Georgia Price
7:30 p.m. WLS-NBC-Tom Terre, the Vagabond Director
9:00 p.m. WMAQ-NBC—Phillips Lord in the Country Doctor

---

WGN—Allan Grant, pianist
WMAQ—Bill Totten's "Vashington Orchestra"
WGN—Earl Grant
WSBC—Sports
WGN—Garden
WBBM—Burnham's "Vashington Orchestra"
WJJ—2:40 P.M.
WJS—2:30 P.M.
...
Programs for Wednesday, August 31

**ONE ARTY TENOR**

When a tenor isn’t a tenor—but a portrait panter on the side! Frank Luther, of the "Men About Town" is just showing off here as he displays his handiwork with the brush. Luther replaces Frank Parker on the A. & P. Gyspies program while Parker vacations in France and Italy.

**RADIO AND AMUSEMENT GUIDE**

**One Gala Gala**

WMAQ—Melting Pot Bulletin; A. C. Page

11:00 A.M. (CST)

WIBO—Ward's Pioneers; A. M.

11:15 A.M. (CST)

WIBO—Ward's Pioneers; A. M.

11:30 A.M. (CST)

WIBO—Ward's Pioneers; A. M.

**THE RATE PRODUCER**

WLS—Mural at the Art Institute; Chicago Tribune Room; Musical Suggestion; A. M.

12:30 A.M. (CST)

WIBO—Ward's Pioneers; A. M.

1:00 A.M. (CST)

WIL—Fashion Show; A. M.

2:00 A.M. (CST)

WLS—Chicago Orchestra; A. M.

3:00 A.M. (CST)

WLS—WLS B
t

4:00 A.M. (CST)

WLS—WLS B

5:00 A.M. (CST)

WLS—WLS B

6:00 A.M. (CST)

WLS—WLS B

7:00 A.M. (CST)

WLS—WLS B

8:00 A.M. (CST)

WLS—WLS B

9:00 A.M. (CST)

WLS—WLS B

10:00 A.M. (CST)

WLS—WLS B

11:00 A.M. (CST)

WLS—WLS B

12:00 A.M. (CST)

WLS—WLS B

1:00 P.M. (CST)

WLS—WLS B

2:00 P.M. (CST)

WLS—WLS B

3:00 P.M. (CST)

WLS—WLS B

4:00 P.M. (CST)

WLS—WLS B

5:00 P.M. (CST)

WLS—WLS B

6:00 P.M. (CST)

WLS—WLS B
T'll tell you today about barking dogs. No two dogs bark exactly the same way. You can always tell which of my dozen collies is barking.

What's more, I can tell WHY he is barking. Any dogbreeder can tell that.

There is the loud challenge bark that greets a stranger. There is the gay bark of friendliness that welcomes his master. There is the bark of worry or complaint, too.

And there is the sentimental or horniness bark that goes on at intervals for hours at a time. That's the kind of bark that keeps people awake at night. And there are other barks that fit every mood.

If one of my Sunnybank collies is lonely or unhappy at night and starts to bark at the moon, none of my other dogs pay any attention to him.

But let us examine the majority give a quick challenge bark—and every other dog on the place will join in. Scientists figure out, many years ago, why wild dogs and wolves never bark.

When a dog barks he is trying to imitate the human voice.

Wild dogs don't bark, because they never heard a human voice long enough, or near enough, to imitate it.

An experiment, to prove this, was tried about sixty years ago. A deaf-and-dumb shepherd, high up in the Alps, was hired to raise two puppies. They were brought to him when they were only a week old. No other dog was allowed within miles of the shepherd's hut.

The two puppies grew up without hearing a word spoken and without hearing any dog barking. The scientists who visited the hut every month didn't speak while they were there.

This went on for a year. Neither of the puppies learned to bark. They used to yelp and growl, as wolves do. But they never bark. After a year, they were taken to the nearest city. Inside of three months both puppies were barking, like any other dog. A growl isn't an effort to imitate any voice. Not even the voice of a grouch or a hound. It's a natural sound with every carnivorous animal. And it is the first and surest sign of bad temper.

Suppose you turn in at some farmhouse to ask your way; and the housedog comes toward you. There is no printed placard to tell you whether he is friendly or vicious. But there are other signs about him that are as easy to read as any placard. For instance:

- If he is barking and his head and tail are up, you are no danger as long as you don't try to run and as long as you keep calm.

- But if he comes for you, growling, and with his head lowered and his tail stiff, that is a remarkably good time for you to stand stockstill, with your hands on your chest, because he means business.

Almost no vicious dog will bite a stranger who is standing still and whose hands are not hanging down. That attitude seems to puzzle an attacking dog.

But if you lose your nerve and start to run away, your chances for being bitten are extremely bright. Even a friendly dog will often bite a person who is running.

That trait is a throwback to the prehistoric days when wild dogs chased and pulled down their prey. The wild dogs that didn't give chase at once, didn't get any dinner.

That is what makes so many dogs chase cars. They don't know why they do it or what they'll do with the car when they catch it. It's instinct.

But we were speaking of barks. Before the time of modern aviation, balloonists used to say that the barking of dogs was the sound which traveled farthest up to them through the air.

They could hear it after all the other noises of the world were stilled by distance. Nobody seems to know why, but it was true.
WOMEN LIKE HER

Novelist and newspaper woman, Catherine MacKenzie has turned to radio and conducted a new program for women called "Catherine MacKenzie Entertain." It is heard several mornings a week over the Columbia network.

2:55 P.M. (CDST) 1:55 P.M. (CST)
WBBM—Baseball or Studio program
WCFL—Baseball or Studio program

WMAQ—Baseball—Cubs vs. New York

WLS—Evening Post Reader
3:00 P.M. 2:00 P.M. (CDST)
WJJD—Neighborhood News
WGN—Symphony

WENR—Waldorf

4:15 P.M. (CDST) 3:15 P.M. (CST)
KYW—Dr. Herman N. Baudens, Health Commissioner; talk
WLS—Broadcast of Eclipse (NBC)

WAAF—J. Alexander
MWSI—Sunday School Lesson

3:15 P.M. (CDST) 2:15 P.M. (CST)
KYW—Dr. Herman N. Baudens, Health Commissioner; talk

5:00 P.M. (CDST) 4:00 P.M. (CST)
WJJD—Popularity Songsters

WGN—Stanco

5:45 P.M. (CDST) 4:45 P.M. (CST)
WAFB—Little Orphan Annie; childplay. NBC

WMAQ—Quiet Talk; WLS—Horror Talk

6:00 P.M. (CDST) 5:00 P.M. (CST)
WGN—Keller's Singing Lady, NBC

WENR—What's the News

WIBC—Masters' Orchestra

7:00 P.M. (CDST) 6:00 P.M. (CST)
WJJD—Red Top Sports Real Results by American Racing Bureau

WMAQ—Girls of Music

7:45 P.M. (CDST) 6:45 P.M. (CST)
WKN—Busby Berkeley's Orchestra

WMAQ—Songs of Music

SPECIALS FOR TODAY

FOR LOG OF LOCAL STATIONS SEE PAGE 4

1:00 p.m. WCFL-NBC—In-Town Broadcast from Austria; Vienna Orchestra

3:15 p.m. WLS-NBC—Total Eclipse of the Sun

3:30 p.m. WENR-NBC—Total Eclipse of the Sun

6:15 p.m. WBBM-CSB—Tito Gauis, Mexican tenor

8:30 p.m. WCN-CSB—Evo Crime Club; mystery drama

8:00 P.M. (CDST) 7:00 P.M. (CST)
WGN—Guy Lombardo's Orchestra

WBBM—Four Norsemen

WJKS—Polish Hour

WIBO—Yuma Yuma Program

WCFL—Kreowelb Program

WBBM—Mahaj; India's Master of Mystery

9:00 P.M. (CDST) 8:00 P.M. (CST)
WKG—Music That Satisfies (CBS)

WBBM—Country Doctor; Phillip Long (NBC)

WENR—Car Club Pipe Club of Virginia (NBC)

WBBM—Djurl Forth Cotten and Orchestra (CBS)

WIBO—Berl Kriscirk, soprano

WBBM—All-Star Minstral Show

WIBO—Chicago Theater Program

Wednesday Programs [Continued]
Dear Voice:

I’ve seen letters from practically everyone, from old timers--from kids like yourself--on your page, but if there has been one from the wife of a radio artist—he’s kept it secret, so here I come right out in the open—admitting it, and hoping you’ll let me discuss our small problem.

In the last two issues of the Gnome, there have been articles dealing with fan letters received by paper and pencil, the only way the letters have been published. You know that doesn’t seem exactly “cricket” to me.

After all, the people who write letters of admiration and good wishes to the various artists who happen to be their favorites, probably do so in utter sincerity.

And just one more thing. I’m beginning to wonder what it is we are supposed to admire in the feminine portion of the artists’ ability as singers, or on the talent may be—or their—legs. Every other picture I’ve seen recently in the Gnome and various other radio magazines which strew my living room so disgracefully, the charming young ladies seem to have their skirts pulled very carefully (oh, of course) above their knees. Maybe I’m the stupid one—but I think much better lines and composure would have been noticed for more in radio—than—legs. We see enough of them in our own magazines.

“A Radio Artist’s Wife”

Pardon Us, Sir

Gentlemen:

I wish to make a correction in your “Voice of the Listener” column about the Isham Jones fan club.

You have my letter headed “She may be swapped”—it should be “He.” The name, “Apha” is masculine, very much so, and I am sorry for the error. I should have signed it Mr. We are a little behind some of them with our rubbers on the ends of pencils.

Isham Jones, Ardent Admirer

Bing, Air’s Gable

Dear Editor:

In answer to Jack Dayton’s letter, comparing Bing Crosby and Russ Columbo—may I say, Mr. Dayton, you are right; the comparison is far too great, because Bing Crosby is absolutely the finest baritone on the air.

Russ Columbo is a poor imitation of the insatiable Crosby, for Russ not only mimics Bing’s manner of singing, but he also uses Bing’s clever and different arrangements of popular music. Give me the one and only “Clark Gable of the Air”—Bing Crosby, every time.

Thanks, Mr. Dayton, for the swell picture of Bing and his wife, in last week’s issue of the Gnome.

Bing Crosby Admirer

Those Blurs

Portsmouth, Va.

Dear Sir:

I agree with James Dwyer in regard to what seem to be concern’s announcements, but he “ain’t heard nothing.”

I’d suggest that your night show WTAR some time and then see what other fans have to put up with.

This is what pours from the loud speaker, “Station WTAR, located in the Vineyard Bldg., corner of Bute and Duke Sts., Norfolk.”

“Couln’t something be done about some of the electric tones in the programs which contain only advertising and not entertainment?”

—Mrs. Mary Lou Cansey

Frankie Masters looks handsome enough here to rate your movie star album—and, if at that, you may be writing him in care of Hollywood some one of these days, because Frankie hearkens to even one of the numerous tempting offers coming his way. Currently he leads his orchestra over NBC networks seven times weekly.

Reviewing Radio

By Mike Porter

“Extra! Extra!”

Without a doubt “The Three Orphans” vocal trio is the best mini-chord trio on the air. They are absolutely new and different, and that’s something considering everything one on the air is trying to do a “Boots” or “Mills Bros.”

So, you want to know that the announcer is running the program? That yelling “Extra!” “Extra!” every number gets so monotonous.

Won’t you stop that? And by the way, a photo and article about the Orphans?

—Mrs. Mary Lou Cansey
**Friday Programs (Continued)**

10:00 A.M. (CDST) 9:00 A.M. (CST) 8:00 P.M. (CDST) 7:00 P.M. (CST) 6:00 P.M. (CDST) 5:00 P.M. (CST) 4:00 P.M. (CDST) 3:00 P.M. (CST) 2:00 P.M. (CDST) 1:00 P.M. (CST) 12:00 P.M. (CDST) 11:00 A.M. (CST) 10:00 A.M. (CDST) 9:00 A.M. (CST) 8:00 A.M. (CDST) 7:00 A.M. (CST) 6:00 A.M. (CDST) 5:00 A.M. (CST) 4:00 A.M. (CDST) 3:00 A.M. (CST) 2:00 A.M. (CDST) 1:00 A.M. (CST) 12:00 A.M. (CDST) 11:00 P.M. (CST) 10:00 P.M. (CDST) 9:00 P.M. (CST) 12:30 A.M. (CST) 12:00 A.M. (CST)

**RADIO AND AMUSEMENT GUIDE**

**Specials for Today**

**For Log of Local Stations See Page 4**

<table>
<thead>
<tr>
<th>Time</th>
<th>Program Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 P.M.</td>
<td>KYW-NBC—Nat'l Farm and Home Hour; talks and music</td>
</tr>
<tr>
<td>4:45 P.M.</td>
<td>WENR-NBC—G. E. Cicle; guest artist</td>
</tr>
<tr>
<td>7:30 P.M.</td>
<td>WGN-CDR-Andre Kostelanetz's Orchestra</td>
</tr>
<tr>
<td>9:00 P.M.</td>
<td>WENR-NBC—Paul Whiteman's Orchestra; vocalists</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WJJS-CBS—Howard Barlow's Symphony Orchestra</td>
</tr>
</tbody>
</table>

**In the Gay 30's**

Jost Koeppner, staff NBC conductor, unable to depend on the cab service in the city, began his motor to his home, which the railroad station twice each day.

Illinois resort town where he is spending the summer, has bought a bicycle and can be seen pedaling between his home and the railroad station twice each day.

---

**SPECIALS FOR TODAY**

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

<table>
<thead>
<tr>
<th>Time (CDST)</th>
<th>Program Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 P.M.</td>
<td>KYW-NBC—Nat'l Farm and Home Hour; talks and music</td>
</tr>
<tr>
<td>4:45 P.M.</td>
<td>WENR-NBC—G. E. Cicle; guest artist</td>
</tr>
<tr>
<td>7:30 P.M.</td>
<td>WGN-CDR-Andre Kostelanetz's Orchestra</td>
</tr>
<tr>
<td>9:00 P.M.</td>
<td>WENR-NBC—Paul Whiteman's Orchestra; vocalists</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WJJS-CBS—Howard Barlow's Symphony Orchestra</td>
</tr>
</tbody>
</table>

**In the Gay 30's**

Jost Koeppner, staff NBC conductor, unable to depend on the cab service in the city, began his motor to his home, which the railroad station twice each day.

Illinois resort town where he is spending the summer, has bought a bicycle and can be seen pedaling between his home and the railroad station twice each day.

---

**SPECIALS FOR TODAY**

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

<table>
<thead>
<tr>
<th>Time (CDST)</th>
<th>Program Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 P.M.</td>
<td>KYW-NBC—Nat'l Farm and Home Hour; talks and music</td>
</tr>
<tr>
<td>4:45 P.M.</td>
<td>WENR-NBC—G. E. Cicle; guest artist</td>
</tr>
<tr>
<td>7:30 P.M.</td>
<td>WGN-CDR-Andre Kostelanetz's Orchestra</td>
</tr>
<tr>
<td>9:00 P.M.</td>
<td>WENR-NBC—Paul Whiteman's Orchestra; vocalists</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WJJS-CBS—Howard Barlow's Symphony Orchestra</td>
</tr>
</tbody>
</table>

**In the Gay 30's**

Jost Koeppner, staff NBC conductor, unable to depend on the cab service in the city, began his motor to his home, which the railroad station twice each day.

Illinois resort town where he is spending the summer, has bought a bicycle and can be seen pedaling between his home and the railroad station twice each day.

---

**SPECIALS FOR TODAY**

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

<table>
<thead>
<tr>
<th>Time (CDST)</th>
<th>Program Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 P.M.</td>
<td>KYW-NBC—Nat'l Farm and Home Hour; talks and music</td>
</tr>
<tr>
<td>4:45 P.M.</td>
<td>WENR-NBC—G. E. Cicle; guest artist</td>
</tr>
<tr>
<td>7:30 P.M.</td>
<td>WGN-CDR-Andre Kostelanetz's Orchestra</td>
</tr>
<tr>
<td>9:00 P.M.</td>
<td>WENR-NBC—Paul Whiteman's Orchestra; vocalists</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WJJS-CBS—Howard Barlow's Symphony Orchestra</td>
</tr>
</tbody>
</table>

**In the Gay 30's**

Jost Koeppner, staff NBC conductor, unable to depend on the cab service in the city, began his motor to his home, which the railroad station twice each day.

Illinois resort town where he is spending the summer, has bought a bicycle and can be seen pedaling between his home and the railroad station twice each day.

---

**SPECIALS FOR TODAY**

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

<table>
<thead>
<tr>
<th>Time (CDST)</th>
<th>Program Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 P.M.</td>
<td>KYW-NBC—Nat'l Farm and Home Hour; talks and music</td>
</tr>
<tr>
<td>4:45 P.M.</td>
<td>WENR-NBC—G. E. Cicle; guest artist</td>
</tr>
<tr>
<td>7:30 P.M.</td>
<td>WGN-CDR-Andre Kostelanetz's Orchestra</td>
</tr>
<tr>
<td>9:00 P.M.</td>
<td>WENR-NBC—Paul Whiteman's Orchestra; vocalists</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WJJS-CBS—Howard Barlow's Symphony Orchestra</td>
</tr>
</tbody>
</table>

**In the Gay 30's**

Jost Koeppner, staff NBC conductor, unable to depend on the cab service in the city, began his motor to his home, which the railroad station twice each day.

Illinois resort town where he is spending the summer, has bought a bicycle and can be seen pedaling between his home and the railroad station twice each day.

---

**SPECIALS FOR TODAY**

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

<table>
<thead>
<tr>
<th>Time (CDST)</th>
<th>Program Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 P.M.</td>
<td>KYW-NBC—Nat'l Farm and Home Hour; talks and music</td>
</tr>
<tr>
<td>4:45 P.M.</td>
<td>WENR-NBC—G. E. Cicle; guest artist</td>
</tr>
<tr>
<td>7:30 P.M.</td>
<td>WGN-CDR-Andre Kostelanetz's Orchestra</td>
</tr>
<tr>
<td>9:00 P.M.</td>
<td>WENR-NBC—Paul Whiteman's Orchestra; vocalists</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WJJS-CBS—Howard Barlow's Symphony Orchestra</td>
</tr>
</tbody>
</table>

**In the Gay 30's**

Jost Koeppner, staff NBC conductor, unable to depend on the cab service in the city, began his motor to his home, which the railroad station twice each day.

Illinois resort town where he is spending the summer, has bought a bicycle and can be seen pedaling between his home and the railroad station twice each day.

---

**SPECIALS FOR TODAY**

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

<table>
<thead>
<tr>
<th>Time (CDST)</th>
<th>Program Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 P.M.</td>
<td>KYW-NBC—Nat'l Farm and Home Hour; talks and music</td>
</tr>
<tr>
<td>4:45 P.M.</td>
<td>WENR-NBC—G. E. Cicle; guest artist</td>
</tr>
<tr>
<td>7:30 P.M.</td>
<td>WGN-CDR-Andre Kostelanetz's Orchestra</td>
</tr>
<tr>
<td>9:00 P.M.</td>
<td>WENR-NBC—Paul Whiteman's Orchestra; vocalists</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WJJS-CBS—Howard Barlow's Symphony Orchestra</td>
</tr>
</tbody>
</table>

**In the Gay 30's**

Jost Koeppner, staff NBC conductor, unable to depend on the cab service in the city, began his motor to his home, which the railroad station twice each day.

Illinois resort town where he is spending the summer, has bought a bicycle and can be seen pedaling between his home and the railroad station twice each day.

---

**SPECIALS FOR TODAY**

**FOR LOG OF LOCAL STATIONS SEE PAGE 4**

<table>
<thead>
<tr>
<th>Time (CDST)</th>
<th>Program Description</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:30 P.M.</td>
<td>KYW-NBC—Nat'l Farm and Home Hour; talks and music</td>
</tr>
<tr>
<td>4:45 P.M.</td>
<td>WENR-NBC—G. E. Cicle; guest artist</td>
</tr>
<tr>
<td>7:30 P.M.</td>
<td>WGN-CDR-Andre Kostelanetz's Orchestra</td>
</tr>
<tr>
<td>9:00 P.M.</td>
<td>WENR-NBC—Paul Whiteman's Orchestra; vocalists</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WJJS-CBS—Howard Barlow's Symphony Orchestra</td>
</tr>
</tbody>
</table>
Friday Programs [Continued]

9:15 P.M. (CDST) 9:15 P.M. (CST)
WAAF-School Teacher Talk
WMAQ-Tramp & Sports Report/ Globe Trotter
WJKS-Howard Barton's Symphony Orchestra (CBS)
WJJD-Variety Talk

10:10 P.M. (CDST) 9:10 P.M. (CST)
WMAQ-Music Weather Report
WJJD-WCLF Orchestra

10:45 P.M. (CDST) 9:45 P.M. (CST)
WJJD-Charlie Agnew's Orchestra
WMAQ-Motorsports Program (CBS)
WJJD-Flight for Two

Programs For Saturday, September 3

6:00 A.M. (CDST) 5:00 A.M. (CST)
WLS-WLS Radio News

6:25 A.M. (CDST) 5:25 A.M. (CST)
WLS—Fruit and Vegetables

6:30 A.M. (CDST) 5:30 A.M. (CST)
WLS-Olde John and his Family

6:55 A.M. (CDST) 5:55 A.M. (CST)
WLS—WLS Farmhouse artists

7:00 A.M. (CDST) 6:00 A.M. (CST)
WLS-Brother Frosty

7:45 A.M. (CDST) 6:45 A.M. (CST)
WLS-Morning Shuffle

8:15 A.M. (CDST) 7:15 A.M. (CST)
WLS-Time for the Morning

8:45 A.M. (CDST) 7:45 A.M. (CST)
WLS—Morning News

8:15 A.M. (CDST) 7:15 A.M. (CST)
WLS—Morning News

9:15 A.M. (CDST) 8:15 A.M. (CST)
WGN—Voice of the Post

9:15 A.M. (CDST) 8:15 A.M. (CST)
WMAQ-Catholics' Market Talk (CBS)

9:45 A.M. (CDST) 8:45 A.M. (CST)
WGN—Music Weavers

10:15 A.M. (CDST) 9:15 A.M. (CST)
WGN—Mansion Masters (NBC)

10:45 A.M. (CDST) 9:45 A.M. (CST)
WGN—American Medical Association

11:15 A.M. (CDST) 10:15 A.M. (CST)
WGN—Fat Diners in Person; impersonations, NBC

11:45 A.M. (CDST) 10:45 A.M. (CST)
WGN—Ladies of the Wind (CBS)

12:15 P.M. (CDST) 11:15 P.M. (CST)
WJJD—Barnet Organ Recital by Edy Hansen

12:45 P.M. (CDST) 11:45 P.M. (CST)
WMAQ—Vie Lago Orchestra

1:15 P.M. (CDST) 12:15 P.M. (CST)
WJJD—Ministerial Symphony

12:00 Noon (CDST) 10:00 Noon (CST)
WLS—Peanut Salesman

1:00 P.M. (CDST) 10:00 Noon (CST)
WJKS—Saturday Synagogues (CBS)

3:30 P.M. (CDST) 2:30 P.M. (CST)
WLS—_Ministerial Service with Men's Boys

4:30 P.M. (CDST) 3:30 P.M. (CST)
WJKS—Yeshiva Synagogue (CBS)

4:30 P.M. (CDST) 3:30 P.M. (CST)
WLS—_Shabbath School (CBS)

5:00 P.M. (CDST) 4:00 P.M. (CST)
WMAQ—Messiah Repertory

5:15 P.M. (CDST) 4:15 P.M. (CST)
WLS—Fruit and Vegetable Market—Weather

5:30 P.M. (CDST) 4:30 P.M. (CST)
WLS—_Ministerial Service with Women

6:00 P.M. (CDST) 5:00 P.M. (CST)
WLS—_Ministerial Service with Women

6:30 P.M. (CDST) 5:30 P.M. (CST)
WLS—_Ministerial Service with Congregation

7:00 P.M. (CDST) 6:00 P.M. (CST)
WLS—_Ministerial Service with Congregation

7:45 P.M. (CDST) 6:45 P.M. (CST)
WLS—_Ministerial Service with Congregation

8:00 P.M. (CDST) 7:00 P.M. (CST)
WLS—_Ministerial Service with Men's Boys

8:45 P.M. (CDST) 7:45 P.M. (CST)
WLS—_Ministerial Service with Men's Boys

8:45 P.M. (CDST) 7:45 P.M. (CST)
WLS—_Ministerial Service with Women
Artist Weds Girl Fan in 'Remote Control' Romance

On a lonesome night last winter, a petite blonde sat beside her radio in Grand Rapids. She was beautiful—and she was as lonesome as the winter night.

Out of the air came a deep, masculine voice, singing her favorite song. The name of the song was "Sweet and Lovely." Today she is married to that voice.

Diane Collins is one of thousands of young girls who find themselves romantically attracted—and sincerely so—to the voices that come to them over the radio. Some of these girls are young, and over sentimental, perhaps. Some of them aren't. Diane is probably the only "remote control" sweetheart who not only heard, and learned to love, a radio voice, but eventually met the owner of that voice—on her own initiative—and made her radio romance a reality.

Psychologically, this is what happened. Diane listened night after night to that voice. She told herself it was silly to think of him as anything more than a radio entertainer. But the voice was sincere, and if it wasn't singing to her, it was singing the way she wanted her lover—someday—to serenade her.

And one day—she admits that she felt a

CARLTON SMITH in EUROPE

Critic Lulled by Capri's Charms

As I wandered through the gardens and sat above the old gateway, looking out over the sea and at the village below, my friendly companion was the owner of Mount's goat. There was an insinuating and lonesome love of living here. Life was too restful and healing to wish for anything more.

As I reluctantly made my way toward Anacapit, I gained first one, then two, and three, self-appointed guides. Antonio, Giovanni and Mario were my companions for the day. They told me stories, sang lustily, answered each of my questions, and all this surrounded the cave in early times, when the fisherman rowed rapidly by the small opening in the cliff, and shouldered as he gazed, half expecting to see some fearful monster come forth.

We crouched low in a small boat and made the acquaintance of nature in a fantastic manner. You can have no idea of the color unless you see it. The light to enter the cave must pass through the opening below the surface of the water from this submerged window comes a color that seems to defy a lira alphabet. Simply, kindly boats, so full of faith, so prone to joy, and cheerfulness, and really sensitive to brilliance of color.

They led me to the entrance of the Blue Grotto, access to which may be had only in calm water. I was told the horrors that might be the work of magic. The boatman's oar or the body of a swimmer immersed in the water becomes as it were of silver.

To return to the hotel was to find the inhabitants of novels, story-book people, They gathered in the sitting room and exchanged nods and pleasantries during every meal... A baroness from Austria, fond of grandeur and amusements, and Mario who sought to do all the honors that might be the work of magic.

Gentlemen Enclosed please find herewith, for which send me the Radio Guide for (six months... one year...).

Name ________________________________
Address ______________________________
City ________________________________ State ______

Subscribe to Radio Guide!!
Six Months—$1.25 One Year—$2.00

RADIO GUIDE
423 Plymouth Court
Chicago, Illinois

Gentlemen Enclosed please find herewith, for which send me the Radio Guide for (six months... one year...).

Name ________________________________
Address ______________________________
City ________________________________ State ______

www.americanradiohistory.com
Saturday Programs [Continued]

2:20 P.M. (CST) | 1:20 P.M. (CST)  
WGN—Robert Hall, dramatic reader

2:25 P.M. (CST) | 1:25 P.M. (CST)  
WBBM—Art Carroll, feature

2:30 P.M. (CDST) | 1:30 P.M. (CST)  
WJJD—Mandel's Musical Matinee  
WBNM—Matinee Chorus  
KYW—Concert Echoes  
WMAQ—Soliton (NBC)  
WGN—Palmer House Ensemble  
WAG—Ed Ryan, tenor  
WCCF—Singing Strings (NBC)  
WMBI—Gospel Music  
WJKS—The Round Towers (CBS)

2:40 P.M. (CDST) | 1:40 P.M. (CST)  
WBFM—Flanagan's Band (CBS)  

2:45 P.M. (CDST) | 1:45 P.M. (CST)  
WMAQ—Bill Turrentine's Question Box  
WJJD—Popular Ballads  
WBNM—Brother Carl, St. Louis  
WCCF—Songs of other nations  
WMBI—Mural Interlude

2:55 P.M. (CDST) | 1:55 P.M. (CST)  
WCCF—Studio Program  
WBBM—Baseball  
WBNM—Cub vs. St. Louis  

3:00 P.M. (CDST) | 2:00 P.M. (CST)  
WJJD—Sundown for Shut-ins  
WBBM—Basketball Broadcast  
KYW—Rhythmic Serenade (NBC)  
WMAQ—Best of All World (CBS)

3:45 P.M. (CDST) | 2:45 P.M. (CST)  
WJJD—Popular Songsters

4:00 P.M. (CDST) | 3:00 P.M. (CST)  
WJJD—Symphony Music  
WBNM—Beethoven, Whitehall at St. Louis  
WBBM—Pacific Feature Hour (NBC)  
WCCF—Piano Novelities, Kenny Knop

4:15 P.M. (CDST) | 3:15 P.M. (CST)  
WAAF—Good News

4:30 P.M. (CDST) | 3:30 P.M. (CST)  
WJJD—Popular Children's Songs

4:45 P.M. (CDST) | 3:45 P.M. (CST)  
WJJD—Afternoon Music

5:00 P.M. (CDST) | 4:00 P.M. (CST)  
WGN—Symphony Concert  
WBNM—Little German Band (NBC)  
WBBM—Walter Sherr, pianist  
WCCF—Navic  
WGN—Student Relief

6:15 P.M. (CDST) | 5:15 P.M. (CST)  
WGN—Little German Band (NBC)  

6:30 P.M. (CDST) | 5:30 P.M. (CST)  
WGN—Symphony Concert  
WBBM—Little German Band (NBC)  
WAMQ—Heinz Eichenlaub, pianist

7:00 P.M. (CDST) | 6:00 P.M. (CST)  
WJJD—Friday Night, Ben Kline, host  

7:15 P.M. (CDST) | 6:15 P.M. (CST)  
WBBM—Walter W. piping  
WCRW—Singers of the Sea (CBS)  
WBBM—Vaughn de Lebs (CBS)  
WBBM—Krause Orchestra  
WBBM—Walter W. piping

8:00 P.M. (CDST) | 7:00 P.M. (CST)  
WBBM—Little German Band (NBC)  

8:15 P.M. (CDST) | 7:15 P.M. (CST)  
WBBM—Dancing with the Stars (CBS)  
WBBM—Red Light Eyes (CBS)  
WBBM—Red Light Eyes (CBS)  
WBBM—Red Light Eyes (CBS)

8:30 P.M. (CDST) | 7:30 P.M. (CST)  
WJJD—Christmas at the Metropolitan Opera

8:45 P.M. (CDST) | 7:45 P.M. (CST)  
WJJD—Children's Program  
WIBM—With the Masters

9:00 P.M. (CDST) | 8:00 P.M. (CST)  
WBBM—Chicago Public Affairs Institute  
WBBM—Chicago Public Affairs Institute

9:15 P.M. (CDST) | 8:15 P.M. (CST)  
WBBM—Program for National Life  
WBBM—Program for National Life  
WBBM—Program for National Life  
WBBM—Program for National Life

10:00 P.M. (CDST) | 9:00 P.M. (CST)  
WBBM—Chicago Public Affairs Institute  
WBBM—Chicago Public Affairs Institute

10:15 P.M. (CDST) | 9:15 P.M. (CST)  
WBBM—Doonesbury

10:30 P.M. (CDST) | 9:30 P.M. (CST)  
WBBM—Paul Whiteman's Orchestra (NBC)

11:00 P.M. (CDST) | 10:00 P.M. (CST)  
WBBM—Frankie Morris' Orchestra

11:30 P.M. (CDST) | 10:30 P.M. (CST)  
WBBM—Clyde Bullard Orchestra  
WBBM—Clyde Bullard Orchestra  
WBNM—Far East Orchestra

12:00 Mid. (CDST) | 11:00 Mid. (CST)  
WBBM—Radio News

12:30 A.M. (CDST) | 11:30 A.M. (CST)  
WBBM—Clyde Bullard Orchestra

1:00 A.M. (CDST) | 12:00 Mid. (CST)  
WBBM—Frankie Morris' Orchestra

SPECIALS FOR TODAY

FOR LOG OF LOCAL STATIONS SEE PAGE 4

12:30 p.m.  KYW-NBC—National 4-H Club; guest speaker

4:00 p.m.  WBNM-NBC—Pacific Feature Hour; orchestra

7:30 p.m.  KYW-NBC—K-Seven; secret service spy story

9:15 p.m.  WBBM-CBS—Chicago Public Affairs Institute

10:15 p.m.  WBBM—Melodies of America

Radio and Amusement Guide

Page 19

www.americanradiohistory.com
SOME people suppose that ideas are a gift from Heaven, that if you are lucky you have them and if not you have to work for them. I suppose that my head is quite as bare as any one else's when I am not at work. I believe that the mind of a man is as often occupied with busy and active ideas as with those of a kinder aspect. When I have been hard at work, I am often sure that I have been working on the theory of some new invention or some other thing.

The project of a new invention may arise from a mental act upon the mind, or it may be the result of an act upon the body. When a man is engaged in a physical act, his mind is often at work on the matter at hand, and he may be conscious of the mental effort which he is making. When a man is at his desk, he is often conscious of the mental effort which he is making.

There is a practical method for gathering ideas. To think correctly, or profoundly, is a high achievement not easily reached, but to think correctly or otherwise, you must first have an adequate store of ideas, and then you will be able to gather some new ones.

Of course, gathering ideas from books is a common practice. But these are the ideas of other people, and from conversation. Important, as these processes are, but we often forget ourselves into amusements by which we can gather ideas by the aid of our intelligence alone.

RAY PERKINS

RAY PERKINS -- "The Old Topper"

RAY MILLIONS! Meet the boyfrend from Barbaloo, RAY PERKINS. His eyes are blue... and he has a smile like an impertinent. You'll never forget the moment he first said "Hello" to you. He weighs 50 pounds and is five feet eleven inches in height. Born in Boston, he attended a prep school in Brooklyn, and received his A.B. from Columbia University. And there's a story, too, about that. They gave him his degree so he could enter the army as a corporal. That was back in 1917. Is a present Major in the Military Intelligence of the Reserve. Wrote and performed in college variety shows... member of the Glee Club. Has contributed material to most of the humor magazines. Born of a family of writers. Sister is Grace Perkins Ourselves. Those were the days. Was gifted by the family, half Irish. Was gifted by the God, half Jewish. Was gifted by the Devil, half extra. Ancestors thought they would make a pause on the way, but missed the boat. They came and got off in the nick of time (just as good) a couple years later.

Those little tricks you hear while he's talking are made by the Prince of Puns himself. It's a trade mark. Clarence, it's a trade mark. Ray thought it up. And in the nick of time, too.

RAY PERKINS

RAY MILLIONS! Meet the boyfrend from Barbaloo, RAY PERKINS. His eyes are blue... and he has a smile like an impertinent. You'll never forget the moment he first said "Hello" to you. He weighs 50 pounds and is five feet eleven inches in height. Born in Boston, he attended a prep school in Brooklyn, and received his A.B. from Columbia University. And there's a story, too, about that. They gave him his degree so he could enter the army as a corporal. That was back in 1917. Is a present Major in the Military Intelligence of the Reserve. Wrote and performed in college variety shows... member of the Glee Club. Has contributed material to most of the humor magazines. Born of a family of writers. Sister is Grace Perkins Ourselves. Those were the days. Was gifted by the family, half Irish. Was gifted by the God, half Jewish. Was gifted by the Devil, half extra. Ancestors thought they would make a pause on the way, but missed the boat. They came and got off in the nick of time (just as good) a couple years later.

Those little tricks you hear while he's talking are made by the Prince of Puns himself. It's a trade mark. Clarence, it's a trade mark. Ray thought it up. And in the nick of time, too.