"She's My Daughter—My Baby"
Myrt Proclaims

MYRT AND MARGE have carried America back stage. They are giving the country thrilling glimpses of a glamorous life behind the footlights. Their drama is real. It contains love, danger, hope, and disappointment. It is tense with action, and comedy and fear and courage sweep from their hearts to the hearts of a million listeners.

But the drama that Myrt and Marge pour into the ether is nothing—nothing, compared to the vivid drama of their lives. It is a story that Mrs. George Damerel (Myrtle Vail) and Marge, who is really Myrt’s daughter, Donna Damerel, have asked RADIO GUIDE to tell for the first time.

Let’s go back stage into the life of Myrt and Marge!

It was cold in Chicago that winter. Chilling blasts roared out of Lake Michigan. They numbed the fingers of a slim girl who was making the rounds of the booking offices, seeking a job—a job in a show. Myrtle Vail was a stage-struck child of fourteen. She didn’t like school. She was passionately fond of the stage. So (Continued on Page Six)
New Programs Pour Into Air

The open season is on for new radio programs and revivals of old ones, which have been vacationing during the summer months. The air is terring with them—comedy, drama, dramatic sketches, music and a few series planned especially for the children.

Here are a few of the openings dated for the next December:

- The Mormon Tabernacle Choir—300 voices and the Tabernacle Organ, one of the largest in the world—transmit direct from Salt Lake City, Utah. The program will be largely classical and sacred. It will be heard over the Columbia network each Sunday from 11 to 11:30 a.m. (CDST), beginning this Sunday over WGN.

- "Threads of Happiness" is a new program sponsored by the Spool Cotton Company, which features Tommy McLaughlin, lyricist, arranger, and David Ross, who will read poetry before an orchestral background. The orchestra is under the direction of Andre Kostelanet. The program will be heard over the Columbia network each Tuesday from 8:15 to 9:00 p.m. (CDST), beginning this week over WGN.

A clever criminal and a young and frivolous New York debutante with a taste for adventure play the leading roles in "The Orange Lantern," an oriental mystery to be presented this Tuesday at 8:05 p.m. (CDST) over an NBC network and WMAQ.

Innis Osborne opens the new series from a number of mystery tales related to him by a Java native.

- The principal figure will be a native born Javanese, educated in an American University, who gains control of an international gang. A young society woman, in search of adventure, finds herself ensnared in the gang's activities and sets out to bring them to justice. Passing as a half-breed Javanese, she sets out to out-wit the master criminal.

- "The Octopus," ominous a... elusive character, will come to the air as the dominating figure in a second new mystery series called "Eveening in Paris Mysteries" sponsored by Bonmarche, Inc. It will be heard weekly, September 12th, from 8:30 to 9 p.m. (CDST) over WGN.

With sophisticated Paris as a background, beginning Monday, the series will concern the exploits of a daring American girl and an adventurous young Englishman in pursuit of "The Octopus," who somewhere is powerful in the Paris underworld. So great is his aptness to disguise that even Dumas, who "knows the Octopus" is or what he looks like. Each episode will be a complete story in itself, although continuity of action will be maintained.

The cast includes Elise Hitz, Patricia Barlow, Agnes Moorehead and Billie Artzt. Two dramas scheduled for later in the series are "Dramedy Caravan" and the "Adventures of Sherlock Holmes." The former, which is sponsored by the Hills Brothers Company, begins on September 26th and is an adventure story with an Arabian background.

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Radio and Amusement Guide

- Countess Olga Alban NBC Concert Opera is the only singer in Radio who has the blood of countless Spanish Grandees in her veins. The Countess traces her noble lineage back to the days of Ferdinand and Isabella—and most extra-ordinary of all—she was born in a real castle overlooking the city of Barcelona.

By BYRNE MITCHELL

March of Time Picks Political Air Ghosts

The comedians who listen last December voted "The most popular comedy team on the air," Colonel Stoopnagle and Bud, begin a new series of sustaining broadcasts over the Columbia network this Monday, September 5th.

March of Time radio officials got busy last week. It was an authentic ghost voice for Governor Franklin D. Roosevelt they were after. They got it.

After hundreds of auditions in which the credible editors of "Time" sat in and cocked hopeful ears, there was still no sign of a voice even remotely resembling Roosevelt's. The judges looked slightly bored when William Adams approached the microphone. They looked almost jaded. Adams spoke a few lines. They came out of their slump.

"Time" signed him a few hours later for permanent part in its broadcasts which will be resumed over the Columbia network this Friday at 7:30 p.m. (CDST). On the same day, Ted di Corsia was selected to play the part of President Hoover. Although Adams and Corsia will act as opponents on the "Time" broadcasts, they are life long friends.

Adams, not so youngish, analytical minded, hyper-experienced, is the son of the late Perry M. Adams, Speaker Pro-Tem of the Ohio Senate at the time of his death. Adams started out to learn government economics at Heidelberg, left to join a professional baseball team. Even baseball couldn't hold Ghost Allen. So he tried music at the Conservatory of Cincinnati, left that to go on the stage. In America he played in John Barrymore's "Hamlet." In London, he directed Barrymore in the same vehicle.

Asked how he got the Roosevelt voice and inflections down so pat, Allen said he had been studying the Governor ever since he entered public life. "I've attended functions where the Governor was guest, observed him through sound newsreels, studied recordings of his voice.

Seven years ago he entered radio and March of Time tricked him as one of its original cast. "Time" expects good work from Allen.

Di Corsia, Hoover of the coming series, knows real life types—for a reason. Been insurance agent, magazine salesman, soda jerker, installation foreman for the Telephone Company, electrician, actor. Now he's half-Preside Hoover. Hardy Adams insist that their opposing roles will not mar their friendship.

March of Time series is to continue indefinitely through the winter. Listeners are glad. Local outlet WGN.

Stoopnagle Begins New CBS Series

The comedians who listen last December voted "The most popular comedy team on the air," Colonel Stoopnagle and Bud, begin a new series of sustaining broadcasts over the Columbia network this Monday, September 5th.

Listeners will tune in the air antics of the Colonel and his boy friend each Monday and Friday thereafter.

Flauntin' the brightest teams in the business, the Colonel and Buddi have been appearing in motion picture and vaudeville houses between broadcasts since last December. Fans in St. Louis, Chicago, Milwaukee, Cincinnati, Indianapolis, Detroit and other midwest cities, will have an opportunity to see the pair shortly after they launch their new Columbia series.

Aside from broadcasts and personal tours, and the Colonel find time to make numerous movie picture shorts, write sketches for Broadway revues, and contribute humorous articles to leading magazines.

Airicatures, Winners

The Airicature for the week of August 21st was Col. Stoopnagle and Bud.

FIRST PRIZE—$50

Tom Arnold, 174 Ridge Street, Teanek, New Jersey

SECOND PRIZE—$30

Mrs. G. C. Taylor, Box 9, East Falls Church, Virginia

THIRD PRIZE—$20

Viola Little, 5224 Moffitt Ave., St. Louis, Missouri

HONORABLE MENTION

Margaret Van Sickle, 3707 "J" Street, Lincoln, Nebraska

Alma Threlk, Knapp Street Rd., Oshkosh, Wisconsin

JENNIS

Arranged and observed for Radio-Guide by Mr. J. J. Kelly, Chicago, Illinois.

Erno Rapee to Lead Symphony Concerts

Erno Rapee, widely known NBC conductor, will lead a symphony orchestra in the first of a series of symphony concerts over NBC-WMAQ network on Sunday, September 4th, from 12 to 1:30 p.m. (CDST).

Erno Rapee a few years ago this brilliant conductor was playing in a smoke-clouded cafe of New York's East Side, a Hungarian immigrant boy eating cheap lunch for his meal.

But his talent did not long remain hidden and Rapee became the musical director for WABC radio.

Radio appealed to him and Rapee joined the WABC radio orchestra. As a baton wielder today millions of fans hear him.

Both NBC and CBS will have announced on hand to relay daily reports of the Men's National Tennis Championship tournament when action begins this Monday from the West Side Tennis Club, Forest Hills, New York.

At NBC microphones will be George Hicks, crack sports announcer, and Dr. Sigmund Spaeth, known to listeners as the Tune Detective. Spaeth's voice as the NBC reporter came as a result of his life long enthusiasm and knowledge of the game. Before radio Spaeth was a sports writer on a New York newspaper.

Ted Huling will cover the matches for Columbia, giving summaries of the day's play until the finals when he will snap out the plays as they actually bounce across the nets.

NBC will likewise broadcast summaries of the tournament each day until the finals, on Saturday, September 10th, when Spaeth, Hicks and John C. Nugent, sports writer for the New York Evening Post, will broadcast play-by-play descriptions of the matches.

The field this year is crowded with high ranking players from foreign nations. Most dangerous contender for the championship crown now held by Vines, of California, is Henri Cochet of France.

The following schedule, Central Daylight Saving Time will be observed by the NBC:

- Monday, September 5th—7:30-8:45 p.m. Tuesday, September 6th—4:30-5:45 p.m.
- Wednesday, September 7th—5:30-6:45 p.m.
- Thursday, September 8th—5:30-6:45 p.m.
- Friday, September 9th—5:30-6:45 p.m.
- Saturday, September 10th—5:30-6:45 p.m.

Final round will be broadcast locally.

Local outlet WMAQ.
Harry Somnik, marshal of the Penicoli Parade of Melodies, who will play one of the strangest musical instruments in the world, the double keyboard piano, Sunday September 4th, at 8:30 p.m. (CDST) over the Columbia network. The new piano invention will make Sonic a virtual spectroscopist, or give him the advantage of twenty fingers. Below is an interesting study of the eminent maestro's hands.

Local outlet WGN.

Mike Brant

RADIO AND AMUSEMENT GUIDE

Page 3

Mikritic

Radio Guise will pay one dollar for any Mikritic accepted and printed in this column. Mikritics are required. They must be made on the air which will interest other people. They may be amusing, inspiring, witty, pathetic, or puerile.

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 Mikritics may be sent by one person. Address your letters to Mikritic, care of Radio Guise.

This week's winners: Pat Barnes—August 20—12:18 p.m.—WJZ: "The laughter of the children is the greatest symphony in the universe." Betty Golden

Smile a Whole Time—August 24—6:15 a.m.—WLS:

"What do you mean, Ralph?"

Ralph: "I saw a sign this morning. It said, 'Ladies Ready to Wear Clothes.'"

Margaret Mickel

Bill Billy—August 23—12 p.m.—WCLF:

"The next number on the program will be the Pickard family singing, behind the Parlor Door," on a phonograph record.

Cary Doane

Texaco Program—August 23—8:33 p.m.—WIBA:

Ed Wynne: "I live at a boarding house now, Graham."

Graham: "Is it expensive?"

Ed: "Well, the rooms are very high, but the food is within the reach of everyone."

Ralph G. Jones

Sic and Miranda—August 21—12:28 p.m.—WIBU:

Warden: (to prisoner) "What would you like to do?"

Prisoner: "I'd like to skip the rope."

Norma Showers

Amateur Hour—August 12—12:30 p.m.—WJSO:

Announcer: "Don't forget, by the name and what you can do to this station."

Doris Burgess

Sinclair Minstrels—August 22—8:21 p.m.—WLS:

Gene: "Say, Chuck, how are your children?"

Chuck: "Time! John wants to be a racketeer, and my daughter wants to be a chorus girl."

Gene: "What became of Charles, Jr.?"

Chuck: "Oh, we had to shoot him; he wanted to go to L. Daniels."

Jones and Hare—August 19—5:30 p.m.—WKN:

Nephew: "Uncle Bill, make a noise like a frog."

Uncle Bill: "Why, I can't do that, why do you ask me to?"

Nephew: "Well, daddy said what I asked him for he can't afford to give me, and that I should wait until you croak."

Viola Little

Sinclair Minstrels—August 22—8:20 p.m.—WENW:

Gene: "I understand that your mother-in-law is very ill."

Cliff: "Yes, Gene, she's at death's door."

Gene: "What did the doctor say?"

Cliff: "He said he thought he could pull her through."

F. M. Fowler

William Vickland's Book Shop—August 19—11:12 a.m.—WLS:

"What a work! By the time you are big enough to have two hours for lunch your doctor limits you to a glass of milk."

Dorothy Deere

Tin-Pan Album

By DOROTHY DEERE

You can call Russ Columbia a "crooner" if you want to . . . He has no particular objection to the word, that is, if you smile when you say it! You know folks, we—the "doo Wop blimp"—are a terribly unjust lot. We create with enthusiasm, a demand for a certain type of performance. The artist who endeavors to meet the demand is rewarded with a title invented for the occasion "Crooner" (i.e., instance) which he bears proudly for a while . . . and then spends the rest of his life trying to live it down.

The particular style of song, delivery called "crooning" was, of course, originated when radio was a mere baby and couldn't be yelled at. Artins were "sweet voices" with "soft voice turns euthetic to terror," and a singer who didn't know his own strength could make an awful mess out of the ex-singers and things. (There are a lot of long words that would explain this better but I can't spell.) Anyway, the fact remains that the same public which used to carelessly murrain, "You great big of crooner, you now hiesen it in a way that, if you'll pardon me, automatically adds lace to a man's trouser-legs.

Russ Columbia is broad-shouldered enough to shrug off any suggestions that he is anything other than a be-nan -bar - tone . . . and broad-minded enough not to worry about how his image is classified, just so you continue to like it. He takes his work seriously, he is constantly trying to improve himself and his orchestra, he works hard . . . but when he plays, he plays hard. His pictures takes with King Levinsky weren't particularly stunts, most of his time between shows was spent spinning at a nearby gym and the King assures me that he can "take it." (On the other hand, I saw him completely knocked out by a young batgirl that the entire membership of a tellerene "Russ Collection" card was a stereo and down-to in the waiting room with autograph books rampant.) His greatest ambition is to find time enough to write music, serious music . . . he wants to get married, eventually but not now, and in the near future he will be featured by Fox on the silver screen . . . my, my, imagine a "crooning" Valentine.

"Sex-appeal"—movies, books, advertisements, and now even the bands must have it ("Hill")? "No soul—no sex appeal" is a big booker's reason why one of the best novelty bands in the country can't cash in on radio. That intangible something that sends one band's music to your feet and another's to your heart, seems to have the same power to reduce listeners with "sustaining" and another with "commercial." No one's asked me, but the leader who hasn't been able to convince his art is such a regular fellow! I'm sure he won't resent the suggestion that he's too generous to the comedy boys, while the most appealing voice in his organization has to whistle for the breaks he gets . . . Then, there's the hatonier with less technique, but more soul," who at present is turning down a King-ly sum offered for his "Music. That Satifies" because other contracts forbid!

Listening to the broadcast of the Chicago-Cleveland Festival with one of Papa Petrolo's little boys and Jane is scheduled to swing a hat on the first time in years. Says Sy, "Well, he's never been called comfy all right!" As band plays chorus after chorus of "Happy Days!"—"My Gawd, I hope he knows how to stop with...
SPECIALS FOR TODAY
FOR LOG OF LOCAL STATIONS SEE PAGE 8
12:00 noon WMAQ-NBC—Symphony Concert Orchestra; Enzo Rapedi
6:30 p.m. WLS-NBC—Borah Миневича's Barcarolae Rancas
8:00 p.m. WGN-CBS—Enstein, concert pianist
9:00 p.m. WBBM-CBS—The Gauchos; Sorey's Orchestra
SPECIALS FOR TODAY: FOR LOG OF LOCAL STATIONS SEE PAGE 4

12:00 m. WFLC-NBC—The Unemployment Situation; talk
2:00 m. WFLC-NBC—American Federation of Labor; talk
5:30 m. WMAQ-NBC—Men's Nat'l Tennis Championship
7:45 m. WBBM-CBS—Jay C. Flippencies
9:45 m. WBBM-CBS—Mort and Marge; sketch

BRIDGE LITTLE FOE

Watching a big ferocious tiger scratching his back, Dickie Lyron, NBC announcer, said, "Imagine the nerve of that little fellow."
Reveal Life Story of Myrt, Marge

An old trunk yielded these exclusive pictures of Myrt Vail and her daughter, Marge. Below, in center, you see Myrt at seventeen, and on her lap is little Donna (Marge). "In those days," said Myrt, "hats were hats and a woman's beauty was measured by her hair." At left is Myrt at the age of five months (they took it to scare the other children, she said) and at right is Marge at six months.

I had to tell this story. I couldn't keep it a secret any longer. I hope that those who listen to Myrt and Marge won't be disappointed because in real life we are mother and daughter—and not two chorus girls, as we pretended. We could have continued that pose indefinitely. But from the time Marge (I call her Donna because that's her real name) was a baby we together fought our way upward in the theatrical profession, as mother and daughter. And it just didn't seem right that we should have to pretend now. I think it's much nicer to let the public know our real identities. I'm proud of my baby, Marge, and I think Marge is proud of me. We've worked awfully hard to please the radio audience. We're going to work harder. We work together—we're pals.

Myrt is writing the script for "The Merry Widow." She always uses a pencil.

(Continued from Page 6)

Here's Marge dressed in keeping with her part in the radio play.

she ran away from a comfortable home in Joliet. She was slim and lovely. Her hair was soft auburn, her eyes blue and startlingly wide. She was an adorable child, and she should have been attending perfectly respectable parties for the very younger set of that small Illinois town, instead of battling a cold winter and a colder city. She tried to look older than fourteen.

There was an opening in the chorus of a musical show, "The Umpire." Soon Myrt's slender legs were twirlling in the front row. Myrt could dance, and she loved it. But in a few days she found that she couldn't eat. She had no more money. Now if she had ever been in musical shows before, she would have known that the manager would have given her an advance the day of her first performance. But she was afraid to ask him for a few dollars, afraid that he might frown and tell her that he didn't want any beggars in his show. And she was too proud, or too timid, to seek aid from the other girls in the chorus. Myrt just didn't eat.

There you have her—a waif child, buffeted and almost beaten by the city—and spending her little remaining strength in the vivacious dances of a musical comedy. She smiled as she danced, as she had been taught, and the plump gentlemen in bald-headed row smiled back, never realizing that the lustrous little girl was starving.

Still she kept that growing hunger to herself. A will of steel in a child's soft body. Maybe that's one reason why Myrt, now, can't bear to think of anyone going hungry.

Finally one of the older girls noticed that Myrt remained in the theater when her companions went out to dinner. She asked why. "I haven't eaten in two days," said Myrt, simply. "I haven't any money. I don't know where to get any money." The girls fed her. Myrt cried a little. The other girls cried some, too. In those days chorus salaries hardly assured enough to eat through the week. There weren't any fancy dressing rooms, and hot and cold needle baths after the show, and limousines at the door. But the other girls helped out at times. They mothered and protected her.

The leading tenor in "The Umpire" was George Damerel, tall, young, and handsome. The other girls wouldn't let Myrt go out with men. Remember, she was the "baby" of the chorus. So she promptly fell in love with George Damerel. George never knew it, but she loved him from afar for a year before he ever spoke to her in more than casual fashion. The leading tenor was to the chorus as the Prince of Wales is to an English school girl. One day, as men will, George noticed Myrt. She was sixteen then.

She was standing in the wings, looking at George. He noticed those great, blue adoring eyes. "Where did you come from, little girl," he said—maybe not in those exact words.

And Myrt thrilled. The stage props seemed to crash about her. The earth trembled. She blushed. That blush nailed George. In a few weeks they were married.

The show closed and the Damerels went to New York on their honeymoon. They were young, they were very much in love. And good luck rode with them. George took the leading role—that of the Prince—in that famous play, "The Merry Widow." The Damerels were on the crest, yet Myrt powered. Myrt had started out to be an actress, and she was going to be an actress. There is a terrific driving force inside her that makes her get what she wants. What she wanted then was a part in a play. She got it. She went on the road in the cast of "The Yankee Tourist." She played as long as she could—and then she came to Chicago. A month later Donna Damerel was born. You know her now as Marge. Marge was then seventeen.

For a year Myrt had to be content with playing a mama role.

Then there was a shakeup in the cast of "The Merry Widow" and Myrt, the baby's nurse, and the baby all got jobs. That was Myrt's first appearance on any stage—at the age of one. She was cute as the devil—a tiny edition of Myrt.

Then the road. Know what the road is? Dirty trains, Most-O-Matic hotels, unscrupulous food, damp, cold theaters, audiences as immobile as the sphinx, Consecrated people who pointed fingers of scorn at actresses. The road wasn't a picnic in those days, especially when you were eighteen years old and had a baby girl who waited for constant attention. And Myrt was only playing minor roles. She didn't like that.

But in Youngstown, Ohio, Myrt got a break. The leading woman failed, to show up one night. Marge had never taken the part before. She had never read a line of the play's script. Yet, with the same audacity that brought her success later, she took the leading woman's place that night. After that, she was the leading woman.

Then came the show "Heartbreakers." George Damerel and his wife played it for two seasons all over the country. And right after they were offered "Knight of the Air," a 4-minute muscal skit, written by Franz Lake and the first ever produced in this country. George and Myrt took the play and put it over with a smash. They toured the Orpheum circuit with this feature act.

Came the play "Ordered Home," in which Myrt took the part of a Filipino girl. The script required Myrt to do a hula-hula. She did it. It was the first time the hula had ever been performed in the United States.

New casts, new acts, and new ideas were being demanded in those days, when vaudeville was at its height. And new ideas were at a premium.

And new ideas were forever forming in the dynamic Myrt's active brain. At first, she didn't know what to do with them. Then, between shows—it's sometimes "at liberty"—Myrt's son was born. He is fourteen now, and he attends a sneaky military academy in California. The birth of her son changed Myrt's entire life.

Convalescing, Myrt tossed restlessly. Those ideas were forever popping into her head. One day she grabbed a pencil, spread yellow sheets of paper before her, and began to

(Continued on Page 8)
**Monday Programs (Continued)**

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<th>Station</th>
<th>Program</th>
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<td>6:15 PM</td>
<td>WEHR</td>
<td>Century of Progress Talk</td>
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<td>6:20 PM</td>
<td>WMAQ</td>
<td>Joseph Callely and Concert Orchestra</td>
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<tr>
<td>6:25 PM</td>
<td>WGN</td>
<td>Dinner Music</td>
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<td>7:00 PM</td>
<td>WJJD</td>
<td>Better Music</td>
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<td>7:05 PM</td>
<td>WYB</td>
<td>Träfly glitter Party Report</td>
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<td>8:00 PM</td>
<td>WLS</td>
<td>Burling Pied Frozen (NBC)</td>
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<td>8:45 PM</td>
<td>WGN</td>
<td>House of Songs</td>
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<tr>
<td>9:00 PM</td>
<td>WMAQ</td>
<td>Country Doctor; Philip Lord (NBC)</td>
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<tr>
<td>9:45 PM</td>
<td>WBBM</td>
<td>Jack Russell Orchestra</td>
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<tr>
<td>10:30 PM</td>
<td>WGN</td>
<td>Headlines of the Day (CBS)</td>
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<tr>
<td>11:00 PM</td>
<td>WMAQ</td>
<td>Consolaires (CBS)</td>
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<tr>
<td>11:15 PM</td>
<td>WBBM</td>
<td>Around the World (NBC)</td>
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<tr>
<td>11:30 PM</td>
<td>WJJD</td>
<td>Better Busy</td>
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**Programs for Tuesday, September 6**

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<td>WLS</td>
<td>Smile a Mile Time</td>
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<td>6:20 AM</td>
<td>WLS</td>
<td>Weather Report</td>
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<td>6:55 AM</td>
<td>WLS</td>
<td>Fruit and Vegetable Product Report</td>
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<td>7:00 AM</td>
<td>WLS</td>
<td>Breakfast News (NBC)</td>
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<td>7:05 AM</td>
<td>WBSB</td>
<td>Farm Information</td>
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<td>6:55 AM</td>
<td>WBBM</td>
<td>Musical Time Saver</td>
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<td>7:00 AM</td>
<td>WJFL</td>
<td>Morning Slumber Party</td>
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<td>7:05 AM</td>
<td>WMAQ</td>
<td>Time Time</td>
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<td>7:15 AM</td>
<td>WIBO</td>
<td>Morning Program</td>
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<td>7:15 AM</td>
<td>WJJD</td>
<td>Morning Worship Service (NBC)</td>
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<td>8:00 AM</td>
<td>WBBM</td>
<td>Weather and Time Service (NBC)</td>
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<td>8:05 AM</td>
<td>WJFL</td>
<td>Morning Slumber Party (CBS)</td>
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<td>WLS</td>
<td>Morning Musical Breakfast (CBS)</td>
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<td>7:00 AM</td>
<td>WJFL</td>
<td>Morning Slumber Party</td>
</tr>
<tr>
<td>7:05 AM</td>
<td>WMAQ</td>
<td>Time Time</td>
</tr>
<tr>
<td>7:15 AM</td>
<td>WIBO</td>
<td>Morning Program</td>
</tr>
<tr>
<td>7:15 AM</td>
<td>WJJD</td>
<td>Morning Worship Service (NBC)</td>
</tr>
<tr>
<td>8:00 AM</td>
<td>WBBM</td>
<td>Weather and Time Service (NBC)</td>
</tr>
<tr>
<td>8:05 AM</td>
<td>WJFL</td>
<td>Morning Slumber Party (CBS)</td>
</tr>
<tr>
<td>8:45 AM</td>
<td>WLS</td>
<td>Morning Musical Breakfast (CBS)</td>
</tr>
<tr>
<td>9:00 AM</td>
<td>WEHR</td>
<td>Morning Worship Service (NBC)</td>
</tr>
</tbody>
</table>
Our Star Salesmen are boys and girls whose pictures you see every week in Radio Guide. They are earning their vacation spending money by selling this popular radio magazine.

It's easy. Why don't YOU become a Star Salesman of Radio Guide?

When you become a Star Salesman we will publish your picture in Radio Guide. In addition we will give you 200 Stickers carrying your name and identification on the cover of Radio Guide. We will also send you a fine copper engraving of your photograph which you can use to print pictures of yourself. 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.

BUD BEHM

Most Energetic of RADIO GUIDE Boy Salesman

Bud Behm, who lives at 360 N. Division Street, Waukesha, Wisconsin, has a lot of fun selling Radio Guides. In his spare time, Bud with the aid of his dog, Sparkle sells over fifty copies of RADIO GUIDE each week.

Write, Phone or Call

RADIO GUIDE

423 Plymouth Court, Chicago, Ill.
Telephone WAbash 8846

Are You a Dial Twister?

Do you turn the dials of your receiving set without knowing what's on? That system went out of date with the crystal set. Smart people now consult RADIO GUIDE for their programs. Be Guided by RADIO GUIDE.

Six Months—$1.25

One Year—$2.00

RADIO GUIDE

423 Plymouth Court, Chicago, Illinois

Gentlemen: Enclosed please find $1.25, for which send me the Radio Guide for six months. (one year.).

Name __________________________
Address _________________________
City __________________ State ______

PLUMS AND PRUNES

By Evans E. Plummer

POLITICS IN A BAD WAY—

Having declared themselves too openly in favor of radio for campaigns purposes, the major political parties now find themselves aligned against the rules at the beginning of round one of the big presidential battle.

First, NBC and CBS closed down on free facilities and told both parties after a recent deadline date, they'd have to pay for airtime.

Then, two weeks ago, the Southern Newspaper Publishers' Association's head, J. G. Stahlman, wrote party leaders and asked about "discrimination" against newspapers and in favor of radio, and that reprisals were in order. He said his members will not participate in campaigns unless they contain new ideas (which means they won't be published).

Blow three was the recent meeting of independent motion picture exhibitors who drafted resolutions to the big picture and newsmen companies telling them to lay off their screens (or be cut) with political propaganda which should pay their way.

It looks like the panic is on for the Democratic Roosevelt and the Republican elephant unless they budget our campaign appropriations wisely. But how can Governor Roosevelt do that? A rumored "radio" broadcast of last week wasn't because his party chest no could pay the freight.

PUT IT ON THE RECORD—

He was only editor of this periodical, so what could you expect from Ed Fisher when, on the eve of his recording with both parties that after a editing, he was solicited by one of those recording companies who asked him how he'd like to have a record of the broadcast so he could hear himself talk after it was over.

"Bad enough," replied Ed "to hear myself once, let alone twice."

OFF A LIVE MIKE

While Lime Taylor depicts Agnew's band September 18th and joins Paul White- man in New York for a year's contract. While there she'll make some pictures. And is it true that Jack Lavin is no longer Whitman manager? WCCO, the Minnesota CBS outlet, has been operating without its new 30,000- watt transmitter for over a week; has had no kicks from the local public for interfering, and doesn't plan to let Minneapolis (or anybody) know about the big station until the air at its "opening" on September 15th. But if they read this, they'll know.

The charming singing voice of Patricia Mariner, M. & M. cherie, for long unheard of those of auto accidents and prison inmates is back on the air via WBBM in several shows. What were those nostril cameras doing at that Chicago station yesterday? Bums and Allen, the air gaggles now appearing in Chicago, used to be reversed; that is, Grace played straight "man." But when Burns found his wife drew more chuckles by going the funny answers, he gracefully switched.

Hazel (baseball wife) Flanagan missed her first Diamond game in three years last week. She went to the races with Mr. and Mrs. Val (promenier) Sherman. Mrs. Lottie (Stuber) Carter, Carrity evening in interest in what makes the wheels go around in the radio broadcast. Jean Paul King, as a free lance announcer, still handling the Contention show, the three soap soaps and a local bank program, and I'm applauding.

Radio Manufacturers' Association numbers still in business went golfing last week. The good WGN male trio who should catch the ear of some smart sponsor; and for Edward Reese who never fails to click at his WGN show. There aren't any plums enough.

More plums for Quincy Parsons and his Wednesday and Friday night song recitals on WIBO; for Tom, Dick and Harry, and the good WGN male trio who should catch the ear of some smart sponsor; and for Edward Reese who never fails to click at his WGN show. There aren't any plums enough.

Pursuing whoever she thinks will land her the job. That sad attempt of Frank Westphal to announce his own show on WBBM last Sunday was a gorgeous prank and the hope that it won't happen again. But as for that self-nemer, Bill Engel, caught Saturday night at 4:30 on WCPA, there aren't any plums enough.

"Hello Mike" decides a new song by Audie Lumley, whose "Moonshine" and hocuspocus drama is always good. And a handful also for Jack Benny for that crack: "Jackels make strange bedfellows because they all like the same old bunk." But don't throw away that package of prunes. I must do one out to Harry Rich- man for his older gags which, I hope, don't originate with Dorothy Coleman.

Grab off a sticky mess of sour prunes likewise for too many air sponsors who are asking too much for their commercial lath to much that they kill their shows. Will it come to censorship?

A plum for each of Howard Barlow's Symphony Orchestra bills, and another for the versatility of both chains in bringing us that Hoover-like eclipse. And not to be too nice, here's a withered prune for Charlie Hughes' First Nighter rendition of "The Black Spider," a much over-rated thin thriller that didn't thrill. And another prune for that blonde Chicago contralto who is

REVIVES BALLADS

The oldest and sweetest of the old ballads will be revived by Miss Parsons, the Girl O' Yesterday, this Wednesday, Sept- ember 7th, at 4:19 p.m. (CDST) over the Columbia network. Her songs by "Side" and "My life of Golden Dreams" will be highlights of Kathryn's program.

Local outlet WJK

TUNG-SOL TUBES

For a winter of Radio contentment replace your old tubes with a set of TUNG-SOL TUBES

Made Like a Fine Watch

Balance-Matched-Pre-tested

Exclusive Distributors in Mid-West

JUKKO SALES CORPORATION
5024 Irving Park Blvd.,
Chicago, Illinois

MIDWEST-TIMMERMAN COMPANY
727 Iowa Street,
Davenport, Iowa

BERGER TIRE & BATTERY CO.
216 W. 8th Street
Evansville, Indiana

RADIO GUIDE

423 Plymouth Court, Chicago, Illinois

J. W. N. STERRETT

Manager

For inter-
<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00 PM (CDST)</td>
<td>WBBM</td>
<td>George Hall's Orchestra</td>
</tr>
<tr>
<td>12:00 PM (CDST)</td>
<td>WBBF</td>
<td>George Hall's Orchestra</td>
</tr>
<tr>
<td>12:00 PM (CDST)</td>
<td>WGN</td>
<td>Mid-Day Service</td>
</tr>
<tr>
<td>12:15 PM (CDST)</td>
<td>WLS</td>
<td>New York Orch and Three Little Maids</td>
</tr>
<tr>
<td>12:20 PM (CDST)</td>
<td>WBBM</td>
<td>News Flash</td>
</tr>
<tr>
<td>12:30 PM (CDST)</td>
<td>WLS</td>
<td>National Jolson Orch (NJC)</td>
</tr>
<tr>
<td>12:30 PM (CDST)</td>
<td>WJDK</td>
<td>Jolson, Tenor</td>
</tr>
<tr>
<td>12:50 PM (CDST)</td>
<td>WMAL</td>
<td>New York Orch</td>
</tr>
<tr>
<td>1:00 PM (CDST)</td>
<td>WBMQ</td>
<td>Burns and Bluebell, Inc.</td>
</tr>
<tr>
<td>1:15 PM (CDST)</td>
<td>WBX</td>
<td>RKO Service</td>
</tr>
<tr>
<td>1:15 PM (CDST)</td>
<td>WCFL</td>
<td>RKO Service</td>
</tr>
<tr>
<td>1:15 PM (CDST)</td>
<td>WJCL</td>
<td>Wran, circuit</td>
</tr>
<tr>
<td>1:30 PM (CDST)</td>
<td>WBMQ</td>
<td>Wran, circuit</td>
</tr>
<tr>
<td>1:30 PM (CDST)</td>
<td>WJCL</td>
<td>Wran, circuit</td>
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</table>

**Tuesday Programs **

**SPECIALS FOR TODAY**

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program</th>
</tr>
</thead>
<tbody>
<tr>
<td>1:15 p.m.</td>
<td>WBBM-CBS</td>
<td>Charles Musich Revue</td>
</tr>
<tr>
<td>4:30 p.m.</td>
<td>WMAG-ABC</td>
<td>Men's Natl Tennis Championship</td>
</tr>
<tr>
<td>4:55 p.m.</td>
<td>WBBM-CBS</td>
<td>Reis and Dunn, songs and chatter</td>
</tr>
<tr>
<td>6:45 p.m.</td>
<td>WBBM-CBS</td>
<td>Reis and Dunn, songs and chatter</td>
</tr>
</tbody>
</table>

**Radio and Amusement Guide**

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

**WBBM**
- George Hall's Orchestra (CBS)
- George Hall's Orchestra (WBBF)
- Mid-Day Service (WGN)

12:15 PM (CDST) 11:15 A.M. (CST)

**WLS**
- New York Orch and Three Little Maids
- Wran, circuit

12:20 PM (CDST) 11:20 A.M. (CST)

**WBBM**
- News Flash

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

**WLS**
- National Jolson Orch (NJC)
- Jolson, Tenor

12:50 PM (CDST) 11:50 A.M. (CST)

**WMAL**
- New York Orch

1:00 PM (CDST) 11:00 A.M. (CST)

**WBMQ**
- Burns and Bluebell, Inc. (NJC)

1:00 PM (CDST) 11:00 A.M. (CST)

**WJCL**
- Wran, circuit

1:15 PM (CDST) 12:15 PM (CST)

**WBX**
- RKO Service

1:15 PM (CDST) 12:15 PM (CST)

**WCFL**
- Wran, circuit

1:30 PM (CDST) 12:30 PM (CST)

**WMAG**
- Outstanding Speakers (NBC)

1:30 PM (CDST) 12:30 PM (CST)

**WJCL**
- Small History of Illinois

1:30 PM (CDST) 12:30 PM (CST)

**WJDK**
- Jolson, Tenor

1:30 PM (CDST) 12:30 PM (CST)

**WCRW**
- Buyer's Guide

1:30 PM (CDST) 12:30 PM (CST)

**WCFL**
- Wran, circuit

1:45 PM (CDST) 12:45 PM (CST)

**WBBM**
- National Jolson Orch (NJC)

1:45 PM (CDST) 12:45 PM (CST)

**WJCL**
- Wran, circuit

1:45 PM (CDST) 12:45 PM (CST)

**WJCL**
- Wran, circuit

1:45 PM (CDST) 12:45 PM (CST)

**WCRW**
- Buyer's Guide

1:45 PM (CDST) 12:45 PM (CST)

**WBBM**
- National Jolson Orch (NJC)

2:00 PM (CDST) 1:00 PM (CST)

**WJDK**
- Jolson, Tenor

2:00 PM (CDST) 1:00 PM (CST)

**WJDK**
- Jolson, Tenor

2:00 PM (CDST) 1:00 PM (CST)

**WBBM**
- Burns and Bluebell, Inc. (NJC)

2:00 PM (CDST) 1:00 PM (CST)

**WLS**
- New York Orch and Three Little Maids

2:00 PM (CDST) 1:00 PM (CST)

**WJCL**
- Wran, circuit

2:00 PM (CDST) 1:00 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:00 PM (CDST) 1:00 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:25 PM (CDST) 1:25 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:30 PM (CDST) 1:30 PM (CST)

**WJDK**
- Jolson, Tenor

2:30 PM (CDST) 1:30 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:30 PM (CDST) 1:30 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:30 PM (CDST) 1:30 PM (CST)

**WBBM**
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2:30 PM (CDST) 1:30 PM (CST)

**WBBM**
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2:30 PM (CDST) 1:30 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:30 PM (CDST) 1:30 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:30 PM (CDST) 1:30 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:45 PM (CDST) 1:45 PM (CST)

**WJDK**
- Jolson, Tenor

2:45 PM (CDST) 1:45 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:45 PM (CDST) 1:45 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:45 PM (CDST) 1:45 PM (CST)

**WBBM**
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2:45 PM (CDST) 1:45 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:45 PM (CDST) 1:45 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.

2:45 PM (CDST) 1:45 PM (CST)

**WBBM**
- Burns and Bluebell, Inc.
### Programs for Wednesday, September 7

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Program Name</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00 A.M.</td>
<td>WLS</td>
<td>WLS Smile-A-While Time</td>
</tr>
<tr>
<td>6:20 A.M.</td>
<td>WLS</td>
<td>WLS Weather Report</td>
</tr>
<tr>
<td>6:25 A.M.</td>
<td>WLS</td>
<td>WLS Fruit and Vegetable Produce Report</td>
</tr>
<tr>
<td>6:30 A.M.</td>
<td>WIBD</td>
<td>Uncle John and His Family</td>
</tr>
<tr>
<td>6:45 A.M.</td>
<td>WBBM</td>
<td>Farm Information</td>
</tr>
<tr>
<td>6:55 A.M.</td>
<td>WBBN</td>
<td>Musical Time Saver</td>
</tr>
<tr>
<td>7:00 A.M.</td>
<td>WMAQ</td>
<td>Tune Time</td>
</tr>
<tr>
<td>7:15 A.M.</td>
<td>WCLT</td>
<td>Morning Stroll</td>
</tr>
<tr>
<td>7:25 A.M.</td>
<td>WKNR</td>
<td>Marshall Field &amp; Co.'s Musical Clock</td>
</tr>
<tr>
<td>7:30 A.M.</td>
<td>WLS</td>
<td>Breakfast Bulletin; A. C. Page</td>
</tr>
<tr>
<td>7:40 A.M.</td>
<td>WLS</td>
<td>Morning Worship</td>
</tr>
<tr>
<td>7:50 A.M.</td>
<td>WPLR</td>
<td>Cootsie, inspirational talk and music, NBC</td>
</tr>
<tr>
<td>8:00 A.M.</td>
<td>WLS</td>
<td>Radio's Tabernacle</td>
</tr>
<tr>
<td>8:15 A.M.</td>
<td>WBEM</td>
<td>Christian Science Churches of Illinois</td>
</tr>
<tr>
<td>8:30 A.M.</td>
<td>WIOH</td>
<td>Organ Melodies</td>
</tr>
<tr>
<td>8:45 A.M.</td>
<td>WMBF</td>
<td>Happy Go Lucky Time, Art Link</td>
</tr>
<tr>
<td>9:00 A.M.</td>
<td>WGN</td>
<td>Weather and Time Service</td>
</tr>
<tr>
<td>9:15 A.M.</td>
<td>WBBM</td>
<td>Tune Time</td>
</tr>
<tr>
<td>9:25 A.M.</td>
<td>WIBO</td>
<td>John Fogerty, tenor (NBC)</td>
</tr>
<tr>
<td>9:40 A.M.</td>
<td>WBBM</td>
<td>Morning Melodies</td>
</tr>
<tr>
<td>9:45 A.M.</td>
<td>WIBO</td>
<td>Market Time</td>
</tr>
<tr>
<td>10:00 A.M.</td>
<td>WLS</td>
<td>Top of the Morning</td>
</tr>
<tr>
<td>10:15 A.M.</td>
<td>WBBM</td>
<td>Time Parade</td>
</tr>
<tr>
<td>10:30 A.M.</td>
<td>WLS</td>
<td>Stampfoot Bill</td>
</tr>
<tr>
<td>11:00 A.M.</td>
<td>WIBO</td>
<td>Old Time Service</td>
</tr>
<tr>
<td>11:15 A.M.</td>
<td>WCLT</td>
<td>The Old Time Hangout</td>
</tr>
<tr>
<td>11:30 A.M.</td>
<td>WBBM</td>
<td>Camp Fire, Weather, Ralph Robertson</td>
</tr>
<tr>
<td>11:45 A.M.</td>
<td>WCLF</td>
<td>Musical Comedy Selections</td>
</tr>
<tr>
<td>12:00 A.M.</td>
<td>WLS</td>
<td>National Fan Time</td>
</tr>
<tr>
<td>12:30 A.M.</td>
<td>WLS</td>
<td>Rural Home Hour</td>
</tr>
<tr>
<td>12:45 A.M.</td>
<td>WCLF</td>
<td>Board of Trade</td>
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<tr>
<td>1:00 P.M.</td>
<td>WBBM</td>
<td>Board of Trade</td>
</tr>
<tr>
<td>1:15 P.M.</td>
<td>WIBO</td>
<td>Reading Room</td>
</tr>
<tr>
<td>1:30 P.M.</td>
<td>WBBM</td>
<td>Monday P.M. Program</td>
</tr>
<tr>
<td>1:45 P.M.</td>
<td>WIBO</td>
<td>Daily News Flash</td>
</tr>
<tr>
<td>2:00 P.M.</td>
<td>WBCF</td>
<td>Musical Comedy Selections</td>
</tr>
<tr>
<td>2:15 P.M.</td>
<td>WLS</td>
<td>Musical Comedy Selections</td>
</tr>
<tr>
<td>2:30 P.M.</td>
<td>WLS</td>
<td>Tuesday P.M. Program</td>
</tr>
<tr>
<td>2:45 P.M.</td>
<td>WCLF</td>
<td>Board of Trade</td>
</tr>
<tr>
<td>3:00 P.M.</td>
<td>WIBO</td>
<td>Board of Trade</td>
</tr>
<tr>
<td>3:15 P.M.</td>
<td>WBBM</td>
<td>P.M. News Flash</td>
</tr>
<tr>
<td>3:30 P.M.</td>
<td>WIBO</td>
<td>Board of Trade</td>
</tr>
<tr>
<td>3:45 P.M.</td>
<td>WBBM</td>
<td>P.M. News Flash</td>
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<tr>
<td>4:00 P.M.</td>
<td>WLS</td>
<td>P.M. News Flash</td>
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<tr>
<td>4:15 P.M.</td>
<td>WLS</td>
<td>P.M. News Flash</td>
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<td>WIBO</td>
<td>P.M. News Flash</td>
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<tr>
<td>4:45 P.M.</td>
<td>WBBM</td>
<td>P.M. News Flash</td>
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<tr>
<td>5:00 P.M.</td>
<td>WIBO</td>
<td>P.M. News Flash</td>
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<tr>
<td>5:15 P.M.</td>
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<tr>
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<tr>
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<td>WIBO</td>
<td>P.M. News Flash</td>
</tr>
<tr>
<td>10:00 P.M.</td>
<td>WBBM</td>
<td>P.M. News Flash</td>
</tr>
</tbody>
</table>

Flogging songs old and new is a big job for a little girl, but Helen Streif, diminutive blonde singer of favorite songs, has that job with Leon Adrian and the WIBO Top-Notchers in the Song Shop programs on station WIBO each Monday, Tuesday and Thursday at 1:30 p.m. (CDST).
The Guest Star

By Lawrence Salerno

There it is in black and white, the theme song that opens my programs on WGN, only this isn’t a program and I’m going to tell you something about myself.

Perhaps you have read many stories about people whose parents objected to their choice of a profession. Well, this is another of those stories. I can sympathize with any one who has had that experience. I was also a member of the family, and it has happened to me. My father and my brothers being musical, but not myself, it was their choice that I study an instrument also. The accordion was their choice and I learned to play it out of pure necessity. I never played the accordion myself, but I played it more than the others.

The real trouble started when I was encouraged to study voice. When I brought up the subject to my father he very deliberately discouraged me. Not having any funds of my own I had nothing to do but obey his wish.

One day I sang at the shoe factory where they were having a community sing, and while I was working at the time, I was heard by Prof. Gordon of the University of Wisconsin, who told me that they were having an Italian play at the open air theater and asked if I would sing an Italian song during their performance. I thought it a great privilege and after the performance I went home happy with the idea that if I told my father of the experience he perhaps would consent to my studying voice. To my great disappointment, he flatly refused and so there was only one thing to do, and that was to study voice without him knowing about it.

I went to the Wheeler Conservatory of Music and studied under the direction of Wheeler Fletcher for six years. When I first started with him the hardest thing was to tell him I had no money, but he said he would teach me and in payment for my lessons he asked me to sing in the church choir where he was organist. I would have to study a year before I could do this.

After my first year of study my teacher told me I was improving and then I started to sing in the Grace Episcopal Church Choir, where I was soloist for the following four years. It was at this time that my parents found out that I was studying voice and yet they did not change their opinion. It wasn’t until four years later when I gave my first concert that I was actually encouraged by my father to continue studying. He wouldn’t attend my concert, saying that it would have made him too nervous to come and hear me sing. However, he said he would keep his fingers crossed from the time the concert started until I came home.

We celebrated my first concert with a spaghetti dinner cooked by my father and, if I do say so, he certainly can cook spaghetti.

After giving a series of concerts in and around Madison including a few performances of the opera “The Mikado,” in which I had the part of “P'oh Tush,” I came to Chicago. I worked at the old Illinois Merchant Bank and for two years I studied with Vittorio Trevison of the Chicago Civic Opera.

Amateur nights were very popular at this time and all the small theaters in Chicago had them. One night I happened to be in a theater with some friends when the man announced that it was amateur night. He said there would be prices of ten, five and three dollars. Soon the stage was crowded with people who had volunteered to take part. It was the first time I ever saw an amateur show and I was much impressed. Suddenly the boys I was with began to call to the manager that I wanted to take part. There wasn’t any way out and I was practically pushed upon the stage. It was my first song in a Chicago theater and I sang, “O Sole Mio” and took first prize. I thought that was ten dollars earned and so...

New Invention Teaches
Deaf to Play Piano

A new system of playing piano “by color” came to light this week when Eddie Fitch, NBC organist, announced that he and a scientific friend had invented a teaching system whereby even tone deaf people can learn to distinguish piano keys from each other by color.

The new system is called the “Kolorgraf.” Fitch is now working on a new portable project on which he plans to demonstrate his teaching principles this winter.

Fitch’s discovery came as a result of several years of study of charts, keyboards, and teaching systems. After a wealthy friend of his remarked that he would give a fortune to be able to play even a simple tune, Eddie decided to spend his life in making music possible for such handicapped people. A few months ago his scientific friend introduced the color idea, and from that the new system was evolved.

Lawrence Salerno

After that I sang often at amateur performances and I always received a prize. My first radio work in Chicago was at KYW when Morgan Eastman was manager. I was put on the staff and sang there for about a year. Then I sang at Huyler’s Cafe with my cousin, Frank Salerno, playing my accompaniments on the accordion. We appeared there in Spanish costumes. There followed a great disappointment, he flatly refused and so there was only one thing to do, and that was to study voice without him knowing about it.

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Wednesday Programs (Continued)

Virginia Arnold goes in for the classics and can play them on the piano like the best of the concert artists. To prove this, Virginia is going to play two Preludes, one modern and one classical, during her program over the Columbia network on Tuesday, September 6th, at 4:15 p.m. (CDST). Local outlet WBBM.

2:55 P.M. (CDST) 1:55 P.M. (CST)
WBBM—Debussy WFCF—Tall or Studio program
WLS—Evening Post Reader
3:00 P.M. 2:00 P.M. (CST)
WBBM—Debussy WLS—CBS Music for the Millions
WJR—Sonata for Violin and Piano WBCB—Lucy Langston (CBS)
WKBW—Street Orchestra WLS—NBC News
11:00 A.M. 11:00 A.M. (CST) 11:00 A.M. (CST)
WBBM—Verdi's Requiem WLS—Beecham's Orchestra
WJR—Chopin’s Piano Concerto WLS—Beecham’s Orchestra
WKBW—Verdi’s Requiem WLS—Beecham’s Orchestra
WBBM—Beecham’s Orchestra

Specials for Today
For Log of Local Stations See Page 4

4:45 p.m. WENG-NBC—E. E. Program; guest
5:30 p.m. WMAQ-NBC—Men’s Nat’l Tennis Championship
7:00 p.m. WLS-NBC Big—Humorous sketch
8:00 p.m. WGN-CBS—Guy Lombardo’s Orchestra; Burns and Allen
8:30 p.m. WGN-CBS—Eno Crime Club; mystery drama

Virginia Arnold goes in for the classics and can play them on the piano like the best of the concert artists. To prove this, Virginia is going to play two Preludes, one modern and one classical, during her program over the Columbia network on Tuesday, September 6th, at 4:15 p.m. (CDST). Local outlet WBBM.
RADIO AND AMUSEMENT GUIDE

Programs For Thursday, September 8

<table>
<thead>
<tr>
<th>Time</th>
<th>Station/Program</th>
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<tbody>
<tr>
<td>6:00 A.M.</td>
<td>WLS—Early News</td>
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<tr>
<td>6:15 A.M.</td>
<td>WMAQ—Clips, Lu ‘n’ Lu: The Super Saba Girls (NBC)</td>
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<tr>
<td>6:30 A.M.</td>
<td>WBBM—Here’s Your Market</td>
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<tr>
<td>6:45 A.M.</td>
<td>WBBM—Fruit and Vegetable Produce Report</td>
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<tr>
<td>6:55 A.M.</td>
<td>WMAQ—Morning</td>
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<tr>
<td>7:00 A.M.</td>
<td>WBBM—Famous</td>
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<tr>
<td>7:15 A.M.</td>
<td>WBBM—Morning</td>
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<td>7:45 A.M.</td>
<td>WLIR—Radio Wagon</td>
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<td>8:00 A.M.</td>
<td>WAAC—Boys and Girls</td>
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<tr>
<td>8:00 A.M.</td>
<td>WBZ—Ambassadors (CBS)</td>
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<td>8:30 A.M.</td>
<td>WBBM—Tune Time</td>
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<td>9:00 A.M.</td>
<td>WMCL—Morning</td>
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<td>9:15 A.M.</td>
<td>WBBM—Morning</td>
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<td>10:00 A.M.</td>
<td>WMCL—Morning</td>
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<td>10:45 A.M.</td>
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<td>WMCL—Morning</td>
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</table>

SPECIALS FOR TODAY

For log of local stations see page 4

11:30 A.M.  WBBM-CBS—Columbus Avenue
3:00 p.m.  WMAQ-NBC—Men’s Nat’l Tennis Championship
3:00 p.m.  WMAQ-NBC—The Orange Lantern; detective drama
3:00 p.m.  WBBM-CBS—Music That Satisfies; Boswell Sisters
3:30 p.m.  WBBM-CBS—Americas in Revue; sketches and music

COLUMBIA DIRECTOR

Andre Kostelanetz has counted fame under the triple crown of composer, arranger and orchestra director. He was at one time conductor of the world renowned Potsdam Grand Opera in Russia. More recently he has been appointed director of the Columbia artists staff, and beginning this week will direct the orchestra of "Threads of Happiness," heard on CBS each Tuesday.

1:30 P.M. (CDST)  1:30 P.M. (CST)
WJJ—Songs of the South
WJK—Ah, Alabama Bay
WGR—The Good Shop
KYW—Carlton Tea Garden Orchestra
WMAQ—The Music Makers
WBBM—Theodor Seuss
WGR—Ah, Alabama Bay
WJS—Edison Shop
WBBM—Barnum’s Beautiful Chat
1:45 P.M. (CDST)  1:45 P.M. (CST)
WJF—Lone Star Market; Weather Summary
WCFL—The Benedicta, Entertainers
WGR—The Good Shop
WJS—Edison Shop
WBBM—Barnum’s Beautiful Chat
WGR—The Good Shop
WJS—Edison Shop
WBBM—Barnum’s Beautiful Chat
2:00 P.M. (CDST)  2:00 P.M. (CST)
WJW,—Lone Star Market; Weather Summary
WGR—The Good Shop
WJS—Edison Shop
WBBM—Barnum’s Beautiful Chat
2:00 P.M. (CDST)  2:00 P.M. (CST)
WJW,—Lone Star Market; Weather Summary
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WJS—Edison Shop
WBBM—Barnum’s Beautiful Chat
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WBBM—Barnum’s Beautiful Chat
2:30 P.M. (CDST)  2:30 P.M. (CST)
WJW,—Lone Star Market; Weather Summary
WGR—The Good Shop
WJS—Edison Shop
WBBM—Barnum’s Beautiful Chat

TYDHOON RURAL RADIO GUIDE’S GARDEN OF MELODY

The Three Contraltos and Jack Holden, narrator

Thursdays 2:00 P.M.

WLS

Prairie Farmer  870 Kilocycles

www.americanradiohistory.com
### Thursday Programs [Continued]

#### Daytime Programs

<table>
<thead>
<tr>
<th>Time</th>
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<td>AMUSEMENT GUIDE</td>
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www.americanradiohistory.com
The three comely flowers pictured above are Adele Brandt, Helen Branduzza and Margaret Stafford, otherwise known as the three contraltos in the "Garden of Melody," a new program sponsored by Radio Guide every Thursday at 2 p. m. (CDST) over WLS. The broadcast is a quarter hour of solo music of the type of garden, this week being "A Garden of Tomorrow" in which shadow songs will be featured. Bright poetry is also a part of the program.

How Myrt Broke (Continued from Page Six) write. She wrote the songs and was fighting to make a newspaper deadline. That's the way she always writes, at top speed. When she had finished, the completed manuscript of a vaudeville skit, incidental music and all, lay before her. She and her husband rehearsed it. It was something new, something different from vaudeville morgues. The Damereis played it back and forth across America. Then Myrt wrote another, and another. They were successful. In eight seasons of vaudeville, the Damereis toured the continent five years and made a possible role, from comedienne to prima donna.

They doted in Minn and Portland, Oregon. She received ovations in Texas and New York. Do you wonder at the realism of her plays? Myrt has lived the sparkling life that floats into your parlor when you tune in on Myrt and Marge?

She quit school when she was fourteen. She never studied journalism, or bothered herself with the fine points of grammar, rhetoric, composition, or dramatization. How does she do it?

Myrt's account of it is to be that she just sits down and writes. She thinks it's a gift. She's glad she's got it. And that's it.

It seems that ever since she was in vaudeville, Myrt has been keeping notebooks. She jots down everything She sees or hears, or feels, she never goes anywhere without that notebook. When she sleeps, it's under her pillow.

"Sometimes," she says, "I get up in the middle of the night with an idea. Maybe I dream it. Right away I put it on paper. Otherwise I couldn't remember it all.

"Why, just last Saturday night I went to a dance and didn't get in until four in the morning. And at eight I woke up as if some one stuck a pin in me. I had the grandest plot! So I got out of bed and wrote until eleven. Then I went back to sleep.

"Now about Marge. She's just another edition of Myrt. Marge fretted in school while her parents were panicking houses in Kalamazoo and Chicago. When she was fifteen she wrote a Myrt letter. I'm going on the stage," it said.

"Nothing doing," Myrt replied. A few days later Marge, bags in hand, ar- rived at Myrt's theater. "I'm going on the stage," she said. Myrt remembered her own debut in the theater, remembered the bitterness and the pain before that first job. So she decided to help the Damereis family—the stage. She created a part, and Marge—at fifteen—joined the act.

The next season George and Marge toured in with the Damereis. George's idea of running a theater was that the theater had done enough for them. Their bank accounts sang fin. So Myrt liked the idea of trying business. So they started a real estate company in Chi- cago. But you couldn't pry the slender, bright-eyed Marge off the stage with a crowbar. She played in stock companies, and she played in Chicago night clubs. Then the deg. Wall street took a nose dive and the real estate market followed like a trained seal. The Damereis fortune dwindled and became almost non-existent. So there was Myrt, her real estate holdings melting like wax figures in a five alarm fire and vaudeville skits listed among the ancient arts and sciences.

"How did you start writing radio scripts?"

"Gosh," she said, "a guy must eat!" Myrt was thinking of almost everything else but radio plays when she decided to write one. She had never written one before, but she was playing her own radio a one night and tuned in on it. It wasn't much of a skit, "Listen," and Myrt to herself, "I write better stuff than that."

She wrote several startling radio skits, bright, slanty, human. Then she discarded as to her own ammament, that she didn't know how or where to sell it. She went to a publisher and let an executive look over her manuscript. He liked it, and told her that the Wrigley organization was heartening for she in air act. All she had to do was tell the idea for the back stage series to Wrigley.

It was all she had to do. P. P. Wrigley, what with his tremendous gum, real estate, and radio, and finance, and the Cubs, was about the busiest man in Chicago. For three weeks she tried to see him, and finally the magnate took time off for her.

She walked into his office and stayed an hour, at least. During that time she read most of her completed scripts, taking the parts of seven actors and actresses. When she walked out again she was signed to present Myrt and Marge. She changed Donna's name to Marge to make the title a happy.

She writes five complete plays a week, and takes the principal role six times a week.

As you know, Myrt and Marge portray the life and loves of two chorus girls. When the skit was first presented to the radio audi- ence, it was decided not to disclose the identity of Myrt as Marge's mother. It didn't seem to agree with the chorus girl role.

And as you know, in the play Myrt has a daughter who has been adopted, and Marge does not remember her real mother, as she is an adopted child. The followers of the skit—and they are legion—have often believed that the play's sequel would show Myrt to be Marge's mother.

This week Myrt and Marge are back on the air over the Columbia Broadcasting Sys- tem on the Wrigley program. You'll listen to the chatter of two chorines. But you'll know that Myrt and Marge are actually mother and daughter.

They're successful now. They don't have to hide their identity anymore. They are confident that when they get on the air the audience will forget they're mother and daughter—and hear just two girls of the chorus.

Pat Frank

VOICE OF THE LISTENER

Radio in the First Degree

Dear Editor:

Since it has come to my attention that wea- ter programs in certain cities are asking petitioners for aid whether they own a radio, I fear for my country. Is the owning of a radio to become a crime?

God grant that I do not have to seek microphonists aid. I vow that if some welfare department snooper asked me if I owned a radio, I would answer, "Yes, what of it? I'll enjoy it, and give you the same enjoyment that my children shall not be shut off from music and the works of God... . Yes. I own a radio, and I desire it to be a God's gift to the poor. Then I know the radio He comes to us each Sunday." 

Joel Murphy

We Give You Dragonette!

Dear Sir:

Letters have been pouring into your column concerning "beautiful voices" and the ma- jority of these have commented on Columbia Vallee, Jarrett and Crosby. But thus far, no mention has been made of the most beautiful voice in radio, and so I bring her name to you—she is Jessica Dragonette.

Without her, perhaps, the program with its lovely voice of the air; a voice which not only has beauty but purity of tone and color. There is no doubt, after one time, that every audience is conscious of the millions of pulses which have stopped among those whose names and reputations simply drip with con- cert and recital talent. She is the real "Queen of the Air." Dorothy Lee Glass

Mahrja, the Old Spook

Dear Sir:

I am an ardent fan of Mahrja on WBBM and if you at all know her would you please send me her latest address? I am sure for Ben Bernie when I read his life in the paper and know what a wonderful man he is. He is the only one I ever have heard address the listeners as "Ladies and Gentlemen." I do think that is very respectable.

For my singer's I'll take Fred Jeske and George Hall. I was so glad to see Pat Flanagan's picture. Would like to see Bob Elson, baseball announcer over WGN. So glad Rudy Vallee is running out. He needs pep with his songs. They're too slow and easy.

Mrs. Irene Austin

Radio—the Capud

Dear Sir:

Here I am berried up, too. I want to know the different ideas of people in the Voice of The Listener, and study them. I am sure for Ben Bernie when I read his life in the paper and know what a wonderful man he is. He is the only one I ever have heard address the listeners as "Ladies and Gentlemen." I do think that is very respectable.

Ben (Lord Chesterfield) Bernie

Dear Sir:

I am a fan of "The Coast of the Capud." I have seen many of the songs, and I have listened to the radio for two nights, smoking, and listening to the love songs being sung and played.

I must say that song worked me up. It just went down, down to the bottom. It pulled at my heart strings. While listening to it tears began rolling down my cheeks, then I realized what love really was.

"You're Just the Girl for Me," that was the song, and I never dreamed that a song could do so much.

"Now Happy"

For Sale, One Crooner

Dear Sir:

May I use this happy medium to do a little personal agent-realing? I can be heard by Hear ye! Hear ye! Especially ye songster crooners. For the love of mite, will some- one please, please, discover me. Believe me,

Eleanor Rella "Billy" in Myrt and Marge

Dear Sir:

What is wrong with our radio programs? That is what is in the mind of the radio fan as he turns the dials every night. He turns from one program to the other and finally switches off the radio in disgust.

Radio has become one of the main instru- ments of amusement and instruction. It has done more to change the complexion and comradship in the family circle than any other influence.

For these reasons the programs which are sent into the thousands of homes should be as carefully prepared as a doctor's prescription. Nothing which is even slightly an unsuitable product should be allowed to approach a microphone. No performer should be al- lowed to broadcast unless he has been as thoroughly prepared as is an actor for his play.

But there is another thing which can not be ignored. That is the lack of continuity. From a glorious performance by a Philhar- monic Orchestra or a Lawrence Tibbett, we jump to the "Git Along Li'l Duggies" of a fake believe prairie cowboy.

I have conceived a scheme to overcome this. First, divide the country in zones con- taining an equal number of network sta- tions. Then proportion to each station a specific program for each evening. For in- stance, WEAF would broadcast a program of dance music on Wednesdays and Sundays. Another station or network would be assigned, and another, speeches and in- structional programs.

In this plan each station would have one type of entertainment broadcast during the day and another type during the evening. No conflict of programs when one must choose between two things to which he would like to listen. What a relief.

H. A. Ouldgreen
**Friday Programs [Continued]**

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**SPECIALS FOR TODAY**

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

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<td>Men's Natl Tennis Championship</td>
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<td>WGN-CBS</td>
<td>WMAQ-March of Time; news dramas</td>
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<td>WGN-CBS</td>
<td>WMAQ-Candle Lightin' Time; negro music</td>
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<td>9:00 p.m.</td>
<td>WGN-CBS</td>
<td>WMAQ-Kodak Week-end Reel; orchestra</td>
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**RADIO GUIDE**

**Presents**

**“CITY DESK”**

A Playlet Over Station WIBO

**“Top O’ The Dial”**

Friday, September 8th

8:45-9:5 p.m. (CDST)
CARLTON SMITH IN EUROPE
Italian Radio System Amazes Critics

As AL roads lead to Rome, "When you hear the Romans do it," and numerous other quotations concerning the Imperial City crossed my mind as the train pulled into the Cen-tral Station. I found her nesting among her "seven hills," and before I left the station that she was not built in a day," nor could she be 'recorded in a single column.

New Rome centers around the Tempio Ponziano monument to Vittorio Emanuele II, on the terrace of which is the grave of Italy's unknown soldier. New Rome is lit by airy and well-lighted. Nowadays it would be pointless to describe any of the remains or reconstructions. The photograph sections, the photo syndicates, the news reels and the travel agencies have made it better known than we can describe. Therefore, I'll omit references to my sight-seeing, which included every haunt that my newspaper friends could remember. You will be more interested in the radio stations.

Since the first sight that greets me in every city, old or new, is usually its broadcasting towers, I decided not to miss Rome's new radio. My name is not enough to describe an event so rare and historical. Beginning with the decorated glass at the entrance doors, I found symbols in every possible place... half faces with piano keyboards cutting them in two... and the tiny violin... masques... all worked into fantastic and striking tableau. One thing alone was not symbolic—a few niches in the walls for busts of famous dramatists and composers. And I counted ten large statues around the building.

An operaettta was just being concluded. It was called "The Duchess of Chicago," and described her experiences in the most modern of tonalities.

This station—in fact, all European stations—broadcast only intermittently. There is no continuous program, but they find time for many complete operas, averaging three a week. Other Radio stations are cutting the dance music in American in origin, and I heard a negro singing "Good Night Sweetheart." Other stations advertise the "Waldstein" Sonata.

In Italy there are 150,000 people who pay taxes for the privilege of owning receiving sets. The amounts to about four dollars a year, and the six hundred thousand dollars received is administered through the monopol-oly which operates the seven stations. The singers and musicians are hired by the month. Occasionally there is a special con, as when Gigi sang in Rome. It was not announced, however, that his concert would be broadcast until a few hours before, and not until all the seats had been sold.

There is no problem of "fan mail." In fact, the audience rarely ever expresses its approval, be it ever so loud. More to the point—the technical director told me women were more easily understood.

The radio magazine, published by the Panorama group, gives the complete libretto of all new musical works. The performances, by the way, are repeated several times in one hour. As in "Golliwog," given three times. I noted also an item of information not necessary in America was printed—the edition of the column was being used in written large type.

One issue of the radio magazine featured an article of comments on the interpretation of the "Waltonen" Sonatas by Beethoven, with an account of the conditions under which the work was written. Another lengthy exposition treated of Igor Stravinsky. And there were detailed news items concerning the Second International Music Festival to be held in Venice, the latest scientific de-ventions in radio, and the movie cities in Germany.

Evidently the readers have a diversity of interests, but no space was devoted to what we call "popular music." Crooning is unknown, as are comedy sketches. Americans should hardly recognize the radio in Europe. I had my greatest thrill in the Swiss Alps, when I heard, in rapid succession, "The Eyes of My Heart," "Buchenberg," "The Naples, London, Prague and Strassburg—all of them offering widely contrasting music, much of it native.

But, back to Rome. I visited the Vatican City station and spent a most pleasant hour walking in the gardens behind St. Peter's. No other radio studio is like one--every wall hangs a crucifix. You have a religious feeling as you walk through the Vatican courtyard and up the road past the Governor's Place and back of the Cathedral to the high hill on which the radio towers are located. From St. Peter's Square, you would never guess that a radio station was there. So approach the famous observatory in which in many instances astronomical discoveries have been made, you hear the low hum of a motor. Also hidden up the terrace, you can see a whole section of the city.

As the chief operator, who asked me to wait a few moments while he sent some wires. Communication is carried on with France, England and Germany—and soon with America. Messages of state are sent in different places to the papal legates in all parts of the world. A clock surrounding a globe shows instantly the time in any part. Toulouse, he tells me, and the travel agencies can always be found. Twice each day the station, HVJ, broad-casts a short-wave program—5.26 a.m. (5.26 a.m. EST) on a length of 1934 meters and at 8 p.m. (p. m. EST) on a length of 5026 meters. Letters have been received from all parts of the world.

I saw the microphone which the present Pope, who was the inaugurator of the program, and learned that he has a radio in his bedroom. He listened with great interest to the broadcast of the last Eucharistic Con-gress, after he had given his benediction. Usually alone when he speaks on the radio. He enjoys broadcasting, and is greatly interested in discoveries which will improve Italy's industry.

In this station many experiments are being carried on by a famous physicist to better the short-wave broadcasts. I was interested, too, in the Vatican tele-photograph book which has just been published. An American society has equipped the small state with a telephone system. The numbers begin with 102, which is the Pontiff's private apartment, but I was told that he never used the telephone.

Poetry Corner
The Poetry Corner is open to all Radio Society members. One dollar will be paid for each poem accepted. Poems must pertain to radio or radio artists. Send only one POEM TO THE WORLD. All day the world goes marching through my room. It lays its choicest treasures at my feet; From daybreak 'till long past the twilight's end, It weaves a pattern with gay moods. Reprinted and blouse the day is ushered in; With reverent strains it's softly laid to rest, And the bright music of the world's day cigars. Mumbling through the hours at my feet, —Edna E. Smith

Here's an exclusive picture of Gene Austin and his lovely brunette bride of a few days, Agnes. The American tenor, extremely popular with radio audiences throughout the nation, surprised everyone, and most of all his manager, when he was married. You see he had just signed a contract not to marry for five years. But everybody forgot about it, including the manager, when he stepped to the altar.

Reviewing Radio—By Mike Porter
(Continued from Page Three)
ner the writer three thousand dollars a week. Sounds quite fishy to me.

Will Oakland sang "My Mother's Eye" and his own mother broke her leg stumbling to the radio to tune out. Heard Burns and Allen the other night... I recommended stardom for Allen and ungentine for Burns. Sawennie Kruger crawling under a house in the Bronx the other morning— he was playing bowie from a morning exercise broadcast. Nelson, the band-leader, writes this sciolastic orb and jokes who herewith dedicates his artistry at the "Wizardy of Oz."

Riddle: A radio singer gets a hundred dollars a week, and gives ten dollars to his wife. How much has he left?
Answer: Sixty. Why? Because the agents grab thirty per cent.

Speechless about it, but Moyer Davis has found out that musicians never rest between bars. Have you heard the magician, folds his show... but makes a swell living palming people into John Bary's offer.

Tess Garrett will split after this season and there will be two roadshows of her. Proctor and Gabriel's new theme song is "When Stompmorgies Were In Ruth," Ethel Shatta is in idea of the perfect radio personality... Jack Benny is ab-eyeing.

Radio is worrying about what they will do if they're not able to get any music from the A. S. C. A. What do they find out what some of the bands have been using instead of music?

I like Billy Jones but Ernie gets in my hair.

Howard Lanin, who makes music, would rather speak on The Eighteenth Avenue Sub-way as a whole."

Ted Weems tells that one radio ran an all-request program last week and the mike was silent during the entire program.

The Canadian Fur Trappers have a swell program—under the management of Joe Wolf they are trying to sign up Harry Fox—what's the matter with Abe Bazer?

Looks like Louis Sobol clicked at the Palace... They had his name in front and under it, "Next week bring him back alive.""Hoover's last radio talk will make History.

I'd like to hear Jack Pearl on the air—defying the superstition. I'll wager Jack's one pearl who won't bring tears—unless they're tears of laughter.

When Little Jack Little asked the officials what his sustaining was to be they simply said 'Little Jack Little.'

A world of advice to laugh lovers—if you want your laughs steadily and con-sistently don't in on the script shows. The gag programs must be short lived as the gag demand exceeds the supply. For some strange reason sponsors are signing cross-fire comedians to contracts that call for producing two for three original programs a week, when the vehicle they auditioned took three years to compile. One by one they must fall by the wayside unless their auditions do first. The public is tired of old familiar jokes—the success of "Goldberg's," "Easy Acres" and " Amen 'n Andy" tell the story.

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How Cleopatra Got That Way

- Meet the Artist -

Edwin Franko Goldman

By John Erskine

I'm to write, for a series of weeks, about certain misunderstood women, such as Cleo-
patra, Sappho, Luci-
tia Borgia, Catherine of Russia and others, that picture editors might not
look glamorous. Perhaps these ladies would not
thank me for telling the truth. It has been to
their whole, to be misunderstood. The human taste in stories is
immoral. Virtue in her shape may be lovely,
and her charm might make a pleasant out-
of-it. In general the poets have be-

tested in the same way by mak-
ing them a little wickedler than they were.

Cleopatra, for example. Her reputation
was manufactured by Plutarch. But
she, and by Theophile Gautier. Plutarch
did not like her, or thought he didn't. The
others knew they did. Plutarch does a sketch
of her in his life of Julius Caesar, and a
portrait at full length in his life of Mark
Anthony. In the life of Caesar he tells how
she got the attention of the Roman con-
cern, and how Antony was enchanted with

her. He summoned her to his camp, to explain
herself. Instead of coming with the haste
and the amity which belted either good
consolation or a troubled one, she
drifted lazily up the river in a splendid
barge with purple sails, herself reclining
in the middle of it, under a golden canopy.
She was wearing little besides the canopy,
everybody in the army went down to the
water's edge, to see what was happening.
Anthony, who at the moment was presiding
over a court-martial, kept at it until no
eone else remained in the room. Then he
too down to the shore, and beheld his
doom making fast to the dock.

At this, so Plutarch, Anthony did nothing
useful. He dined with her, and she
dined with him, and they spent much
time fishing. When he caught nothing, he
sent a diver surreptitiously to fish on
her. She was not very successful, but the
day after Cleopatra sent down one of
her divers, and when Anthony reeled in his
line, there was nothing but two
never crossed to-married at her.

She was a bad woman and cold-blooded.
Shakespeare makes her a creature of volcanic passion, somewhat
judged by her contemporaries. The man
middle-aged nervousness, not wishing to be
some respectable through fatigue.

Theophile Gautier makes her a fastidious,
voluptuary, prodigiously cruel, ready to kill
her lover today, for fear she might love
him less tomorrow. "One of Cleopatra's
Nights," he calls her famous story, implying
that she had many of them. The real Cleo-
patra seems to have been a sober woman,
but pathetic. Her country had the double
misfortune of being weak and desirable. In
a hopeless effort to maintain at least a
shadow of independence, she sacrificed
her private convenience.

If you want her story in a phrase, she was
a victim of circumstances. Rome was full of
unemployed, whose votes the rival politicians
could buy with bread. Since the Italian
farmers were exhausted, the bread had
to be found elsewhere, chiefly in Egypt.
While the Roman soldier was STARVING
for wheat.

As she said to the wheat, Octavius would
have felt the lovers in his heart. His
brother-in-law's behavior did not shock him. His
own behavior towards this woman had Anto-
ny, and if Anthony had the wheat in the
Nile, Caesar had Rome between him and the
thirst. So Octavius forced her to kill herself,
and Rome breathed easier for a while.

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Behind the Melody

By Howard Barlow

This series of articles by Howard Barlow, symphony conductor of the Columbia
Broadcasting System, is designed to ac-
count the radio audience with some-
thing of the story and background of the
musical masterpiece heard on the air. Feeling
that a series of informal notes dealing with the master composers and the
circumstances under which their great works were written may be helpful to
the radio audience, Mr. Barlow will write an exclusive
column each week for 'Radio Guide.'

"NAPOLI" FROM CHARPENTIER'S
"IMPRESSIONS OF ITALY"

We in America know the picturesque Latin
quarter of Paris largely through such novels
as de Maurier's "Les Bohemias," operas like
"La Boheme," and movies like "Svengali." We picture it as the un-
conventional resort of artistic "bohemians," a
colorful oasis in a work-a-day world. A
region of Montparnasse of the present day is therefore usually dis-
illusioning, for what the tourist seeks is not
the real Latin quarter, and the poetic life of
"bohemians" evident in the cafes and night clubs he visits.

The Latin quarter of Charpentier's youth,
however, was quite different. It was a time
when de Maurier wrote, the artistic colony presided over by such
men as Daudet and van Gogh and Gauguin.
In the 1870's and 80's when Charpentier was
writing the "Napoli," the Latin quarter was in full revolution, and the spirit of artistic creation was rife. Charpen-
tier, himself, was a picturesque devotee of the unconventional styles of the day.
He dressed in the flowing frocks, fluffy red ties,
velvet collars and slouch hats of the Poucini
opera. He frequented the cafes where artists of all kinds gathered to discuss their ideals and problems, and he lived the life of a
"bohemian."

But unlike many of his contemporaries who
carried the spiritually anti-social in outlook,
Charpentier was a man deeply rooted in the wel-

ture of the working classes. In 1900 he
founded Le Cercle de Mino Pimini and the
Cercle de Pimini, organizations designed
to give free courses in music and the dance
to working girls. The former of these groups served as a
body to the Red Cross during the Great
War.

Bert had dared to write an opera around a
cigarette girl, Carmen; Charpentier took a
dressmaker as his heroine in "Louise." The
proceeds of this very successful work were
donated to Le Cercle de Mino Pimini and dis-
tributed among the shop-girls of Paris.

After a trip to Italy, Charpentier wrote
the orchestral suite, "Impressions of Italy,"
descriptive studies of the various sections he
toured. The selection "Napoli" is No. 3 of
the suite, a tone poem full of the gayety
and the unconventional spirit of southern Italy.
It is free from sentimentality and melodic
over emphasis. It reveals the clear, precise score of the opera and Charpentier's music at its best.

In 1924 Charpentier came to this country
to appear at a concert at the Metropolitan
Opera House on January 27. Since that time he has been living in Paris continuing his social work along with his artistic efforts.

(Next the air performance of Charpen-
tier's "Napoli" from "Impressions of Italy"
will be over a nationwide Columbia network. 
Friday, December 27, at 10 p.m., EST.
Local outlet WJS.

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