Radio Guide

That Guy, Cantor
By Rubinoff

The Waltz King—Wayne, Himself
By John J. Alcock

AMERICA'S GRUB STREET SPEAKS 'By' Thomas L. Stix
A DELEGATION of my friends visited me recently to persuade me to take action against Eddie Cantor for defamation of character. You are the most reviled and ridiculed man in the world, they told me, and you may lose your reputation as a violinist and musician. But your attacks on the radio says you can't write, you can't read, you're a boorish. He calls you every nasty name permitted on the radio. But who are you? You have heard him.

Actually, I have never heard the things Eddie Cantor says about me on the radio, either good or bad. I have never seen him strike his violin against me or throw his name in my direction. And I am neither dead, blind, nor, I hope, dumb.

The truth is that in my life I have always been the greatest laughing stock. Perhaps, but today a good-living stock is better than many a bank stock.

In Eddie Cantor I have the highest-priced person in the world. Not even the late Harry Richenbach, the peer of press agents, received as much as Eddie Cantor gets for blazoning my name across the continent.

Before the truth, I like to be knocked by Eddie Cantor. In fact, I love it. Every time Eddie mentions my name, I get up to several letters of sympathy. Radio salaries depend on a great deal on such mail and every knock means a salary boost for me. If Eddie stopped kidding me it would cost me money.

Being wrong for Eddie Cantor was my own idea. One day at a program conference, Eddie decided he needed another actor.

"Why not give me a chance?" I begged. "I'll do it cheap."

"All right, Rubino. But remember, I'm boss."

"Of course you are, Eddie. I won't say a word."

And I never have.

Someone once said he mentions me as much as he'd like. Once I spoke to him about it. "Eddie, why don't you give me more time?"

"Sorry, Rubino," he answered. "I'm a judge. I have no time."

We could be good friends, Eddie and I, if he didn't kid me as much off the air as on it. But I like him. He's a card, that guy; an ace. Speaking of cards, whenever he plays he plays for a full house. It happened in Atlanta, in Pittsburgh, in Richmond, and in Miami and everywhere else. He's no liar!

When I was first getting acquainted with him, I asked him to tell me the story of his life.

"There's no use telling you that, Dave," he told me. "I'm just an East Side boy who made a fool of himself."

"But didn't anyone help you? Didn't anyone encourage you?"

"Yes, my grandmother. Many a time she said to me, Eddie, you're making a fool of yourself."

"You must have been a very bright child."

"I was, Rubino. I was. People in the neighborhood—they're very strict in the Ghetto—called me the bringer of light."

"No, Eddie?"

"Oh, yes. My grandmother used to sell candles and I used to deliver them."

In my opinion, Eddie Cantor is a bringer of light to this very day, and who more fitting than he. There is no one more light-hearted or more light-headed. He is always ready to laugh, his friend's burden. He even offered to relieve me of my business worries—for a very light percentage.

It's a light-fingered guy, all right! Eddie and I are thrown together a great deal these days. He has a fine sense of humor but frankly he's not such a good company. The minute I start talking about my girl friends, he begins to brag about his six women and how well he keeps them.

"Listen, Eddie," I told him. "Everybody knows that you're talking about your wife, Freda, and your five daughters."

"Does that make it less of a trick to keep them?"

"I'm afraid, Eddie, they keep you."

"It's the way Rubino. I keep them in food and shelter and clothing, and they keep me in."

"In what?"

"That's not exactly true. At times when the family has been away on vacation, Eddie has gone to parties with me. He always makes a lot of noise at a party—but I've never really seen him having a good time. He's too idealistic."

At one party I saw him sitting among the potted palms with a gorgeous blonde carefully screened from view. Anxious to keep him out of any embarrassing alliances, I approached them. Above the noise of the music I heard her say: "Too much crust."

"Aha," said I to myself. "Eddie is getting fresh."

I moved closer.

"A little of this," said Eddie, "and a little of that. De-lightful!" I could almost imagine his eyes popping out of his head.

"Now you're tempting me," said the blonde.

"You'd probably want more dough," said Eddie.

I was horrified.

"My taste are pretty voluptuous," said the blonde.

Rubino: "He whispers insults..."

Eddie: "...I have the highest-priced press agent in the world..."

After all, I've been used in this thing all my life."

"But it's not good for you," said Eddie. "When Ida makes a pie it's never too rich. She's a good cook."

Can you hear that?

Eddie is the best known comedian in the United States today. He was with Florenz Ziegfeld for sixteen years and built an enviable name for himself on the musical comedy stage. He has been successful in motion pictures for more than six or seven years and he was an overnight success on the air. In spite of this evidence of success, he is extraordinarily modest.

"Dave," he once told me, "half the trick in this game is knowing your audience and giving them what they want. I am not the best comedian, but I am a greater poet with my material than anyone I know.

I know that to be absolutely true. I have seen him take a prepared script during a rehearsal, rip it to shreds and build an entirely new program because the first one did not fully satisfy his critical sense. And after a script had finally been completely and been scrutinized and approved by every executive and writer of the broadcasting company, Eddie Cantor would continue to pore over it and make changes until almost the hour of the broadcast.

Recently a script prepared for him called for renaming of certain cities in the interest of prosperity. Towns to be renamed were Los Angeles, Reading (Red Bank), Niagara Falls, etc. At the last minute Eddie eliminated this sequence.

"The association of some people with those towns," he explained, "may be too tender for the most harmless and obvious humor. People who were married there, people who have clear eyes buried there—people who have precious memories of those towns might resent even the thought that the names were to be changed. Why hurt the feelings of anyone in the audience?"

Eddie Cantor is an extremely hard worker. Stage appearances claim most of his time and he is not doing four or live shows a day on regular "time," he fills a two- or three-hour program with engagements that practically compass him to live on a train. Between these engagements he works on his comedy routines. Stage he reads the Ziegfeld biography; he and a collaborator are working on a novel and a business correspondence take considerable time but a secretaries who travel everywhere with him relieves him of any details. He spends a good part of each day in Hollywood, making jokes at the camera. In between times he is a devoted husband and father, and a jolly companion.

Famed as a comedian, Eddie does not hesitate to play practical jokes. He invited me to his home one day and he came wearing a derby and a trick mustache.

"I've been sent by the police, be golly," he said with a heavy brogue, "so imagine my surprise when one here is murdering Wagner."

"No one has harmed Wagner," I answered. "Falling into the spirit of the horse-play, "If you come with me, you can meet him."

I took him into the living room.

"Mister Rubino," he said, "Your nose has no legs to stand on. It's only a bust."

"Eddie," I asked, "a moment later when he threw his ten-cent mustache away, "why do you crack such old jokes?"

"Rubino," he said, "Why do you play such an old violin? Nothing like quality that's stood the test of ages, you old Russian. Taking aside Dave, I see my old eyes on my friends and see the new ones for the public. They're more appreciated."

But behind that captivating sense of humor, behind that mask of smiles and grimaces and smiles Eddie Cantor, the skeptic, Eddie Cantor, the man unshuffled by a nation's acclaim,
The Waltz King
Wayne, Himself

With Virtually No Leisure Moments
He Still Finds Time to Pilot His
Own Plane and to Read Philosophy

By John J. Alcock

His first few months of broadcasting were from the title, "The Idol of the Radio Networks." He specialized in novel arrangements of waltzes, and his first title was soon replaced by the equally flattering label, "The Waltz King."

He is probably the busiest orchestra leader on the air lines, with three half-hour periods of solid music every week on widespread NBC networks. No commentaries with their time to help "kill" his time on the air. It's all music, with only the commercial announcements affording a breathing spell for the orchestra.

That sort of appeal must be effective, for all three of Wayne King's radio programs are done for the same sponsor. He began with one half-hour a week. That brought such fine results that another half-hour was added in a short time. Now he's three times a week, with his sponsors convinced they have one of the best bets on the air.

Wayne's radio record has been sensational enough to double the hit-rate of the non-violent orchestra leader. But that's just part of his story. For years his orchestra has been featured at one of the largest and best-patronized dance auditoriums in Chicago. Wayne is a real idol to the thousands who patronize this Temple of Temptation. Funny part of it is, the boys and men like him as well or even better than do the girls and the women. Somehow it doesn't annoy the boys when their girl friends rave about Wayne King. That must be because Wayne is so essentially a man's man, and the fact is apparent at first glance.

Modesty is the outstanding trait of the "Waltz King," and Wayne's modesty is so apparent that the boys at the dance really sympathize with him when the girls gush over him. He's a good-looking chap, as you gather from the pictures with this article. Broad and sturdy, he looks like a six-footer, though he's only 5 feet 9 inches high, and weights only around 150 pounds. His brown hair and friendly blue eyes have plenty of appeal for the girls, but Wayne somehow gives the impression that he's much rather be not being sought out by dance or with only men around.

One of Wayne's few active superstitions has to do with the camera. He honestly believes that to have a group picture made of his orchestra means that he will lose a man. It has happened four or five times, and Wayne sweats "Never again!"

Some of the disappointed camera boys have told King that the "jinx" trails his orchestra because he always uses thirteen men. But Wayne can't be persuaded.

"We've had thirteen boys ever since we started going places," he reasons. "You can't have any of us kicking on our luck, can you? Thirteen is my lucky number!"

Corner him, and Wayne will admit briefly that his music is good.

"It ought to be," he says, "I am a lucky fellow, it's a lot harder to top most men at their jobs."

But to his friends Wayne often complains that his music is terrible. He carries the obsession so far that he calls his pet saxophone "Whiny." But he showed his real appreciation of his beloved six when he named his dog after Whiny.

Only in recent months has the world learned that Wayne waltles a nifty tett. He protested for years that he just couldn't sing in public. Perhaps it was his brawnful wife that persuaded him to try. At any rate, it was just before his marriage that he began adding his own vocal solos to his radio programs—and once they had heard him, his listeners wouldn't let him quit.

Mrs. Wayne is the former Dorothy Jacobs, a beauty of the talking films. It was purely an accident that the newspapers found out about their marriage. Wayne insists the public isn't interested in his private life.

Needless to say, Wayne employs no personal press agent. He's a problem to those whose business it is to keep the press busy recounting the doings of the current celebrities. He refuses to talk about himself. One must depend upon his closest friends to keep tab on Wayne's activities. Celebrity nights at the night clubs don't know Mr. King. He's too busy at his own dance emporiums six nights a week—and he's too fond of outdoor sports to waste an idle evening imitating the London humorist who went riding with a fellow driver in his off hours.

"The Waltz King" is a systematic chap. That writer is an absolute necessity with him since his climb to fame. He has crowded so much work on his weekly schedule that he must have a set time for every single chore or the whole schedule is lost.

A close friend has figured out that Wayne has just about thirty-four hours a week for fun, sport and amusement. The normal man, working half a day Saturdays and resting on Sundays, enjoys some seventy-six hours of leisure every seven days. King gets less than half that allowance—some weeks. Other weeks he cuts six to ten hours off his resting period.

Many an eyewitness may live in doubt as to his long hours of rehearsal, but those who really know must, will appreciate the need of them. Wayne King's arrangements, particularly of waltz numbers, are the basis of his popularity. These arrangements don't just happen, they are the result of hours and hours of laborious work and study.

Fifteen hours of study a week seem a lot for a man who ranks among the leaders of his profession. But Wayne rates his study periods as essential to his continued success—and to his progress. He puts in five hours every hour Tuesday with Al Walthall, veteran Chicago master of arrangement and harmonizing. Wednesdays he devotes six hours to his own arrangements. Every Thursday he spends four hours for reading. It may seem strange, but philosophy is his favorite subject.

That 14-hour-a-week grind would seem enough to break down any normal man. But Wayne seems to thrive on it. That may be because he insists on his eight hours sleep every night, and because his playtime is spent in beautiful outdoor sports: Motorin', excursions, fishing, hunting, and golf are his amusements. He won his pilot's license in two months of flying. His golf is in two months of flying. His golf is in

Mr. and Mrs. Wayne King

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Radio's Insatiable Appetite

Last Year I Conducted 235 Different Symphonic Compositions over CBS

By Howard Barlow

"...I play naturally over the air...exactly as I would in Carnegie Hall..."

For a long cry from the radio we knew in 1927 and the well-developed music world of today, it seems incredible that nearly two decades ago I was dispensing long hours of shelter activity of those early days when I first joined the Columbia Broadcasting System and compared it to the advanced technique of today's operations. I feel like one who has been privileged to aid in directing a healthy trend along the road to maturity.

My entrance into radio was almost a surprise even to myself. After having spent my childhood and early youth in the study of music, I had won a scholarship to Columbia University to pursue my musical studies. Arriving in New York from the little town of Plain City, Ohio, my birthplace, I set about the precarious job of earning a living while at the same time preparing myself for the career of symphony conductor, I possessed a fairly respectable baritone singing voice, and through a combination of luck and the good management of old A. B. Patosky, I used to obtain assignments to soloist for regulars in various church choirs of the city. My ability in sight-singing was an indispensable asset, for my repertoire therefore included practically anything, only in Catholic High Mass I was lost, for I couldn't handle the Latin. Among my regular assignments were the Columbia Chapel Choir, the Union Theological Seminary, and the New York Oratorio Society.

In 1913 I received my first conductorship down in Rutherford, New Jersey. Following my season there, I returned to New York to direct several church societies in a group of performances including appearances at Carnegie Hall. Just as I was beginning to build a reputation, the war interrupted all of my plans. Private Barlow sailed for France on one of the first of the transports, and Sergeant Barlow came back to music one of the last boats to return. As I was wondering how to go about finding a place again in the concert world, my Rutherford friend asked me to make an auspicious return, sponsored by Mrs. Edward MacDowell, widow of the famous American composer. I was privileged to conduct the Peterborough (New Hampshire) Music Festival in July of 1919. Two years later, I organized the unique American National Orchestra-an ambitious undertaking which did two very definite things for me: it gave me a reputation—and an even thinner pocketbook.

Every member of the orchestra had to be American born, and at least one selection on each program had to be of American origin. We enjoyed the favor of the critics, and although the season was artistically successful, we learned that no symphony orchestra can exist without many and generous patrons. Following this conductorship, I was made General Music Director of the Neighborhood Playhouse. We had complete freedom in our work, and I remember a great deal of the joy of doing regular work all day, and went in spending musical backgrounds and accomplishments for the plays produced at the theater. Among the most enjoyable of these were "The Dybbuk" and "The Little Cloud".

As I remarked above, my entrance for the first time into something of a larger pattern of music was made through the good management of my own symphony orchestra in interna- tionally known concert commissions. And after I had entered radio, I actually refused the opportunity to fulfill that ambition. For, I am convinced, the symphony orchestra is quite simply to be found in the fascination of broadcasting.

When I joined Columbia in July of 1927, the world's largest network was still in its swaddling clothes. Don Van Vliet's group had been thrown on to conductors and we did everything. But the directors of the young network were forward-minded, and it wasn't long before they gave me a chance at the thing I loved. In November of 1927, I conducted a full symphony for the first time on the air. The results were auspicious, and the following afternoon I was given the first of the concerts which we inaugurated then called the "program of the present day," which is rather a misnomer. It has received more than justified as radical a move.

Probably the most frequently reiterated question to reach my ears is the old quack: "Do you balance symphonic music in the microphone?" I have been through the mill on this point; I have heard every imaginable set-up of men and instruments and conducted them all day and tried different techniques of playing. Frankly, all the hollers about special try-out tools and spots that for broadcasting is utterly ridiculous. With the highly perfect transmitting equipment of today, conducting before the microphone is virtually identical with conducting in the concert hall. The selection which you play is an image which you put into the mike is precisely the image which the listeners hear; nothing is gained and nothing is lost in symphony music, you just have to learn the methods. Therefore by forcing and trying for artificial effects, the conductor gives an imperfect image to the microphone, and it is that imperfection which the radio audience recognizes. Hence I play naturally over the air—exactly as I would in Carnegie Hall.

HERE is one feature of broadcasting to which the symphony conductor can make quite an asset of himself—its insatiable appetite. When a program has gone on the air it is over and dead; you cannot repeat it in different locations as the concert conductor can en tour. Each succeeding broadcast must be different from the last, and while single compositions may be repeated within a period of three to four months, the balance and variety of the broadcasts must be kept ever fresh. To give an example: January 5, 1932, to January 1, 1933, I conducted more than 235 different symphonic compositions over the Columbia network. Of these forty-five were full symphonies, twenty-six piano concertos, thirteen orchestral suites, fifty-four orchets and sixty-six vocal compositions, arias, duets, and miscellaneous forms. They ranged in date from the symphonies of Haydn and the concertos of Bach to such modern works as Hindemith's "Symphonic Kingdom" and Groenberg's "Danish Jazz." But a month or so ago I had the pleasure of entertaining Bruno Walter, the distinguished German conductor and guest director of the New York Philharmonic Symphony Orchestra. One of the advantages of being the idea of my nightly symphonic broadcasts and asked to see some sample programs, when I showed him the entire list of 235 compositions which we received in last year's programs he was astonished. Obviously in any other field I would have been laughed out of five years or more to present so many different works.

Following this I conducted nightly broadcasts of purely choral music, we decided to try an experiment to determine the trend of public taste. Last February we inaugurated a new series of nightly concerts designed to bring variety and contrast into the schedule Tuesday night was set aside as the evening for the Great Composers series; and dramatizations of pertinent incidents in the lives of the world's great composers were added to the musical programs. One composer was selected for each half-hour broadcast, and the programs were presented as fully as the time would allow. Monday night was chosen for choral night, and with Mildred Rose, soprano, and Charles Courtel, tenor, and the orchestra, the outstanding duets from the field of light opera and oratorio music. On Wednesdays and Fridays, Sono Martinelli, the brilliant young operatic singer is soloist, and his offerings include concert and oratorios from the works of Italian, French, Spanish, and English composers. Thursday nights are devoted only to lighter symphonic works, overtures, tone poems, and instrumental suites.

We have learned some very interesting things about audience reactions to these series of programs. From hundreds of letters written by people who have never studied music at all, I have found that many listeners are somewhat acquainted with the word "classical," and of the imposing names of Bach, Beethoven and Brahms, many do not act as if they are masterly; we deliberately have received more than justified as radical a move.

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Christmas 1928, we presented one of the most memorable performances in the history of radio. It was "The Messiah" and three conductors were used in the performance. It was Pickard-Cambridge, a unique American composition; Sir Malcolm Sargent, the English director of the London Symphony Orchestra, and I. The program was so well received that we repeated it on Christmas 29. In 1931, I was asked to take the "Radio Symphony Orchestra" to Australia, and the" "Radio Symphony Orchestra" to Italy, where we performed no less than 53 complete programs on Sundays, and indeed received an enthusiastic audience.

Hence I play naturally over the air—exactly as I would in Carnegie Hall."

They Named a MULE After Him

MULE boss in an anthracite mine up in Pennsylvania hills had among his little pets a mule of which he was especially proud. It was a hard worker, took things as they came in an easy-going, philosophic way, and best of all, had the best vocal equipment in the entire operation. Its voice was a pleasure to hear. So the boss was a radio fan of discernment as well as a havocous driver of mules, named the animal Milton J. Cross.

This introduction to a great radio announcer, though it may appear to be hocus-pocus, isn't. Certainly there is nothing deceiving in the business of raising atall the good qualities of the human jealousy, dependability, and philosophy, and a good voice is God-given, whether to a radio announcer, nightingale, draft animal or bull frog. Besides, the incident is a true one, and Cross himself considers it a good joke.

Milt celebrated his third Birthday last Sunday, April 16, and just a month before that he completed his eleventh year as an NBC announcer. Although a relatively young man in years, he is probably the oldest radio announcer in the world in point of service. All the people who have heard him on the air were had to end, or at least would be a good idea but also would constitute a complete census of radio set owners and listeners. Milton Cross just happened along when radio was entering its first infant squalls of static. An adventurous trial of his had led a receiving set and induced Milt to listen to the noises he was getting through the earphones of the "W " in the studio set.

"I'm a post-chested Edmond," said Milt, who always referred to himself as "likes Liones. It couldn't be easier on the ears than that." Your favorite announcer is a man of determination, and having made up his mind to do a thing, nothing can change him—another quality which probably appealed to the Pennsylvania mule boss. The day after the assault on his eardrums, the young man loaded his Jerseys mules to Newark and the station whose growing pains he had heard on the crystal set.

In those early days of radio, the WJZ studio was housed in a partitioned-off portion of a restaurant in the Westinghouse Electric and Manufacturing Company's plant in the outskirts of the Jersey city suburbs. In this cubby-hole were the program, continuity, and announcing departments, all three managed and staffed by six men, Thomas Conon, and his assistant, Alvin Simmons. Incidentally, Simmons is still an honored name on the NBC house staff, and probably has the largest continuous record of service in radio broadcasting history. It was during those days, when a program was a program, but also to obtain artists and speakers, suggest and arrange number musicals, write continuity and, incidentally, to fill in with a little plausible ear-pulling or growling whenever someone failed to show up on scheduled time, as often happened or when the crudely built programs ended, much to the builder's surprise and the several musicals behind them were supposed to enthrall.

The beloved Conan and his assistant welcomed Cross with open arms and some apprehension, for in those days it was an unusual event for a person who really could do something to volunteer his or her services for radio. Really good artists turned up their noses at the novice instant, just as they had before at the films when the movies were struggling. Cross went on the air for the first time on September 13, 1922, but as a total failure, and for the next few months heard a number of times in song programs. At that time music was, and it still is, his hobby. He had been a student at the Pennsylvania School of Music, graduating with a diploma which stated that he was a duly credentialed musical supervisor for public schools. He never made use of the diploma, but went into church singing. Though nominally a Presbyterian, Cross sang with the Paulist Choirs, and toured the country with that organization. He also was a soloist at the First Presbyterian Church in Manhattan, and was a member of the quartet at the Hebrew Synagogue, 253 East 7th Street. With such a musical background, it was little wonder that the hard working, real-voiced, A. T. cross was able to welcome Milton with open arms. During those few months, the popularity of radio grew by leaps and bounds, and while Cross claims there were better than two hundred two events the fact remains that within six months after the partly tenor started singing on the air, business at the station had increased more than double. At that point where two announcers were required to handle the growing number of programs—

It was at the Damrosch school of music that he first began to study to become a jumped in the choir of the St. John Avenue church. He was the organist, and they used to pay him nothing with his information. No intimations of Dr. Harry Emerson Fosdick in the pulpit, but spent their non-musical moments gaining at each other. Now they have formed in one of the old-fashioned brownstone front houses in Brooklyn, and the sprightly girl-old, blue-eyed daughter named Lillian, after her mother. In this home is another of his prized possessions, a picture in the shape of a microphone, carved out of a huge piece of coal (possibly once hailed by the mule) and presented to Cross by a bible study in Philadelphia.

His next pride and joy is the gold medal which was awarded him in 1929 for dictation by the American Academy of Arts and Letters. This, the first annual award ever made for radio dictation, was presented to him by Hamlin Garland. "All my life I have been what is termed a slow thinker," Milt told the Academy members in accepting the medal, and "but, I am sure has been reflected in my radio voice." Another one is the real New York, product, born there and educated at DeWitt Clinton High School before attending the Damrosch School of Musical Art. He is big (six feet, two inches) and blond (200 pounds) and quiet (point of shyness). He smokes cigars which he calls the "non-hateful brand"—cause his best friends tell him plenty about them, and he has a pocketful of coins, according to a statement he once made about another thing.

They Named a MULE After Him

Milton J. Cross

And Milton J. Cross Didn't Resent It Either, Because the Beast Was Steady, Dependable and Had a Perfect Voice

By Ernest S. Colling

He was taken on as the second announcer on May 13, 1922. His musical accomplishments undoubtedly helped, for he often was called on to fill in with entertainment. But radio was also acquiring sophistication along with the noise, and after WJZ joined the National Broadcasting Company, new and more men were added which took much of the burden off the announcer. Soon Cross no longer had to write continuities or arrange musical programs. As radio progressed, it become a profession instead of a hobby, and artists began to treat it seriously. Soon there was nothing for Milt to do but announce, and he began to concentrate on that. He is the idea that's to make announcing as much of an art as singing and without a doubt, he has succeeded.

NATURALLY, Cross is an authority on this branch of broadcasting. He is also an enthusiastic about it, and when, and as often happens, he receives an offer of transfer to some other department of the National Broadcasting Company, he invariably refuses, although these proposed transfers are intended as promotions. He receives daily many letters from men and women—some women—who would like to follow in his footsteps.

"The work of the radio announcer is the work of a reporter, for a newspaper—can be a forceful document to something else," says Cross. "Many announcers are before the microphone because they believe it is excellent training for future positions in broadcasting. As for me, radio announcing is my life and I think my job has the greatest future. I intend to remain an announcer."

Milt points a glowing picture of the possibilities for the box with the golden voices. "From the ranks of its announcers the National Broadcasting Company has taken men and made them production directors, continuity writers and studio executives. Others have become feature authors, announcers, and stage directors. He feels that his voice is a working asset and that personally he is an expert in the point of being temperatures. He might possibly be blustering, arrogant and dominating. But such is not and will never be the philosophy of this kindly person. This man, Cross, is full of mules, smiles and good humor. He is a man of his word at work, he leans toward the convivial side of life. In the words of Lord Chesterfield on someone else, "he is a man of parts."

www.americanradiohistory.com
Stoopnocracy Department

Conducted by Col. Stoopnagle & Budd

If there is such a thing as a double-clip, then Bob Jackley, of Minneapolis, Minn., comes about as close to being one as anyone we know, and that's saying quite a lot for us, we want to tell you, Bob wants the Stoopnocrats to do something about the ads in street cars. He suggests that the trolleys and subways trains have revolving seats so you can look at different ads all the time instead of just the ones across from you. That's white of you, Bob, old man.

Isn't Wanda Harte, of Lafayette, Ind., the one though? She sort of has caught the spirit of it all. Wanda thinks that something should be done about these signs with letters on them that they have in optimist offices for testing your eyes. She finds that it grows wearisome, nay, fatiguing to have to read these signs, which carry a message like say this:

"STOOPNOCRACY IS

INDEED PEACHY!"

We're glad to see you come out way, Wanda Harte, of Lafayette, Ind.

"MEXICAN JUMPING BEAN
WITH A MEXICAN
HAT ON SOME ODDS, BELIEVE ME!"

"SIDE VIEW OF A SELF-JUMPING CHEER
WINNING HURDLE RACE IN OLYMPICS."

Radio RICH in PARABLES

By Kenneth Friede

"Sanctos," in the Five Star Theater program, happens to be the best in radio, as far as we are concerned. Gertrude Niesen, hailed as "the exotic personality of torch songs," was formerly a Brooklyn school girl. George Hall, now winning fame as a dance band pilot, would toss that same to the winds for a career as a classical musician.

Johnny Westmiller, who wrestled with wild animals in the "Tarzan" film, almost fainted from fear during an interview over a Columbia network.

Bob Taipinger, who interviews radio artists on Columbia's "Meet the Artists," program, was never a reporter or writer for a publication until that program was a year old.

Jane Froman, who once wanted to be a sub-butter, now away from interviews and newspaper people.

Bing Crosby, Kate Smith and Morton Downey are three of the outstanding vocalists in radio today, yet they never took a singing lesson in their lives.

Frank Reafield, who is thin, short, uncharted and very sweet, specializes in tough guy roles on the radio.

George Givot, the "Greek Ambassador of Good Will," speaks with a perfect Greek accent. But he was born in Omaha, raised in Chicago, and has never been in Greece.

Mark Wrona, orchestra leader, is regarded as an expert football statistician, but he has seen only one game in his life.

Jack Dempsey, former heavyweight champion of the world, is just a muck and bosh character before his fans.

Ruth Etting, who pays plenty for her stage costumes, prefers to make her own clothes for everyday life.

Artie Bell, the negro who plays "Mandy Lee," the dumb colored maid, is a college graduate.

All of which proves that radio parables do come in earbuds.

Morton Downey

Irish hot jokes

Kate Smith

Boys' preference but I won't use it .

Leon Riehl

Spanish name

Helen Riehl

Dora in Painting

Morton Downey

Irish hot jokes

Kate Smith

Boys' preference but I won't use it .

Leon Riehl

Spanish name

Helen Riehl

Dora in Painting

SOME YEARS ago a slender wistful man with great staring eyes was handing out armfuls of the most distinguished physicians of Paris.

This man, then in his early forties, was a victim of melancholia in its most devastating form. He would have paid triple millions of dollars for a genuinely spontaneous laugh. Finally when he had reached the last and best of all the Parisian melancholics who specialized in mental illness, he looked him up and said:

"I can offer but one alternative. Go to the Folies Bergere and see a performance of the famous clown, Sachi. If he can't make you laugh there is no hope for you."

The sad faced man heard a sigh and looked up ruefully into the face of the great physician.

"I am Sachi," he said quietly.

All of which is a round about way of introducing the subject of this column, according to Webster, a paradox is:

"An assertion or sentiment seemingly contradictory but possibly true.

And in the radio world paradoxes come in earbuds. Here are a few to try on your issues.

The "Easy Airs" program originated in Chicago, yet uses its theme song, "Manhattan Serenade."

Kate Smith collects hundreds of rare perfumes in trick containers but uses none personally.

Freddy Rich, that great orchestra leader, carries no watch yet he has never been late for a rehearsal or broadcast.

Morton Downey, the Irish tenor, considers "Ellis El" his favorite song.

Leon Riehl, after a short German name was pronounced in Russian and retained in Manchuria.

Fred Ahlert, author of "Wake Up Smiling," is a cynical chap who has seldom been seen smiling in years. And they say that no alleged connection is a sure fire connection until he has made Fred laugh.

Angelo Patri, foremost child psychologist in America, has never had the thrill of being a father.

Bert Bell, poet, painter, singer and now comedian over both NBC and CBS, once wrote a high school book that her ambition was to be a house girl.

Fred Waring, versatile in all things musical, was refused membership in the Penn State Glee Club during his undergraduate years.

David Ross, that announcer with the deep boom voice, possesses the shortest stature of any announcer in radio today.

Barbara Blair, who plays the part of the wif child,

"Sanctos," in the Five Star Theater program, happens to be the best in radio, as far as we are concerned. Gertrude Niesen, hailed as the exotic personality of torch songs, was formerly a Brooklyn school girl. George Hall, now winning fame as a dance band pilot, would toss that same to the winds for a career as a classical musician.

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HEARTY laugh indeed will the inhabitants of this world in the year 2000 have at the thought that we, calling ourselves The Moderns, automobiles and luxury liners and even the radio will have turned their backs on their roseate high places, only to become the horse cars and coal furnaces and crystal sets of today.

But by then radio will have its love. Traditions will have crumbled and broken. Glamorous histories of radio's gossamer past will have been written and forgotten. But those tales from those histories will be coming back. Of all the tales of Golden-Haired Little Songstress of the air who was always so sweet, singing pretty songs, thinking pretty thoughts and living a beautiful life. Let's suppose it is the year 2000 Peggy and Peter have climbed on Grandma's knee. He will tell them about the golden-voiced Lois of the Esther who lived in the 1930's and grew up with a microphone in her heart.

"Once upon a time, no, no, now please Peggy, be quiet. You must not let the helium out of the dirigible now. Climb back on my knee. This is your favorite story. The one about Jessica, the Dragonette.

"Once upon a time there lived a blonde beauty with a small and tiny face. And she lived in a Kingdom by the Air. She was a good girl, so sweet and lovely and serious-minded.

"She was so good that she poured forth her golden voice on what was then called the radio. She was so sweet that she always chose songs which everyone was sure to like. She was so loving that even up to the time she had won all sorts of popularity contests, she had married no one, but spread her love out unsparingly upon all her devoted followers. And she was so serious-minded that she thought much of the beauty she was creating over the air and made it into what used to be called a career. "Don't you think she was a nice girl, Peggy and Peter? And don't you think they deserved the Bosch Cup with which ex-Vice-President Curtis swooped down upon her—and which from then on, was so bright and shining and always on her great big piano in her charming apartment way over east on Fifty-Seventh Street.

They do say, my dear, that Jessica, the Dragonette, went so far in the direction of being nice that she even liked newspaper reporters. Now you remember the story I told you yesterday about newspaper reporters, how there used to be lots of people like Ethel, the J Forty, and Ethel, the Garbo, who called them downright ogres? Of course you do. You see, newspaper reporters used to go around, nervous a little bit of personality and a lot of respect for words, and then they would make the worst stories out of them. Sometimes they would go so far as to say that people were downright rude and terrible things. And you could almost hear them smack their lips in between the lines they wrote.

"But no one ever said that Jessica, the Dragonette, was rude. No, you remember, I just told you that she was so good and sweet and loving and serious-minded. After five or ten years devotion to the microphones which carried voices to the world of that day, Jessica, the Dragonette, became a sort of fairy princess of the Radio World. Her sweetness and her comforted the radio listeners and they lay down in her glory their poems of praise; they evoked her presence in the Maclurca, the microphone her child, and even as did the Michaelangelo who lived in pre-historic days, she looked out upon the world through a liquid frame of light shining in a beautiful gesture of generosity.

And once upon a time after she became the fairy princess of the Radio World, the lovely expressions from the lovely fans who heard her lovely voice over the lovely air came pouring into her lovely apartment in what was almost too great volume. What to do, what to do, what to do? For, you remember that Jessica, the Dragonette, was serious-minded and would therefore never think of not treasuring each and every gem which the mailman brought her. And that is how these lovely books. Jessica, the Dragonette's Scrapbooks were born.

"These lovely expressions from the fans became the center of Jessica, the Dragonette's life. Even as much as she enjoyed pouring forth her golden soprano into the waves of ether, just so did she enjoy sitting down in her lovely living room and reading the lovely thoughts of the people who happened to have their radios turned on when she sang.

"So sweet was she that, in each and every expression, she found a beautiful thought; a great and inspiring dash of personality, a living tribute to her lovely self. No secretaries would she have to read and answer her tributes, no impersonal handling of these fervent tidings from her loving fans. And so, in between the times when she was singing or rehearsing or making sure that her lovely beauty did not waver from the strain, she answered the lovely expressions with a lovely expression of her own. Oh, a very busy life she led, indeed. But what fun! And how beautiful!

"Soon she decided she must have a group of these tributes which were typical of all the thousands the mailman had brought her. It was a hard job deciding which letters to include in that first 'Jessica, the Dragonette's, Scrapbook.' But soon the selection was all made, the lovely expressions were all sorted. And Jessica, the Dragonette, pulled on her little gray coat and slipped on her little gray coat and hurried right over to the most old German bookbinder. She showed him what she had, and he laughed from the joy of living.

"And then you put those all together in a big and pretty book?" Jessica, the Dragonette, must have said. "Ah yes, I should think it would do it well, must have said the nice old German bookbinder. And soon the book was done. A mighty and inspiring book it was too, all dressed up fine in leather, with Jessica, the Dragonette's name on the front in gold letters. The book was so big that Jessica, the Dragonette, could scarcely lift it. But it was always on the lovely table in her lovely living room. So it was handy.

"The nice old German bookbinder was and called and he took the lovely tributes and he cut holes in the pages just as big as the tributes, and he pasted them over the holes. Then over them he put that shiny stuff which was all the rage that the bookbinder called it. And then, you see, Peggy and Peter, Jessica, the Dragonette could read both sides of her lovely tributes by just turning the page of her big and mighty book.

"Jessica, the Dragonette, said she loved the radio. She went on to explain what she meant when she said 'Artist of the Air.' She explained it by saying that all artists need a muse, and they had to love their medium. Oh, every so much she pointed out that the printer had to love his ink, the sculptor his clay, the poet his words. She said she felt that the radio was just that way, just the way any artist loves his material.

"And Jessica, the Dragonette, lived in her unreal world, oblivious of the flurries and confusion of the city, the change of the air. She had always been the horse cars and coal furnaces and crystal sets of today. She had always been the radio. She had always been the era, such as the crude contraptions of the electric shielded from the crude contraptions which cracked up every once in a while with dire results to those who happened to be in them. She knew about airplanes—she might even have ridden in them—but they meant no more to her than the rafts of the Empire State Building, which once reared its head to a height of some twelve hundred feet into the city by itself for people decided that the skyscrapers were silly.

"No Jessica, the Dragonette, cared not about the advances of technology which made it possible for millions and millions of people to hear her at one and the same time. The radio was invented by a man named Marconi, who spent years sending dots and dashes from spot to spot by means of electrical impulses. Up to that time, it was thought that wires were necessary to transmit such impulses but Marconi proved otherwise and, before you could say Ossip Gabrilowitch, it was discovered that the waves of ether could be made to jump around the world by this so-called wireless.

"Then followed an era when everybody everywhere sat at home evenings and listened to a radio receiving set listening to the various singers, speakers and comedians. Most of these performers sang or talked over the radio for a few months or a year and then they were allowed to fade right back into the oblivion from which they came. But others, of whom Jessica, the Dragonette, was a shining example, just seemed to go on and on.

"Science has proven that radio waves, once sent out into space, continue forever. Our scientists, even now, occasionally pick up the sweet strains of melodies that were sent thousands of years ago and, even if the announcements could not be picked up, it would be impossible for them to mistake the delicate tones of Jessica, the Dragonette.

"And that's the story of Jessica, the Dragonette, my dear. Lift your pretty little cocktail glasses and let us drink to the hope that some day we may give us all an opportunity to use these wonderful devices that make it possible for the scientific voices of yesterday. Then you too, will have the opportunity to listen to the eternal voice of Jessica, the Dragonette.
Radio Guide

Features:

Minneapolis Symphony Orchestra

For Your Album

ABE LYMAN

From Chicago, 1898 -

son to play drums when he was old enough to crawl... Is now six feet two... Which gives you an idea how he can play.

Depicts his time span to

wading the ball.... His

father was in the fruit and
grocery business, though no
fruit nor vegetables ever came

away's way... Sold newspapers

and knew baseball from the

ground up... As a young boy

he was a sports fan and

like to play the drums.

His dad gave him a set of traps... Become a soda jerker to

perfect his rhythm... Was one of the first to

introduce playing

boxes in a movie house at

Brooklyn.
**Monday, May 8**

8:00 a.m. CDT — 7:00 a.m. CST
- KWW-Faithful Exposure
- WBBM-Morning Joy
- WMAQ-Broncogas
- WGN-Live Music
- WJSW-Edward's Sunday Morning
- WOR-Testamento
- WORX-Testamento
- WBZA-Faithful Exposure
- WBNR-Faithful Exposure

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**Radio Guide**

Features:

**Neighbors**

Lanny Ross

He received $10 with an Easter greeting card and this is just to let whoever the donor was that Lanny spent it taking thirty games to the circus.

1:25 p.m. CDT — 12:25 p.m.
- KWHC-Talk of the Town
- WMAQ-Baseball Game
- WGN-Singing Lady
- WJJD-Baseball; News
- WJDD-Radio Guide

1:30 p.m. CDT — 12:30 p.m.
- WORX-Faithful Exposure
- WBNR-Faithful Exposure
- WOR-Testamento
- WORX-Testamento
- WBZA-Faithful Exposure
- WBNR-Faithful Exposure

1:45 p.m. CDT — 12:45 p.m.
- WGN-Live Music
- WJJD-Baseball; News
- WJDD-Radio Guide
- WJDD-Radio Guide

2:00 p.m. CDT — 1:00 p.m.
- WORX-Faithful Exposure
- WBNR-Faithful Exposure
- WOR-Testamento
- WORX-Testamento
- WBZA-Faithful Exposure
- WBNR-Faithful Exposure

2:15 p.m. CDT — 1:15 p.m.
- WBNR-Faithful Exposure
- WOR-Testamento
- WORX-Testamento
- WBZA-Faithful Exposure
- WBNR-Faithful Exposure

2:30 p.m. CDT — 1:30 p.m.
- WBNR-Faithful Exposure
- WOR-Testamento
- WORX-Testamento
- WBZA-Faithful Exposure
- WBNR-Faithful Exposure

2:45 p.m. CDT — 1:45 p.m.
- WBNR-Faithful Exposure
- WOR-Testamento
- WORX-Testamento
- WBZA-Faithful Exposure
- WBNR-Faithful Exposure

**Interference Cut Out**

PAX gives you可靠 reliable price information. Readers can rely on us to present a change in price. Every month, the PAX recapitulates all reports and updates on interference. Also available: the Annual Report.

For Details See Page 22

**30 Minutes Well Spent**

WIBO 8:15 Ev ery Day

Play Radio Guide’s “STAR STATICAL” Game

Reproductions of PORTRAITS by PASTORET

Reproductions of any of the portraits of radio stars appearing on the front cover of Radio Guide recently are now available for only 10 cents each. Originals of these covers are donated by Jean Pastoret, famous New York portrait artist.

These artistic reproductions are made without the heavy black name plate of Radio Guide, and are suitable for framing. Pictures are now available of Fred Allen, Austin Hypolite, Jack Pearl (Baron Munchausen), Raymond Knight (Ambrose J./Wilson), Ben Bernie, Guy Lombardo and Rudy Vallee.

See also Cents to PORTAIT DEPARTMENT

RADIO GUIDE

82 Plymouth Court, Chicago, Ill.

www.americanradiohistory.com
Walter Damrosch

FACTS With His FICTION

Much has been written of and by the novelists and the dramatists who have traveled in the far corners of the earth in search of material for their work.

Bob Becker, author of The Devil Bird, the live-work juvenile adventure series over WGN and a midwest network of Columbia stations, is probably radio's only representative of this 1-hour-get-at-first-hand school.

The setting of Becker's series is the jungles of Peru and Bolivia, yet Becker has spent many months on the ground of which he writes, living a life very similar to that of the boy scouts he so truthfully lives, their customs and their habits are all woven into "The Devil Bird."

On THIS expedition Becker discovered a hitherto unknown species of owl, and a bat never before brought to the attention of science. Both of these species now bear Becker's name as part of their scientific designation.

The adventure portion of Becker's radio series is, of course, fictionalized, but when he touches on natural history, woodcraft, or the customs of the natives, this radio author presents the most authentic of facts.

Becker's long experience as an executive in the Boy Scout movement has increased the ease with which he writes for the younger generation. A close personal friend of Dan Beard, founder of the Boy Scouts, Becker is familiar with this movement for years. He attends all of the Scout councils and each year usually leads a boys' canoe trip from Chicago.

Becker has made "The Devil Bird" a true radio adventure, with his novel authorship and his knowledge of the outdoors.

Solved by his radio and Scout activities, Becker has what is considered by many as the most enviable job in the world. He actually gets paid for going hunting and fishing! As out of doors editor for the Chicago Tribune he is sent all over the American continent, fishing the rivers, lakes, trout streams and deep-sea angling grounds and hunting every species of game from Alaskan bear to South American tapirs. Besides his radio and newspaper writing Becker is the author of several books on outdoor life. His "Menu for Fishing" is a best-seller in this class.

BOB BECKER
He gets his "Devil Bird" material first hand.

WGN--Earl Lines' Orchestra
WGN--Richard Cole's Orchestra
WGN--Art Kassel's Orchestra
WGN--Berry Lopez's Orchestra
WGN--Harry Smither's Orchestra
WMAD--Jack Rollins' Orchestra
WIR--Fanny Forester's Orchestra

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I knew her work was good. I didn't realize how good until she made one of the first corrections. We had worked out questions and answers, and I prepared a query to break up one of her answers, which was too long. She agreed to the interruption, but asked if she might rephrase the question.

"You see," she said, "it spoils the meter of what I am saying." It was only then that I realized the beautiful and artistic rhythms of her written work.

The broadcast started, and proceeded eventfully. When we were three quarters of the way through, I realized that we would have a few minutes extra time, so I started to improve a little. In the middle of a beautiful flight of fancy, I felt myself pinched as it has seldom been the privilege of anyone to pinch me before. An explosive "Ouch!" quivered perilously on the brink of utterance. I suppressed it just in time and looked around at Miss Brush. Her eyes were full of a stern injunction and with one finger she slowly tapped the script in a command that was not to be denied. I finished my sentence lamely and crept quietly back to the typewritten word. All in all, the interview was a marked success, and even since, with unfailing regularity, people have been writing in to ask me if I can't get Miss Brush to do a return engagement.

My next victim, if I remember correctly, was John Held, Jr. He devoted his radio appearance to an explanation of how little he knows of what he writes about. He does not, he maintained, have any interest at all in night clubs, and petting parties are merely current phenomena which he regards with distaste. In the event, what he said was that he knows nothing at all about the things of which he writes. This, if it is true, reveals him as a guesser of the first magnitude, one whose accuracy and imagination would qualify him for nothing less than predicting the end of depressions.

From here on, I am not going to try to remember the exact order of this series of broadcasts. Shortly after Mr. Held's interview, I gave a program which it seemed to me was highly provocative and intensely interesting. I rounded up three detective story writers—Barnaby Ross, Ellery Queen and the gentleman who goes under the pseudonym of 'Diplomat'—and confronted them with Captain John Ayers, head of the Missing Persons Bureau of the New York City Police Department. Captain Ayers gave the writers an actual unsolved mystery from the records of the Police, and they tried to solve it. Each writer took one possible approach and worked on that exclusively. The resultant theories were very intriguing, and the idea was such a success that I was encouraged to repeat it. Some weeks later 'Diplomat' was called to Washington to attend to affairs of state and Edwin Balmer, editor of The Red Book, took his place. Mr. Balmer was formerly a police reporter in Chicago, and has several real murder solutions to his credit, besides a number of detective stories, so he made a formidable opponent for Miss Brush and Queen. However, their theories seemed to stand up very well in comparison to his, although he had so much of the intense and aplomb of Sherlock Holmes that I waited momentarily to hear him say, "Elementary, my dear Watson."
The intellectuals proving a little unmanageable. I turned to adventure and secured a program with Richard Halliburton, the renowned explorer and traveler. The night before his broadcast, I introduced him to an audience in New York, and, as the phrase goes, he simply panicked them, so I was not at all apprehensive about the response of the radio audience. Mr. Halliburton was just as gentle, as winning and as informal when talking to a cold black microphone as when he stood before a packed hall, and fan letters came piling in for weeks afterwards.

WITH the American Spectator program. I returned to the highbrows, and this broadcast was certainly one of the high spots of the series. It was rebroadcast to England. George Jean Nathan, Ernest Boyd, Theodore Dreiser and Richard K. Smith, who publishes the Spectator, participated. I could not but be impressed with the serenities with which they regarded the undertaking. The broadcast was scheduled for six, and they asked me to drop in around two-thirty to help them rehearse for their fifteen-minute program. I had thought that the script was letter-perfect when I saw it a few days before, but when I arrived at the scene of operations Saturday afternoon, I found the protagonists discussing it word by word. George Nathan felt that since the broadcast was going to England, their program would be regarded as an American reply to English commentators, and, in fact, all four participants were prepared to do battle over a phrase as if the fate of empires hung on its arrangement.

I followed the American Spectator with a program which might have been expected to be equally controversial and surprisingly, was not. At that time a new publication had just made its appearance. It was called Modern Youth, and its policy was not to have any editors or contributors over the age of thirty. Three young people from this magazine spoke on the Grub Street program—Ruth Steinberg, Viola Lima, who is the editor, and Louis Rosenberger, the managing editor. It had expected the extra agitations of hot-headed young radicals, but I certainly have been disappointed. My young friends were restrained and almost conservative. They had as much, if not more, sense of dignity and decency as veteran Republican or Democratic editors, and they drew almost as many letters from the parents of young people as from the young people themselves.

Youth has been rather well represented on the Grub Street series. I was also able to present John Hyde Preston, author of "A Gentleman Rebel," and "Revolution, 1776," at an age when most young men have not gotten much past their college English "themes." Mr. Preston spoke on George Washington, and with the background of his knowledge of and research in Colonial history, he was able to give a new, an authoritative and wholly human and endearing picture of our national paragon. Having, with the introduction of Mr. Preston, made my bow to the American Revolution, I could not very consistently ignore the great upheaval in Russia, and not long after this I presented Max Eastman, who had just finished translating Trotsky's "History of The Russian Revolution," in an interview called "Trotsky, The Man Who Made History." Mr. Eastman had known Trotsky well, and he presented a very lucid analyses of Trotsky's relation to the great Russian Revolution and to the other leading figures who participated in it.

The fan mail poured in. I had anticipated a very definite and very articulate protest. It seemed to me, before the broadcast, that probably about one-third of the fan mail would accuse me of having sold my program for Soviet pelf. I expected that at least part of my audience would indite both me and Mr. Eastman. I was wrong. Mr. Eastman and also the Columbia Broadcasting System were the obvious orators of the good. The muckraking service department of the radio audience was more sophisticated than it is generally given credit for, and all the mail that came in and this program was one of the top-notchers as far as response was concerned—not one letter was derogatory. Mr. Eastman met with universal approval.

Another program which brought in gratifying mail was Izabel Leighton's interview on the (Continued on Page 21)
### Radio Guide

**Features**

**Story of Science**

#### Wednesday, May 10

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*Programs are correct as published by radio GUIDE, but note of time variations and network emergencies often cause deviations which the stations cannot foretell.*

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www.americanradiohistory.com
Radio Guide

Plums and Prunes

By Evans Plummer

Virginia Ware and Charlotte Learn of "Phyllis and Frank"

This pair of tropers are heard week mornings except Saturday at 10:30 o'clock CDT over WENR, and besides their radio work, at the present time both have principal parts in "Riddle Me This," at the Princess Theatre, Chicago.

Science on the Air

FORTY years ago the star Actors of the world, the two brothers, and the two stars, and the two orchestras and the two sets of principal parts and the two studios and the two audiences and the two bookings and the two stars and the two stars and the two stars and the two stars were all captured at one time by the NBC. This, the 1893 Columbian Exposition, which has been traversing the 240 million miles of the earth for the last forty years. Radio fans will hear Arcturus open the fair June 1 at 9:15 p.m. CDT over Columbian network stations. The light of Arcturus, forty years old, will be preserved in the astronomical observatory at Harvard University, turned into an electrical light of a photo-electric cell, amplified and sent to Chicago by wire, amplified again and caused to re-light on the modernistic lighting system at the coming fair.

Something to think about... the program of science during the forty years... when the new radio star is heard.

Plums and--

PILLSM first to Eddie Simmons--he was the first to establish a reputation as a clever program producer and announcer at WABC. For his keen work in making over NBC Saturday (April 29) the National Indoor Polio championship finals. Another sportster--and one of the few who can handle polo--is our midst... Another plume to Wade Brink and Charlie Sears whose excellent, thrilling voices you heard on the premier of this compelling musical "Lives of Jack" series, NBC, on May 2. The drama was cut pretty short, but the new musical setup and harmony of the show are splendid... As a follower of the ten new discs of clothing just ordered for the musician's suit, you can get the idea that this is the show to boot what broadcasting band leaders want... and besides, only you might have contributed about two-thirds of that dough to relief unemployed... Here's a plum again, this time to Katharine Harris's "Sentimental belles," caught recently on WMAG... and another, in fact a basket of them, to Hugh Appen in "Pipe Dreams," Tuesday, Sunday and Saturday at 9 p.m. on WJR. All will be well worth a bit of your dad's time.

Taglines

GENE AND GLEN have left WJJD and are now starring their stuff from WJR, Detroit, with a wired show to WJAM, Cleveland... PETE BUSTAMANTE, whose new headquarters in Cleveland with Alf (Cameron), visiting Chicago... THE BARN-Storming Earl "Scrooge" Moore is about to merge with Margery Hunsucker, singer, and be between Claire McEwan with Claire McEwan... Which reminds that Elizabeth Van Dyke of McCay's band has offered his moniker to lovely Or- ganist Jane Carpenter, radio show beauty contest winner, who also plays at the swank Drake Hotel. While Ralph Pickard holds forth at WMAQ, Dale and Family have moved on to New York City from Nashville and have an NBC show Thursdays at 1:30 p.m. CDT... Much-radiated, darkly Earl Hines and band are playing the Chicago theater this week (May 4 on... The city that Mac, of WLS, Mac and Bob, has had a promotion--her brother would be a radio star: She named him Esther Mc- Farland, and stars certainly have luster. Most people call him Lester, not knowing his real handle... Myra Fridell and fried Fred Scherthan visited Chicago last week en route to KXON, St. Louis, where they'll enter radio. Again that theatrical weekly melodies by intimating that Fred Fields will return to the Edge- water Beach. He won't this spring, and there's no indication of it, for Jack Fisher in the present fast- haired boy... Bill (Grandpa Bur- ton) of WBBM Barr isn't busy enough writing his scripts, giving three programs, and playing all the parts every week. So his sculpture and oil painting at leisure... Little Jackie flower, tiny songster, was with the Marines. Hospital war vets last Thursday, acting as m.c. for a gala group of entertainers in- cluding Eddie and Charlie Cacau- tch, WIBO's radio gossipies, Pete Bordon, Helen Bennett and Cora Long.

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Radio Guide

Features:

Rudy Vallee

Jack Pearl

4:30 p.m. CDT => 4:35 p.m. CST

WGN—Barthelme Attrib, Wakefield, before talk

5:45 p.m. CDT => 5:45 p.m. CST

WGN—Ruth Easton, favorites (NBC)

WGN—News Flash

4:30 p.m. CDT => 5:30 p.m. CST

WGN—Barthelme Attrib, Wakefield, before talk

WGN—Ruth Easton, favorites (NBC)

WGN—News Flash

1:25 p.m. CDT => 3:30 p.m. CST

WGN—Brooks of the Air (NBC)

WGN—News Flash

11:30 a.m. CDT => 11:30 a.m. CST

WGN—Steele, Melodies (NBC)

12:20 p.m. CDT => 12:20 p.m. CST

WBBM—George Schermer's Russian Gypsy Orchestra (NBC)

5:30 p.m. CDT => 5:30 p.m. CST

WGN—Trainload Time Musicale (CBS)

WGN—Time Flash (CBS)

11:30 a.m. CDT => 11:30 a.m. CST

WGN—Steele, Melodies (NBC)

WGN—Trainload Time Musicale (CBS)

WGN—Time Flash (CBS)

11:30 a.m. CDT => 11:30 a.m. CST

WBBM—Chamber Ensemble; pianist, Dr. B. B. Wynn (NBC)

4:45 p.m. CDT => 4:45 p.m. CST

WBBM—Songs of the Church (CBS)

2:30 p.m. CDT => 2:45 p.m. CST

WCFL—Countess of Poland's Orchestra (CBS)

WGN—News Flash

WGN—Countess of Poland's Orchestra (CBS)

WGN—News Flash

WGN—Countess of Poland's Orchestra (CBS)

WGN—News Flash

WBBM—Chamber Ensemble; pianist, Dr. B. B. Wynn (NBC)

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WBBM—Chamber Ensemble; pianist, Dr. B. B. Wynn (NBC)
Bernardine Flynn of WBC and Safe Sade were recently interviewed on St. John's Eurel. During the broadcast the jokily revealed that she was on the matrarily market. Could a certain doc-
tor have been listening in? She was married last week in Holy Name Catholic to Dr. C.C. Doherty.

Pat Flasgar's first broadcast oc-
turred at the time he was a member of the faculty of the Palmer School in Evanston, I.ow. Pat's speech was on the care of children, which is slightly dull enough to keep Pat's eye off children.

Bob Ackels is known to be a firm supporter of "P"s and "Qs" as he once held down a position as an English teacher.

Guy Lombardo and his Royal Canadians will open at Santa's Dells, May 18. They will remain at the matreshouse until July 1, when Ted Lewis comes in.

Johnny O'Hara, the WJJD sports an-
amouncer, has a Croix de Guerre. When interviewed on the air he re-

Miriam Bibow's "Hi" booth operator hadn't heard each night except Sunday at 8:15 p.m. Awarded first place New York Region, Federation, "Hi" Station Contest. Auditioning at present for spot on a sponsored NBC show.

Foreign Legion
(TUESDAY CONTINUED)

7:45 p.m. CDT  WRL-0 Chicago (NBC)
WBBM-The Hall, The Red Heeled Movie Maker
WCFL-Edward Hanon, organ
WGN-George Chicago Symphony Orchestra
WIBO-Theater Regina
WIDS-Symphonic Symphony Orchestra of Chicago

1:00 p.m. CDT  WBBM-
WRL-0
WGN-WGN
WIBO-WIBO
WIDS-WIDS

10:00 p.m. CDT  WBBM-
WRL-0
WGN-WGN
WIBO-WIBO
WIDS-WIDS

1:00 p.m. CDT  WBBM-
WRL-0
WGN-WGN
WIBO-WIBO
WIDS-WIDS

10:30 p.m. CDT  WBBM-
WRL-0
WGN-WGN
WIBO-WIBO
WIDS-WIDS

8:45 p.m. CDT  WBBM-
WRL-0
WGN-WGN
WIBO-WIBO
WIDS-WIDS

5:45 p.m. CDT  WBBM-
WRL-0
WGN-WGN
WIBO-WIBO
WIDS-WIDS

July 4th baseball announcer, mentioned the fact that Walter had lost his rabbit's tail. The next day's mail brought not one, but seventy-two peddle appen-
dages from hopeless bunnies. Sixty-nine were accompanied by test-
ments assuring that the rabbits were caught by the dark of the
moon in graveyards at midnight. Walter has assured Pat first choice of the monkeys and beer and as long as he serves the press box domain.

We regret to announce the death of Mrs. Robert Sarfield, wife of Bobby Sarfield who appears on WAAJ's early morning hill billy programs.

Uncle Bob Wilson of KYW, is a happy man. The main reason for all the glee was the winning of the ship of the boys and girls safety "Curb is the Limit".

Helen's Council Fire, a dramatized
Indian story heard over WIBO, has changed its time to 3:45 p.m. every evening but Saturday and Sunday. Alice toddler of this WIBO office staff claims the show will appeal to all children from six to ten.

Alexandra Grant in "The Count of Monte Cristo" story, is now being presented over WBBM every night except Saturday and Sunday at 7:45 p.m. Unusual sound effects accompany the portrayal of the daring and exciting adventures of the fictitious Count. Forth's Thatch-
paste is sponsoring the series.

Dorothy Gilman has become a reg-
ular fixture in the acting role of two roles in the Sunday afternoon series titled "The Prairie Home Country.

Two victims of doctor's scalpel are back on the job. Gene Anderson, Oklahoma Cowboy and Tommie, Di. of WLS, both underwent operations for minor threat ailments.

Of interest to any reason of the recent convictions of English en-
gineers in Soviet Russia, will be Richard MacCauley's romance drama, "Escape," to be produced Monday, May 8, at 8:30 p.m. over WBBM by the producer, Pat Page, players. The play concerns the love affair of an American engineer in Russia with a Russian girl.

Grandpa Beets (Bill Blaustein) has moved to 1:45 p.m. (CST) and now becomes as premises three times a week, Monday, Wednesday and Friday, over WBBM. In moving to the earlier time, Blaustein has to have a conference with the eighteen members of his cast, all of whom are played by himself.

Tom Dick and Harry, WGN tries, is off the air. The usual summer theatrical tour was the cause of the departure. Two weeks ago the boys completed fourteen years of entertainment on WGN.

Publicity Man for Stephen's has been kept busy during the last week answering cance race challenges. He recently stated that he had probably the fastest cance on Lake Michigan.

Peeping Behind the Scenes in Chicago Studios

By Rollin Wood

Tony (Carlo) and Joe (Fred Villani)
Joe (left) is explaining his income tax "status" (status) to Tony while the photographer snaps the coming on the occasion of their hundredth performance at WBCF last week, Monday, Wednesday and Saturday at 8:45 p.m. in their time; Major J. P. Holmen, their announcer, and Arthur Van Sluwe (once playing "On the Make" at the Garrick) directs their scripts.

A Religious Carousel will be the subject of a play by Dr. Theodore Gates of the Unitarian Church, Cleveland, Ohio. The play will be that of a famous person in the Chicago Sun-
day Evening Club at Orchestra Hall. The program will go on the air at 8:00 p.m. Thursday; May 1.

Mr. McDonald, brand new at 8:15 p.m. on Thursday; May 1, is first to broadcast the vibra-harp. He has been heard on both chan-
els WGN and KYW. Recorded the vibra-harp with Abe Lyon's band, and was conductor of the studios orchestra at WJJD for four years before joining the staff of WGN.

James Hamilton, winner of a Pan Am mime singing auditions, has become a regular member of the an-

When you hear Hal Kemp and his Blackhawk Band playing their theme, "Wall Miss You" at the opening and close of your program you undoubtedly treat the vocals very ably carried by a tenor saxophonist. The melody maker is none other than "Stable" Paul on his eight-year-old star musician. Kemp has been with Kemp ever since the band was organized at the University of North Carolina at Raleigh, N. C.

Jack Spencer of WGN's "Railway Inn" sketch fame, actually does take all the roles in the sketches, which sometimes calls for six or more characters.

All Chicago stations are partici-
pating in National Music Week. The Illinois Federation of Music Clubs, through Mrs. Louis E. Sanger of its Chicago headquarters, has arranged a series of programs in which native composers, artists, and speakers will be heard. The series prominently mentioned in the local newspapers are Alvin Gold, Helen Freund, Kathleen Sauerbeiss, Ed-
Soyer, Eric Delamater, Frank Wallace, Glenn Delbert Gran-
Beard Moore, Eugene Mission, and Cantelone Smith, who reminis.
Radio Guide

Features:  First Nighter

James Melton

8:00 p.m.  CDT  7:00 p.m. CST
WLS-Monday Night Special (NBC)

9:00 p.m.  CDT  8:00 p.m. CST
WGN-Bridge Builder, newscast

9:15 p.m.  CDT  8:15 p.m. CST
WGN-Weather Reports

9:30 p.m.  CDT  8:30 p.m. CST
WLS-Towne on Tonight (NBC)

9:45 p.m.  CDT  8:45 p.m. CST
WBBM-Chicago, newscast

10:00 p.m.  CDT  9:00 p.m. CST
WBBM-Artie Murphy

10:15 p.m.  CDT  9:15 p.m. CST
WBBM-India House, newscast

11:00 p.m.  CDT  10:00 p.m. CST
WBBM-Weather Reports

11:15 p.m.  CDT  10:15 p.m. CST
WBBM-Chicago, newscast

12:00 a.m.  CDT  11:00 p.m. CST
WBBM-India House, newscast

1:00 a.m.  CDT  12:00 a.m. CST
WBBM-Chicago, newscast

2:00 a.m.  CDT  1:00 a.m. CST
WBBM-Chicago, newscast

3:00 a.m.  CDT  2:00 a.m. CST
WBBM-Chicago, newscast

4:00 a.m.  CDT  3:00 a.m. CST
WBBM-Chicago, newscast

5:00 a.m.  CDT  4:00 a.m. CST
WBBM-Chicago, newscast

6:00 a.m.  CDT  5:00 a.m. CST
WBBM-Chicago, newscast
Dear Sir:

I was interested to see a list of stations logged by one of your readers in a recent issue of MAGIC RADIO. Perhaps the following list of stations which I have logged will be of interest to others.

- WENR-Frank
- WCFL-Frolics
- WMAQ-Art
- WON-Hal
- WO Cole's
- WEN
- SHORT
- WENR-Phantom
- KYW-Don
- separate
- The
- p.m.
- ining Tyrones, Mexico, or something

Dear Sir:

Please tell me what Spanish on Mexican stations I heard on 25 meters, March 8, from 5:30 to 5:50 p.m. One of the stations you mentioned sounds Mexican. Merece something like that.

Is there an African station on about 25 meters? I heard one on April 13, from 5 to 5:15 p.m. I thought it was part of a radio broadcast in African, and I saw a plane flying over.

J. S. C. Kanata City, Kan.

Looking for... is not married

Phil Baker

(Continued from Page 4)

There is one important feature of radio conducting that rarely enters the mind of the casual listener, yet it is obviously tantamount to the production of a good program. This is the program's ability to carry the listener through the entire length of the program. This is a feature that is usually overlooked, yet it is essential to the success of any program.

The program conductor must be able to hold the audience's interest throughout the entire length of the program. This requires a great deal of planning and preparation. The conductor must be able to anticipate the listener's reaction to the program and make adjustments accordingly. This is a very difficult task, but it is essential to the success of any program.

The program conductor must also be able to handle the audience's feedback. This is a very important part of the program, as the audience's feedback can be used to improve the program. The conductor must be able to handle the audience's feedback in a professional manner, and make adjustments to the program accordingly.

The program conductor must also be able to handle the audience's expectations. This is a very important part of the program, as the audience's expectations can be used to improve the program. The conductor must be able to handle the audience's expectations in a professional manner, and make adjustments to the program accordingly.

The program conductor must also be able to handle the audience's reactions to the program. This is a very important part of the program, as the audience's reactions can be used to improve the program. The conductor must be able to handle the audience's reactions in a professional manner, and make adjustments to the program accordingly.

The program conductor must also be able to handle the audience's emotions. This is a very important part of the program, as the audience's emotions can be used to improve the program. The conductor must be able to handle the audience's emotions in a professional manner, and make adjustments to the program accordingly.

The program conductor must also be able to handle the audience's questions. This is a very important part of the program, as the audience's questions can be used to improve the program. The conductor must be able to handle the audience's questions in a professional manner, and make adjustments to the program accordingly.

The program conductor must also be able to handle the audience's criticisms. This is a very important part of the program, as the audience's criticisms can be used to improve the program. The conductor must be able to handle the audience's criticisms in a professional manner, and make adjustments to the program accordingly.

The program conductor must also be able to handle the audience's suggestions. This is a very important part of the program, as the audience's suggestions can be used to improve the program. The conductor must be able to handle the audience's suggestions in a professional manner, and make adjustments to the program accordingly.

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Radio Guide

Saturday, May 13

Features: Ranny Weeks

Music: Boswell Sisters

9:00 a.m. CDT → 7:00 a.m. CST
WLS: Breakfast at 7:30 a.m.
WGN: Breakfast at 8:00 a.m.
WBBM: Breakfast at 8:30 a.m.
WMAQ: Breakfast at 9:00 a.m.

9:30 a.m. CDT → 7:30 a.m. CST
WLS: Breakfast at 8:00 a.m.
WGN: Breakfast at 8:30 a.m.
WBBM: Breakfast at 9:00 a.m.
WMAQ: Breakfast at 9:30 a.m.

10:00 a.m. CDT → 8:00 a.m. CST
WLS: Breakfast at 8:30 a.m.
WGN: Breakfast at 9:00 a.m.
WBBM: Breakfast at 9:30 a.m.
WMAQ: Breakfast at 10:00 a.m.

11:00 a.m. CDT → 9:00 a.m. CST
WLS: Breakfast at 9:00 a.m.
WGN: Breakfast at 9:30 a.m.
WBBM: Breakfast at 10:00 a.m.
WMAQ: Breakfast at 11:00 a.m.

12:00 noon CDT → 10:00 a.m. CST
WLS: Breakfast at 10:00 a.m.
WGN: Breakfast at 10:30 a.m.
WBBM: Breakfast at 11:00 a.m.
WMAQ: Breakfast at 12:00 noon.

1:00 p.m. CDT → 11:00 a.m. CST
WLS: Breakfast at 10:30 a.m.
WGN: Breakfast at 11:00 a.m.
WBBM: Breakfast at 12:00 noon.
WMAQ: Breakfast at 1:00 p.m.

2:00 p.m. CDT → 1:00 p.m. CST
WLS: Breakfast at 11:00 a.m.
WGN: Breakfast at 12:00 noon.
WBBM: Breakfast at 1:00 p.m.
WMAQ: Breakfast at 2:00 p.m.

3:00 p.m. CDT → 2:00 p.m. CST
WLS: Breakfast at 12:00 noon.
WGN: Breakfast at 1:00 p.m.
WBBM: Breakfast at 2:00 p.m.
WMAQ: Breakfast at 3:00 p.m.

4:00 p.m. CDT → 3:00 p.m. CST
WLS: Breakfast at 1:00 p.m.
WGN: Breakfast at 2:00 p.m.
WBBM: Breakfast at 3:00 p.m.
WMAQ: Breakfast at 4:00 p.m.

5:00 p.m. CDT → 4:00 p.m. CST
WLS: Breakfast at 2:00 p.m.
WGN: Breakfast at 3:00 p.m.
WBBM: Breakfast at 4:00 p.m.
WMAQ: Breakfast at 5:00 p.m.

6:00 p.m. CDT → 5:00 p.m. CST
WLS: Breakfast at 3:00 p.m.
WGN: Breakfast at 4:00 p.m.
WBBM: Breakfast at 5:00 p.m.
WMAQ: Breakfast at 6:00 p.m.

7:00 p.m. CDT → 6:00 p.m. CST
WLS: Breakfast at 4:00 p.m.
WGN: Breakfast at 5:00 p.m.
WBBM: Breakfast at 6:00 p.m.
WMAQ: Breakfast at 7:00 p.m.

8:00 p.m. CDT → 7:00 p.m. CST
WLS: Breakfast at 5:00 p.m.
WGN: Breakfast at 6:00 p.m.
WBBM: Breakfast at 7:00 p.m.
WMAQ: Breakfast at 8:00 p.m.

9:00 p.m. CDT → 8:00 p.m. CST
WLS: Breakfast at 6:00 p.m.
WGN: Breakfast at 7:00 p.m.
WBBM: Breakfast at 8:00 p.m.
WMAQ: Breakfast at 9:00 p.m.

10:00 p.m. CDT → 9:00 p.m. CST
WLS: Breakfast at 7:00 p.m.
WGN: Breakfast at 8:00 p.m.
WBBM: Breakfast at 9:00 p.m.
WMAQ: Breakfast at 10:00 p.m.

11:00 p.m. CDT → 10:00 p.m. CST
WLS: Breakfast at 8:00 p.m.
WGN: Breakfast at 9:00 p.m.
WBBM: Breakfast at 10:00 p.m.
WMAQ: Breakfast at 11:00 p.m.

12:00 midnight CDT → 11:00 p.m. CST
WLS: Breakfast at 9:00 p.m.
WGN: Breakfast at 10:00 p.m.
WBBM: Breakfast at 11:00 p.m.
WMAQ: Breakfast at 12:00 midnight.
Radio Guide

Radio show summaries and schedule information for various radio programs and stations.

America's GRUB STREET speaks

The WALTZ KING WAYNE Himself

Program Notes

A NW series of comedy-drama sketches under the title of "Folks From Down," will start over an NBC-WMAQ network Sunday at 12:30 p.m. This program replaces the "Moonbeams and Moonshine" series... "Attention Unemployed": A series of four talks by Command- er W. C. Graham, U. S. Naval Reserve, under the general title, "How to Get a Job," will be presented by the WSB-BJS network each Friday at 12:45 p.m. CDT.

Wayne's series "Wayne's Aunt," centered in the Father's Day program, "Father's Day," will fill the fifteen minutes on Tuesday with her singing and accordion-playing; while "Wayne's Aunt" will be heard, Arthur Tracy, the Street Singer, will be heard Thursday at 3:00 p.m. CDT, by Jack Leslie, will bring the "solidsmen work" to a close on Wednesday, with his passo-playing and intimate singing.

The WALTZ KING WAYNE Himself

just decided on the six rather than the seven, because he felt that his neighbors at the "Y" protested loudly at his nightly tenor. But Luckily, the King is apparently so engaged that he couldn't afford to move. The only problem is to be solved that problem by laying the goslings around his boot so that he could not have the opportunity of marching his dinner to Chicago and become a regular with an insurance firm.

When trying to insure all Chicago, Wayne amused himself by nights by practicing on his saxophone in his M. C. A. room. He was new at the instrument, having just fit up a family of young artists. The net effect netted him five dollars.

But music was just a side issue at that stage. Wayne started public accounting, and started a career in banking, with his brother in Iowa. That job was too far to be, so he moved to Chicago. A trip through a music manager's agency. After being so long as he is in the Texas. His college was Valparaiso University. Wayne worked a goal during his school days, and made his first public appearance as clarinetist with a piece three-piece orchestra. He was also a major stockholder in his brother's business. But it had to be so, done to the best. Wayne had to drag his feet from the Christmas festivities in his own home. But it had to be so, done to the best. Wayne had to drag his feet from the Christmas festivities in his own home. But the only problem is to be solved that problem by laying the goslings around his boot so that he could not have the opportunity of marching his dinner to Chicago and become a regular with an insurance firm.

The VULTURE KONT WAYNE Himself

By John J Alcock
T HE capstone to the winter musical season is National Music Week. It is a time set aside for all of us to make our own music. One old song, one book and sing. We can play for ourselves, and enjoy it. No matter how bad, it will sound good to our ears. "Self-diluted aestheticism" it may be called, but no matter, it is fun.

If one were forced to list the evils that radio has injected into musical life, near the top of the list would certainly be the fact that a receiving set tends to make us passive instead of active participants. That is harmful to our cultural growth. We need to perform.

Pre-Music Week

A fascinating NBC program builds a series of special pre-Music Week concerts. If you read this in time, you may be interested in hearing.

Robert Simon, head of Simon and Schuster, and his brother, George, will present a Columbia University in "Music Is My Hobby," series, which has been moved to a later hour (NBC-WSM, May 7, at 9 p.m. CDT). The program will include the first movement of Cesar Franck's Sonata for violin and piano. No one is deceived in these broadcasts. The untutored listener would have no trouble at all in the programs I have heard, in discerning that the performers were decidedly amateurs. And yet, the idea is interesting, if only to show how professional men have music as an avocation.

Ukrainian Chorus of Chicago, sings in its native tongue "Our Lady of Perpetual," and "The Young Maid." (NRC-WMAQ, May 6, at 8 p.m. CDT).

Damrosch

After Damrosch will conclude his series of musical concerts with works of Schubert, masterly symphony, and Richard Wagner, the wizened Meistersinger. (NRC-WSM, Tuesday, at 9:30 p.m. CDT). In this spring series the veteran "Saus- sttern" has contrasted Bach with Beethoven, Mozart with Tchaikovsky; Tchaikovsky with Stravinsky, and Brahms with Ravel.

The sixth season of Mr. Damrosch's Music Appreciation series will begin next fall. Some little flurry in the press about continuance brought a denial from Mr. Damrosch that there had been any salary row. NBC, through M. H. Flescher, promptly announced that the series would be continued without any financial aid from the network in this field. Mr. Damrosch is pre-eminent. He is a master-pianist and an excellent pedagogue. His concerts and broadcasts will reap benefit from his efforts.

Positively

A MONG John Erskine's incidental activities is piano playing...

we need the experience of doing the thing ourselves. And when countless groups of amateur gather together and actually sense the joy of re-creation, America will be far on her way to becoming a musical nation.

We do need, also, to develop our listening faculties. How often do we turn on the radio so that it may furnish a mere background of sound while we concentrate on the stock market reports or the baseball scores? How often do we merely listen while we read and don't? No objection is offered to these practices, except that they make the hearing of music a common experience. To the ear becomes satisfied. The ability to concentrate while listening is dulled. And serious music, if you are to realize the import of its message, requires concentration.

You wouldn't walk through a beautiful cathedral once and say that you didn't like it. Yet that is what we sometimes do after a single hearing of a great symphony. Careful listening implies attention, penetrating perception and repeated hearings. One should be in an attitude of mind and an atmosphere to be moved by what he hears. True will continued and constant acquaintance with the language of music make him sensitive to its slightest inflection. There will be discovery in the art-form the countenance of his own individual experience.

It is to stimulate both active and passive interest in music that this week is set aside each May. Make the most of it for yourself!

Radio Guide

$1,000 STAR STATIC GAME

OPEN TO ALL FANS

20 BIG CASH PRIZES

1st $500 2nd $250 3rd $100

Two prizes of $25, five prizes of $10 and ten prizes of 85 each

Begin This Entertaining Pastime Today. The Rules:

HOW TO ENTER: Cut the prizewinners in each group of starred space printed in RADIO GUIDE weekly and paste them in your prize places to form pictures of the stars. Number each picture. Paste all of the stars in one group on a large piece of paper and label the paper "Group No. 1, Group No. 2, etc." Leave space at the bottom of paper to print your name and address plainly. Also make two copies of stars, their sponsors and slogans used by sponsors on these prizewinners. It is not necessary to buy a copy of RADIO GUIDE to enter. The pictures may be copied or traced. The RADIO GUIDE may be examined at public libraries or at its offices free of charge. The pictures may be pasted on newspaper columns or in scrap books.

HOLD PICTURES: Star Static Contest is made up of 15 groups, and one of which will appear weekly in RADIO GUIDE and the last of the series is printed. After pasting up these pictures, hold them all until you have completed the series.

WHERE TO SEND ENTRIES: When you have completed the series of 15 groups, send them by first-class mail, postage prepaid, to Star Static Editor, RADIO GUIDE, 31 Plymouth Court, Chicago, Illinois.

CLOSING DATE: The last group will be published in issue of July 15 August 5. All entries must be postmarked not later than midnight, August 15.

ELIGIBILITY: Every person except employees of RADIO GUIDE or members of their families is eligible to compete.

JUDGES: A committee of judges will be appointed by RADIO GUIDE and all entrants agree to accept their decision in final.

RADIO GUIDE will retain one of these sets of papers and will not be able to award any prizes to anyone without having judged all the papers received. One prize will be awarded for each group. If two or more contestants have reached the same point in the contest, the prize may be divided among the contestants in accordance with the rules. In case of dispute, the decision of RADIO GUIDE will be final. Entries must be entered in the proper group or no prize will be awarded.

Back Copies May Be Ordered From:

The Chicago Tribune

Radio Guide

423 N. Wabash Avenue

Chicago, Illinois

Radio Guide

Pageant of Colorado, presented from Denver, describes the lives of Cliff Dwellers of Mesa Verde, now an extinct race. These aborigines possessed a poetic culture unknown to the savages found by Columbus.

Listening to these broadcasts made me wonder when Mr. Cadman would have a second radio opera. Josef Lhurnestein devotes his final broadcast this spring (NBC-KYW, Wednesday at 8:30 p.m. CDT) in a gala Brahms program in commemoration of the centennial of the composer's birth.
A Questioning Thomas

Stevensport, Louisiana

Gentlemen:

I want to say amen to Mike Porter's observations. I believe we should be thoroughly versed in the codes and generalities with which we deal, as the older members of the group have been. I personally believe that the news business, in its present form, is being done as a way to keep the public in the dark and ignorant about what is happening around them.

Sincerely yours,

D. W. Hatter

The Heck with Honor

Hamilton, Ontario

Dear Voice of the Listener:

We in Canada have recently had threats upon our country. We are, in effect, ceasing all broadcast over Canadian stations. It is the national policy as far as radio and television programs are concerned that we not continue further. Even though we may not say that people should not be free to do what they choose to do, we do believe that people who choose to do things like this should not be supported financially.

Yours for the better,

Gordon Parker

Eldie Football

Warrenburg, New York

Dear Sir:

Will you please take time to enlarge a little on the article about Don Borse on 10-10. I'll know that Don is a man who makes people sane. No. If we at least five feet, and we are not so much as we are at the moment, and we keep away from this horrible sounding "too-nsh" listeners that might have been funny once but gets quite odious after endless repetitions.

Ted Lewis has a good orchestra andGuests it will be on the air. I am not sure how this works even over WEAF and WNYE.

The voice of a nation, hearing, cracking, fact, every reasonable name, every word station WRLN, namely, it is.

Is there any word that the friends of the dead will be able to tear us to their own after some time, and if the friends are correct in that no doubt, we are about to hear that ballad now?

Mildred Heath-Busby

We Like CalliphOrs

Eugene, Oregon

Soft, it is another picture that we at Moline make no mistake about what we are up to. The world, or as we say, the world today.

Yours sincerely,

T. Sonnemaker

Voice of the Listener

April 17—Sinclair Minstrels—WLR-W.T. 1.3 p.m.

Gene Arnold: "How is your brother, the traveling salesman?"

Mae: "Oh, he quit that job. He only got two orders all month."

Gene: "And what were they?"

Mae: "To get out of the house and go on a picnic with her great orchestra!"

Hear Ye!

Selma, Ohio

Dear Voice of the Listener:

It is with pleasure that I read and re-read the RUGGIO column. I do not know of a better service that the people can see, making it impossible to listen to a Canadian radio station situated far from our home town. Imagining working on 100 watts in one station, I can only understand the inanity and pathos and left the big house.

Yours for the better,

Evelyn Forber

FORMERLY MIRKTON

April 17—Radio-Round Program—WLS-W. 2.25 p.m.

Announcer: (At the end of the program) "Who set a new record in the Barn Dance program in the evening?" "Robe Tronson and his Texas Rangers," says the Archankoph Woodsman, etc.—Elba, Iowa.

127 E. Summer Street, Appleton, Wisconsin

April 17—Egg Rolling Contest at White House—G8-G. 12:15 p.m.

Announcer: "Here comes the President and the White House staff with the President's daughters!"

D. W. Hatter, 634 S. Water Street, Auburn, New York

(One dollar will be paid for each gag or literary published)

April 18—Five Star Theater—WOC-W. 10:15 p.m.

Johnny Hart: "Soopony, there is a man outside who wants to know if you have a license for your dog."

Snoopy: "No, Mulder Hart, don't want to get married."

Mae: "That's the one!"

Announcer: 31 East Henry Street, Savannah, Georgia

April 16—Columbia Revue—WOC-W. 12:00 p.m.

John P. Medbury: "It's a wise stock that knows its own par nowadays."

Mrs. Helen Johnson, 306 West 20th Street, Grand Rapids, Mich.

April 12—Coca-Cola Club-Plug—WREO—10:15 p.m.

Space-Rip: "Sawdust, do you believe in spotless records?"

Sawdust: "Yeah, if kindness is a virtue."


April 15—Description of Circus—WHAS—3 p.m.

Announcer: "The Wonder Girl of Germany—aircraftc—is wipping perspecfion from her previous efforts."

Hazel Davis, 216 Western Avenue, Chillicothe, Ohio.

April 20—Ramsey-Cannoroi Fight—WDR-W. 10:15 p.m.

Announcer George Jackson (Start of 4th round) "There go the lights—the bell has blown."

Leon A. Fraizer, 306 South Division Ave., Grand Rapids, Mich.

April 13—News-Flash—W-KBB—12:00 p.m.

Announcer: "The Reverend so-and-so was arrested on charges of immorality."

Mrs. Mary Singleton, Westminster, Illinois

April 11—Barlow Broadcast—WDSU—4:01 p.m.

Earl: "Shine Cortez was at bat, short stopped for the Birmingham Bakers, and what a short stop! He never more gently or more skillfully caught a ball when he sets his glove."

B. J. Fiel, 3604 North Street, New Orleans, La.

Readers willing to certify to their remarks to 200 words or less. Anonymous communications will be ignored. The maximum limit for submitted letters is 300 words. Address all letters to Voice of the Listener, Radio Guide, 385 W. Twenty-sixth St., New York.
COMEDY

SUNDAY, MAY 9—Leslie Fenton, the one and only, will return to NBC-WMAQ at 7 p.m.

MONDAY, MAY 10—Alphonse Jackson, aka Al Goodman, and his orchestra will be heard on NBC-WJZ at 9 p.m.

TUESDAY, MAY 11—Annie O'Malley will be heard on NBC-WLS at 7 p.m.

WEDNESDAY, MAY 12 —Al Goodman will be heard over NBC-WLS at 7 p.m.

THURSDAY, MAY 13 —Bill Palm, the one and only, will be heard on NBC-WJZ at 9 p.m.

FRIDAY, MAY 14 —Gene Autry will be heard on NBC-WLS at 7 p.m.

SATURDAY, MAY 15 —Don Redman will be heard on NBC-WJZ at 9 p.m.

PLAYS

SUNDAY, MAY 7 —Guy Bates Post will appear again in the role of General U. S. Grant in the presentation of "Roses and Drums" on NBC-WBSM at 7:30 p.m.

WEDNESDAY, MAY 10 —Donald Novis, tenor, and Leon Belasco's orchestra will be heard over NBC-WMAQ at 7:30 p.m. instead of 8:30 p.m.

VOCALISTS

DONALD NOVIS—NBC-WMAQ, Wednesday at 7:30 p.m.

KATE SMITH—CBS-WGN, Tuesday, Wednesday, and Thursday at 7:30 p.m.

STREET SINGER—CBS-WBBM, Sunday at 11:45 a.m.

JAMES MELTON—NBC-WOC-WHO, 5:45 p.m. every Thursday.

CHARLES CARLIE—CBS-WJSK, Thursday at 10:15 p.m.

MUSIC

SUNDAY, MAY 7 —Radio City Concert with orchestra under the direction of Erno Rapee, is presented over NBC-WLS at 11:15 a.m.

FRIDAY, MAY 12 —Charlie Chan, the Oriental detective, will be heard on NBC-WLS at 9 p.m.

SATURDAY, MAY 13 —The Magic Voice is heard for the second time during the week on CBS-WGN.

WEDNESDAY, MAY 10 —Donald Novis, tenor, and Leon Belasco's orchestra will be heard over NBC-WMAQ at 7:30 p.m.

OTHER VITAL SHOWS

MAY 5 —Radio City Music Hall Orchestra under the baton of Erno Rapee, will be heard over NBC-WLS at 11:15 a.m.

MAY 6 —The Symphony Hour, under the direction of Howard Barlow, will be heard on NBC-WLS at 7:30 p.m.

MAY 7 —Radio City Concert with orchestra under the direction of Erno Rapee, will be heard over NBC-WLS at 11:15 a.m.

MAY 8 —The Symphony Hour, under the direction of Howard Barlow, will be heard on NBC-WLS at 7:30 p.m.

MAY 9 —California Melodies with Raymond Pajaro's orchestra and guest stars will be heard over NBC-WLS at 9:30 p.m.

The American Symphony will be heard over NBC-WLS at 11:15 a.m.

MAY 10 —Donald Novis, tenor, and Leon Belasco's orchestra will be heard over NBC-WMAQ at 7:30 p.m.

MAY 11 —Radio City Concert with orchestra under the direction of Erno Rapee, will be heard over NBC-WLS at 11:15 a.m.

EDWIN C. HILL—at 9:30 p.m. on CBS-WJSK, Monday, Tuesday and Wednesday, Friday at 9:30 p.m.

DOAK CARVER—at 6:45 p.m. on CBS-WBSM, Monday, Tuesday, Wednesday, Thursday and Friday.

LOWELL THOMAS—on 8:45 p.m. on NBC-WLW, Monday, Tuesday, Wednesday, Thursday and Friday.

WALTER WINKEL—on 8:30 p.m.