COMPLETE PROGRAMS FOR WEEK ENDING OCTOBER 9

LISTEN TO—
READ ABOUT

JACK BENNY
His First Fall Program

BING CROSBY
A Prodigal Son Returns

TONY WONS
Philosopher in Comeback

TYRONE POWER
"Boy Friend" Stars in Drama

WE, THE PEOPLE
Popular Show Begins Again

JACK HALEY
His New Radio Career Starts

KIRSTEN FLAGSTAD
Nightingale Sings for Ford

JOE PENNER
He Returns, Without a Duck

YOUR PROGRAM LOCATOR

JEANETTE MacDONALD
New Sunday Singer—on CBS
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WEEK ENDING OCTOBER 9, 1937

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Cover by Charles E. Ruhino
**SUNDAY**

Rosalind Russell ... personality

Miss Russell with James Stewart as her leading man will headline the first four weeks of the Silver Theater series. Conrad Nudel will produce the show and Felix Mills will be musical director. Sunday over CBS at 5 p.m. EST.

Miss Russell might have been a lawyer, had her father had his way. But she also had great beauty, so she became a screen star. This program will not reveal to listeners her beauty, but they can hear her voice for it. And the brains. She has been present for the newspapers. She also discerns her brains in new and promising series for drama-lovers.

Phil Baker ... stooges

Comedian Phil Baker with his stooges, Beetle and Bottle, and Oscar Bradley's orchestra resume their series. Patsy Kelly will be guest of their first program. CBS, Sunday, 7:30 p.m. EST.

"Bettle" is Phil Baker's ghostly stooge. His "Get off the air" became a national by-word. Once again Phil will begin his vain search for his heckler.

Fog Murray ... seein' stars

Cartoonist Fog Murray joins up with Harriet Hilliard and Ozzie Nelson's orchestra to inaugurate a new edition of the Bakers' Broadcast over the NBC-Blue network. Sunday at 7:30 p.m. EST.

Fog Murray is the fellow who draws cartoons of Hollywood oddities and screen stars for the newspapers. It is said he is the keeper of more cinema secrets than anyone out there, not excepting Louella Parsons. It is said he has been waiting for the right radio program. Well, here it is.

General Motors Concert ... classics

Erno Rapee takes up the baton to premiere the General Motors Concert series, which will present Erno Sack, soprano, and Jussi Björling, tenor, in the first program. NBC-Blue, Sunday, 8 p.m. EST.

Eight of the world's most expensive, most brilliant, most loved operatic and concert singers are banded into a sort of singing stock company. They will present the richly endowed works of the greatest masters.

Jack Benny ... O' Labor Day

Jack Benny, Mary Livingstone, Kenny Baker, Sam (Scheppe- man) Harrison, Don Wilson, Andy Devine and Phil Harris' orchestra will be heard in their first program of a new series. NBC-Red, Sunday, 7 p.m. EST. For the West at 7:30 p.m. PST.

Jack Benny is probably radio's most effortless comedian. Certainly, his show is its most popular. This year's show will be much the same as last year's tremendous success, which means Sunday night can be counted upon as a positive cure for the blues.

**TUESDAY**

**MONDAY**

**TUESDAY**

**WE, the People ... oddities**

Gabriel Heatter, replacing Phillips Lord as host, will open a new series of "We, the People" broadcasts. Mark Warnow will be musical director. CBS, Thursday, 7:30 p.m. EST.

Here is a curiosity-shop with humans for curios. Last year's series presented a man who never sleeps, a lighthouse-keeper who saw a ghost, a woman who keeps elephants in her front yard, a lunch-wagon operator who gives free meals to bums who can recite the Lord's Prayer and "We, the People" you might meet the King of England or your next-door neighbor.

Crosby Returns ... boop

Bing Crosby returns to the Kraft Music Hall with Bob Burns, Paul Taylor Choristers, Jimmy Trotter's orchestra. NBC-Red, Thursday, 10 p.m. EST.

Bing's busiest, dizziest vacation saw him become a race-track owner and operator. Reputed to have lost money on his Del Mar track, he comes back to one of radio's biggest shows to sing, to clown, to kid—and to catch another "katch-full of those pennies from heaven about which he sings.

**FRIDAY**

**SUNDAY**

Dolores Del Rio ... spy

Miss Del Rio will be guest of Hollywood Hotel in a radio version of "The Lodger of a Lancastrian's Spy." Friday, CBS at 9 p.m. EST.

Dolores Del Rio's abundant beauty and magnetic personality have kept her a screen star while others less endowed have faded. A lover of life lived deep- ly, she will interpret the title role.

**WEDNESDAY**

Jessica Dragonette ... farewell

Jessica Dragonette, Charles Kullman, tenor, and Al Goodman's orchestra give their last Beauty Box program. CBS, Wednesday, 9:30 p.m. EST.

After this program, Miss Dragonette will be off the air for the first time in the history of network broadcasting. Popularly considered the Queen of Radio, with more devoted listeners probably than any other soprano, she will devote this farewell program to songs most often requested by her audience.

**THURSDAY**

**WEDNESDAY**

**MONDAY**

**MONDAY**

**THURSDAY**

**TUESDAY**

**SUNDAY**

**SUNDAY**

**THURSDAY**

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"TO SERVE THE PEOPLE..."

BY HAROLD R. HIGGINS

August 31—"Infantile Paralysis May Delay Schools' Opening.
September 1—"Paralysis Puts Off School Opening.
September 2—"Movies Bar Chicago Children.
September 2—"City Fights Wave of Infantile Paralysis."

THOSE are headlines from Chicago newspapers.

It happened as quickly as that. Try to imagine the second largest city in America packed with 400,000 school children, ready to return to their classrooms. Try to imagine the bombshell of terror and apprehension that burst when those scare-head words gleamed noisily from every newspaper on every newsstand.

So there was created such an emergency as the art of radio broadcasting had never before faced. Those 400,000 children had to be taught. Education in the well-ordered plans of such a great city is a thing of routine and orderly progress. One cannot shut it off as one would turn a faucet without disarranging vast programs, without disrupting thousands of lives, without costing thousands of pupils their chances of promotion to higher grades or graduation.

The thing that happened then in Chicago, the thing which radio did in this unparalleled situation, is an exciting chapter in broadcasting's history. It is the story of a miracle. It is a miracle, isn't it, when children who are miles away from their classrooms can nevertheless go to school? It is a miracle, isn't it, when children far beyond the sound of their teachers' voices can still hear the lectures of those teachers?

Before you answer, listen for a moment to the radio in any typical Chicago home today. From a loud-speaker, more accustomed to the garrulities of Booke Carter and the cadences of Benny Goodman, come these words: "You all know what a clock is, don't you? Let's draw a clock. Take your pencil and put it in your right hand. Now draw a circle just the size of the bowl from which you ate your oatmeal this morning. Next place the numbers around the edge starting with the figure twelve right at the top. Now put the figure one to the right—the right is the side your right hand is on—now the figure two...and the figure three..."

STANGE stuff, that. But it is happening all over Chicago from one end of the dial to the other and from early morning until late at night. For today Chicago's school children are going to school by radio.

Out of small things come great things, and the broadcasting of grade-school lessons in a plague-infected city is a great thing, possibly far greater than any of us who are in the midst of it can now understand, so let's examine the small things as they happened.

Early in the summer there was no fear of an epidemic. True, a headline in this city or that told of scattered infantile paralysis cases: Sidney Throckmorton, of Evanston, Illinois, and Charles Barry, 15, of Califomia, James Kappas II, 11, of Williamsport, Pennsylvania, and Rabbi Weineberger's infant daughter in New York City. All of them were fighting for their lives in "iron lungs," but as yet there was no thought in the public mind of an epidemic.

Then it came. Chicago's famous Doctor Bundesen, whose radio talks on health have made him known from ocean to ocean, speaking as president of the Chicago Board of Health, decreed that all public schools should remain closed.

So to one of the largest cities in the world came a situation without precedent. With schools closed, 400,000 students would miss valuable instruction.

Two important boards met in Chicago in the first days of the emergency. Each came separately to a remarkably similar brick wall. The first board was composed of doctors who gathered to perfect a plan for fighting infantile paralysis. How does one fight a disease which acts one way one time, another way the next? How does a physician combat a disease when he knows next to nothing about it? Honest doctors disparaged of effective measures but did everything their experience told them might be helpful.

The second board was composed of educators. To them, the minds of children, not their bodies, were of first importance. They knew those children should be taught, could be taught. A dozen tentative, well-meaning plans were proposed. But only one offered a way to reach into every home.

"Gentlemen, we can get to these children and their parents by radio," an educator insisted. "We must make arrangements somehow to do that."

"But, sir," protested another, "broadcasting stations sell their time. It is not free. It would bankrupt us to broadcast. Where could we possibly get the money?"

FOR that there was no answer. The city of Chicago had no budget for such an experiment. So radio was rejected as economically impossible. Instead, it was decided, a single radio and newspaper appeal would be made to parents throughout the city to assist their children in reviewing their school work at home.

Quite possibly nothing more than that would have happened had it not been for an alert radio man, Al Hol-lander, publicity representative for Stations WIND and WJJD, learned of the school board's plight. To his boss he unfolded a plan he had conceived; there was an opportunity for WIND and WJJD to serve their community—and incidentally to garner for themselves the kudos of public approval.

SO, THIS offer was made to the Board of Education. Free time on the air, as much as was needed, would be provided for any programs the Board wished to broadcast.
That was broadcasting's first generous gesture.

Before the week was out, a dozen all-important conferences had been held, and almost every other radio station in the city had added its own offer.

In the next three days more practical problems of educational broadcasting were worked out than had been solved at all the annual meetings of college presidents and other "theoretical" educators-by-radio put together. For here was a job to be done. Here were classes to be taught, 400,000 children strong. Here was almost unlimited radio time available, the outright gift of a half-dozen radio stations.

Those free hours were a rich prize.

Could the educators who had complained for years that they could do a much better job of using the radio actually do a much better job? Could those responsible for radio, those who had year in and year out asserted their interest in the public service, keep their fingers out of something which was costing them a pretty penny? We shall see.

On Monday morning after the Wednesday on which the Board of Education had rejected radio, the Chicago classrooms were on the air at 7:15 a.m. And history was being made as 177,000 watts of radio power hurled such programs as listeners had never heard into the homes of eager children. History, mathematics, reading... "rhythm, arithmetic.

Even the studios of Chicago's stations came quickly to have a different air. Men and women obviously unaccustomed to these surroundings, carrying piles of books, walked easily through studio halls, seated themselves behind microphones and talked. That was two weeks ago.

Today, most of the talks are given by school principals. Other principals not engaged are divided into two committees, one preparing tests and examinations against the day the radio pupils will return to their classrooms in person; the other listening attentively and critically to every broadcast that goes on the air. For this is an experiment the like of which educators have been dreaming of for years. Each suggestion for better broadcasting is valued, put into practice immediately whenever possible.

And what goes on in the schools themselves? Are they entirely empty and vacant? They are not. Each day areas of teachers take their places at school switchboards to answer telephone questions from mothers or from pupils. Those questions come slowly in the morning, faster in the afternoon—two thousand questions a day for six days in the week.

In a field where everything is new, where each new step ahead is an advance into complete darkness, the lack of text-books was for a short time persistently baffling. How could pupils at home work without texts? The answer, it was learned soon enough, was that they couldn't. So texts were printed in the columns of the newspapers. Monday's lessons in Monday's paper—and the announcement when broadcasts for each grade would take place, what station would broadcast the lessons.

So the cycle was completed. From the professor in a radio studio, simple, understandable talks were transmitted to 400,000 pupils who sat with newspaper texts before them. Their attendance finished, questions then sent by telephone to the schoolteachers waiting in every public school in Chicago.

How does Chicago's education-by-radio work? Little Johnny and Lena who live on North Clark can tell you. Johnny is nine, Lena is eleven. They both can read and understand the broadcast schedule in the newspaper.

Lena, who is in the fifth grade, reads that her class is at 8 a.m. Johnny, a fourth-grader, has no class until 6:15 that night. It is Tuesday and the subjects for the day are mathematics and English. Those are always the subjects for Tuesday, Thursday and Saturday. Geography and science are broadcast on Monday, Wednesday and Friday. Johnny and Lena never missed those lessons. For their friends are all taking these lessons by radio and none of them is going to be one whit further advanced than Johnny and Lena when the school bells ring in two weeks or three weeks or whenever Doctor Bundesen permits the doors to open. With Johnny it is a matter of considerable pride. With Lena—it's fun.

David Surnoott, of the Radio Corporation of America, has defined the purpose of radio in these noble words: "Radio shall serve the people any time, anywhere—at a moment's notice.

Radio in Chicago is serving the people. Jim Deeson, whose two children have escaped the dreaded infantile paralysis, was visited by a friend during one of the geography broadcasts. The friend listened to an inexpert radio voice answering these sixth-grade questions:

"Write down the name of the capital city of Japan.

"Write the name of the chief product of the island of Japan.

"What is the name of an ocean between the United States and Japan?"

The friend asked James Deeson, "Don't you get pretty sick of hearing that stuff?"

The father's eyes swept over the bowed heads of his two girls, each with pencil and paper before the radio. We don't know where his thoughts ranged, perhaps to the hundreds of little bodies already ravaged by the worst attack of infantile paralysis Chicago has known, and then he spoke what was in his heart. "Do I get tired of that stuff?" he repeated. "Look, misters, my kids are home, safe and sound. When I hear these lessons come on I feel like going right over to that old loudspeaker and kissing it."

Jim Deeson didn't know it, but he was speaking for all the parents of all the grade-school children in the city of Chicago.

What do we find today in Chicago as a result of this remarkable situation? Are educators happy in the results they are obtaining? Are the broadcasters satisfied with the work being done by radio?

Busy switchboards in the Board of Education quarters and in radio studios testify to the national interest which has been aroused in this experiment. Other cities faced with similar epidemics and fearful of the consequences of postponing their own schools are calling almost daily for information on how the job is being done in Chicago. Stations elsewhere are wiring in the evening, asking if they can adopt the Chicago plan.

But most important of all, this emergency has taught radio men and school administrators the ease and worth of working together. Thinking ahead toward a permanent use of radio as a means of reaching children not in school, it is quite likely that the union reached so swiftly in this troubled time will be maintained hereafter in some form or other. For children who are too ill to attend their classes, likely as not there will be radio classes. For children who are studying for examinations, there may be review lectures and lessons. For girls and boys deep in the study of their geographies, there may be lectures by authorities on the elephants of India or the kangaroos of Australia.

Today, one vital fact is apparent. So far as transmission is concerned, unsweetened, unsugared lessons are doing the best job possible for radio and for schools.

The children of Chicago, refugees from the world's worst malady, like their learning straight.
His mother runs the household beautifully and, having been for years a celebrated actress wed to an even more celebrated actor and advisor to her son. Next to his mother, Tyrone's best girl is his sister Ann, who's married a newspaperman in Honolulu. He hopes he'll get a vacation one of these days, as he'd like to see Ann and he'd also like to see Honolulu. Frequently she teases some "quote" of his out of a newspaper or magazine, affixes a sly note on the margin—"Since when, old dear, the Romeo stuff?"—and sends it to him. These always give Tyrone a chuckle.

About the Romeo stuff, this is it: It amuses Tyrone how, if a single young actor makes good in Hollywood, the town immediately regards him as though he were the only old-maid daughter in a family of sixteen belles. They're constantly trying to marrying him off. This results in embarrassing and painful predicaments after the marriage, but he doesn't let these annoy him any more than sitting for photographs or a call for retakes. He would very much enjoy being highly annoyed. But he thinks there's no right to this indulgence, as the Romeo business seems to be an inescapable part of his career, and as he should get too irksome he knows what he can do about it.

So he will talk about his girls and he will say flattering, gentlemanly things about them, and he will be entirely sincere. "Sonja," he will say, "is a sweet and beautiful girl. I am as fond of her as any girl I know, but we are not considering marriage. Neither of us is ready for marriage. I greatly admire Sonja, he goes on, "for her drive and ambitious concentration on her career. When she's sketching or acting, making personal appearances her whole thought is solely on what she's doing. I've never seen anything like it. I'd like to think that I'm half as intense."

He will comment seriously, "Loretta's a lovely person. She has a certain—" here he pauses to find the right word—"a certain sweet, soft quality about her that appeals to me."

And then Tyrone will tell you that some of the girls he admires most are the young sons he knew in his pre-Hollywood days and still writes to and goes out with when he returns east. Many of them are yet struggling for a foothold in show business, unknowns, unglamorous as the Hollywood standard of glamour goes. Yet Tyrone—who could dial dozens of numbers and hear the most beautiful and successful women in Manhattan reply, "When? I'd adore to!"—takes his old girl friends to dinner and the theater and dancing because he wants to. Because he really does enjoy them most of all.

He's the kind of man who phones to ask what you've been doing, takes the trouble to send flowers that will match it. He has as flawless manners as can be found in all Hollywood (the credit here, he would undoubtedly insist, is Patia's). He dances extremely well, plays a rather laced came of bridge. That is, if he can't get out of playing bridge at all.

And while this is still the Romeo Power business, matter-of-factly recorded that Tyrone Power, offscreen, is twice as healthily handsome as he is on it. Which is handsome. Thigh, black hair, intense brown eyes, thick brows. A nose even more tip-tilted than it is pictures. Because the make-up boys have devised a way of powdering that brings that nose down a fraction for the cameras. (Continued on Page 15)
On MONDAY evening, during one of those periods when Fibber McGee and Molly have stilled their foolishness long enough for Mr. Weems and his men to tune up, you may hear a young man named Elmo Tanner whistling a dainty little thing called "Nola." And as he whistles, you may be certain that he is thinking that if it hadn't been for "Nola," and if it hadn't been for his youthful habit of puckering his lips and puffing through them, today there would be no... but hold on, we're getting ahead of our story.

Your ticket to radio fame may re- pose, quite literally speaking, right under your nose.

That's a pretty fantastic thought couched in a pretty bad jingle. But consider William Elmo Tanner. You know Elmo—the gent who flutters feminine hearts from Coast to Coast whenever he puckers his lips.

Elmo's ticket for a long ride on radio's Success Special lay for years directly below his generous proboscis, with nobody, least of all Elmo, suspecting its presence.

Then came a merry, merry day in June. And Elmo, feeling in the mood, puckered his ruby lips and blew. Presto! Out popped "Nola," and young Tanner was transformed overnight from a dime-a-dozen guitar thumper and balladeer to a full-ringed radio personality. Now he gets fan mail and everything. Mostly folks want to know how he got that way.

It's a mystery, at that. Almost everybody, of course, can whistle. Folks in history have been doing it since way back when.

Paul Revere employed the old lip-sirens, among other allures, to arouse the countryside against the advent of the British.

NAPOLeON, it is written, resorted to a bleak whistle-in-the-dark when things were going badly around Waterloo.

The most romantic chimp, probably, was that of Roméo Montgoîte in cooing Juliet Capulet into the shadows of her justly celebrated balcony.

None of these immortals had any previous notion of the potential value of their whistling ability. And it was that way with Elmo. What a born whistler needs, it seems, is a keen-eyed listener who can recognize talent when he meets up with it.

It was especially opportune that Maestro Ted Weems, he of the sparse thatch, the trained ear and the weather eye for blinding talent, provided the Tanner audience. The year was 1939.

Two weeks earlier Tanner, then a songbird with a pleasing voice but without a specialty, had joined the famous Weems band at the Gibson Hotel in Cincinnati, filling the vacancy caused when Art Jarrett moved on to more notable achievements.

Ted and Elmo were driving to St. Paul, where their next engagement awaited them at the Lowry Hotel. It was a tiresome tour, and to lighten the monotonous Elmo whistled.

He was in the midst of a casual but intricate presentation of "Make Believe." He switched adeptly into the strains of "Nola." The bandmaster, his lips sparkling, broke in with a remark destined to become a national catch-phrase.

"Boy," said Ted, with enthusiasm and a little awe, "you got something there."

It was seven years later when Tan- ner, concluding a recital of the fateful roadside incident, grinned happily: "I'm still whistling "Nola"—and 'Make Believe,' too,"

"Nola," to be sure, has become so closely identified with Whistler Tan- ner that it is practically his theme-song. It's demanded by Tanner fans more often than any other. You'll hear it on his personal appearances, or on his phonograph records, or in any event on his radio programs.

You who long hopefully for a radio break will scoff at whistling as an avenue to your goal, though you've been whistling, sitter, fashion, all your life.

You will say that Elmo Tanner is one in a million, which is nothing but the truth. Elmo himself can't explain the paucity of whistling soloists. He points out:

"Everybody in the world is a born whistler. All one needs to do is to develop the talent. Constant, day-by-day practice, of course, is the best developer.

I WAS practising to be a professional whistler since I was old enough to puckler my lips—but I didn't know it I whistled for the fun of it.

"A musical education? It's important but not essential. Mine began when I was six years old, but I'm sure I would have whistled through life with or without a technical knowledge of music."

Elmo, now thirty-three, had no more idea of a whistling future than of taking up etymology—until Ted Weems heard him trill "Nola."

"Since I got into this unusual business I have sought out books of instruction or other volumes on the art of whistling. I didn't find any. I don't believe they exist."

"You just have to take your whis- tling education catch-as-catch-can. Certainly you give a wide field for originality."

In his quest for data on the back-ground and development of whistling Tanner did uncover one brochure. He carefully preserved it. It consists of an anonymous discourse which appeared in the erudite Atlantic Monthly of September, 1910, quite a spell before the advent of radio, much less of whistling for a living.

Wrote the unknown essayist, in the stilted style of three decades back: "Whistling girls and crowing hens have been bracketed together by the wisdom of ages. But ends have been allotted these ladies, but why so? Why should the piano, for instance, be counted as vulgar because some ruin it?"

"The human whistle is the most delightfully informal of instruments. It needs no inglorious lubrication of joints and greasing of keys. It is not subject to the vocalist's eternal cold. It holds no inferno of tuning and snapping strings, nor does it need rest.

"One of the best qualities of the whistle is that it is portable. A wis- tler may be broke, but he shall have music wherever he goes. Whistling to keep up the courage is an old adage, but whistling to keep up the memory is a new adage.

"The violin is almost human, but the whistle is, and is not too formal to take along on a lark.

"Whistling is the best test of musical genius and something is amiss with the composer whose themes cannot be whistled. He lacks the highest and rarest gift of God—melody."

Tanner, reading this discourse aloud, paused to explain: "The man means such a guy as that ain't got rhythm."

He continued from the yellowed Atlantic Monthly:

"The whistle has wider possibilities than the voice, it is quite as perfect and natural an instrument and exceeds the ordinary compass of the voice by almost an octave. A whistler can perform harder music with more ease and less practice."

"Another advantage is that in whis- tling orchestral music, the drum-taps, the double bass, the bassoon may be 'cued in' very realistically and with- out interruption by means of snares, grunts, wheezes, chucks, etc."

(Continued on Page 17)
ON THE SUNDAY EVENING HOUR
THIS WEEK IS WORLD'S GREATEST SOPRANO—KIRSTEN FLAGSTAD

F "SWANEE RIVER" had been less musical in sound than "Pedee River," a nation would today be singing "Way Down upon the Pedee River, far, far away." Pedee River was the one Stephen Foster picked for his song "Old Folks at Home," but somehow it didn't have the musical swing Foster wanted to achieve in his composition. So with his brother, Morrison, he went to a map, looked it over for other suggestions, and finally chose Swannee River, which he contracted from the name of the Suwanee, in the vicinity of Georgia and Florida. Thus the song was born.

It is because "Old Folks at Home" is a sincere work based upon an emotion fundamental to all human beings—the love of home—that Kirsten Flagstad has decided to include it in her program with the Ford Symphony on Sunday night of this week.

Another strange, but true, story connected with this loved folk-song is the early controversy over the authorship. For twenty-eight years after it was published, copies stated that it was written and composed by E. P. Christy, a minstrel who did much to popularize Foster's melodies. One version of the story is that Christy paid $500 to Foster for the privilege of claiming the song as his own, but later evidence indicates that the amount was only $15. Several months after the song was published, Foster wrote Christy, asking that his own name be substituted for Christy's. No record of Christy's reply has come to light, but it is assumed Foster was unsuccessful in his appeal, inasmuch as Christy's name remained on the song during the original period of copyright.

Some arrangement between the two was eventually made, and it is known that Foster derived two cents per copy as royalty from his publishers. From the date of its first copyright in 1851 until he had to sell outright all his future interest in previous songs, which was in 1857, "Old Folks at Home" had earned $1,647.46 for the composer.

Sometimes the union of a simple melody and a plain accompaniment produces a truly great song. Such is the case in "Still wie die Nacht," or "Calm as the Night," by Carl Bohm, which Mme. Flagstad will also include on her Sunday program.

It is perhaps as unusual a work of art as is the music that gives the song its depth; the melody, and the melody is sung against an accompaniment of strings, moving in steady descending waves of counter-melody, with full, majestic brass chords resounding throughout.

"At Parting," by James H. Rogers, another of Mme. Flagstad's group of songs, is an American art song. Unlike "Old Folks at Home," in which the melody is more important than the words, the song is one in which the music is wedded to the melody; the music reflecting the spirit of the text.

"Traume" ("Dreams"), by Richard Wagner, another favorite of the great Wagnerian soprano, is the story of the search for the true meaning of dreams which enthralled the soul. Wagner penciled the composition in his diary one night in 1858 in Venice, and later drew upon its theme for his famous night scene in the opera "Tristan and Isolde."

Other numbers in the Flagstad program Sunday will include "Love Went A Riding," by Bridge, a spirited English song, which intimates in the picture of a lone horseman riding across the country, and the second verse from "A Mighty Fortress Is Our God," a German chorale by Luther. This number, which is impressive, ceremonial and inspiring, will be done with the assistance of the chorus and the audience present in the great auditorium in Detroit where the broadcast originates.

For your station, please turn to the program page for Sunday, 9 p.m. EST, 8 CST, 7 MST, 6 PST.

FUTURE OPERA STARS WILL BE HEARD ON METROPOLITAN AUDITIONS SUNDAY AFTERNOON

"...His family moved to Pennsylvania, where his ambition to paint was surrounded by interest in farming."

"...She made her debut as a dancer at fourteen, with the Russian ballet."

"...He started his career as a choir boy, and later became the soloist in the same church.

THUS have run the lives of the three ambitious singers who will have their opportunity to scale the operatic heights when the Metropolitan Opera Auditions of the Air return to NBC this Sunday afternoon for the program's third consecutive season on that network. Such are the delightful routes by which Jess Walters, baritone, Virginia Muriel, coloratura soprano, and Hardesty Johnson, tenor, have come within voice-range of the "Met!"

Metropolitan Auditions of the Air is no amateur contest for salving listeners' sympathies. It is a serious attempt to find the most promising singers the country has produced, and to make the most of their talents. Here's how it operates.

For weeks, Wilfred Palatier, one of the conductors of the Metropolitan orchestra, has conducted preliminary auditions. From the hundreds of hopefuls who appear for these trials, 63 aspirants are chosen. Three of them appear on each of the weekly programs, and from these, 14 are selected to sing in the semi-finals. At the conclusion of the season, the opera company is obligated to give contracts to at least two singers. So high has been the quality of the contestants to date that in each of the two previous seasons the "Met" has contracted over its quota. Winners also receive $1,000.

WALTERS studied to be a commercial artist in New York, turned later to farming: After graduating from the National Farm School, in Doylestown, Pa., he suddenly discovered his fine voice. His debut came in Pagliacci, at the Brooklyn Academy of Music. He sang then as a tenor. Later, when Jess entered a contest, Lauritz Melchior heard him, suggested that his voice would sound better as a baritone.

Miss Mauret produced her own ideas of the dance in many of the major cities of this country before she thought of a career: as a singer. That inspiration came when a director heard her singing when she was back-stage for a dancing engagement.

Johnson, one of the few singers allowed to appear twice for auditions, sang on the program two years ago. Well known in music circles, he has given concerts throughout the country since he left his position as a church soloist in Texas several years ago.

Perhaps the Metropolitan Auditions of the Air some day will make the names of these contestants as famous as Kirsten Flagstad's (see col. 1). Certain it is that some week on this program, listeners are going to hear at least two singers start brilliant careers. That may be this week!

For your station, please turn to the program page for Sunday, 5 p.m. EST, 4 CST, 3 MST, 2 PST.
JESSICA DRAGONETTE'S
OWN STORY OF HER
FUTURE AFTER HER
FAREWELL WEDNESDAY

By Jessica Dragonette

WHEN the Palmolive Beauty Box program goes off the air this week, the last of the long series of broadcasts that we have been taking to the Coast each week, I plan to take a brief sabbatical leave from the networks. I am doing so in order to fulfill an ambition of long standing—to devote some time and effort to concert work. During the ten years that I have been on the networks, I have worked, rehearsed and studied with scarcely an interval between program appearances. At no period during this time has there been an opportunity in which I could make a personal—appearance type of concert, which I have so long hoped to make. Now seems to be a propitious time, and at the request of numerous friends over the country whose sympathetic interest is evinced in their letters over a long period of years, I shall go on a concert tour, and shall take temporary leave of the networks. Plans for such appearances are now being made by the Columbia Concert Bureau, and I am looking forward with great eagerness to my visits to the different cities throughout the country, which will give me the opportunity to meet friends with whom such warm, personal ties have been cemented over a period of years.

My recent appearance on the Palmolive series has been one of the most pleasant experiences I have had during my entire radio career. The choice of roles offered me was one which would have delighted any artist, and offered a medium which could not have been more congenial to my tastes. My leaving the microphone, even for a few months, is not without regret, because "powerful indeed is the empire of habit," and I anticipate the natural nostalgia a loyal subject has when she leaves its gates even for a brief visit.

THE above message, written especially for the readers of Radio Guide by Miss Dragonette, will stir many memories in the minds of the millions who have heard her these past ten years. It is a fact that her absence after this week's program will mark the first time in the history of American radio networks when she will not be broadcasting. To our knowledge, no other star boasts such a record. She sang her first audition for the tiny National Broadcasting Company of ten years ago on November 26, 1926. Within a week she was at work. Only a few will remember "The Cycle of Romance," in which she starred in 1926 and 1927. Afterwards, there came in succession those famous Coca-Cola programs, Philco's Theater of Memories, the Hoover Sentinels. And then, in 1930, the first of the Cities Service Concerts. During these years she was the first artist to do television from New York, and the first to broadcast to Europe. She has spurned many appearance offers because she felt radio was a complete career.

For your station, please turn to program page for Wednesday, 9:30 p.m. EST, 8:30 CST, 7:30 MST, 6:30 PST.

NEW DRAMATIC SILVER THEATER
BRINGS ROSALIND RUSSELL, JIMMY
STEWART, SUNDAY AFTERNOON

WHAT are radio's limitations? Can it convey to its listeners the wealth of expression Beatrice Lillie packs into the arch of an eyebrow—on the stage? Can it portray the paths moviegoers saw in the kids' war romance in "Dead End"? Can it overcome the thousand diversions challenging entertainment that finds its audience at home—the bridge, the evening newspaper, the baby whose bottle needs warming?

If answers to these bugaboo questions of radio are ever to be found, they should be in the premiere performance of the "Silver Theater" on CBS Sunday afternoon. For there will be drama custom-built for radio!

On three fronts the "Silver Theater" is trying to broaden radio's scope. First, the play for Sunday night, "First Love," has been written especially for this performance by Grover Jones, top Hollywood scenarist, in a new "visual" style. Second, the stars, Rosalind Russell and Jimmy Stewart, have developed a new microphone technique expected to add to the emotional depth of their characterizations. And third, Felix Mills, musical director of the series, has added what he calls a musical "third dimension" to the sum total of air entertainment at its best.

Groundwork for the new approach to dramatic broadcasting is Jones' original script for the comedy-romance. Most of today's radio dramas—including many of the more successful ones to date—are merely adaptations of stage or screen scenarios, altered somewhat for performance on the air. In "First Love," which was conceived strictly as a radio show, Jones has tried to make his lines graphic—as graphic as only lines written for radio alone can be. Nothing is left to the listeners' imaginations: spoken words paint word-pictures of scenes, delve into moods. Sound-effects are designed to leave no doubts about actions.

The stars have been even more radical. In all their more emotional scenes, they have eliminated the script, heretofore considered essential to radio drama. They have emulated the stage in committing to memory the more forceful of their speeches. Thus they expect to eliminate the possibility of stumbling over passages in the script, or of expressionless, "dead pan" reading where real acting is needed. They will be able to forget themselves and their surroundings in concentrating on the emotions they want to express. Their aim is complete realism in dialog.

In his background music, Mills has woven an entirely new pattern of expression. He plans, through the use of instruments which are known to have strong psychological effect on listeners, to make his music add to the emotions of each scene. Finding no standard compositions or arrangements to fit his pattern, he has himself written several new compositions for "First Love," and has made new arrangements of old numbers for other scenes. With these he hopes to parallel in effect the scenery and lighting of the stage, and the mobility of the camera in motion pictures.

In this, Mills is a pioneer. Work in the same direction was begun by Will Prior in the recent NBC 'Streamlined Shakespeare' series. In it musical backgrounds were notable for their contributions to moods and expressions. Mills hopes to carry on in this series.

Director of the "Silver Theater" is Conrad Nagle, veteran actor-director. Vaudeville, Broadway and Hollywood have known him in turn. After numerous cinema starring roles stretched over more than a decade beginning in 1918, he has become one of the films' leading directors. Around these experiments well's confusion of speculation. Will the new techniques revolutionize radio drama? Perhaps, perhaps not. Anyway, it should be one of the year's most engrossing dramas.

For your station, please turn to the program page for Sunday, 5 p.m. EST, 4 CST, 3 MST, 2 PST.
HOLLYWOOD'S a suspicious place. Whenever anything untoward happens, rumo- 

ers begin. For instance, W. C. Fields' absence from the Chase and Sandbu-

ning Reminiscences column on the Thursday before Columbus Day, brought forward a goodly crop of theor- 

yes among them: 1. That W. C. was sick in bed. 2. That he was intoxicated. 3. That he was too busy for the column. 4. That his death was being covered up. 5. That he was fed up with his part on the program and he wouldn't appear again unless something was done about it. And me, along with some new jokes for him to crack.

The order indicates Eddie, the latter being covered up.

Nothing will happen by the way, who announced the trio will have strenuous Yuletide, and that the sponsor plans to resign. For instance, Fields' absence from the program. However, Fields isn't a staid, irresolute youth and he undoubtedly did need rest after a strenuous week of camera pos-

ing. But he wasn't on location.

When Bing Crosby returned to town to resume October 7 as Kraft Music Hall master of ceremonies, he was greeted at the station by his three young sons. Next year, Bing hopes that the trio will have been expanded to a quartet, including a soprano—Doc Stork permitting. The addition is anticipated at Yostside, and just to get a bit of variety into his family, it seems that Bing has been comparing notes with the Fields family. Almost any week now, the Maxwell House Show Boat will go into dry dock to make way for the radio extrav-

agation road of Metro-Gold-

wyn-Mayer picture-star talent. The latter will cost a young fortune weekly and is under the direction of Bill Bacher, former Show Boat producer, by the way. With the spacecraft, What will happen to Show Boat's cast? Nothing, I hear. Jack Haley, Virginia Verrill and Warren Hull will, by October 8, be busy on the L. C. S. program. And Cap'n Henry (Charles Wimmin) doesn't care much, because he may yet get to kiss Mae West in the motion picture he is making with her. That—West's—fee—will have something to shout about aside from the claim that it will be the first West lip ca-

ress ever to be registered on celluloid.

Mrs. Jack Swift, Chicago-residing wife of the former Joe Sanders orches-

tra tenor, will have nothing of Hollywood; doesn't want her man to be a screen creemer. Jack, signed by Co-

lumbia pictures, received a wire from his missus saying she definitely would not leave the Windy City and posi-

tively was going through with her plan to divorce him.

Eddie Cantor is going into the theater-management business. He has just completed negotiations for a strip of property on Vine Street, in Hollywood, where, an inside tip reveals, he will erect movietown's first combined radio-

dia and theater. He will build a house with a seating capacity of 1,000. Eddie, incidentally, ordered his Texaco Town program billed in the following order on his return to the air: Eddie Cantor, Louis B. Mayer, Walter Wul-

lington, Pinky Tomlin, Saymore Say-

more and Jack Renard's orchestra. The order is said to be a comedians' evaluation of his talent. However, there will be a change. December 30 for Deonna Durbin is contracted for the first thirteen weeks and is in the market for a new sponsor after that. By October 19, Al Jolson's sponsor will have made up his mind whether the Jolson-Rex-Goodnight-Karussel thirty minutes will be preceded by another half-hour show featuring William Powell and Rosalind Russell in an "After the Thin Man" series, or another sort of dramatic. Eddie Robinson and Glenda Far-

programs to meet, and Charlie Butter-

worth, Cliff Arquette and the guest artists, together with Don Wilson, are rounding out the comedy and variety in top-notch fashion. Which reminds me that last backstage I saw one of the Packard chorines, who had arrived a few minutes late, sobbing as if her heart was broken. Because she was late for the show, she couldn't be in the show and, her main concern was that the program had advertised the going is terrific—as Darryl Zanuck describes it. "Better than in the picture takeoff," he protect himself from Winchell barbs, because he has said his shoulders with two toy Man- 

</s>
JIM TULLY, the famous author who was heard with Bob Ripley a few Fridays ago, has been bitten by the microphone bug and has just left for California, but he's returning to the East shortly by the time you read this. It's his first visit to California.

He's going down to Washington, D.C., for his lessons. His teacher will be that same announcer and commentator, Arthur Godfrey, who has something like 87 sponsors of his own.

Tully figures that if he wants to learn radio, he should go to an expert. And Godfrey appears to be the guy.

Jessica Dragonette, the petite star of the "Beauty Box Theater," has finally decided to do something that her fans have been clamoring for. She has just made final arrangements for an extensive concert tour! Music critics consider hers one of the finest voices in radio, and concert managers have been pleading with her to sign a contract. The fair Jessica plans to begin her tour early this season, probably during the latter part of October.

Good news, listeners! A personality who was heard on the air several seasons ago and scored heavily is slated to return to the mike this fall. The star is George M. Cohan, the Yankee Doodle Dandy who alternated with the immortal Will Rogers for an oil company years ago.

"Rising Musical Stars" is the name of the new program to replace the current "Sunday Night Party" featuring Jimmy Melton. The sponsors of the show are going to conduct a search for outstanding instrumental and vocal talent. The new set-up, which debuts on Sunday, is included in the orchestra conducted by Alexander Smillie, composed of members of the New York Philharmonic orchestra. Hans Fuerst, directing a mixed chorus of 76 voices, and Richard Gordon, who will serve as a commentator, Gordon, you may recall, was "Sherlock Holmes" on the air series of the same name some time ago.

Frank Parker has signed a contract to return to the Vic-toria Theatre. He is scheduled to make his first appearance in September. Parker has been on the air for years and is a favorite with listeners.

They tell me that after these years Wayne King will change his program style. There will be talent added to the show and perhaps guest stars. I, for one, hope it isn't true.

The Welz Hotz has established an enviable reputation with his easy-to-listen-to music, and there is no neces-sity for lampering with it.

Unless I miss my guests, listeners are going to complain aplenty before many months. They're not going to roll around. During one particular hour that night they're going to have a tough time choosing between the Mar-jo Boys Hour and the new show to replace it. Will they stick with the big-name music stars from M-G-M? The last half-hour of these shows will bring added grief when the March of Time moves over to the NBC-Blue network as competition.

The American Legion Convention in New York last week turned the town upside down. What has that got to do with radio? Everything, my friends, plenty. First of all, it was impossible to get a ticket to broadcasting, even if you were a scribbler. The demands on the broadcasting companies make up the network after hours.

Benny Mervoff, who is currently making music for the viewers at the Hotel New Yorker, stood at the corner of Fifth Street and Fifth Avenue watching the parade. In 1919 Benny led a navy band up the Avenue after the victory Parade, and I don't think I'm wrong when I say Benny would have given anything to be in the big parade this year.

Mary Margaret McBride, who de-buts over the CBS Coast-to-Coast net-work this Monday and will be heard three times weekly, wants to be known as a radio columnist. This department remembers her as Martha Doane, who conducted a woman's program over WOR in New York.

In spite of Legion activities, radio artists rated police escorts. Lucille Manners was rushed through traffic to the shrilling of sirens to sing at Gover-nor Hoffman's ball in New Jersey. And Jimmy and-plane enjoyed a similar escort to dash from their own show to make a guest appearance with Don Ross and Jane Froman.

The man who found Dorothy Page has come out of retirement. Seymour Nei-elson, his secretary, and Sally Nelson have taken over the Sunday night CBS Rubinoff spot with their new "Hollywood Bound." He came into town very quietly. Nevertheless, Simons is one of the greatest contributors of popular songs in Amer-ica, and his tunes, such as "Tell Me, Little Gypsy" and "I've a Little String Around Your Finger," have been smash hits and humables for years.

Shep Fields and his orchestra are Hollywood-bound, where they have an appointment for a featured part in the forthcoming Paramount flicker, "Big Broadcast of 1938." And Tommy Dorsey and his lads are preparing to return to New York's Hotel Commodore September 30.

Music never stands still. Or should we say that the orchestra leaders don't let it stand still? Be that as it may, Vincent Lopez, after introducing "suave swing," comes forth with a typical "suave swing" tune titled "Go ing Hollywood." But Bill Swanson, Boston solicitor who gave up a career in law and a Berk Bay social life to become a dance maestro, doesn't let Lopez get all the limelight. On his program is the "Double Shuffle." Now you can suave swing with Lopez and double shuffle with Swanson, who is heard from the Hotel New York.

Los Breeze comes forth with a timely tune poem called "Fifty-Yard Line." It is dedicated to the University of Pittsburgh, 1938 winner of the Rose Bowl gridiron contest. The com-pilation musically depicts the progress of a college football game as viewed from a seat on the half-way line and dramatizes the fact. Fans take one right through the game, even includ-ing the excitement after the final whistle blows.

Mark Varnow's office at CBS in New York City adjoins the supply depart-ment, and people keep coming in ask-ing for pencils, paper and other supplies. Varnow disposed of an enormous number of supplies out of gen-erosity before he realized the people were coming into his office by mistake.

Once again Wayne King has a hotel job, the first in over a year. Wayne recently replaced Dick Gaspare's band in the Empire Room of Chicago's Pal-mer House. His is another of the dance bands that place CBS far ahead of the masts with this type of entertainment.

Robert Emmet Dolan has been eng-aged as musical director of the new Ed Sullivan show, "Hurry for What?" which will open on Broadway in Oc-tober. Dick Gaspare, who recently returned from Mexico, will be starred in another show, "Between the Devil." They are hoping the theat-ers will be big enough so that they can drop in on one another during intermissions.

Cal Tolley, master of ceremonies of Columbia's "Sing Along With Us," is their variety spot, is a puzzler. In the first place, there is not much to sing about it. And secondly, lots of his stuff sounds pret-ty much like Broadway, anyway! It's all very confusing.
Clayton Collyer of "Pretty Kitty Kelly" and Peggy Allenby of "David Harum" headline the current prize offering, "Phyl Coe Radio Mysteries." Clayton portrays "Tom Taylor," mystery-story writer. Peggy's "Phyl Coe"

The PHOTO WEEK

"Chase and Sanborn's" Charlie McCarthy and his master, Edgar Bergen, will be right at home when they guest for Rudy Vallee Thursday night—for it was on Rudy's show they began their climb to fame, less than a year ago. Above: At last Charlie's found Venus, but all is in vain—she won't talk

Left to right: Announcer Don Wilson, beauteous Soprano Florence George and master-of-the-hollow-laugh, Charles Butterworth, in a gay mood. These famous three highlight NBC's Tuesday night "Hollywood Mardi Gras"

Tony Wons, homespun philosopher and veteran radio performer, has returned to the airwaves with his "Scrapbook," aired three times weekly. Tony deserted radio more than a year ago to vacation in northern Wisconsin.
Henry Hunter of the Sunday night "Irene Rich" program shows just how tough the life of a radio-screen star can be by taking time out to work a crossword puzzle. Movie-goers can see him in Universal's "The Road Back."

FUN ON THE DIAL FOR YOU
IS HARD WORK FOR THEM
-BUT THE STARS LOVE IT!

Kenny Baker becomes Jack Benny's timid tenor again Sunday night on the new "Jell-O" series. While radio vacationing this past summer, Kenny went Hollywood, starred in a picture—"Mr. Dodd Takes the Air." Above: Kenny and Mrs. Kenny attend a premiere of the film, "Life of Emile Zola."

"Andy" (Charles Correll) of "Amos 'n' Andy" and his bride were no exception to the tradition at Hollywood's Wre Kirk O' the Heather. They sat in the "Wishing Chair," repeated a poem boding success, and kissed.

Alice Cornett, blues singer on CBS's Friday night "Coca Cola" show, does a bit of rehearsing with Musical Director Gus Haenschken. Gus is a St. Louis boy, has been in radio since 1924. Alice hails from the ol' South.
MRS. WIGGS OF THE CABBAGE PATCH

SET amongst the homey debris of the Cabbage Patch, this NBC 5-a-week serial carries, with verve and sympathy, the well-loved characters of Alice Megan Rice's novel on into new adventures, sorrows and joys.

Desperately poor, Mrs. Wiggs is the friend of every neighbor, always the first to forget herself and lend a helping hand whenever anyone is in need. Her family consists of Billy, her son, and Pa, a ne'er-do-well, who's recently brought Mrs. Wiggs much joy by reforming and becoming a great help to her. Mrs. Wiggs has a close friend in garrulous Miss Hazy, with whom she runs a bakery shop, and Mr. Bob—a young newspaperman.

Courageous, kind and uncomplaining, Mrs. Wiggs is the apotheosis of the Good Neighbor— is the central figure around which drama that is real unfolds.

Photos by Gene Lester

L. to R.: "Mr. Bob," "Miss Hazy," and "Billy Wiggs". Frank Provo, who's "Mr. Bob," acts, writes, is well known to West Coasters. "Billy Wiggs" is portrayed by Andy Donnelly.

Radio Guide Oct. 9, 1937
SOME weeks ago, in speaking of Nelson Eddy, we made the statement that the Metropolitan Opera House is a concert better over the radio than in the hall where it is given. A friendly correspondent, Mr. H. M. T. Smith, writes to inquire: "Why is that? Also, if that is the case, why do you not pass final judgment on a performer whom you have heard only on the radio and not in the flesh?"

In explanation of the first question, there are a variety of reasons, some dependent upon the nature and preferred position in the theater of the transmitting apparatus, and others existent within ourselves. First, a number of small details niggle upon the performance of an opera house or concert hall that are at once apparent over the air: the microphone, being nearer to their original and more sensitive than the human ear, picks them up without any interference from the surrounding mass of sound vibrations made both by the orchestra performers and the audience itself. They are then amplified and, paradoxically enough, made audible at a distance of 2,000 miles, whereas they are lost to a person sitting 25 to 50 feet away.

Most people listening in an orchestral concert conducted by Toscanini do not know he is singing. Unless they sit within a few feet of them, they are wholly oblivious to his vocal contribution to the orchestral harmony. In the rush of tone, his penetrating voice is not noticeable. But time and time again over the radio from as far away as Salzburg or New York, I have heard him in full-throated song underlying an inner part.

I only heard a few at Symphony Hall in Boston ever hear Doctor Serge Koussevitsky giving verbal instructions to the instrumental choirs of his orchestra, but on a Saturday night rising in the Metropolitan I have heard hundreds of thousands may realize that the success of his performance is not confined to the movements of his baton.

SITTING beside my receiving set, I hear all sorts of shortcomings in a Philharmonic-Symphony concert that would not matter on in Carnegie Hall: the entry, for example, of just one over-the-air viola, a second, a second before his colleagues. If I really am anxious to know the inner workings of an opera singer's heart, if I want to hear just how he breathes and how his voice, I sit, before an enormous loudspeaker when he is broadcasting not, however, from a studio where effects may be planned and controlled, but from the Metropolitan stage, where he is giving all his attention to the audience, totally unconscious of the presence of the microphone. Then I seem to be inside his throat, hearing his voice as it is, far more accurately than I can from any seat around the golden horseshoe.

It may be, also, that at home there are fewer distractions to confine us. We concentrate—if we concentrate at all—on our ears are hearing. We are unaccustomed to notice what our eyes would normally take in at a performance. Since most of us are so richly endowed as the ladies who carry on two conversations simultaneously, it sometimes happens that in the opposite corner of the room, we must concentrate if we are to devote ourselves partly to visual impressions and partly to sound. Over the radio, such concentration is necessary, and therefore we receive a more complete impression of what we hear. That, of course, if we devote ourselves to listening and not to twiddling our thumbs. And I am not so much compelled to listen for the purpose of writing about an opera performance. I shall try the experiment of sitting through it with my ears tightly stopped by the little "protectors" I use in order to avoid those awful sounds when I am not working. Because I do not hear the performance, I shall see it as I have never seen it before, and I think I shall be interesting then to note just what kind of an opera singers are.

The reverse experience, that of excluding everything in an opera performance but the music, is easily attainable from the radio. It yields results that are deeply instructive. Understandably, the scenery, the action and the personalities of the performance are gone, and the emotional tension or lack of it that one feels around the theater, we hear exactly what kind of sound Toscanini is making, and we often become painfully conscious what an amazing sound it is.

Last month I had a convincing demonstration of this while listening to an act of a Salzburg Festival performance in the control booth on the second floor of the Festspielhaus. I had heard the same opera previously in the theater itself. Now, though the orchestra's playing and the interpretation under Toscanini seemed superb as before, the singing was mediocre, even poor. I had not noticed it in the house itself, as I had been carried away by the totality of the effect. Good acting, vivid personalities, agreeable make-ups, and all the rest, had caused me to override, or, at least, not to value rightly the singing as performers.

The radio also made me conscious of the work's faults.

The sensation of the radio world" ... that's what experts said when they saw the amazing new 1938 MOTORIZED Midwest. No more dial-wobbling, no more squawks! Now, you can enjoy the luxury of the radio at its best—you can fuse your Midwest by merely touching a button! You'll be astounded at the lightning-like motorized action — just touch a button (on top of the radio) ... and its corresponding station sim- tuns itself by...
THE TIME OF HER LIFE

AN ALL-STAR CAST OF ONE—THAT'S CARICATURIST SHEILA BARRETT, WHO AIR-PREMIERES HER SHOW ON SUNDAY

BY LORRAINE THOMAS

When Sheila Barrett steps before the microphone for her first NBC radio program this Sunday night, she no doubt will be inclined to be very grateful to whatever fairy godmother, officiating at her birth in Washington, D. C., twenty-nine years ago, decreed that the first child of Lawyer F. F. Barrett and his wife should not be born pretty.

Because if it hadn't happened that way she would at this very moment be prancing in the rear line of some chorus for thirty-five a week with aching arches. Instead, she's launching her own radio show, "The Time of Your Life": she's known as a star attraction in theaters from Coast to Coast; and any old time she can sally out of New York, London, Palm Beach or Hollywood, her purse bulging with fat wads of bills shielded out for her services at the tonier night clubs.

And all because, when she discovered she hadn't even beauty enough for sticky greasepaint and luxurious costumes to be much help, she was forced to do something about it.

Sheila prefers to be called a caricaturist, although most people insist on referring to her as a mimic or imitator; since she can take that interesting face of hers, those wide eyes, those long hands and that versatile voice and—presto!—be anybody from Donald Duck to Garbo to a tipzy southern belle. Be it, not just deliver a recognizable carbon copy.

To her further credit it has to be noted that Sheila resists to few of the tricks used by most of the mill imitators. She doesn't turn her back to her audience while she hastily pips on a mustache that will help her look like Groucho Marx, she doesn't stumble her voice to give the typical illusion of Hepburn. She simply stands in an evening gown, a very soigne evening gown, and disturbs not a curl in her long black bob while she rolls through her impersonations and character studies. She does them with brains—and a tart sort of humor.

This has been going on for years and all began when Sheila, aged seventeen, got fed up to here with the homework and gymnastic that were being assigned to her at Holton Arms School and decided she was the mimic that Broadway was waiting for. Didn't all the girls nearly die laughing when she imitated Charlie Chaplin and Clara Bow? They said, Sheila, you'd be a knockout on the stage! You'd be the cat's pajamas! Alas, Sheila believed them. So after staging considerable tantrums at home, she got her mother and father to give in with their blessing and a cash consideration, and one summer day she departed Washington for New York.

"Don't forget, daughter," said her father at the train, "when you get off that train, you're only four hours from Pennsylvania Station."

"Daddy, I'll never get enough," cooed Sheila, "not possible!"

Her first crack at a job was a Shubert auditions in Philadelphia and she read about in Variety. The audition was to be held at midnight. At a quarter to five in the morning she and all the other hopefuls had straggled out, she was still waiting bright-eyed with expectation.

Finally the casting director noticed her. "What are you hanging around for?" he wanted to know.

"I," replied Sheila confidently, "am a mimic."

"Let's see your stuff," he answered wearily, retiring to join his cronies in the darkened depths of the theater.

Sheila skipped out to the footlights and fell to on the Charlie Chaplin and Clara Bow, greatly aided by the titterers and guffaws that streamed from her invisible audience. But what she didn't know was that they were all so exhausted they were merely in the mood to have a little fun at her expense. They were guffawing at a hammy kid, not at her imitations.

"Okay, you're signed," called out a voice from the dark.

Far too thrilled and scared to ask questions, she dashed home to sit up and watch the sun rise and write a long ecstatic letter to her mother and dad. She wasn't able to eat a mouthful of breakfast she was that excited. Back at the theater in the afternoon, she discovered on the call-board that she was listed as a chorus girl. Outraged, she strongly protested this gross error to the casting director.

"Take it or leave it, kid," was all he said.

Sheila took it.

But the Shubert job didn't last long because of her refusal to wear a certain costume in a harem scene. In all candor it must be said that this refusal was not nearly so much a point of modesty on her part as it was a point of vanity. Sheila didn't exactly care for the gown; it was too long for her and she didn't like the way it sat. At last she got into vaudeville as "straight" for Billy Gaxton. She didn't like this, either. It wasn't getting her anywhere and it kept her out of her city of hopes, New York.

She went back—where else was there to go?—to the chorus. At least she glimpsed a footlight now and then, even if it was slim pickings.

The trouble, Sheila finally realized, was that she wasn't good-looking enough to get by on looks alone, and managers were unimpressed with her impersonations. She knew show business must have something to offer her, but nobody seemed to care about helping her find out what it was. The only thing that could possibly save her would be to work harder and harder at her art. She didn't stop practising before a mirror, began to develop her cuteness from inside herself instead of the surface. It was nothing to rehearse six hours a day, a dance in a show all evening and then, remembering it was her father said about home being only four hours away, to feel like tossing up the whole works and going back to Washington and stay forever. Absolutely forever.

It was with just such feelings as these that she went to a party one night. Along came a guy who needed some life and needed it badly, her hostess asked her if she would do something, anything, to whip things up. Sheila was right in the mood. With all the bitterness of waiting two solid years for her Ulric to break her neck, she got up and caricatured the Ulric performance of Lulu. The whole party roared. She did two, four, six of her sketches. They roared every time.

When she had finished, a very nice gentleman proffered the usual embarrassing question: "Why don't you work at some night clubs?"

Sheila, thoroughly accustomed to embarrassment, replied for the first time, replied forthrightly, "I've tried to."

"Young lady," said he, "you're going to try again right now.

Info a taxi they got and dashed down to the Club, and the gentle man happened to know the manager. Sheila stood before the manager's desk and said, "I'm trying."

He was so impressed with this odd, tall girl who could caricature celebrities with such skill that he put her on the spot at $200 a week for three shows nightly.

This was exactly five times as much.

(Continued on Page 18)
“Faith is the beacon that guides men through the sea, the air; If you seek it, you will find it.”

And that philosophy of faith has made Mrs. Emma (Aunt Em) Van Aalteyne Lanning of Marengo, III., one of the most talked of women on radio today. Faith in her heart has led a woman a life and contribute something of value to the world, even after she had reached the age of 81 in 1956. She has resulted in Aunt Em’s present-day success as one of the best-loved characters on the air.

Aunt Em commands attention because now, at the age of 81, she is the oldest woman engaged in radio work and because, as a living example of what can be done, she is a source of inspiration to young and old.

When she found herself to be 65 years of age, and freed of any responsibilities but those she owed to herself, she decided to start “living.”

She took her first trip in the country and in and because, as a living example of what can be done, she is a source of inspiration to young and old.

When on that trip she became interested in writing poetry and songwriting, beginning to be able to write and read her poetry, she wrote to Chicago and enrolled in the dramatic department of the Chicago Musical College. For the age of 69 she received her diploma, graduating from the same school, her son, Prof. William E. Egbert Van Aalteyne, had attended before.

She decided to learn to operate a typewriter, to swim, and make her first radio broadcast.

Her kindness for children and young folk resulted in her second radio program, and she became, in the words of “Grandma” on Uncle Jerry’s Happy Hour over WASH in Grand Rapids, Michigan, “The morning star to my young friends.”

Last Easter she made an appearance on WLS, citing some of her philosophy of life and reading one or two of her original poems which she had written for the occasion. Recently, Aunt Em was, in the term of a press agent, “terific.” She received 1,100 letters as a result of the broadcast, and WLS officials began to take notice of Aunt Em.

A short time later, as a result of constant demands from listeners to hear more of her, she was given a regular Sunday morning period at WLS, and for six weeks she was heard over WLS every Sunday morning.

Not quite convinced that she was doing as good a job of expressing her ideas as the coquettish Aunt Em, Prof. Mae L. Mansfield, the New York University School of Education, and to Professor William M. Hudson of Blackburn College, telling them of her ideas and what she believed were her limitations.

FROM Prof. Mansfield the letter which said:

“Emo is a delightful letter, a pure gust of fresh air and an uplift to the heart. Yours is the finest example of the triumph of soul over matter that has come to my attention in a long time. The message is delivered with the very exuberance of life that goes with age, and is a surprise to me.

“Many thanks to you for so consoling a letter. Something of you was in every word and every letter. The accompanying verses; and a very heartwarming signature of yours.

Your gift is your communication; you exhibit so beautifully in radio and in print that it is the greatest gift... Power you have, and more you wish to do. May I be permitted to continue long your wholesome, beneficent creative influence.”

Said William M. Hudson of Black-

burn College:“I doubt very much whether you could find an older person known to mankind who could express your thought better than you do.”

When she was 20 she was a widow and the mother of the son, Egbert Van Aalteyne.

“TUMS is an acid indigestion relief that really works! (Continued from Page 7)

The whistle has almost as many qualities at the voice, although it is so young as still to be in the boy-

choir stage of age. But it will

be introduced in Symphony Orchestra and this will destroy its young naivevity and its desire to

sing a few bars of “Nola” for the nursery’s mealtime Below.

Little Elmo was by way of being a prodigy, at that. As he sawed off his first tune on the violin. But two years later his eyes became affected and he gave up the fiddle forevermore.

The family moved to Detroit and Elmo went along. There he finished high school. Breaking no school rules, earning no discredit.

Lacking funds for a higher education, he capitalized on a mechanical bent. Auto-repair work led him into the dirt-cheap game, which he followed for three adventurous years as a drifter.

Emerging with minor injuries, he resumed proscie pursuits in a Ford service station in 1924, at Memphis.

NOT until three years later, in 1927, did Elmo try his hand at the door of the Memphis garage. In that door he met was attired as Elmo, tinkering with the patron’s machine, warbled an impromptu solo, “Come See ‘Nola”; the stranger, and vanished. As it turned out, he was chief announcer at Memphis’ WMC. Elmo, learning this, dropped a Stilton wrench on the doorstep and proceeded to the station. The garage saw him no more.

After six months at WMC came a wire from Jack Kapp. How about making some Brunswick records? “Which,” Elmo bellowed, “I’m in.” His first recording was in Chi-

cago in August, 1927.

On his third or fourth trip to the Windy City, Elmo encountered Freddie Ross, the owner of a new record, a dollars made a proposition; Elmo accepted. Born was a new feature of the “Tune Peddlers,” destined to hold forth for two and a half years at Station KYW.

All through this moderately sudden ascent to the top, Elmo a Mae L. Mansfield asked him to do an audition for Ted Weems in 1930. That was the Art Jarrett va-

cony to hell.

“Madly I report laconically.

And he had been with the Weems aggregation only two weeks when he made that motor trip to St. Paul and Mueister Weems ferretd out the Tanner whose initials were Elmo. You knew what happened since then.

So what Elmo, or E. V. Tanner got a ticket for a ride on the airwaves. So he got a ride on the Fibber McGee and Molly Show, changed become one of broadcasting’s best. So Monday evening I was whistling “Nola” again, just as he whistled it seven years ago for Maestro Ted Weems, with his own personal orchestra. It is the perfect puck of his lips—right beneath his nose.

Elmo Tanner may be heard Monday on Fibber McGee and Molly on an NBC network at:

EST 9:00 p.m. CST 8:00 p.m. MDT 7:00 p.m. PDT 6:00 p.m. and later for the West Coast at:

PST 9:00 p.m. MDT 10:00 p.m.

The Fibber McGee and Molly Show每周播出时间为11月9日。
Along with Gene Raymond and Buddy G Hokern, he has the whitest teeth in the movie town. And eyelashes that are simply terrific.

Sonna Henie, Loretta Young, Janet Gaynor, all of Tyrone's Hollywood girl friends send flowers to his mother regularly. She doesn't have to keep up with the gossip columns to know whom her son's courting, because he always tells her as a matter of course.

And his greatest fault is that he doesn't have enough outward exuberance in himself. You have to have that in Hollywood. Inside, he knows he'll make good. But he can't brag, swagger, subtly boost his own stock before the right people. It embarrasses him. In other words, he could use some contact. After the premiere of "Lloyd of London," the whole town was slapping him on the back. He should have grinned, gobbled, talked volubly about his plans. But he didn't. Because his option hadn't then been taken up by the studio. A mere formality, and he knew it would be attended to, but still it wasn't definitely in the bag. So he appeared too serious and uncommunicative to the people that mattered, and the story got around that he was going to be dropped. His studio signed him to a seven-year contract a week later.

Tyrone's thrilled at the prospect of his new radio series, wishes that he'd stuck around in radio longer than he did and garnered more experience. He used to do bit parts on "Grand Hotel" when Don Ameche was its star.

One day his boss handed him some funny situations to read over the air. Tyrone, histrionic talents acutely wounded, walked out. "That," he says, "was only one of the foolish things I did that I've lived to kick myself for!"

ULTIMATELY, he wants to go back to the stage. In the meantime, established in the movie city until 1944, he'll work hard and learn all he can and mature. One thing certain, he'll never go Hollywood. He has too many frank close friends from whom he has acquired promises that they'll tell him if they ever see him changing. Tyrone Power is that kind of fellow.

Tyrone Power may be heard Sunday on Woodbury Program over an NBC network at:

EST 9:00 p.m. CST 8:00 p.m.
MST 7:00 p.m.
PST 6:00 p.m.
and later for Texas at:

EST 10:15 p.m. MST 9:15 p.m.
Program Locator

Program Locator Is Eastern Standard. Use This Table to Find Yours

The Program Locator is an index of network programs—listing names of stars, sponsors and programs. Look for any one of these to find your program—then check with your local station to see if the Rato Guide program pages to find your own station carrying the program.
Short Wave Department Formerly On This Page Now on Pages 46 and 47
RADIO GUIDE GOES TO A WEDDING
CUPID MAKES ROOM FOR A CAMERAMAN—AND A SCOOP

Barry McKinley, popular singer of romantic ballads, and Theresa Begger, a model (above), eloped, were married by Justice of the Peace John White. With them was our cameraman—who recorded this picture scoop.

Barry and Terry were introduced to one another over cocktails in New York's Onyx Club by Lester Santley (left), president of the Santley-Joy Music Publishing Co. A year's courtship followed, ended in this surprise marriage.

(Continued on Page 22)
Driving to Oregon, New York, on the morning of marriage, Barry and Terry picked up Justice of the Peace John White at his home there. Both ill at ease, Barry demonstrated "skater's ankle" while Judge White read the service.

Radio history—in pictures—was made when Radio Guide's candid camera-man accompanied Barry McKinley and Theresa Begger on their elopement to bring back this remarkable series of photographs, the first of its kind ever published. Not yet 24, Barry already has established himself as one of the most popular singers of romantic songs on the air today. At 12, Barry ran away from home, intent on going on the stage. Shortly afterward he was a tap-dancer in vaudeville, and as such he traveled all over the country. In 1933 a friend persuaded him to audition for WLW in Cincinnati. He did, was given a spot on the air. But it wasn't long before he went to New York to sing over NBC. Since that time he has had his contract renewed by his sponsor three times. Terry, as Barry calls his bride, is a photographers' model.

Following Barry's "Time to Shine" broadcast recently, the young couple decided it was time to be married, and Barry called his friend, John White, who, in addition to being an executive of the Remick Music Publishing Company, has been Justice of the Peace for 6 years in Peekskill Township, New York. Next morning, the marriage ceremony recorded here took place.

Judge White has married many radio celebrities. One of them was Connie Boswell, another, Harry Horlick—and now, Barry McKinley.

Barry and Terry didn't take a honeymoon trip. They returned to New York, went to Barry's Sutton Manor apartment on East 53rd St. Before settling down in their new home—where Barry has lived for the past year—the newly wed McKinleys took time out for a kiss.
Mrs. Frieda Schmitman, the town clerk's wife, is also his deputy. She asked the routine questions, granted them the marriage license. Mr. Schmitman (left) had been working in the garden, came in to be a witness. The other witness was his daughter, Alma (right).

The marriage certificate shown above is printed on the inside back page of the booklet from which the judge read the marriage service.

As soon as the ceremony was over, Judge White, Barry and Terry took their leave of the Schmitmans—Frieda, Paul, daughter Alma.

The apartment is one room with a kitchenette and bath, rents for $65 a month. Shortly the couple will move to a new, larger place.

Domestic touch. And incidentally, Terry made the rug herself—from Barry's old ties, shirts, socks, and from her old dresses.
Charlie McCarthy, that not-so-dumb little dummy, and his ventriloquist master, Edgar Bergen, find each day filled with activity, and their popularity ever increasing. High-spots of NBC's Sunday night "Chase and Sanborn Hour" from Hollywood, this newest and most sensational radio comedy team is now winning new laurels in moviedom. Besides appearing in Samuel Goldwyn's "Follies," they'll do a film for Universal.

McCarthy and Bergen have been inseparable for almost 15 years. They started their theatrical career on the old Redpath Chautauqua Circuit, played the Keith-Orpheum vaudeville wheel, appeared in English music halls and starred, in Swedish, at Stockholm in Rolfe's Revue. They were performing at the famous Rainbow Room, atop Radio City, when they made their radio debut last December on Rudy Vallee's "Varieties"—and skyrocketed to national fame.

Bergen, 34 years old, is of Swedish parentage, a native of Chicago and a graduate of Northwestern University. McCarthy, on the other hand, is the basswood creation of a Chicago craftsman—has risen from the social status of an unkempt street gammon to the suave little-man-about-Hollywood that he is today.

Photos by Jack Albin
McCarthy and Bergen visit Stubergh's Wax Works in Hollywood, talk to an old acquaintance, "charmer" Joan Crawford—in the wax.

McCarthy's day is not all play—there are those rehearsals for his Sunday night program, and McCarthy's always late. He's just strolled in with the very glamorous film star, Carole Lombard. Don Ameche (right), the show's emcee, says he won't stand for this tardiness, while Bergen looks on.

Left: McCarthy's surprised by some star friends. Left to right: Bergen, Robert Armbruster, Ray Middleton, Ken Murray, Don Ameche—and beside him his mortal foe, W. C. Fields. Right: McCarthy—at ease—while studio colleagues (left to right) Shirley Ward and Dick Mack, writers; Dwight Cooke, producer; Bergen, Ameche and Middleton look on.

McCarthy has been sent home to bed, but this is the way his ventriloquist master found him. He's succumbed to drink (below).

"Just a minute and this coffee will fix you up," says Bergen. Dressed in beautiful green silk pajamas, it's the end of a perfect day for Mr. McCarthy (below).

Most amusing "air romance" in history is that between lovely Dorothy Lamour and McCarthy.
EDDIE GUEST GOES TO THE CIRCUS—SO THE CIRCUS COMES TO HIM

EDDIE GUEST, poet of the masses, whose human philosophy is read by millions in newspapers, is also heard by radio listeners all over the country on his air program, "It Can Be Done," every Tuesday evening. He brings men and women to the mike who have proved that success can be achieved despite lowly beginnings. Recently Eddie brought to his show a man who rose from a clown to be director of performer personnel for the world's largest circus—Ringling Brothers, Barnum and Bailey. Pat Valdo, the ex-clown, has been with the circus 34 years, spends the greater share of his time on the road because the season lasts 32 weeks, during which the circus visits 150 cities. Besides this, Mr. Valdo spends the winter months traveling about Europe in search of new acts. Life in a circus is complicated because, in addition to the 1,600 people of thirty nationalities, 350 of whom are performers, there are 42 elephants, 700 horses, 200 other animals, and 29 tents to manage. The day of the broadcast, Eddie and Frankie Masters, whose orchestra is featured on "It Can Be Done," visited the circus grounds and saw some of the wonders for themselves. In return, Pat brought a bevy of girls—acrobats, equilibrists, aerialists—to the NBC studios in Chicago where the program is broadcast, but he was the only one actually heard on the air with Guest and Masters. The things they do can't be done on the air!

Acrobatie Star and Aerialist Theol Nelson shows Eddie Guest how to do a handstand (above). When the girls from the circus found he couldn't do it, they gave him a lift (left)

The Antalek Sisters (who hail from Hungary) are star equilibrists. They did a shoulder stand, and it looked so good to Eddie, Theol Nelson tried to help him go on up (right)
—AT THE CIRCUS

When Eddie Guest and Frankie Masters, baton-waver on the program, visited the circus grounds, Frankie fed the pig of the famous clown, Felix Adler.

An unusual personal introduction: Eddie Guest, meet Mama Giraffe! Theo, Mary Erdlitz, Cora Davis, Valerie & Angela Antalek, Frances Stevens look on.

Following a heavy conference on the radio program for that night, Eddie and his escorts about the grounds take on large portions of that pink lemonade.

Frankie Masters probably got a free ticket for all those autographs he's handing out. When the girls aren't performing, they read, knit, write, practise.

Eddie becomes a side-show barker for a day, but when he was offered a job, the home-loving, family-loving poet could not quite see touring the country every week day.

At the studio, Pat Vaido finds that he still has no fear of people—whether in front of a crowd or a mike. Right: He goes over his script with Eddie before going on the air.
High on a hilltop, under a huge elm, blond Soprano Margaret Speaks relaxes, looks over the country estate she's owned for 3 years. It is 10 minutes by auto from the main highway, a 15-minute ride to the nearest railway station.

Miss Speaks gathers wood for the living-room fireplace—in her 7-room Colonial home.

This parrot belongs to a neighbor—but it's a pal of Margaret's. She's taught it to sing.

HAPPINESS ON A HILLTOP

Forty-two miles from New York City, nestling atop a hill in Westchester County at Katonah, N. Y., Margaret Speaks has a summer home. To the love-ly prima donna of NBC's Monday night (EST) "Voice of Firestone" concerts, it means something more than just a picturesque "hot weather" retreat for leisurely pleasures.

She specializes in fruit trees, corn, on the twelve-and-one-half-acre farm, often pitches hay, runs the cultivator—and sometimes even tills the soil. It's her way of keeping that waistline slim, supple, and doing a hundred and one things that are beneficial for mind, figure and personality. It's her escape from the hurly-burly of radio, her way of finding happiness—by working!

A talented niece of the noted American composer—Oley Speaks, Miss Speaks came to New York from Ohio State University and began her musical career in vaudeville and musical comedy. Later she turned to radio and the concert field—has had a rapid rise to musical fame. She's toured both America and Europe—is well known as a concert artist!

Attending to the wash is housewife's work—but Margaret finds it a delightful chore. Although she has a maid, she does most of the work.

Ten feet from the main house is this playhouse. Inside is a ping-pong table, quilts, other games. Margaret entertains her many guests here.

Photos by Sydney Desfor
### THIS WEEK'S PROGRAMS

#### Sunday, October 3

**MORNING**

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#### Symbol in parentheses

Symbol in parentheses, such as (sw-9.53), appearing after a program listing indicates that this program may be heard by tuning in 9.53 megacycles frequency on your short-wave dial. For foreign short-wave programs, please see page 46.
Design for Listening

Sohnie (choir) will broadcast these programs may be heard in the studio program comments of the band members included.

Afternoon

1:00 CST JOHN CHARLES THOMAS and Linton Wells, guests on The Magic Key, NBC.
2:00 CST FIRST NIGHT of new series by Howard Barlow and symphony orchestra, CBS.
4:00 CST ROSALIND JAMES and RUSSELL STEWART, "First Look at the Premiere of Silver Theatre presentations, CBS.
3:00 CST METROPOLITAN OPERA AUDIENCE returns this season, CBS.
4:00 CST THE SINGING LADY, Irene Wicker in premiere of new series, CBS.
3:00 CST TIME OF your LIFE, premiere of new show variety with Sheila Barrett, Joe Rines and Graham McNabes, NBC.
5:00 CST ANNA, William Misin, Coco and Malt, the Mystery Singer, girl octet and Jimmy Grieve's orchestra, first broadcast in fall series, CBS.

Night

6:00 CST JACK BENNY, MARY LIVINGSTON, SAM HEMIN, Andy Devine, Don Wilson, Philip Harris' orchestra, first program in new fall series, NBC.
3:00 CST JEANETTE RANDALL and Josef Pasternack's orchestra, CBS.
3:00 CST PHIL BAKER with Beetle and Bottle, Patsy Kelly and Oscar Bradley's orchestra, premiere, CBS.
3:00 CST BAKERS' BROADCAST with Feg And Olsen's New Show, "House Party Orchestra," first program of fall series, NBC.
7:00 CST NELSON EDDY, Herbert Marshall, W. C. Fields, Edgar Bergen and Charlie McCarthy, Dorothy Lamour, guest, NBC.
3:00 CST GENERAL MOTORS CONCERT with Erna Sack, soprano; Jussi Bjorling, tenor, and Erno Rapee's orchestra, first broadcast in fall series, NBC.
3:00 CST KIRSTEN FLAGSTAD, soprano, guest, NBC.
3:00 CST TYRONE POWER and Margaret Sulli- van in "Her Carboard Lover," premiere of Sullivan's Hollywood playhouse series, Darryl Zanuck, guest, NBC.

Night

6:00 • NBC-VICKS'S OPEN HOUSE: Jeanette MacDonald, Donald; Norma Shearer, Doris Kenyon; Robert Young, Orch.; WCBS KMOX WBBM WGN. Free picture in coats and ties.
6:00 • VICKS-CIVE'S OPEN HOUSE: Jeanette MacDonald, Donald; Norma Shearer, Doris Kenyon; Robert Young, Orch.; WCBS KMOX WBBM WGN. Free picture in coats and ties.
6:00 • VICKS-CIVE'S OPEN HOUSE: Jeanette MacDonald, Donald; Norma Shearer, Doris Kenyon; Robert Young, Orch.; WCBS KMOX WBBM WGN. Free picture in coats and ties.
6:00 • VICKS-CIVE'S OPEN HOUSE: Jeanette MacDonald, Donald; Norma Shearer, Doris Kenyon; Robert Young, Orch.; WCBS KMOX WBBM WGN. Free picture in coats and ties.

Mr. FAIRFAX KNOWS

A program that will feature a CANNY CHORUS will be scheduled to begin over the Mutual network on October 10 at 10:15 a.m. EST. WGN will carry it on the Mutual schedule. -Mrs. A. W. G., West Chicago, Ill.

VICKS OPEN HOUSE is back on the air every Sunday over a coast- to-coast network radio network in hith and hear the glorious voice of Jeanette MacDonald, magnificent songs from her sensational screen successes. Presented by Vicks maker, VICKS opens the door, hands- in and presenting many coats, and Vicks VapoRub, family standby for relieving colds.

Radio Guide • Week Ending October 9, 1937
This document contains a list of radio stations and their programming details. It appears to be a guide for listeners, outlining the shows and times they can tune in to various stations. The text is mostly in bullet points, detailing programs such as commercials, sports, and news segments. The document is formatted in a way that makes it easy for readers to quickly find the information they need for their listening schedule.
Design for Listening

radio Guide • Week Ending October 9, 1937

Tuesday, October 5

MORNING

7:00 am CST

CBS Morning News (see 21:52)

8:00 am CST

BCBS-Brothers, Sketch (on WGN)

9:00 am CST

KNOX Breakfast Club (see 7:15)

11:00 am CST

WBAA News (see 10:12)

12:00 pm CST

WBBM News

1:00 pm CST

WBAA News (see 10:12)

2:00 pm CST

KMOX Wide World of Sports

3:00 pm CST

WBBM News

4:00 pm CST

KMOX Wide World of Sports

5:00 pm CST

WBBM News

6:00 pm CST

WBBM News

7:00 pm CST

WBBM News

8:00 pm CST

KMOX Wide World of Sports

9:00 pm CST

WBBM News

10:00 pm CST

WBBM News

11:00 pm CST

WBBM News

NIGHT

6:30 CST FAMOUS ACTORS GUILD with Helen Menken in "Second Husband," CBS

7:00 CST JOEY FAZZIO, with Charles Martin, Russ Morgan's orchestra and vocalists, NBC

8:00 CST CASEY CRANDON, harpist, guest of Ben Bernie, NBC

8:30 CST HOLLIDAY MARCAS GRAS with Lawrence Harvey, featuring George, Jane Rhodes and Raymond Paige's orchestra, NBC

9:00 CST PRESIDENT ROOSEVELT, speaker, Herald Tribune Forum, NBC

10:00 CST BLIND WORKERS' GUILD with Helen Menken in "Second Husband," CBS

11:15 CST YOUR NEWS PARADE (Stylized Creations) with Edith C. Hill, commentator, WGN

11:15 CST KMOX WBBM NBC THE GUILD, sketch (Omnibus), WGN (see 10:12)

12:00 AM CST

WBBM News

1:00 AM CST

WBBM News

2:00 AM CST

WBBM News

3:00 AM CST

WBBM News

4:00 AM CST

WBBM News

5:00 AM CST

WBBM News

6:00 AM CST

WBBM News

7:00 AM CST

WBBM News
Design for Listening

Wednesday October 6

Radio Guide • Week Ending October 9, 1937

KATHLEEN WILSON
Claudia and Al Goodman's family. Wed. 7 pm CST

(7:30 p.m. Continued)

WBBM - Baseball Warm-Up
WAFM - Lights on for Love
WBBM - Music with the Masters
WBBF - Sparetime, Lijahs, Alphy, Homeroads
WCFI - Grand Valley Discos
WIBA - Announcer Journeys
WBBM - News
WJJD - To be announced
WBBM - Hymns, Love Life and Song
WCLO - Larger Archive
WOWO - Old Time Religion
WMAQ - In Wide World
WLS - Legion Auxiliary. Prize Musik
WMNI - News

11:45

NBC Kitty Kitten, Inc. (Deft)
WIO

10:00

CBS To be announced: WSM. WFBM WBBH WTAQ
WBBM To be announced: WSM. WFBM WBBH WTAQ

WBBA,WROK - Easy Listening
WBBM,WBBF,WBBK-WMAQ

8:45

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

WBBM,WBBF,WBBK-WMAQ

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

12:00

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

WBBM,WBBF,WBBK-WMAQ

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

1:00

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

WBBM,WBBF,WBBK-WMAQ

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

2:00

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

WBBM,WBBF,WBBK-WMAQ

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

3:00

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

WBBM,WBBF,WBBK-WMAQ

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

4:00

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

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WBAA -Music

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5:00

WBAA -Music

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WBAA -Music

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6:00

WBAA -Music

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WBAA -Music

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7:00

WBAA -Music

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WBAA -Music

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8:00

WBAA -Music

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WBAA -Music

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9:00

WBAA -Music

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WBAA -Music

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10:00

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WBAA -Music

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11:00

WBAA -Music

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WBAA -Music

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12:00

WBAA -Music

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WBAA -Music

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1:00

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9:00

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11:00

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WBAA -Music

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12:00

WBAA -Music

WBBM,WBBF,WBBK-WMAQ

WBBM,WBBF,WBBK-WMAQ

WBAA -Music

WBBM,WBBF,WBBK-WMAQ
Design for Living

Nations which will broadcast three programs may be found in the following programs columns at the times noted.

6:30 CST WE, THE PEOPLE with Helen Hayes, guest of premire, CBS.
7:00 CST RUTH GORDON, Dennis King, Paul Lukas and Maxine Z. Scarfe, guests of Kate Smith's Hour, CBS.
7:00 CST RUDY VALLEE'S Variety Hour, NBC.
8:00 CST THE MAN FROM TOMPION.
9:00 CST YOUR TRUE ADVENTURES with Floyd Gibbons, CBS.
9:00 CST BING CROSBY returns to the Music Hall, NBC.
9:30 CST THE MARCH OF TIME, with FLODD GIBBONS, CBS.
10:15 CST DEANNA DURBIN interviewed by Eliza Schallert, CBS.

WSBT WKBB- Galena Hour
WIND -News; Tango Orch.
WHO-
WTAD- Winkle's
WOC- Winkle's
WCFL- Winkle's
WBOW-Wranglers
WSUI-
WIBA-
WDZ -Plow Voice
CBS -Arnold
WIRE- Singin'

Man on CBS -Hollywood
WOWO -Hey, Mr.
WHA

KSD

WBBM KWK

WJJD

KMOX

WGN

CBS

WMBD -Window
WLS

WCCO WOC

WFBM WMT

WIRE -Farm

WFMX-WFBM

WTAQ-WCCO

WMT -Voice of Iowa

WMBD -His
WBAA

WIRE -Matinee
WBBM

WJJD

WCBD

WBBM -Women in
WJBC-WICN

WISN

WBBM -Women in
WJBJ

WOC

WJBD

WBBM -Women in
WJBE

WOC

WJBA

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<td>11:30</td>
<td>WBBM</td>
<td>1530 kHz</td>
<td>News</td>
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<tr>
<td>11:35</td>
<td>WBBM</td>
<td>1500 kHz</td>
<td>News</td>
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<tr>
<td>11:40</td>
<td>WBBM</td>
<td>1530 kHz</td>
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<tr>
<td>11:45</td>
<td>WBBM</td>
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<tr>
<td>11:50</td>
<td>WBBM</td>
<td>1530 kHz</td>
<td>News</td>
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<tr>
<td>11:55</td>
<td>WBBM</td>
<td>1500 kHz</td>
<td>News</td>
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</tbody>
</table>

*WBBM is the flagship station of the WBBM Radio Network, broadcasting on 1530 kHz.*
Design for Listening

Stations which will broadcast these programs may be found by reference to your local newspaper or the daily radio news bulletins.

NIGHT

700 CST CITIES SERVICE CONCERT with Lu-
ville Orchestra, Reva Meister, organist and
and folk tales by Grantland Rice, NBC.
7:30 CST MUSIC FROM HOLLYWOOD GUEST,
CBS, 20th-Century FOX,Song of Songs by
Frank Crimm, Reed Kennedy, Alice Cornett,
quartet and Gus Haenisch's orchestra, CBS.

\[1.15\]

World Series

Today's World Series Game will be aired by all three ma-
CSB, CBS and WBBM—from either the Polo
Grounds in New York City or the Wrigley Field in Chicago,
pending the outcome of the Chicago game between the
North and Chicago Cubs. Should the former win out,
the city tie and the Chicago game will be broadcast at
12:30 p.m. CST, or if the lat-
the Chicago game will be broadcast at
12:30 p.m. CST.

See network linking lists for your near-

station.

\[12:45\]

\[15.00\]

\[15.15\]

\[15.30\]

\[15.45\]

\[16.00\]

\[2:00\]

\[3:00\]

\[6:00\]

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\[24:00\]
CBS-Fiddler’s Fancy; News: WBBB
WBAA -Laugh Tri; WBBB
WFMT -Nurse Church; WBBB
WTAS -To be announced
WIBC -Music Chat
WJOL -WBBM
WJZ -Salvation Army Characters
WJZ -Wiring Monitors
WJZ -Supercircle of the Air
WQAM -Variety Pops
WQXK -Town Council
WSM -Jewel Sitting Services; Reporters
WTM -What’s New in Milwaukee; Mrs. Kasker
WMZ -Who’s Who; WLS
WHO -Vigilant Women; WLS
WIBA -Melody Time
WJQD -Christian Science Prm.
WLS -Don Brinkman
WGN -News: WMT
WBBM -Frolics
WBBM -Bandwagon
WBBM -Compare Notes
WBBM -8:30

8:30 * NBC-Breakfast Club; News: WCLF WVOO (11:45)
WBKB The Breakfast Mother: News: WBBB
CBS Ray Block, pianist: WMAQ
WTAQ (11:25)

9:00 * Musical Club; WVOO WBBM
KMOX Let’s Compare Notes
WJJD Kenneth Bakersham
WLS-Judy Joe’s Pvt. Pals
WMBD-Piano Place
WTAD-Airline News
WTAQ Today’s Almanac
WTMJ -Leno, Jr.

9:15 * NBC-Parlor; News: WCLF WVOO
WCLF Breakfast Club: News: WBBB
CBS-7:30 Music Nut: WBBB
CBS-9:00 Breen: News: WBBB
CBS-9:15 Breen; Missus
CBS-9:30 Breen, pianist: WBBB
CBS-9:45 Breen, pianist: WBBB
CBS-10:00 Breen; WBBB

10:00 CBS-Fallon: News: WBBB

10:15 * ABC-Breakfast; News: WCLF WVOO
WCLF-O’Brien: News: WBBB

10:30 * Radio City: News: WBBB

11:00 * ABC-Parlor; News: WCLF WVOO
WCLF-News; WBBB

11:45 * NBC-Parlor; News: WCLF WVOO
WCLF-Breakfast Club: News: WBBB
CBS-7:30 Music Nut: WBBB
CBS-9:00 Breen; Missus
CBS-9:15 Breen, pianist: WBBB
CBS-9:30 Breen, pianist: WBBB
CBS-9:45 Breen, pianist: WBBB
CBS-10:00 Breen; WBBB

12:00 * NBC-Parlor; News: WCLF WVOO
WCLF-News; WBBB

12:45 * NBC-Parlor; News: WCLF WVOO
WCLF-News; WBBB
Short Waves

By CHAS. A. MORRISON, president, INTERNATIONAL EX-ER'S ALLIANCE

(Figures in Parentheses Are Magazines)

A LETTER from Victor M. Escober, Director Gen. Telegral, El Salvador, is received. It contains a complete list of commercial telephone communication with Miami, Fla., from 8 a.m. to 12 noon and 1 to 5 p.m. EST (7 to 11 a.m. and 1 to 4 p.m. YSM (11:71), from 12 noon to 2 p.m. EST (11 a.m. to 1 p.m. CST). YSM (7946) from 6 to 10 p.m. EST (5 to 9:15 p.m. CST), for delaying the music programs of Broadcast Station YSS. Other listeners report that YSS is only in operation at present from 9 to 10:15 p.m. EST (8 to 9:15 p.m. CST). YSM has an additional frequency, CY775, which is used irregularly. The station officials welcome reports, which should be sent to the address given above.

The mysterious VE9HS mentioned here last week has now been identified as the short wave RRCA transmitter owned by the Canadian Broadcasting Corporation, aboard the RMS Nanagappa, a Hudson Bay Company ship, which has been opening up a new north west passage through the Northwest Passage in the Gulf of Booth, Lancaster Sound and into Baffin Bay.

VE9BS was heard on Mondays on a frequency of 15.19 megacycles, intermittently from approximately 22:20 to 04:00, after which it is made to 11:705 megacycles.

A new Mexican station, announcing as the "Short Wave Station" (9:12 p.m., Monday to Saturday) "The National Republican Party of Guadalupe," in Jalisco, operates at 9:12 p.m. EST for 5 minutes.

VE9HS has been opening up a new north west passage through the Northwest Passage in the Gulf of Booth, Lancaster Sound and into Baffin Bay, and VE9BS was heard on Mondays on a frequency of 15.19 megacycles, intermittently from approximately 22:20 to 04:00, after which it is made to 11:705 megacycles.

Short-wave programs of American radio stations beginning regular regional operation, for example, by the "Bud" in the Pacific Time Zone, now may be heard over an American short-wave receiver. This station will not always adhere precisely to their announced program schedules.
Thursday, October 7
8:15 a.m.—Monologues in melody: GSG JSI 9:15 a.m.—Eustonuper Municipal orch.: GSG JSI 11:45 a.m.—Greenfields and Pavenments: GSG JSI 12:20 p.m.—The death of Empress of China: XXER 2:25 p.m.—Stories from Hana: OHLA 3:05 p.m.—London correspondent: DJD 4:25 p.m.—Children's hour: GSG JSI

Friday, October 8
8:15 a.m.—Variety program: PHI 11:15 a.m.—BBC Empire Orchestra: GSG JSI 10:30 a.m.—Put to the test: GSG JSI 12:25 a.m.—Dancing: GSG JSI 3:30 p.m.—Four Hours Back: W3XL (17.75) WSNJ (15.75) 8:30 p.m.—218020 Orchestra: LEX

Saturday, October 9
7:30 a.m.—Meeting of the Philh Club: PHI 7:50 a.m.—Radio review: PHI 8:15 a.m.—Variety program: PHI 11:15 a.m.—BBC Empire Orchestra: GSG JSI 10:30 a.m.—Put to the test: GSG JSI 12:25 a.m.—Dancing: GSG JSI 3:30 p.m.—Four Hours Back: W3XL (17.75) WSNJ (15.75) 8:30 p.m.—218020 Orchestra: LEX

Notes

**DISCARD YOUR OLD AERIAL**

Attacks chance exists. Another attack will come in the next few months. The aerial is now in transit and will arrive at your doorstep in two weeks. The new aerial is now in the hands of our engineers and will be ready for use in the next few months. The new aerial is now in the hands of our engineers and will be ready for use in the next few months. The new aerial is now in the hands of our engineers and will be ready for use in the next few months.

**U.S. GOVERNMENT JOBS**

$1140 TO $2100 FIRST YEAR INFLUENCE NOT NEEDED

Many Government examinations include Mental Tests. Try yourself. Answer the following questions and mail at once. Our examiners will correct your work, rate, and return it. The result should tell you the possibility of a high rating on the U. S. Government Examination.

**Mental Test**

1. Suppose Court Judges are appointed by (a) Vice President. (b) President. (c) Secretary of State. Give Number of Correct Answer.

2. A salary is (a) an income. (b) an expense. (c) a deduction. (d) a mortgage. Answer.

3. If you were $5000 a year and spend $300 for education and 30% for other expenses how much would you have left?

4. Consent means to (a) agree. (b) disagree. (c) N/A. Answer.

5. Straight means (a) dishonest. (b) mean. (c) Direct. Answer.

6. At the rate of 6$ an hour, how much would you earn working 90 hours a week for 3 weeks? Answer.

7. Chicago, Ill., is in (a) North. (b) South. (c) East. (d) West, of New Orleans, La. Answer.

8. Out of the following, which one is not a fruit: (a) Apple (b) Banana (c) Cherry (d) Orange. Answer.

**Old Money Wanted** $2000 AND OVER

OLD MONEY NEEDED

One only

Make 525-533 A week You can get practical money at a high interest. Generated by lease. (1) 6 months, (2) 1 year, (3) 2 years, (4) 3 years, (5) 4 years. One grading available in 10 months. Expenses included. Man and messenger out of it. High grade money in case. For full details, address: Dean, BR 110 East Olive St, Chicago, Ill. Please send name and address on separate pages.

**BE A NURSE**

**Make 525-533 A week**

You can get practical money at a high interest. Generated by lease. (1) 6 months, (2) 1 year, (3) 2 years, (4) 3 years, (5) 4 years. One grading available in 10 months. Expenses included. Man and messenger out of it. High grade money in case. For full details, address: Dean, BR 110 East Olive St, Chicago, Ill. Please send name and address on separate pages.

*Radio Guide* • Week Ending October 9, 1937
Tuning

THRILLED by performance, by unique features, by beauty of design, thousands are buying the new 1938 RCA Victor radios. Greatest of all the thrills these sets offer you is Armchair Electric Tuning. With it you can tune any one of your eight favorite stations from your favorite chair, or as you rest on the sun-porch, or lie in bed. There is a fresh excitement to radio programs that are enjoyed in this effortless way.

RCA Victor Armchair Electric Tuning is simple as turning on a light. "Push a button—there's your station"—those six words tell the story. You can switch about as often, and as fast, as you please. Each station is tuned "right on the nose", as accurately as if you had a radio engineer tuning your set.

Magic Voice Made More Tone-full

When you own an RCA Victor set, with Armchair Electric Tuning, you can tune it automatically by a distance, or at the set itself, and in addition can tune by hand if you wish. Whichever method you choose you will hear the Sonic-Arc Magic Voice. This is the famous Magic Voice now made still more thrilling and lovely by Victor sound effects.

All of today's 1938 RCA Victor sets, whether the largest Electric Tuning phonograph radio, or the most modest table model, are housed in the new Beauty-Tone cabinets. From the selection of the woods, to the final hand-rubbed finish, each RCAVictor cabinet is entirely the work of RCA Victor craftsmen. Each cabinet is built to be part of a musical instrument, to do its share in delivering the famous Victor tone.

Visit your RCA Victor dealer's store. See Armchair Electric Tuning, and hear the Sonic-Arc Magic Voice. You'll see why thousands have already bought these superb instruments. You'll see how easy it is affirmative entertainment into your home.

What RCA ALL THE WAY means to You

Through the National Broadcasting Company, one of the RCA family, RCA creates and broadcasts the majority of network programs... From practical experience in radio communication with 45 countries and ships on all seas, RCA knows how to build superb short wave broadcasting and receiving equipment. Through Victor, RCA has the benefit of 39 years of sound reproduction experience.

RCA is the only company that makes everything in radio—from microphone to receiving set. You get this extra value that is RCA ALL THE WAY only when you buy RCA Victor.

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Ingenious device lets you tune your favorite stations from your favorite chair—cost is low

RCA Victor

A Service of the Radio Corporation of America

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You can buy RCA Victor radios on C.I.T. easy payment plan. Any radio is better with an RCA antenna system. All prices F.O.B. Camden, N. J., subject to change without notice.

RCA presents "The Magic Key", every Sunday, 5 to 5:30 p.m., E. D. T., on NBC Blue Network.

This fine console offers you the new RCA Victor Electric Tuning (Armchair Control available at slight extra cost). It has the new Sonic-Arc Magic Voice, the attractive new Straight-Line Dial, Magic Brain, Magic Eye, and many other features. An 11-tube superheterodyne giving both domestic and foreign reception. Extraordinary precision and tone quality. You may have Model B11K (above) in your home for a down payment of approximately $15.00.