

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

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TELLS WHAT'S ON THE AIR - ANY TIME - DAY OR NIGHT



Mary Livingstone

In This Issue:

Lawrence Tibbett
Blasts Bunk from
Classical Music

PRESIDENT
ROOSEVELT'S
Mike Habits Told
by His Announcer.

Tom Noonan's
Chinatown, from
Hops to Heaven

Timely Topics
by Ray Perkins,
Porter, Lewis
and Tony Wons



Debunking

Classical Music

By Lawrence Tibbett

Yes, yes, I like it; but is it art?" Nothing annoys me quite so much as to hear some so-called music-lover get off that gem. My answer is: "I say it's hokum." I honestly believe that much of the music being written in this country by Americans—native and naturalized Americans—is absolutely as great as anything that has been turned out through the ages by the acknowledged masters of Europe. And that's why I say it's hokum when they ask if it's art. It certainly is no new experience for me to be told—and therefore I shall not be amazed at the possible reaction to this article—that in making such a statement I am playing with dynamite.

If that's playing with dynamite, then I'm all for it. I certainly feel that way about it. I take pride in being an American singer of American songs.

Of course, I don't mean for a minute that everything that is turned out in the United States is vastly superior to the music from abroad. On the other hand, I don't believe that every aria sung in grand opera is great merely because it happens to come from the pen of a European master. American music should be given a break. The snobbery and lack of vision which are characteristic of many so-called "music-lovers" are completely repellent to me.

It is unfortunate, I think, that so many of us are taught that the only fine things, musically speaking, are importations. You can gather by this time that my own humble opinion differs. Nor do I feel that I don't practice what I preach. If you have happened to listen in on my Tuesday night broadcasts over NBC you will see, or rather you'll hear, me sing some of what I consider real American classics.

One melody, for example, in that category is Jacque Wolfe's magnificent Negro spiritual, "De Glory Road." It has a warmth, lift and emotional value, the like of which is rarely equalled. Another American composition I should not hesitate to call a classic in every sense of the word is Jerome Kern's "Ol' Man River." To these I can add many more, including Vincent Youmans' "Hallelujah" and "Without a Song" and Gershwin's "Rhapsody in Blue." They are outstanding American classics, and in my opinion equal in real musical and emotional quality anything turned out by the composers of Viennese operettas—and they are considered world masters.

It seems to me that the only sensible way of arriving at an opinion as to the quality of a song or its interpreter is to determine for yourself if the job he or she is trying to do is being done well. In other words, you and I, for our own cases, are the best possible judges. I have much more respect for a musical opinion that honestly dislikes an old-world masterpiece, than for one which blindly and unthinkingly worships everything heard at the opera or the symphony concert merely because that might be considered the thing to do.

I happen to like Rudy Vallee's singing, and I understand I am not alone in that. I am also a great fan of Al Jolson's. As a matter of fact I think that as artists

The Highest Paid Singer on or off the Air Cries "Hokum" and "Bunk" When He Hears "Yes, Yes, I Like It, But Is It Art?"—Herein the Beloved Baritone Plays with Dynamite, with Full Knowledge That He Is Exploding Pet Theories and Sacred Beliefs. But He Is Content to Let the Chips Fall Where They Will



The Lawrence Tibbett of Radio—shown as he looks on the frequent occasions when he faces the mike to disprove that "the only fine things, musically speaking, are importations"

they are superior in their own particular way to some artists who might be on the Metropolitan Opera's roster.—What's that I hear?—It must be the murmuring of a great many opera subscribers ready to disagree with me violently on that score. Even thinking about Vallee and Jolson in the same thought and mentioning them

in the same breath with the "Met" to these people, would constitute nothing less than an unforgivable violation of the sacred.

And that leads me to another point—another one of the axes I love to grind. It's the question of snobbery and lack of vision which exists among certain persons who like to constitute themselves "music-lovers." I refer particularly to that unthinking worship of European music just because it happens to be European and for no other apparent reason. That such a worship should be prevalent is almost untenable; yet there it is.

This is an example of the sort of thing I have in mind: Every once in a while I like to include in a radio program or concert recital a number entitled "The Song of the Flea." After the affair is over, I like to stick around and meet and pass the time of day with any members of the audience who may care to talk to me. A strange thing happens every time "The Song of the Flea" has been used.

Invariably, one or two persons will come up and berate me for having sung a selection with such a vulgar name. Then I have to go through a lot of red-tape and explain very carefully that the words are from Goethe and that the melody is a product of the pen of the great Moussorgsky. The reaction, likewise, is invariably the same: Profuse apologies follow. And everything becomes all right just because a pair of European masters happen to be involved. That's what I call real intellectual snobbery, and it's just too bad that music in this country has to be associated with it to the degree that it is.

Another example of this blind praise of the old-world works was brought home to me in Hollywood several years ago. I happened to be attending a party of movie celebrities. I was introduced to a "Russian Princess" who told me what a terrible time the old nobility was having.

They finally prevailed on me to sing—in Russian, of all things. At the time I knew no Russian whatsoever, but to please them I sang in my impression of that difficult language. I used violent gestures and ad-libbed words and music, and my accompanist managed to follow me—how, Lord only knows. Really marvelous applause greeted me at the end. Especially pleased was the "Russian Princess" who had "never heard so pure an accent since I left the fatherland." The crowd there that evening thought the impromptu song was great, too; not because they had the slightest idea as to what it was about, but simply because an opera singer was singing it, and because it was in what they supposed to be a foreign language, and therefore must be good.

There is absolutely no necessity for having to be humble about the music produced in America. I think it is entirely fair to say that we are second to no people on the earth when it comes to producing music of the popular type. And that is a very sound foundation for the growth and development of a true American musical culture. Our popular music may be considered, I think, our real American folk music. American dance music and songs have influenced more than one European com-



"I like Rudy Vallee's singing"



"I am also a great fan of Al Jolson's"

Distinguished in Four Fields—Opera, Concert, Radio and the Movies—Lawrence Tibbett Began Life Weak-Lunged, and Ambitious to Be a Western Sheriff. Followed War Service in the Navy; Then Concert Singing; Then His Operatic Debut in Hollywood; Then Debut at the Metropolitan in New York. His Climb to Top Rank Since, Has Been Meteoric

poser of high position and, like the movies, have cast their spell over many foreign peoples. Our popular music, I believe, will prove the seed from which a typical music will grow.

I feel that American music is transforming itself slowly into a native organism. For more than a hundred and fifty years the United States was prevented from settling into any musical mold. American music could not come into being when America herself had not yet become a complete entity. In addition, there was the matter of an inferiority complex pertaining to cultural matters. I think that we are losing our lack of confidence now, and that that will play an important part in speeding up this process of building our own musical structure.

Twenty years ago—if I had been singing professionally—I think that I would not have been able to get away with singing such compositions as "De Glory Road," "Ol' Man River," and others I have mentioned. Audiences weren't yet ready to listen to the music of their own people. Today a singer can sense the attention his listeners give to an American melody. As I said when I was called upon to speak at a discussion in New York recently: "We no longer shy away from an expression of ourselves or of a particular aspect of our national life."

So much for the development of our own music. I have one or two thoughts as to what could be done to present the best of the European music in a more interesting way. In order to bring about a widespread appreciation of classic music—a condition absolutely necessary to inspire the writing of our own classic works—it is vitally necessary that we vocal artists employ our own language.

After all, songs represent nothing more than the wedding of words with music, or vice-versa. It seems to me, therefore, that in order to get the fullest enjoyment out of a song, the listener must be able to enjoy both the lyric and the melody. Unfortunately, the knowledge of foreign tongues is limited for the most part to those persons who have had the good luck to benefit from the advantages of travel or study abroad, or both. I don't see any reason why the full enjoyment of hearing singing should be a pleasure reserved only for those persons.

I am asked often to give my views on the future of the opera in this country. I feel that it is up to the opera companies to recognize the tastes of the American people. Aside from the matter of staging, there is the all-important question of language. As it is now, with the exception of the few English-speaking operas which have been produced at the Metropolitan, and in which I am glad to have taken part, people have to try for several hours to pay attention to singing in a language which very few understand. Although things are transpiring on the stage, members of the audience can have but a vague idea as to what it is all about. I can understand easily why in general we Americans are not interested in opera.

And from the point of view of the artist, the question of language is really just as important. Why should he sing at all if the majority of his listeners can't understand him? Since all his hearers cannot possibly get the full meaning and beauty of a song in a foreign tongue, ought he not to include more and more English lyrics in his programs? I say: "Yes, a thousand times, yes." And I, for one, intend doing so.

Until such time as classics are written in our own language on a large scale, there is no reason why good translations cannot be made of the best European operas and vocal selections. One hears often that to transpose their lyrics into English implies losing a great many of the values. That, in my opinion, is ridiculous.

English is one of the most copious languages spoken in the world today. Besides, English has proven itself sufficiently as a medium of beautiful expression. The greatest poets the world has



The Lawrence Tibbett of the movies—shown in costume for his sensational success in "The Rogue Song"



known have found our language adequate. And what, after all, is poetry but word-music?

And in conclusion I would like to say that the American form of English—the way you and I speak it, and not the way it is spoken in London—is even better suited for singing than the English used by the English themselves. The reason is that our vowels are infinitely more pure. And, incidentally, there are some of our American popular singers who could teach many of our singers of classic songs a great deal about American diction.

EDITOR'S NOTE: To those who have followed hard-hitting, he-man Tibbett's career with the interest it deserves, these straight-from-the-shoulder comments are not surprising. He hates bunk. He is a man first, and a singer—though a superlatively good one—only second. During the war he turned down a safe job as Y. M. C. A. entertainer in order to join the navy.

Larry Tibbett's father was sheriff of Kern County, California.

A real, old-time gun-fighting sheriff, he was killed in pistol-duel with cattle thieves, when Larry was seven. From about that time on, the kid shifted for himself. He has been newspaper-folder, clerk, handyman, dishwasher and third assistant cookee on a ranch—where he got the idea of singing and acting by watching cowboys put on their own entertainments.

His first opera appearance—at \$60 a week—wasn't an appearance at all, for Tibbett's singing was done off-stage as a kind of sound-effect. When he writes about "diction" he knows what he's talking about. He was the first singer to win the American Academy's diction award.

Lawrence Tibbett may be heard every Tuesday evening at 8:30 EST over an NBC-WJZ network, in a program sponsored by the Packard Motor Car Company.

With Esther Ralston (above) Tibbett scored another smash hit in the motion picture, "The Prodigal"

The Lawrence Tibbett who loves his home and his family—shown with his five boys who are (left to right) Larry and Richard, twins, 13; Peter, 5; Marston, 7; and "Sonny," 10



The President on the Air

By Robert Trout

Whenever President Roosevelt Broadcasts, Robert Trout Is His Announcer. Here Are Anecdotes Never Before Told, in an Intimate Glimpse of the "Air's Favorite Speaker"



President Roosevelt photographed as he broadcast to fifty million listeners on September 30, in one type of broadcast that Mr. Trout describes as "an easy show to put on"

Ladies and gentlemen, the President of the United States." That is the unvarying phrase which introduces the Nation's Chief Executive to fifty million radio listeners, every time he makes a microphone appearance. Well over thirty times I have spoken those simple words into a Columbia microphone, and the special little thrill they bring is fresh each time.

There are two distinct types of Presidential broadcasts, and in traveling from Washington, D. C., through more than half the States of the Union to handle these programs, I have become very well acquainted with both kinds.

First, there is the White House broadcast, which includes President Roosevelt's famed "fireside chats." Though the fact that the President of the United States actually is speaking to them from the White House, and the majority of radio fans feel that that is a magnet drawing them to their sets, these are the easier shows to put on.

The rather out-of-the-way Diplomatic Reception Room, down on the ground floor at the rear of the President's House, is now headquarters and broadcasting studio for the country's most popular ether star. It's a small room, oval in shape, hung with paintings of former Presidents, and possessing a door which looks out over the back lawn to the tall, white finger of the Washington Monument several blocks away. Usually, this room wears a rather deserted, empty air, but on broadcast nights . . . let's step inside a moment:

Against the wall near the door is an ordinary-looking wooden business desk. Small, inconspicuous, dynamic microphones crouch on the polished surface, and their web of cables disappears into two circular holes cut in the top of the desk. The drawers look real from the outside, but they are only shells; their insides have been torn out to make room for the great mass of portable radio equipment which must be carried into the Executive Mansion by radio technicians each broadcast night.

On plain tables lined against the opposite wall is stacked more equipment, tested and re-tested hours before air time, watched over by serious, hawkeyed operators. Another side of the room houses the long, grim line of newsreel cameras, their big lenses leveled at the desk across the floor. Cameras in hand, the still photographers hover in the corridor beyond. The atmosphere is calm and subdued, but whether you are a visitor or an

old hand at this sort of thing, you can feel the tense undercurrent crinkling in the air.

A door opens. The White House Usher steps into the room. Quietly he murmurs, "Gentlemen, the President." The talking stops, choked off in the middle like a cut motor; dead silence settles on the room. Suddenly it is shattered by a hearty, booming voice: "Well! Is the gang all here?"

The cheerful babble of voice bursts out again: "Good evening, Mr. President. How do you do, Mr. President?"

Assistant White House Secretaries Marvin H. McIntyre and Stephen Early, businesslike but beaming, appear. President Roosevelt is seated at his desk. He asks for a glass of water, lights a cigaret, mops his brow with a handkerchief. A minute or two of earnest conversations on private telephone wires with the main studios a few blocks away in downtown Washington, and the operators are ready.

Stop-watches are set, networks synchronized. Silence again. The tension in the air is stifling to everyone but President Roosevelt, who calmly awaits his cue. Ten seconds, five, three, two, one—. Voices



Robert Trout (left) broadcasting from the steps of the Capitol, in Washington, and (right) President Roosevelt on the air in what Mr. Trout calls "a difficult show"

again, but this time careful, rounded, assured; voices that are speaking to an entire continent. The introduction ends: "Ladies and gentlemen, the President of the United States," and the familiar tone of the Commander in Chief of the Army and Navy is ringing in the loudspeakers of half the homes in America.

And then there is nothing to do but wait until the end of the talk to sign off the program. Only sometimes things go—well, not wrong, but too near-

ly so for comfort. There was the evening when the President's address exceeded the time estimate that had been made for it. That was all right with us broadcasters. But we hadn't counted on the ornate gilt clock which rests on the marble mantelpiece. When ten o'clock arrived, the President spoke on, but the clock raised its voice in solemn, echoing protest. Ten loud, rich, agonizingly slow strokes rasped across our nerves, but the President did not miss a syllable.

After the show is over, there is more good-natured joking, pictures are taken and President Roosevelt repeats portions of his talk for the newsreels. We radio broadcasters have no heart for joking before we have the air; there is too much to worry about. The light-hearted words of banter are all the President's.

On one hot and sultry night as we perspired with dignity, President Roosevelt remarked, with a twinkle, that when he got on the air he was going to say something about "this Washington weather." And he did, to our vicarious pleasure, as we roasted in silence. Another burning evening the Chief Executive coolly interrupted his flow of words to ask for a glass of ice water.

Frequently members of the White House family who are in town troop into the Diplomatic Reception Room to form a visible audience for the President.

As you probably have guessed, the second class of Presidential broadcast, and most difficult from the radio viewpoint, is the public event, the large outdoor gathering or the speech made to a great visible audience in an auditorium.

Are you wondering why it is difficult? In radio studios we judge time by seconds and we stick to our schedule; on remote control programs—at points outside the studios—we judge time by seconds, and we try to stick to our schedule.

On the battlefields of Gettysburg, last Memorial Day, the automobile bearing the President was delayed by school children who scattered flowers along the road, and I talked into my microphone for fifteen minutes before anyone arrived on the speakers' stand to open the ceremonies.

On the pier at Portland, Ore., last August, when the U. S. S. *Houston* brought the President home from Honolulu, I started talking at noon and the President did not step ashore until about ten minutes to one o'clock—and then he did not wish to speak!

A college on Maryland's fascinating eastern shore conferred an honorary degree upon President Roosevelt. We understood that there would be no acceptance address, merely a few words of thanks. But the President, moved by the occasion, faced the crowd and swept into a full-length speech.

When a university in Washington conferred a degree upon the Chief Executive, I had no pass to enter the gymnasium where the exercises were to take place. After all arguments had failed to move the keeper of the gate, there were two short minutes remaining before broadcast time. I managed to locate an open window, and climbed in safely with only seconds to spare.

And no matter under what conditions, in what part of the world, I always shall enjoy thoroughly the electric moment when my stop-watch points to the correct second, and I say, "Ladies and gentlemen, the President of the United States!"



The "Bishop" of Chinatown

By Henry Bentinck

Friend of the Great, This Man of Lowly Beginnings Has Learned the True Meaning of Charity, Has Learned the Secret of Rehabilitating Derelicts and of Reviving the Spirits of the Hopeless. His Brand of Help Is Two-Fisted; His Air Shows Are a Marvel of Religion Humanized

Charity be damned! Let's help 'em! So says the "Bishop" of Chinatown, friend of the wicked and weak, who believes that between friends the word "charity" is in very bad taste. You may have heard his amazing services to his pals, the bums of the Bowery. These are broadcast every Sunday afternoon at three o'clock EST, over ABS-WMCA, from the ramshackle Mission Building of the Rescue Society, unofficially known as the "Cathedral of the Underworld." It stands on the bloody bend of New York's twisted Doyers Street, where curbstones have been dyed red by tong and gang wars.

These Sunday services are a combination of vaudeville and religion. Once Mae West assisted. And, following rigid policy, the "Bishop" probably would have welcomed Mary Magdalene—even before she became a saint, and therefore respectable.

This rugged "Bishop's" name is Tom Noonan—but



Tom Noonan. "He might have died a Dillinger — instead, he lives like a saint"



Tom as he appears regularly to hand out coffee and bread free (and no questions asked) in the "Blue and Gold Room" of his "Cathedral"

Steve Brodie's saloon, with Steve shown at the bar—a typical hangout such as Tom knew in his early youth, before he learned to "get his" without risking jail

don't ask him where he got it. He doesn't know. He grew up without father or mother, stealing boyhood meals from fruit-stalls—dodging under horses' bellies when cops chased him, back in New York's gaslit and horse-drawn era. Tom is a "graduate" of Sing Sing and Dannemora prisons. Yet today he feeds the hungry, clothes the naked, houses the homeless, reforms criminals and finds work for hundreds of hopeless men and women.

He might have died a Dillinger. Instead, he lives a saint. The late King Albert of Belgium was proud to call him friend—and so are scores of New York's leaders in all walks of life. To his "Cathedral"—now a home for the homeless, but formerly a Chinese theater—gambling joint, hop-house, bawdy house and murder-lair—and to the microphone there, he has welcomed such celebrated folks as Sir Harry Lauder, the late Sir Thomas Lipton and the late King Albert.

Tom's derelicts and the radio audience have been entertained by Al Johnson, Jimmy Walker, George Jessel, Walter Winchell, Jack Dempsey, Gene Tunney, Warden Lawes, Earl Carroll, Nora Bayes—who sang her last song there—Harry Hershfield, Paul Whiteman, Jimmy Brierly, Kathryn Parsons, Nick Lucas, Ozzie Nelson, and a host of other outstanding stage, screen, radio and political personalities.



One of the types of dope addicts whom Tom has brought back to health and wholesome interest in life

When you hear Tom Noonan's broadcasts, you actually are "on the inside" in a genuine struggle to help the helpless. His "Cathedral" is always crowded for the "Bishop's" services. It has a capacity of 400.

On the stage of the old Chinese theater are reserved seats for "paying guests"—spectators who are "doing Chinatown." From these guests a collection is taken to pay for food and coffee for the 400 bums and derelicts. After eating, these down-and-outers are permitted to sleep on cots in the subcellar of the building—in what Tom calls his "Blue Room." There, a huge coal stove keeps them warm. In the morning they are given breakfast and—when possible—shoes, coats or whatever articles of wearing apparel they may need; and it's all free.

But Noonan's work goes far beyond that. Radio has magnified it a thousandfold; therefore he blesses radio every day.

"It's absolutely marvelous!" he exclaimed, when interviewed for RADIO GUIDE. He fumbled for a sheaf of statistics on his desk. He adjusted his glasses. "Look here, son. Here are a few items made possible this year through my radio broadcasts and appeals. An out-of-work tubercular man too poor to bury his wife sent me a letter asking for a grave. I appealed over the air for a burial plot,

and received thirteen different offers. Through the medium of radio I introduced 21 worthy couples to one another, with the net result that all are happily married. I ask listeners to supply some of my boys with jobs. Thus far more than 5,294 have been put to work. A poor colored church asked me for an organ—and received it. A woman came home from a hospital with a baby. She asked for a crib, and received one from a kindly listener. With cash contributions from listeners I have been able to provide every cell in Sing Sing and Dannemora with radio earphones."

He enumerated hundreds of other items. Bail was put up for a boy involved in a court case. 25,000 packages of cigarets, as well as pipes, smoking tobacco and shaving utensils, were sent to Veterans Hospitals. Prisons were supplied with libraries. A destitute home in Hell's Kitchen was furnished. Thousands of crutches and artificial limbs were supplied to cripples.

Tom doesn't bother to clear these benefits through his "Cathedral." He puts the needy and the generous in touch with one another. His is not an "Organization" working to show a favorable report to a board of directors at the end of the year. His sole job is helping people.

Now—what caused this mighty change in a man who once was a criminal? Why did the youthful leopard of crime change his spots? Principally the humanity and the humility of another human being—who just happened to be a woman. And there wasn't any romance about it.

While Tom was a petty-thieving lad, a serious-minded older boy said: "Tom, you ain't getting nowhere. Ain't you got no ambition to amount to something—be somebody?" Tom allowed he had; wanted to know the first step. "Tonight," was the sober reply, "we'll knock over Ginsberg's clothing store. It'll be a cinch."

Now this was entirely in keeping with the bitter philosophy of "Get yours—no matter how." The boy who said it wasn't trying to be funny. Psychologists tell us that all successful individuals are persons who managed to "get theirs"—in some way or another. Tom's crook friend wanted to (Continued on Page 29)

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Standing By—

With Ray Perkins

Something ought to be done about this plague of Children's Programs. The amount of spinach fed to the kiddy-widdies through the air has reached the proportions of a major national crisis.

Heavens knows I love the dear kiddies, having been one myself until I was old enough to know better. Never an unseemly or harsh word against Childhood ever has sullied my lips either on the air or off, hot or cold, drunk or sober. I even go "kitsy-kitsy" at brats on trains who wipe wet popcorn on my vest and try to stare me down. But so help me whoozis, I'm sick of hearing radio performers, executives and sponsors gurgle about "the importance of the children" until you'd think the adult population had about the relative standing of one flea in a block of dog-pounds.

It seems that in the Average American Home, mama and papa are jolly well told what they can listen to by the Little Ones. It also seems that the Average American Business Man feels that if he can persuade the wee youngsters that they must have his product, mama and papa will tremblingly obey orders and buy. Indeed—I love that word "indeed" at the beginning of a sentence; it reminds me of William Lyon Phelps—indeed, it seems that broadcasting is going through a bloodless revolution in which eventually the Kiddies will take over everything from the Federal Radio Commission to the studio clock.

Anyhow, we're getting the longest parade of kid programs ever led before the microphone. The air is full of Uncles, Big Brothers, Injuns, Cowpunchers, Cartoon Strips, Rollo Boys, Daredevil Dicks, Happy Sunshine Hours, Clubs, Societies, Free Badges, Contests, and Ask-your-Mother-to-Buy Campaigns from school time to bed time.

And don't think that bedtime means anything! The radio insiders will tell you proudly that AMOS AND ANDY owe their success to the children, that the popularity of JOE PENNER and ED WYNN is largely due to the boys and girls, that GRACIE ALLEN is great because she's the kid's idol, and that so is BEN BERNIE, STOOPNAGLE AND BUDD, CAP'N HENRY, KATE SMITH and everybody else. Great grief! They'd have you believe that children never do go to bed any more. I think they even claim that GLADYS SWARTHOUT and GEORGE GERSHWIN appeal to the kiddies. And I wouldn't be at all surprised pretty soon to see some "smart" sponsor put on a midnight dance band for children five nights a week.

Personally it makes no difference to me. It makes no difference to me even impersonally. All I say is I'm an adult myself and I hate to see my fellow-adults get a raw deal. You know how it is—once an adult always an adult. So, you grown-uppers, are you mice or are you



Albert Payson Terhune, the dog-lover, with three of the collies which are his constant companions. He may be heard Sundays at 5:45 p. m. EST over an NBC-WJZ network

men or women? If the two latter, you'd better do something to control your offspring, or at least let the Radio World know you're alive.

And now it's time for a BUCK ROGERS program, and I hope you'll pardon me because I don't want to miss it . . .

NBC publicity department advises the world that FRANK BLACK studied to be a chemist before he became a musician. Program suggestion: Frank as guest artist playing concerto on a test tube.

Mrs. Patti Pickens, lovable mother of the lovable PICKENS SISTERS Fum Gawgia, not only raises daughters but also fish. The Pickens living room, on Park Avenue, is adorned with a dozen or more aquariums (or is the plural aquaria, Mrs. P.?) containing an elegant collection of guppies, sword-tails, angels, tetras, etceteras and whatnots in sundry stages of development. The fish aren't as pretty as the girls, but they stay at home more. One of the more matronly guppies gave birth to 49 bouncing babies. Mother, the girls, and the fish are all reported doing nicely.

According to my Aunt Pandora, Pickens is a Southern corruption of Perkins, a fine old New England name. If the facts really were known, I am probably related to both the Pickens Sisters and Pearl Pickens, which makes me the Missing Link. Scientific papers please copy.

If Chevrolet can afford to give us all that expensive talent, can you imagine what Rolls Royce could do with a radio program?

Ran into RAY WINTERS the other day. You will remember him as announcer on NBC. He is now program director for station WOY, New York. Although WOY doesn't get into the headlines, it is doing very well thank you with 66% of its "time" sold commercially, a very high quota. The bulk of its commercial programs are in Italian. Advertisers use the station to reach the huge New York Italian population. New York, you see, is the second largest Italian city in the world, exceeded only by Rome itself.

Yours respectfully is booked to hold forth on NBC's lovely red network Mondays at 7 p. m. EST. This will go on regularly—until something happens to prevent—and with me anything can happen. My piano, Clarence, will stooge. Here's hoping a lot of people will be listening; and more to the point, here's hoping we'll be worth listening to.

Along the Airialto

By Martin Lewis

Everyone was nervous at the opening of the ED WYNN show. GRAHAM McNAMEE almost tripped and fell when he rushed out from the wings. LOUIS WITTEN stumbled over the microphone wires and almost pulled the plug out, and at one time DUCHIN started the music before Wynn was through with his dialogue. McNamee rushed from the studio after the show to hop a plane for Detroit to broadcast the start of the World's Series the following day. However, he didn't get away before the Fire Chief kissed him on both cheeks in front of the 1,200 on-lookers. Wynn later grabbed Duchin, who made his debut on that program; and after praising his work to the audience, Wynn kissed him on both cheeks, too. Whoops!

COLUMNOTES ABOUT COLUMNISTS: Ed Sullivan, the Broadway columnist, heard last season on the Plough Show with Lopez, is the author of the script for the new Phil Harris college campus mythical tours. And while we're on that subject, here's a great big hand for Walter Winchell for his weekly bit of interesting and exciting chatter . . . Will Rogers couldn't understand why his sponsor shifted the program to CBS. He liked the NBC surroundings. After his broadcast recently, Rogers went to the studio where Winchell was broadcasting, and after the ace news reporter was through they both went into a studio to listen to President Roosevelt . . . Floyd Gibbons no longer will commute to Chicago by plane for his weekly broadcasts. He's staying right in New York and will do them from there.

Symphony in color: The name of JOHNNY GREEN'S secretary, is ROSE GRAY, and it's not a

bad combination—GREEN AND GRAY . . . LEOTA LANE, sister of Rosemary and Priscilla, made an unofficial appearance on the Waring program last week. She pinch-hit in a Glee Club number when Rosemary developed a sudden cold . . . And during the summer months GERTRUDE NIESEN made unofficial visits to a plastic surgeon. After one look at the exotic songstress, my hat's off to plastic surgery. It did right by our Nell! . . . ROWENE WILLIAMS, the audition winner on the "Hollywood Hotel" show, has also made a change, but in name only. She's called Jane now . . . COLONEL STOOPNAGLE moved his living quarters again. This time he's no more than fifty yards from the CBS studios. As long as he's been with Columbia he's never lived more than two blocks away . . . The genial MAJOR BOWES celebrates his 12th anniversary on the NBC airwaves next month. This chain should have the Major put on his weekly audition show over WHN—the program is the talk of New York and gaining in popularity from week to week . . . Since he left the airwaves, letters have poured in asking when the POET PRINCE will return. Here it is, folks—next Sunday on his first commercial program over an NBC network. Time will be announced.

FLORENCE CASE, formerly heard with the Emil Velazco band, is now vocalizing with Jacques Renard's orchestra at the Coconut Grove in Boston . . . HAL KEMP has invaded the east with his musical crew, and from the reception he received at his Hotel Pennsylvania opening he should be around these parts for a long time

to come. An unusually good band, this Kemp outfit . . . And did you know that FRED WARING and his crew average thirty hours of rehearsal for each half hour program? Which accounts in part for their being so good . . . I wonder why ABE LYMAN and VIVIENNE SEGAL ignore each other's presence, even though they are on the same program. Don't be kids, you big kids! . . . PEGGY KEENAN and SANDRA PHILLIPS, the redheaded piano team, have formed their own orchestra and will switch from Columbia to the NBC airwaves . . . Although the musicians union insists that he cannot conduct an orchestra in the U. S. A., RAY NOBLE has signed a lease on a new apartment . . . LENNIE HAYTON will supervise the libretto of the annual Varsity Show at N. Y. U.

LITTLE JACKIE HELLER will desert the Windy City and move to New York to appear in a new Broadway musical, "Calling All Cars." Good Luck, Jackie! . . . EVERETT MARSHALL also will appear in the same show . . . RUDY VALLEE has advised his agent that he wants to appear in a legitimate show this fall, but prefers the light drama to a musical . . . ED SCHEUING, the radio agent, received a shock which gave him the jitters, following Russ Columbo's death. The day after the singer died in California, Scheuing received a contract signed by Russ the day before the fatal accident . . . A female "One-Eyed Connolly" tried to crash the VALLEE broadcast, but was politely escorted out of the R. C. A. building, after quite a fuss with the guards at the door . . . Sponsors of the BYRD broadcast paid ace pitcher Dizzy Dean one thousand dollars to say "hello" to the members of the expedition.

"Are You Listenin'?"

By Tony Wons

You know, the most difficult thing to do is to start something! It is a pleasure to talk about what you'd like to do, and what you are going to do. But to make the start—that is hard; and that is the most important thing of all in making a success of anything. For, unless you start, all the thinking, all the planning, all the dreaming, all the talking is just a lot of confusion which comes to nothing.

Often when you make the start the thing goes on by itself. It carries you along.

I once knew a rag picker who came to our house asking for rags and iron and bottles. He made a start with a rickety old handcart which he pushed along. Well, one day he came along, and he didn't have the handcart. He had acquired a skinny old horse and a rattly wagon.

He paid a pretty good price for rags and old iron, and we kids used to go about the neighborhood picking up every piece of iron we could find. He came along with a set of scales, and after weighing our treasures he paid us a few cents, put the stuff in his wagon and drove away.

He started something, you see. He didn't keep talking about some day becoming the iron king of that country. He just started.

Well, with his horse he could carry a bigger load and get around quicker, and he wasn't so tired at night.

Years passed, and one day there was a big sign put up over his yard where he kept his junk: "Northwestern Iron Company." He was president. He became one of the rich men of the town. He was known as a philanthropist. He was prominent and respected. All because he started something.

Of course many things you start will fail. If you keep on, by the law of averages you will strike gold. But if you never start, never will you get anywhere. It doesn't take a mathematician to figure that out. So, if you have any dreams, start something. It doesn't make any difference on how small a scale you have to start, but start.

"Remember that the mighty oak was once a out like you."

Some people in some way hook up the emotions, particularly the good ones, with the human heart. When they speak of love, of kindness, of sincerity, of pity, they usually give the heart as its dwelling place. Whether the heart has anything to do with it is a debatable question. Some think it has no more to do with these things than the liver or the stomach or the kidneys. But in poetry it is the heart that loves.



Jack Benny photographed in a quiet moment is news—whenever such a photo can be taken. Hear him any Sunday over an NBC-WJZ network at 7 p. m. EST

Well, that dear old lie that talk is cheap has been exposed. You can prove it by looking at your telephone bill or starting an argument with a traffic cop. But if that doesn't convince you that talk is very expensive, take a hint from the fellow who said: "If you think talk is cheap take a look at the cost of a session of Congress!" Yes, and how about the campaign expenses of politicians? There's expensive talk for you!

A letter was received the other day, in which a radio listener claimed that I said the world would be a better place to live in if we stopped laughing altogether. I did not say that, and you know blamed well I didn't. I remember what I did say, though. I was talking about war and the serious state of affairs in the world today, and I said that all sensible people ought to stop laughing long enough to give some serious thought to these things and their solutions.

Why, do you know that it has gotten so that if you discuss serious things even on the radio, somebody is bound to pipe up and say: "Cut it out!" Yes, people will say: "Don't talk about that. We don't want to hear about it. Make us laugh! Be a clown! Be a fool! Be a buffoon! Be a jack-in-the-box! Anything to make us laugh. But for the love of Ed Wynery, don't get serious!"

That is not a healthy philosophy. When you've a hard problem to solve, you simply can't laugh it off. I don't care how funny the clown is who makes you laugh. Nobody but a goose would say: "Stop laughing altogether." Nobody but a fool would say: "Keep laughing all the time."

It seems to me that we could take our cue from Abraham Lincoln. Lincoln was a man who could be serious. And yet he could laugh, too.

I once heard of the man who went to a doctor because he was sick. And the doctor told him to laugh fifteen minutes every day before meals. One day in a restaurant while he was having his laugh, a man at the opposite table walked over and said angrily: "What the dickens are you laughing at?"

"Why, I'm laughing for my liver."

"Well, then," said the other fellow, "I guess I'd better start laughing. I ordered mine half an hour ago."

More of Tony Wons' homey philosophy may be heard by tuning in on his program, "The House by the Side of the Road," Sunday afternoons at 5:30 p. m. EST over an NBC-WEAF network. The program is sponsored by S. C. Johnson & Son.

Reviewing Radio

By Martin J. Porter

If you ever stop in Keansburg, N. J., it probably will be when you have a flat tire or run out of gas. But if you should find yourself there, it might be interesting to visit the rectory of the little Highland Episcopal Church, and meet a radio celebrity who is celebrated only behind the scenes. He is the REVEREND HENRY SCOTT RUBEL.

The Reverend Mr. Rubel is a jolly sort, who wears the cloth with smiling dignity, and who potters about his study humming little tunes to himself. Occasionally, when he wants to remember one of the little melodic improvisations, he rushes to a studio piano, runs over the tune, and jots it down on a sheet of manuscript paper.

From all of this you realize at once that while the Reverend Mr. Rubel is an excellent and efficient preacher of the gospel, he is afflicted also with that bacillus that infests Tin Pan Alley. In other words, Mr. Rubel is a song writer. His resemblance to the ditty blacksmiths of Tin Pan Alley ends with the yearning to write songs. In Tin Pan Alley the boys think of the market first. In the little study at Highland Episcopal rectory, Mr. Rubel thinks only of his art. He never sells his songs, except to one man. Each song he writes is produced, sung on the air, and restricted from further use.

The Reverend Mr. Rubel is not known to the public as a song writer, because he does not sign his manuscripts. But the check that is mailed him for each of his songs is made out to "Hal Raynor." As Mr. Rubel, the rector is the shepherd of a flock. As Hal Raynor, he is both a composer and a salesman. He is a sort of super-salesman, because he sells his one-shot ditties to another salesman—no other than that purveyor of ducks, MR.

JOE PENNER. All of Mr. Penner's individual and non-repeatable songs are penned by Hal Raynor, and Mr. Raynor, alias Mr. Rubel, usually throws in a gag or two with a song, a couple of jokes, and whatever other material he thinks Mr. Penner might use.

Not even the congregation of this versatile clergyman suspected that their shepherd was one of the wits behind the Penner shows until Joe Penner went to California the last time to make a picture. On that occasion Mr. Rubel took a hurried vacation from Jersey and went also to California. They needed him to write Penner songs and gags—and naturally, when Mr. Rubel returned home, he had some explaining to do. That revealed him as the man with the double identity.

Fame having thus been thrust upon Mr. Raynor, he is now in demand. He will shortly be on the air in person, in his own broadcast series, on the NBC network.

There is much talk in the business offices of the radio industry about the acceptance of liquor advertising, and the talk indicates that it will be acceptable by midwinter. In confirmation of this, humorously enough, comes a sudden rush of manufacturers of headache remedies to get spots on the air—a movement that the liquor firms are not particularly pleased with. Bromo Seltzer already has signed for an NBC series to begin October 12. This spot was to have had RAY NOBLE'S orchestra as its main source of entertainment, but union rules and Labor Department red tape thumbed Noble down—so the job went to B. A. ROLFE, whose newest orchestra will play it soft and sweet—and slow.

ROXY says this about radio: "Today, the stopwatch, rather than the masques of comedy and tragedy, are the gods of radio. The ease and naturalness of an artist's performance are undermined when he becomes clock conscious. Yet the time limits of a radio performance are such that clock-consciousness develops. It is the fault of the producers, who, instead of leaving a lot of latitude in a program, try to stuff in every possible feature."

Roxy, as usual, is right.

There is a big doubt whether GENERAL SMEDLEY BUTLER, stormy petrel of the Marine Corps, ever will be invited to speak on the radio again. Last week, addressing a gathering of Veterans of Foreign Wars in Louisville, and while his speech was being carried over an NBC network, he said: "I come from Pennsylvania, the louisiest g— d— state in the union," and was instantly cut off the air.

KATE SMITH'S matinee hour on Wednesday afternoons at Columbia, which was really an experiment, has turned out such a success that five new one-hour daytime shows are being organized. One started last Monday from 8 to 9 a. m. under the title of "Modern Minstrels." On October 16, a Tuesday 9 to 10 a. m. show will be inaugurated, under the title of "Happy Days." It will utilize Philadelphia talent in a review. On Tuesday, October 23, between 3 and 4 p. m., a weekly Columbia Variety Hour will be launched, featuring JERRY COOPER, and an as yet untitled show, Thursdays, 3 to 4 p. m. will start October 25. The Friday hour show will emanate from Chicago, beginning in November.



Chester Lauck, who is "Lum"

"But We Ain't Got No Descriptions!"

As Recorded by Fred Champion

Lum and Abner Are Two Stars of the Air Whose Lives and Habits and Even Physical Appearances Are Relatively Unknown. RADIO GUIDE Tried to Get the Information Necessary to Supply a Word Picture of the Pair—with the Following Result



Norris Goff, the "Abner" of the team

(Lum and Abner are seated in their office—a room high up in a tall Chicago skyscraper. The place is furnished to reproduce an old Arkansas real-estate office. Several wooden chairs, a worn desk, and an ample cuspidor are to be seen. Abner is whittling on the right front leg of his chair. Lum has just opened a letter).

L: Abner, listen to this, it's a letter we got just now. "Dear Lum and Abner: Several of our readers have asked us what you two gentlemen look like. Would you please be good enough to give us a detailed description of yourselves so that we may pass this information on to your fans? Very truly yours, RADIO GUIDE."

A: What's it they're wantin'?

L: A description.

A: Well, they'll have to see Doc Miller fer one of them.

L: A "description," Abner. Not a "perscription."

A: Well, I ain't got one of them neither.

L: Why of course you have . . . everybody's got a description.

A: Well, I'm glad they wrote the letter then, fer that's the first time I ever knowed I had one.

L: Oh yes . . . it won't be no trouble givin' 'em that . . . jist describe ourselves . . . sorter like that application I filled out when I wrote to the Happy Home Matrimonial Bureau.

A: Well . . . you can send one in if you want to, but they're jist wastin' their time on me . . . I've got a wife and darter now.

L: Oh, this ain't fer no matrimonial purposes. They jist want to know what we look like.

A: Well then, why not send 'em one of our fotygrafts?

L: No, that won't do. Wait . . . I've got a idy. Whereabouts is the weekly paper at?

A: I dunno. I reckon it's around here summers, lessen somebody's cleaned a lamp chimney with it.

L: Ah . . . here it is . . . wrapped 'round this curry comb.

A: Now, Lum, don't git started readin' that thing.

L: Didn't 'tend to. I'm jist lookin' at the lost and found column . . . they allus give descriptions of different things in here.

A: They don't never advertise for no lost humains, do they?

L: Not frequent. But we can sorter change things up, though. Like here . . . yea, this ort to work . . . Here's somebody advertisin' fer a hound dog that's lost . . . strayed or stolen, one hound dog. Four years old. Black with brown nose and left ear chewed . . .

A: Well, that ain't goin' to work. They's two of us, and they's jist one of that dog.

L: Yea. Maybe I can find two of sompin' another here . . . let's see . . . Here's a pocketbook with two dollars in it . . . That won't work, I reckon . . . Wait a minute. Here's the thing . . . jist what we're lookin' fer. Lost, strayed or stolen . . . Team of Horses.

A: Yea. That sounds good. Maybe we can get an idy from that.

L: One white horse . . . answers to the name of Jim . . . Look, Abner, we can fix that up . . . jist change the first un here to a description of you . . . git a pencil



Lum and Abner in their office, as they looked just a few minutes before the letter from RADIO GUIDE arrived

and paper and set it down as I call it out.

A: Here's a piece of wrappin' paper. I'll write on it.
L: Abner . . . weight about 40 stone . . . 15 hands high. Gaits . . . What gaits you got, Abner?

A: Front gate and back gate.

L: No . . . no! Can ye walk, run, single-foot er what?

A: Oh . . . I walk. And then I run some. It's sorter like walkin' ony you jump up and down a little bit in between.

L: All right. Put her down, Abner walks and he runs some. Lum he goes in for all of 'em . . . walk, run, single-foot, trot, rack and gallop.

A: Whut's next?

L: Let's see. How do you work—single or double?

A: Double, 'cose. Ain't I said I got a wife?

L: That's so. And I'm contrariwise. Next is how're you shod? Reckon that bunion of yours orter class you as lame in left hind foot. And I've had a split hoof on acounter that axe hit me in the toe fourteen year ago come Thanksgivin'. That's what you get fer workin' on hollerdays.

A: What I'm goin' ter put down here fer shoein'? All that's about natterul defects. Not countin' those new mail-order boots, we both got lots of worn shoes, and I got one left shoe with caulks. I'll put that down.

L: Yea . . . what else here? You ain't got no spavin, but I guess that fits my limp, lessen you might refer to it as spring halt. Put her down . . . Abner, no other defects in shanks . . . Lum has a mite of spring halt, because of the weather. Now about colorin' . . . yore sort of piebald, and a leetle mite skippy in the mane. Me, I guess I'd be described as sorrel, goin' to white . . . Nothin' here about them horses havin' mustaches, so put her down separate. Abner . . . hey, Abner!

(Abner, who has been whittling, suddenly falls on the floor as the chair leg gives way)

A: There . . . I done it again. That's the second chair this week. Guess that building manager man won't like that any.

L: What's ailin' you lately? Shoulda thought when that porch fell on you after you whittled through that column, 'twould have taught you a lesson.

A: Oh, I dunno. Seems like I'm always nervous. Gotta whittle on somethin' since I used up that "No Whittling" sign they stuck up in here . . . what's next?

L: Well . . . don't neither of us wear a head-stall, 'cept maybe we got a toothache. How're your pasterns?

A: Right fine shape, 'cept I ain't got no fetlocks.

L: Yea . . . and neither of us got hocks, lessen you class loan tickets. How about this, though? One of these horses got a harness gall, and the other feller's got a scar in his withers. Do that fit us?

A: I dunno, Lum. I got a pendicites scar. Corse that's in a different place, but they might wanter know 'bout hit.

L: Yea . . . an' I guess you might call that itch in the middle of my back a harness gall . . . leastwise I figger it's my galluses that's doin' hit. Put her down . . . Abner, scar on belly. Lum, harness gall from galluses.

A: I heerd tell, "belly" ain't polite.

L: That's so . . . make it stomach . . . Now about breedin' . . . jedgin' by the laigs, I guess maybe I got some A-rab in me, and kinda Percheron yourself. Besides that yore more peacable like. Now, let's see . . . this next is kinda personal. It says this Jim horse has a brand on his . . . Abner! Hey, Abner!

(Abner, who has been whittling the floor, suddenly disappears through it. Lum rushes over and looks down to discover that Abner has fallen through into the lap of the building manager, who is about to have an apoplectic fit).

Manager: You . . . you . . . you . . .!

A: I'm awful sorry, Mister, but I hain't been out to pasture lately and I jist chewed right through my stall.

Lum and Abner may be heard any evening from Monday to Friday, inclusive, over the Mutual Broadcasting System, from Station WLW at 7:15 EST, from Station WGN at 8:30 CST, from Station WOR at 9:30 EST, and from Station WXYZ at 9:30 EST—in a program sponsored by the makers of Horlick's Malted Milk.

Behind the Music

By Jack D. Brinkley

And now another radio program with an original score for each broadcast! Arthur Schwartz and Howard Dietz, famous for their compositions in "The Band Wagon," "Flying Colors," "Princess Charming," "Three's A Crowd" and many other prominent operettas and musical comedies, are the pair commissioned to do the job.

For a long while listeners have waited for the sponsor who considered radio important enough to obtain special music by prominent composers for such a series of programs. Sigmund Romberg was one composer selected; now here come Schwartz and Dietz. Heretofore listeners have been forced to lend an ear to broadcasts composed largely of second-hand musical numbers . . . created for the stage and photoplay and offered, in part, to the broadcasters. These same compositions have worn thin by being played on many programs, until they are close to boring from repetition.

The new Schwartz-Dietz series of intimate musical comedies will offer no music which has been presented elsewhere. And the songs used in these broadcasts will be released for other mediums of entertainment only after they have been presented on the air.

The closest collaboration is necessary between the composers and Courtney Ryley Cooper, the author of the stories on the program known as The Gibson Family. All musical selections are a vital part of the story, with a careful balance between music and dialogue.

Why was Arthur Schwartz chosen from all American composers to write the music for this milestone in radio production? The reason is obvious when it is realized that one recent show score by this writer contained music in the distinct styles of six different countries; and that, in addition to his reputation for composing successful popular songs, he holds the distinction of being the only composer of the "popular" school to receive

consideration for a serious theme from the classical music columns of the New York Times. The composition was "The Beggar's Waltz," a portion of the score of the "Bandwagon," and Schwartz received a writeup of a column and a quarter on his ability to combine appealing popular songs and more serious music in a single production.

Even with all of his many successes behind him, Arthur Schwartz may be considered one of the newer composers, having deserted law practice for music only five years ago. He was born in Brooklyn in the year 1900, attended high school there, and graduated from N. Y. U. in 1920. In 1921 he received his M.A. degree from Columbia University, and the title "Doctor of Jurisprudence" from New

York University in 1924, teaching high school English in the meantime. Then he practiced law until 1928.

His family did not guess that this worthy background was built for a future composer. His older brother had been an accomplished musician, and his father a practicing lawyer. Arthur's early expressions of a desire to write popular songs met with the disapproval of his parents, who thought one musician in the family quite sufficient. Besides, the big brother had real talent for the classics, while Arthur's aims were not so high, and he seemed unwilling to make a serious study of any instrument.

So plans were made for young Schwartz to follow in his father's legal footsteps. It was not until 1929, when he met his first real success in music for his songs in the "First Little Show," that Arthur became convinced that he had been right at the outset. Even now he has no musical education, is an accomplished pianist only by employing knowledge which he has "picked up," and not only writes his piano arrangements but assists in the

(Continued on Page 25)



Arthur Schwartz was headed for law practice when his first love, music, steered him from Blackstone. Now he's devoted exclusively to melody, harmonies and dominant sevenths

Galli-Curci's Protege

By Fred Kelly

Great Artists Leave Behind Them Only the Memory of Their Art. Galli-Curci Intends to Leave a Living Reminder in the Person of Her Successor, Muriel LaFrance

There are sopranos—and sopranos. There are those radio rocketeers who shrill to high C with slate-pencil timbre—and there are sopranos like Galli-Curci and Muriel LaFrance.

People who hate high-pitched women's voices in their loudspeakers relax with pleasure when the clear pure tones of Muriel's coloratura soprano come over the air. Great stars, as far apart in the entertainment world as Paul Whiteman, Colonel Lindbergh, Galli-Curci and Roxy, have discovered a taste in common, in their appreciation of her effortless excellence. In fact, it was Galli-Curci who "discovered" Miss LaFrance. And in that discovery, both Muriel and the listening public were helped by the long arm of coincidence.

Galli-Curci, too, is grateful for this coincidence. For it is the fate, even of such a great singer as she, to pass on and leave no record of her greatness, other than those incomplete mementoes to be found in mechanical recordings. And these—unlike an author's books or the masterpieces of painter or sculptor—preserve only part of the artist's personality. Consequently, many great singers long to leave behind them someone in the nature of a personal, spiritual and artistic successor. An *alter ego* or other self. Such a one has Galli-Curci found in the lovely Muriel LaFrance.

It happened in Toledo, Ohio—Muriel's home town. She had finished a course at the New England Conservatory of music; she had made up her mind to sing over the radio. That was the condition of affairs when the great Galli-Curci came to Toledo. She never had heard of Muriel—but soon she was to hear from her.

Into a theatrical booking office Miss LaFrance was called one day to sing for a possible sponsor. Upon request, she sang a couple of operatic arias.

Down the hall, in the office of a friend, Galli-Curci was sitting, when the clear voice rang through the halls.

Now if there is one quality which artists of true greatness share, it is an enduring eagerness to recognize genuine talent. Where a mediocre performer may be led, through professional jealousy, to belittle a talented confrere, a really great artist has nothing but praise and encouragement for the rising unknown.



Muriel LaFrance, admired and appreciated by such diversely occupied celebrities as Paul Whiteman, Colonel Lindbergh and Roxy

So it was with Galli-Curci, when she heard Muriel LaFrance sing. Secure in her own peerless artistry, the great singer thrilled to recognize a potential equal. She insisted upon meeting the human source of that ethereal voice. "And to my dying day," Miss LaFrance tells, "I shall treasure above all memories that of the moment when Galli-Curci insisted upon taking me to Chicago to study!"

By another strange complex of coincidence, these two talented women discovered, immediately upon meeting, that they resemble each other in face and form no less than in voice! No wonder Galli-Curci felt that she had found her other self.

Still being tested in the crucible of Fate, Muriel LaFrance went to New York where—under Galli-Curci's guidance—she spent months in training with the finest teachers.

Then came the time when Washington went wild over the young Slim Lindbergh, just returned from his historic flight to Paris. The Associated Press sent Muriel to the festivities, to sing.

Not only did she "steal the show," earning the shy personal praise of the returning hero himself—but she earned also the personal attention of the great Roxy.

"You must come to New York!" was the Roxy ukase. She did—and was one of the master impresario's principal soloists for two years! Muriel LaFrance had come through like a thoroughbred, proving that she had not only talent, but qualities of character without which no great art is possible.

Radio and concert engagements followed. Steadily this glorious voice mellowed, found wider recognition and an increasing circle of enthusiastic admirers.

"It has always been my ambition to please my audiences," she says modestly, "and I enjoy singing what we might call 'in-between' numbers—such as the beautiful melodies written for 'Rose Marie,' 'Showboat,' and so on—just as much as operatic selections."

Muriel LaFrance can be heard on KYW (Chicago) alternating Sundays at 2:30 and Wednesdays at 9 p. m. EST, on a program sponsored by the Olson Rug Company.

Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 731 Plymouth Court, Chicago, Ill. You are urged to send in your photograph when writing.

Marking Appreciation

Dear VOL: Red Wing, Minn.
From the many letters which appear in the VOL column it is quite apparent that there is a difference of opinion regarding the sanctioning of studio audiences who applaud radio artists.



I, for one, feel that they are doing a great deal for those who listen to radio. We who listen in feel that there are many more who appreciate what the performers have done and would like, if they could do it, to add their applause. Therefore, when those in the studio show their appreciation it adds a

feeling of greater gratitude for what has been rendered.

I feel just like I was there with those present at the studios when I hear their feelings of expression. May it continue for the good of all concerned.
Maynard E. Swanson

No Matinee for Kate

Dear VOL: Harrisburg, Pa.
It doesn't seem quite fair for Kate Smith to be on the air in the afternoon. What about the business people who would like to hear her? True, she is on the air every Thursday evening for a half hour but that isn't enough of Kate. I'm sure a great many people concur with me in this.

I managed to hear her today—over the telephone. Try it sometime! Someone at home called me on the phone, turned the volume up, and I heard Kate sing, "My Gal Sal" and "For All We Know"! While I could hear every word she sang, I couldn't get the full benefit of her beautiful voice.
A Reader

Mighty Pen-darvis

Dear VOL: New Kensington, Pa.
After reading many of your columns I always notice where other readers express their views of "name bands." It's funny how they argue back and forth about the Garber, Lombardo and King bands. Let's all quit arguing and listen to a band that is up and coming. A more perfect one you couldn't want. Mr. Paul Pendarvis, take a bow. You're making them take notice. So listeners, take a tip and tune in Pendarvis at your first opportunity. You'll not regret it.
William S. Thornberry

The Brilliant Rea

Dear VOL: Ottawa, Canada
In a recent issue I noticed a letter praising my favorite radio star, Virginia Rea. In all the time I have read RADIO GUIDE this was the first letter I had seen to that effect. I entirely agree with the writer. She is the first soprano on the air today and broadcasts all too seldom. As she is described on her program, she is, "Virginia Rea, the incomparable." I hope others join me in praising this fine singer.
J. Moore

Baffled Listener

Dear VOL: Chicago, Ill.
It surely is disappointing to have three of your favorite programs on the air at one time. After waiting patiently for Burns and Allen and "Twenty Thousand Years in Sing Sing" to return to the air I find them broadcasting at the same time Fred Allen is on. Are there any of your readers who share my feelings? I'd like to hear.
Lillie Bohne

Sing a New Song

Dear VOL: Corry, Pa.
After a lay-off of a year I certainly thought the Boswell Sisters would have had time to learn a new song. And if they didn't have time for a new one they might have rehearsed the ones they have been singing for the last few years. Their "Heebie Jeebie Blues" give me the jitters.
Bob S. Paulson

Love Thy Neighbor

Dear VOL: Dubuque, Iowa
I read the letter in your September 8 issue concerning Wayne King. There is no doubt Guy Lombardo has a good orchestra as have hundreds more on the air but to knock a gentleman like Wayne King who has climbed the ladder of success alone as he has, shows poor sportsmanship. I was a childhood neighbor of the King family and don't like to hear anyone criticized, especially old friends.
Mrs. H. New

Came The Don

Dear VOL: Winnetka, Ill.
How come we read so little about that charming and talented bandboss, Don Pedro? You would be pleasing a great many fans were you to give us a little more information about him. And can't you give us a picture, too?



Don was the attraction at the Mexican Village while he was there. There were, I noticed, a great many fans, who, as I did, went back again and again to the Mexican Village merely to see and hear Don Pedro. He is a decided personality.

He is minus the usual "hardness" and high-hattedness. His music is ultra-sophisticated and his voice—a Vive la Mexico—charming.
Alice Ann Shue

Tune in Enoch Light

Dear VOL: Ironton, Minn.
In looking through my RADIO GUIDE about a week ago I found that "Lazy Bill Huggins" was not in the program listings any more. I think that he is the finest singer on radio and would like to hear his baritone voice soon again.
Wayne G. Johnson

Faint Praise

Dear VOL: Winsted, Conn.
I have read the letters of M. A. H. and others in your recent editions and want to say that I, too, like Johnny Marvin; but only to a certain extent. He has a nice voice but he doesn't sing in the true cowboy style.



I like real typical cowboy singing, like that of Marc Williams. I am sure he can beat Johnny Marvin. There is another singer of cowboy songs who is only a child. He is 14-year-old Billy Tate and is heard on the Children's Hour over WABC on Sundays.

May I put in a few words about Burns and Allen? I think they are the silliest team on the air. The less I hear of Gracie the more peace there'll be for me—and Georgie.
Irene Smith

In Praise of Buddy

Dear VOL: Ft. Smith, Ark.
"Straight from the shoulder, right from the heart" I'd like to express my appreciation to RADIO GUIDE for publishing its most interesting article to date, namely, "My First Thirty Years" by Buddy Rogers. In my opinion Buddy Rogers is the true radio star. His programs are radio's finest entertainment. Acting as maestro, musician and announcer, Buddy can well be called radio's most versatile entertainer. As one announcer so perfectly expressed it: "Buddy Rogers and his California Cavaliers present music with a personality."
Vivian Sherwood

The Bonny Clyde

Dear VOL: Old Bridge, N. J.
The letter written by Ruth B. Strange praising Clyde Lucas interested me because I, too, am a Lucas fan. I listen to him nearly every night, once from a New York station and once from Atlanta, Ga. I've listened to every broadcast since last March. Miss Strange forgot to mention one member of his orchestra, the fellow they call the "good will ambassador from Cuba". I think he's fine.
Ruth Milman

Garberatorial Hint

Dear VOL: Geronimo, Okla.
Recently in my favorite section of your magazine there was a letter from David Dunning, Jr., commenting on a letter which said Jan Garber's orchestra was a poor imitation of Guy Lombardo's. 'Ray for Mr. Dunning!



I have a club for Jan and naturally think his band is perfect. It is perfect. So is Guy's. And I think they sound alike. But Jan's is not as sweet as Guy's or Guy's as lily as Jan's. I wouldn't miss either of them.

If Miss Leiner, who wrote comparing the two bands, is "reading in" I hope she is ashamed of herself. And I wish David Dunning would let me enroll him in my club.
Winifred Stabler

Love in Bloom

Dear VOL: Brooklyn, N. Y.
Maybe Eddy Duchin does forget to answer his mail and answer his fan mail but that doesn't prevent me from going right on loving him as the grandest entertainer on the air. At either directing or piano playing he is my current crush so try to knock him to me.
Loretta Bloom

All America, By Goss

Dear VOL: Martin's Ferry, Ohio
May I submit my selections for the 1934 All-American radio team?

For quarter-back, Announcer de luxe, Rudy Vallee whose concise diction makes him the quarter-back; guards, Frank Munn and Jimmie Melton who can go up in the air better than any others I know; Tackles, John Charles Thomas and Lawrence Tibbett who can tackle any kind of songs; Ends, Virginia Rea and Jessica Dragonette would make perfect ends for any day; Center, Capt. Henry who could keep the team on edge by telling them, "It's only the beginning;" half-backs, Annette Hanshaw and Ruth Etting for harmony; Full-back, Singin' Sam; Rosaline Greene would give the coach's pep talk and who would refuse to play for her; and Don Voorhees could play the college airs.
Clyde K. Goss

Henry who could keep the team on edge by telling them, "It's only the beginning;" half-backs, Annette Hanshaw and Ruth Etting for harmony; Full-back, Singin' Sam; Rosaline Greene would give the coach's pep talk and who would refuse to play for her; and Don Voorhees could play the college airs.
Clyde K. Goss

Is Margaret Wright?

Dear VOL: Princeton, Ill.
Why is it you knockers get such a "big bang" hitting at other people? Why don't you put away your hammers and buy some horns? There are so many other programs you can listen to instead of writing and saying you do not like this or that person. Those you are knocking the hardest have friends who like them as much as you dislike them so why not (for a change) keep quiet. There are enough programs to go around.
Margaret Wright

A Minority Protest

Dear VOL: Chicago, Ill.
Robert Crawford during the summer sang on the NBC Concert Artists series. Lovely baritone voice, deep and richly colored, and coupled with perfect enunciation and fine interpretation; something to remember and look forward to hearing again.



Yet Robert, a good friend of mine, assured me not long ago that radio jobs, steady ones, were very difficult to obtain for people with his type of voice. He said that they want crooners and tenors almost exclusively—and judging from the number of both on the air at all hours of the day and night, seven days a week, I should be forced to agree with him that surely someone prefers the tenors and crooners.

But may not this apparent preference be largely a supposition on the part of radio program arrangers and sponsors either because they, themselves, prefer these quavering intoners or because they think radio audiences as a whole like them, due to the fact that enough people who do not like them have not expressed that dislike—a fervid, hearty, wholesome and reasonable dislike?
E. V. Stiles

Popularity Contest?

Dear VOL: Tampa, Fla.
I am peeved tonight. I have an all-wave radio set and a good one and was so sure we could pick up Frank Buck on WEA. But there was so much static and WSM came in so strong that I could not enjoy it. Amos and Andy are back on the air now and they are punk. They have been for a year and half. I hate to say this but there is no sense to the program after the announcer gets through. I would like to ask the radio fans to help get the Pepsodent Co. to put a vote to the fans on Frank Buck's program and Amos and Andy. I would like Frank Buck. There is a program that has educational value.
Mrs. Daisy Hill

Lilian an Example

Dear VOL: Newton, Iowa
I've been listening for the last four months to a woman sing who can as rightly be called a dramatic soprano or a contralto as she can a mezzo-soprano. To my knowledge there is only one singer entitled to that classification—Lilian Bucknam. Not only that but on her programs she delivers a message in song just as if it were a speech with a musical setting. In this field she is a pioneer in broadcasting. Other singers would do well to follow her method.
Clarence E. Stevens

Good Evans!

Dear VOL: Chicago, Ill.
Come on, dear old VOL and let your voice be loud enough to reach all Poet Prince fans, urging them to draw up community petitions and send them to NBC demanding (not asking) the return to the air of our Beloved Poet Prince whose voice is sympathetic, sweet and rare. It was delightful to know that at a certain hour every night we would have the privilege of bringing into our homes the program of the Poet Prince ending with his cheery message to all. And while throwing plums around let's dump a cart-load at our good, old faithful Evans Plummer whose columns and cheery smiles are always welcome.
Alyce Petts

Help Small-timers

Dear VOL: Brooklyn, N. Y.
I notice radio fans always praise or find fault with big network stars or attractions. Why not give the small-time radio performers or announcers a break by showing your opinions either by writing them or RADIO GUIDE. If they show promise they'll be promoted if you do your part.
Max Adler

Last Bite of the Blonde Tigress

By Arthur Kent

She Was Vicious Like Her Animal Namesake, Even After Her Victims Were Robbed and Beaten and Shot. But She Overlooked Radio as the Defender of Law, with Its Powerful "Calling All Cars" . . . "Calling All Cars"

The three thugs had a system. They worked it repeatedly in Chicago during the summer of 1933, with complete success.

Smiling winsomely, the little blonde would enter a small store with her boy friend. The other man—the lookout—stood just outside. Then the frail-appearing wide-eyed woman would give an order to the merchant. While his hands were busy, reaching for merchandise . . .

"Hands up!" Swinging around, the startled storekeeper would find himself staring into the Cyclopean eye of death—the pistol-muzzle of the boy friend. But even more menacing was the horrid change in the gentle face of the woman.

Gone, the winsome smile. In its place a sneer made the face pointed. Catlike. The pupils of baby-staring eyes widened—and widened still more. Their black depths were inhuman—blank of soul, like the empty sockets of a death's-head.

The look could be interpreted only as indicating that she loved to inflict pain.

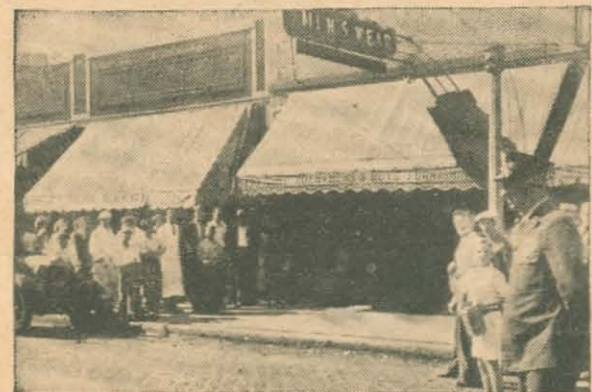
If a victim was slow in getting his hands up: "Let him have it!" she would croak in a strange, strained voice. Then, tiger-swift, she'd crack a blackjack down upon the helpless head. As the slugged man sank to the floor she'd kick him expertly and repeatedly in the groin.

That seemed to be her idea of fun. In almost 50 holdups she found many excuses to swing her blackjack and her pointed shoe; while the gun of her boy friend kept the victims defenseless. They took both money and merchandise. So far, they had killed no one.

"But they will," said the police who had followed their exploits without being able to "make a collar."

Patiently, science and law began to organize a defense against these outlaws. First, it was ascertained that all the holdups were being perpetrated in the northern and western parts of Chicago. The police made a map of that district, divided it into squares. Then they assigned radio patrol cars to the different squares. The cars were routed carefully, so that at no time would there be holes in this radio-spin net.

The police had a name of their own for the unknown



The store of old Gustave Hoeh, from which he was dragged to the sidewalk shown, and there shot to death

female slugger, too. They called her "The Blonde Tigress"—among other things. And they put the word "tigress" into a special code message designed to help trap her. Whenever the cruising squad-cars, assigned to this radio patrol, might hear an all-cars call using the word "tigress" and a street address, the entire fleet of patrol cars were to rush immediately towards the ad-



The Tiger and her mates (l. to r.) Mrs. Jarman, George Dale, Leo Minneci, as they appeared for trial. "199 years" . . . "Death" . . . "199 years" . . .

dress given. They were to go by routes previously selected; thus, from the instant a "tigress" alarm was given, police would begin to converge upon the scene of the crime, and not one single street leading away from it would be left unguarded for a moment.

It was a neat trap—but the raids of the Tigress and her two jackals suddenly stopped. Had they been scared off?

Patiently the police went on patrolling. Two weeks passed.

Then one night a blonde woman and two men came very quietly into the little men's furnishings shop of old Gustave Hoeh. Gustave was 70. His whole life centered in that little shop—for, like so many old people, he had a perfect horror of becoming dependent upon others in his declining years.

Old Gustave smiled at these new customers. He noticed with pleasure that the men—both the paunchy big fellow, and the younger one with the shining black hair, who stood near the door—were well dressed. The woman's friendly smile warmed Gustave's veins, but he felt vaguely uncomfortable about the sharp way the men looked at him.

"What have you got in the way of a good broad-cloth shirt—blue?" asked the older man, who stood beside the woman. His eyes were heavy-lidded, his voice quiet and flat. Gustave ran his glance up and down the burly frame to estimate size, then turned and lifted



The Blonde Tigress—Mrs. Eleanor Jarman — as she looked when arraigned after her "last bite"

his wrinkled hands to take a box down from one of the shelves behind him. Instantly the blonde woman flipped open her handbag. From it the boy friend snatched a pistol.

"Hands up!"

Wheeling, startled old Gustave saw the gun—saw the vicious-faced woman take out a leather-covered blackjack—saw the swarthy young man reach for the cash register.

And Gustave Hoeh grabbed at the gun.

"Thud!" It wasn't a shot—it was the sickening sound of that heavy blackjack, swung in an arc by the Tigress' weak-looking hand, smashing against the storekeeper's skull. Poor old Gustave sprawled to the floor.

He began to scream. The gunman fired. But even this pitiful show of resistance by a brave old man made the thug so nervous that he missed—at seven feet.

The three thugs started for the door, cursing. Their one thought now was to get away before the old man's cries aroused the neighborhood. They couldn't take it—but Hoeh was made of sterner stuff. Half-stunned, sick, but dead game, he stumbled and crawled after them, and clutched the woman's skirt. The blonde Tigress snarled a curse and swung the blackjack. To the poor old man it seemed that the universe upended as the cruel blow crashed home upon his reeling, aching head. But years of clean living had kept Gustave Hoeh tough as an old oak, and years of independence and honesty had made him courageous. He hung on—and screamed for help.

Panic seized the wiry gun-moll. She dragged the frail weight of him clear to the pavement outside his shop. Then, unable to beat or shake him off, she lost her head. People were coming out of nearby shops to see what the row was about.

"Get him! Get him!" screamed the Blonde Tigress. "He won't leggo!"

The paunchy fellow with the heavy-lidded eyes turned and leveled that pistol. Very deliberately he fired four times at the bleeding victim. Every shot penetrated quivering flesh. Slowly, his splendid courage fighting to the last, Hoeh's grip relaxed. His head sank to the pavement. He was dying.

Dying—but the Tigress hadn't finished with him yet.

"Come on!" her

(Continued on Page 23)

Signposts of Success

By "The Doctor"



John B. Kennedy Is No Square Peg in a Round Hole. Read Why His Face Shows This

John B. Kennedy, who may be heard every Tuesday and Wednesday over NBC networks

Anyone with reasonable perceptions can see that this is the face of a scholar, and that it takes the world rather seriously. The initiated can discover plenty of humor underneath all this seriousness, but it is held in check by the fact that for years Mr. Kennedy used his wide experience and acute thinking for the purposes of influencing public opinion and advanced thought.

Over the air John B. Kennedy has a careful selection of ideas and of human effort, and attempts, if we read the specific abilities and emotions of this face aright, to reach the man who is busy with his own affairs and neglects his own major interests.

This face is full of ethics and the sense of rights, and it has the backing of a very fine vocabulary, a selective imagination, a careful artistic sense, and as a whole an uncommon editorial sense. His troubles are that he cannot say what he thinks because he is thinking ahead of his general audience, more of ethics than they generally do, and in a much broader field.

And, like his mass-judgment reasoning, his synthetic view is not highly specific. His audience, even in an editorial sense, does not see his implication, does not realize the results he expects them to vision.

We should like to hear him in at least twenty-five hours' talk, saying just what he thought and without the idea of pleasing anybody. That would be doubly worth hearing by anyone who can think. He would have a large audience, if it could get away from its individually immediate affairs.

The thin line of the upper lip indicates a whimsically exacting sense of friendship, a close range of social relations and individual hospitality. The parenthesis of the mouth has much love of power in it and high sense of accomplishment, but not much politics; it dislikes the manner and general purpose of political acumen.

Over the air, behind the editorial or news page, the indication of these regions just mentioned is displayed to the general public as a keen thrust, or the desire to confirm a politically unorthodox view. The character analyst can read this in the facial markers, and these indices would point out the ability, personality and character of John B. Kennedy had I never heard him say more in five minutes than most men do in thirty.

Open Door to Beauty

By V. E. Meadows

Should Light Hair Be Kept Light by Artificial Means? — Let An Expert Answer

The average girl with light hair always wants to know of some method of keeping the hair light. Is there a shampoo or rinse that will accomplish the proper results? That's the usual query. My answer to this, ladies, is emphatic. If nature has decreed that your hair should turn straw-colored or light brown, and you find that it is getting dark, I personally would not recommend any rinse or shampoo to keep it light—for the following reasons: the action of the aforementioned products is one of bleaching, and after a continued use it will turn the hair into a bleached-looking mess. The texture of the hair becomes harsh and difficult to arrange suitably; it becomes streaky, and is usually much darker at the roots than on the surface.

To counteract and correct such a condition, my suggestion is this: Keep your hair clean by washing it once a week. Be careful about the shampoo that you use, making sure that it isn't alkaline. Don't use any sticky and gluey wave sets on the hair, and during the days between shampoos brush the hair thoroughly every day for at least ten minutes. Make sure to brush the hair, not the scalp.

I have described the proper type of hairbrush many times. The brush should have at least five rows of bristles. The bristles should be serrated, which means uneven as you look at the side of the brush. The bristles should be genuine boar, not horsehair, quill, wire or split whalebone.

It is of paramount importance that your brush receives the proper care. The brush should be washed at least every other day, using hot water and some sort of soap flake. Swish the brush in the hot suds. Rinse the brush with clear hot and then cold water, shake it out well, stand the brush-handle in a milk bottle, and allow to dry in the sun. Do not brush down on the bristles or place it on its back, as this will spoil the brush.

Many members of the Beauty Forum of the Air write to me after my broadcasts to ask if this brushing process will ruin a wave—permanent, natural or finger. The answer is no. It will make the hair lovelier, wavier and lustrous.

Neither will regular brushing of the hair bring about an oily scalp condition, as many women seem to fear. As a matter of fact, if you have any oil coming out of your scalp (an unnatural condition) regular and systematic brushing will correct it.

V. E. Meadows, Directory of the Beauty Forum (formerly called the Beauty Guild) may be heard over the American Broadcasting System Monday, Wednesday and Friday from 10:45 to 11 a. m. EST, on Stations WMCA, WHDH, WPRO and WIP.

Flashes of Fun

Cantor: Yes, that Bing Crosby's gone stork mad! You know what I said to him? I said "Bing, married life must be one grand sweet song."

Wallington: And what did Bing say to that?
Cantor: He said, "One grand sweet song, Eddie? Why since the twins were born it's been like an opera—full of grand marches with loud calls for the author every night!"
—Chase & Sanborn

Fred Allen: New York sets aside October as official milk month. That being the case, here's cow! I see by the papers that commodities are still rising. Well, commodities may be rising, but talk is still cheap!
And did I ever tell you that a wit and his lips are soon parted?
—Town Hall Tonight

Joe Penner: Well, so I am a movie star—I can prove I was in the movies!
Monk: How?
Penner: Here's a picture of me.
Monk: Why, that's just a picture of you in your underwear!
Penner: I know—that proves I was in shorts!
—Bakers Broadcast

Holtz: I'll kiss you till the cows come home!
Petrushka: Don't forget—my two brothers are policemen!
Holtz: All right—then I'll kiss you till the bulls come home!
—Vallee Variety Hour

Jarvis: My wife put a leash on me and had one of the dogs lead me around the block!
Joe Cook: How long was the leash?
Jarvis: It was a two year leash—with one month free rent!
—Colgate House Party

Bulls and Boners

William Lundigan: "Dr. Bragman is located opposite the Onondaga Hotel. The doctor is open evenings."—Frank Rose, Oswego, N. Y. (Sept. 26; WFBL; 12:32 p. m.)

Alice Remsen: "A request to close the program from a lady in Lima, Ohio."—Gertrude Vogel, Jefferson, Wis. (Sept. 5; WMAQ; 9:27 a. m.)

Announcer: "Mother Monahan is sitting by with her sewing basket sitting on the floor listening."—Clara Etter, Janesville, Wis. (Sept. 28; WGN; 9:45 a. m.)

Announcer: "Sponsored by Bost's Toothpaste for removing tobacco stains and Barbasol."—E. M. Fitzpatrick, Aberdeen, S. D. (Sept. 28; WCCO; 6:15 p. m.)

Elinor Howe: "I take the long slice of bread in my hand which has been spread with mustard."—Mrs. J. C. Batchelor, New York, N. Y. (Sept. 25; WJZ; 10:50 a. m.)

Announcer: "The announcement made fifteen minutes ago over this station in regard to a car which was stolen, has been recovered."—Enid Ide, Harvey, N. D. (Sept. 17; KFYZ; 5:15 p. m.)

Kenneth Roberts: "For 25 cents you can buy a tube of Phillips' Dental Magnesia, half the price of a fine dental cream."—G. F. Hogan, Oak Park, Ill. (Sept. 4; WBBM; 7:48 p. m.)

Earl Withrow: "Every coat is lined with celanese silk, many with two pairs of trousers."—Dean Dillon, Ottawa, Ill. (Sept. 21; WJJD; 2:07 p. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour.

Your Grouch Box

Don't let your radio grouches get you down—spoil your enjoyment! Instead, get them out of your system by sending your complaints to "Your Grouch Box," where broadcasting executives, artists and sponsors from coast to coast will have a chance to learn about them.

Radio isn't perfect—though scores of thousands of earnest men and women are working ceaselessly to make it so. You can do your part by submitting a sound, sensible criticism of something you don't like.

No imitators—no audiences!

Dear Editor: It is maddening to have to listen to performers trying to sound like real radio stars. And radio studio audiences are worse than nuisances.
Gastonia, N. C. MRS. H. DANNENBERG

Let's gag the gaggers.

Dear Editor: Many so-called comedians use the same gags on the same day. Why not at least show some respect for the radio audience?
Brooklyn, N. Y. MEYER TOBIAS

Once more—"less jazz!"

Dear Editor: Why is it we who do not care for jazz, have to listen to it every night? After 10 o'clock it is impossible to get a good program.
Altoona, Pa. RADIO FAN

Too many good programs!

Dear Editor: Why must there be four good programs listed for the same hour on Wednesday? I always enjoy CRIME CLUES and the LONE RANGER. They used to come separately. Now, to make matters worse, two more good ones appear—MARY PICKFORD, whom everyone wants to hear, and EASY ACES. I can't listen to all at once.
Evanston, Ill. MRS. A. FRENCH

Send your radio grouches to "Your Grouch Box," RADIO GUIDE, 731 Plymouth Ct., Chicago.

Radio Road to Health

By Shirley W. Wynne, M. D.

Common Colds Are More Serious Than Most Persons Think. Consider Doctor Wynne's Timely Warning

Of all the diseases which afflict humanity, the common cold is the most widespread. The cold is something more than a nuisance; it may be an uncommonly serious matter. To the infant the cold is often fatal. To the adult it may be the forerunner of a much more serious respiratory disease, such as bronchitis or pneumonia. Tuberculosis may follow a cold. It is not to be understood that a cold is the cause of tuberculosis. This disease is caused by the tubercle germ, but if the case is quiescent a severe cold may cause it to become active. Since the common cold is such a large factor in the health of the nation and such a waste of the nation's time, it is of the utmost importance that its ravages be prevented so far as is possible.

As a first principle in prevention we must recognize the fact that a cold is communicable. It may be spread from person to person. Despite its prevalence, no one has been able to discover the particular germ responsible for the cold. The latest theory indicates that the cause of this disease is to be found in a filterable virus; that is, this virus will pass through a filter and even a high-powered microscope cannot detect the offending organism.

The infective agent is found in the nasal secretions of the victim, who has acquired the infection by direct or indirect contact with some one else suffering from the disease. If you wish to avoid a cold, give your sneezing, coughing friends a wide berth.

The difficulty of avoiding infection is frankly acknowledged. During this time of the year (of seasonal changes) colds are very prevalent, and a large number of the patients are walking about the land simply because they "won't be kept indoors by just a cold." The innocent bystanders suffer. They are sprayed with the infection liberated by a chorus of sneezes.

The best method of protection, both for the sick and the well, is for the patient with a cold to go home—to bed if necessary—and to stay there until he has recovered.

Daily exercise in the open air, winter and summer, should be on every program for keeping fit. The avoidance of overheated or poorly circulated rooms, and the wearing of the clothing proper to the weather, are important items. Any abnormal condition in the upper air passages should be corrected, especially if associated with other physical defects.

Individual personal hygiene is of the utmost importance. Make certain you obtain enough rest, sleep, fresh air and sunshine, exercise and proper food. Maintain a high state of resistance and you have a good chance of resisting a cold.

Ten Years Ago

Fancy that! Antonio Rodenas, leader of the S. S. *Leviathan* Filipino Orchestra, startles the radio world by playing his one-string, broomstick fiddle over WJAX, Cleveland . . . Chimes, on the other hand, of Ohio State University, when broadcast by WEAO, in Columbus, O., please many fans . . . WLW, WJAX and WCX undertake to teach their tuners-in "Hlo", the international language, and WLAG, pioneer Twin Cities broadcaster, changes hands and becomes WCCO.

SECRETARY OF COMMERCE HOOVER (remember him?) calms the fears of fans who worry over the possibility of superpower stations (ones with more than 1,000 watts) burning up their crystal sets. "No superpower stations," said Mr. Hoover, "will be licensed except for experimental purposes."

SIR OLIVER LODGE states for the press, "Radio welds worlds together. It will aid in international understanding and peace."

DX-TUNING FANS go gaga over collection of station reception verification stamps, sticking them in albums, just to prove that their weird tales of hearing California, Florida or Maine are not fibs.

WBAP, FT. WORTH, breaks into print by maintaining communication with the U. S. N. dirigible *Shenandoah* . . . WJZ inaugurates new "Air College" of New York University . . . and 2LO, in dear old London, scoops America by broadcasting a hyena's laugh—har, har!

DR. LEE DE FOREST institutes a series of suits versus large electrical companies for alleged infringements in the use of his vacuum-tube invention.

H. GRINDELL-MATTHEWS, inventor of a reputed radio "death ray," joins the cast of a London drama to earn wherewithal to further his experiments . . . French savants announce encouraging experiments with short 2-meter, wave applications to tumors and cancers.

Hits of Week

The radio maestros were blanketed in a sea of mist last week, which is just another way of stating that the hit tune of the arialto was the sensational song, "Lost in a Fog". The song, "I'm in Love," a ranking favorite, was voted the individual hit of the week. Following is the RADIO GUIDE tabulation:

SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Lost in a Fog	30
Two Cigaretts in the Dark	27
I Saw Stars	26
I'm in Love	24
I Only Have Eyes for You	23
Out in the Cold Again	21
Be Still, My Heart	17
You're a Builder-Upper	15
Love in Bloom	11
Give Me a Heart to Sing to	10

BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
I'm in Love	28
Never Had a Chance	27
I'm Lonesome, Caroline	24
I Saw Stars	22
Prize Waltz	18
Two Cigaretts in the Dark	17
Be Still, My Heart	15
Lost in a Fog	14
Night of Love	12
Sweetie Pie	10

A few bandleaders' individual hit selections follow:

Robert Ambruster: I Saw Stars, Love in Bloom, You're a Builder-Upper, Be Still My Heart, Lost in a Fog, I'm in Love.

Henry Busse: I Saw Stars, Lost in a Fog, One Night of Love, Sweetie Pie, Give Me a Heart to Sing to.

Glen Gray: I Only Have Eyes for You, Two Cigaretts in the Dark, Lost in a Fog, I'm in Love, Sweetie Pie.

Freddy Martin: Out in the Cold Again, Lonesome for Caroline, One Night of Love, Lost in a Fog.

The Child's Hour

By Nila Mack

The "Sassy" Child Is to Be Understood, Not Censured. This Child Psychologist Knows Why



This child never will be a sassy child if his parents avoid chastising him for imaginary faults

Practically every child goes through the sassy or "talking back" stage. Nature endows everyone with a self-defense mechanism, and talking back is merely another manifestation of this mechanism at work. To put it bluntly, if a child did not talk back and defend himself against those who brand him with an undesirable trait, he would be called a coward by his playmates.

The sassy stage always starts in the play yard, and subsequently is brought into the home.

Many mothers cannot differentiate between their own accusations in the home and the fighting charges that are bandied about on the street.

When Mother tells Johnny to hurry his dressing, when in actual fact Johnny is racing against time, it is only normal for him to counter with: "Oh, Mother, I'm hurrying as fast as I can!"

Let us reverse the tables and put the mother in the boy's place, and vice-versa. Would she accept his fault-finding in a meek and docile manner, or would she flare back in self-defense?

This is not a theoretical case I am discussing. The boy mentioned in the above paragraphs happens to be one of my model pupils today.

I approached the lad differently. Instead of scolding him when he dressed tardily, I quietly but firmly urged him to proceed at a faster pace, or else his breakfast would be cold and unpalatable. I never accused him of being worse than any other child, I did not threaten to lock him in his room for any violation in behavior; and most important of all, I did not keep adding to his faults.

His talking-back habits also disappeared. Then came the acid test. He did something that called for a severe scolding. Instead, I merely asked him to be more careful in the future. This brought home to him that it was not necessary to stand up for his own rights at all times.

Nila Mack is director of all children's programs for CBS. Her program, "Sunday Morning at Aunt Susan's," may be heard over a CBS-WABC network every Sunday at 9 a. m. EST.

Wave Marks

Curtain. Deep sympathy to the widow and son of Harold Bolande—widely-known KMOX (St. Louis) announcer—who died after a brief illness.

Signed On. Love is catching in Hot Springs, Ark. KTHS' Tom Nobles, program director, recently wed Ina McKeehan; and then Alex Keirse, staff announcer, signed on with Helen Seiss.

Signed On. Know ye that KNOW's (Austin, Tex.) manager, James Hagood, recently Lohengrinned with Nancy Slocum.

Signed On. Love in a studio blossomed in the recent marriage of Howard Price, WCAE (Pittsburgh) tenor, and Jean Llewellyn, WCAE staff pianist.

Signed On. Kenneth Rauth, ex-Hollywood script writer, will love and honor and cherish Mildred Landt—sister of the Landt trio—until death or divorce. Ken met Milly during a visit to the Landt domicile for purposes of script-writing.

Signed On. Another studio romance burgeoned into bloom when Virginia Rea, NBC "Album of Familiar Music" (New York) songstress, donned the 18-karat wedding shackle for Edgar Sittig, NBC staff cellist.

Relay. The gude news about the Jap Gudes (WABC-CBS, New York, publicity chief) is a baby girl, born last day of September. They're naming her Elizabeth in honor of England's Virgin Queen.

Relay. Roland Bradley, production manager of WINS, (New York) wins recognition by producing announcement of the birth of a baby daughter, to be named Patricia.

Relay. And another WINS winner is Brooke Temple, popular songster featured with Jack Douglas' Relatives daily, and on his own program as well. Papa Temple is glad it's a girl.

Programs for Sunday, October 14

Log of Stations

Call Letters	(1)	Kilo-cycles	Power Watts	Location	Net-Work
WAAB†	1410	500	Boston	C	
WABC	860	50,000	N. Y. City	C	
WBEN	900	1,000	Buffalo	N	
WBZ†	990	50,000	Boston	N	
WCSH†	940	1,000	Portland	N	
WDRCT	1330	500	Hartford	C	
WEAF	660	50,000	N.Y. City	N	
WEAN†	780	500	Providence	C	
WEET†	590	1,000	Boston	N	
WFBL†	1360	2,500	Syracuse	C	
WFEA†	1430	500	Manchester	C	
WGLC†	1370	100	Hudson Falls	C	
WGR†	550	1,000	Buffalo	C	
WGY	790	50,000	Schenectady	N	
WHAM	1150	50,000	Rochester	N	
WHECT	1430	1,000	Rochester	C	
WICC†	600	500	Bridgeport	C	
WJAR†	890	500	Providence	C	
WJZ	760	50,000	N.Y. City	N	
WKBW†	1480	5,000	Buffalo	C	
WLBZ†	620	500	Bangor	C	
WMCA†	570	500	N.Y. City	A	
WNAC†	1230	1,000	Boston	C	
WOKO†	1440	500	Albany	C	
WORC†	1280	500	Worcester	C	
WPRO†	1210	100	Providence	A	
WSYR†	570	250	Syracuse	N	
WTAG†	580	500	Worcester	N	
WTIC†	1040	50,000	Hartford	N	

Notice

These programs as here presented were as correct and as accurate as the broadcasting companies and RADIO GUIDE could make them at the time of going to press. However, emergencies that arise at the studios sometimes necessitate eleventh hour changes in program listings, time, etc.

Look for the Bell Δ for Religious Services and Programs

8:00 A.M.
NBC—Melody Hour: WEAFF WGY
CBS—Organ Reveille: WABC
NBC—Tone Pictures: WJZ WBZ

8:30 A.M.
NBC—Lew White, organist: WJZ
CBS—Lyric Serenade: WABC

8:45 A.M.
CBS—Sidney Raphael, pianist: WABC
WBZ—Lew White (NBC)

9:00 A.M.
NBC—The Balladeers: WEAFF WGY WGSB
CBS—Aunt Susan's: WABC WOKO
WNAC WHEC WLBZ WORC WGLC
WICC WEAN WFEA WGR
NBC—Coast to Coast on a Bus: WJZ
WBZ
ABS—Meditation in Psalms: WMCA
WPRO
WHAM—Variety Program

9:15 A.M.
NBC—Cloister Bells: WEAFF WGY
WGSB

9:30 A.M.
NBC—Broadcast from Russia: WEAFF
WTIC WGSB WGY WEEI
ABS— Δ Federation of Churches:
WMCA WPRO
WHAM— Δ Family Worship Hour

10:00 A.M.
NBC—Southernaires, quartet: WJZ
WHAM WBZ
NBC— Δ The Radio Pulpit: WEAFF
WGY WTIC WGSB
CBS— Δ Church of the Air: WABC
WOKO WDRCT WAAB WICC WFEA
WORC WEAN WGLC WLBZ
ABS—Lyric Strings: WPRO

Star \star Indicates High Spot Selection.

10:15 A.M.
ABS—News; Instrumental Trio: WMCA
WPRO

10:30 A.M.
NBC—Mexican Typica Orchestra:
WEAF WEEI WTIC WGY
NBC—Samovar Serenade: WJZ WBZ
WHAM
CBS— Δ Eucharistic Congress: WABC
WOKO WDRCT WGLC WORC WFEA
WLBZ
ABS—Artists' Recital: WMCA WPRO

10:45 A.M.
NBC—Mrs. C. McDonald Bowman,
talk: WEAFF

11:00 A.M.
NBC—News; Morning Musicale: WJZ
WBZ
CBS—Children's Hour: WABC
NBC—News; Vagabonds: WEAFF WTIC
CBS—Imperial Hawaiians: WOKO
WNAC WGLC WFBL WORC WLBZ
WFEA WICC WEAN
ABS— Δ Christian Science Service:
WMCA
WGY— Δ Services; Union Col. Chap.

11:15 A.M.
NBC—Devora Nadworney, songs:
WEAF

11:30 A.M.
CBS—Salt Lake City Tabernacle;
Choir and Organ: WOKO WLBZ
WNAC
NBC—Major Boyes' Capitol Family:
WEAF WTIC
NBC—Richard Maxwell, tenor: WJZ

11:45 A.M.
NBC—Phantom Strings: WJZ WBZ

Afternoon

12:00 Noon
NBC—Roger B. Whitman, talk: WJZ
WHAM
CBS—Salt Lake City Tabernacle
Choir: WABC WFEA WFBL WEAN
WICC WORC WGLC WHEC WGR
WGY—Three Schoolmaids

12:15 P.M.
NBC—Sugarcane: WJZ
ABS—Royal Dutch Travelogue: WMCA
WPRO
WGSB—Capitol Theater Family (NBC)
WGY—Explorers' Club
WHAM—Gould and Sheffer (NBC)

12:30 P.M.
NBC—U. of C. Round Table: WEAFF
WEEI WTIC WGY
CBS—Tito Guizar's Middy Serenade:
WABC WOKO WDRCT WFBL WEAN
WGR WORC WLBZ
NBC—Radio City Symphony: WJZ
WBZ WHAM
ABS—American Musicale: WMCA
WPRO

12:45 P.M.
 \star CBS—Com. Stephen King Hall, talk:
WABC WOKO WNAC WORC WFBL
WFEA WEAN WGLC WLBZ WHEC

1:00 P.M.
NBC—Dale Carnegie, talk: WEAFF
WTIC WGY WEEI
CBS— Δ Church of the Air: WABC
WOKO WDRCT WAAB WLBZ
WGLC WHEC WFBL WORC WGR
ABS—Rona Valdez, soprano: WPRO
WHAM— Δ Catholic Hour

1:15 P.M.
ABS—Mid-day Idylls: WPRO

1:30 P.M.
NBC— Δ Highlights of the Bible: WJZ
WBZ WHAM
NBC—Surprise Party; Mary Small:
guest artist: WEAFF WEEI WGY
WGSB WTIC

CBS—Eton Boys: WABC WOKO
WDRCT WNAC WORC WLBZ WGR
WFBL WHEC
ABS—Harrison Singers: WPRO

1:45 P.M.
CBS—Pat Kennedy; Art Kassel's
Orch.: WABC WGR WNAC WOKO

2:00 P.M.
NBC—Breitenbach Prgm.: WJZ WBZ
WSYR
CBS—Lazy Dan the Minstrel Man:
WABC WNAC WDRCT WFBL WEAN
WHEC WKBW
NBC—Treasure Chest: WEAFF WGY
WEEI WGSB WTIC
ABS—Stapleton, Boroff and Miller:
WMCA
ABS—Greenwich Sinfonietta: WPRO
WHAM—Down Melody Lane

2:15 P.M.
NBC—Bob Becker's Dog Stories: WJZ
WBZ WSYR
ABS—Maytime Parade: WMCA

2:30 P.M.
NBC—Seventh Heaven, sketch; John
Boles and Miriam Hopkins: WJZ
WSYR WHAM WBZ
CBS—Royal Hawaiian Band: WABC
WNAC WKBW WDRCT WEAN
WFBL WHEC WOKO
NBC—Gene Arnold and Commodores:
WEAF WGSB WGY WEEI
ABS—Three Little Funsters: WMCA

3:00 P.M.
NBC—Sally of the Talkies, sketch:
WEAF WEEI WGSB WGY
 \star CBS—New York Philharmonic Sym-
phony Orchestra: WABC WOKO
WDRCT WNAC WEAN WGLC WICC
WHEC WFBL WFEA WLBZ WGR
ABS—Cathedral of the Underworld:
WMCA WPRO

3:30 P.M.
 \star NBC—Musical Romance; Guest
Star; Soloist; Orch.: WEAFF WEEI
WTIC WGY WGSB
NBC— Δ Nat'l Vespers: WJZ WBZ
WHAM

4:00 P.M.
NBC—Kansas City Philharmonic Orch.:
WEAF WGY WEEI WTIC WGSB
ABS—Municipal Symphony Orchestra:
WMCA WPRO
WHAM—Beauty That Endures

4:15 P.M.
WHAM—Kansas City Philharmonic
Orchestra (NBC)

4:30 P.M.
NBC—John B. Kennedy, news: WEAFF
WEEI WTIC
NBC—The Land of Beginning Again:
WJZ WHAM WBZ WSYR
ABS—Ted Karle's Orchestra: WMCA
WPRO
WGY—Carmelo Cascio, pianist

4:45 P.M.
NBC—Dream Drama, dramatic sketch:
WEAF WGSB WGY WTIC WEEI

5:00 P.M.
 \star NBC—The Sentinels Serenade:
WEAF WGY WEEI WGSB WTIC
CBS—Open House: WABC WOKO
WDRCT WAAB WEAN WHEC
WKBW WFBL WLBZ
 \star NBC—Roses and Drums, drama:
WJZ WBZ WHAM WSYR
ABS—Grenadiers: WPRO

5:30 P.M.
 \star NBC—S. C. JOHNSON & SONS
Presents the House by the Side of
the Road; Tony Wons: WEAFF
WEEI WGSB WGY
CBS—Crumit & Sanderson, songs:
WABC WOKO WAAB WDRCT WICC
WORC WEAN WFBL WHEC WGR
NBC—Radio Explorers' Club; Wm. J.
Morden, guest: WJZ WBZ WHAM
WSYR
ABS—Piano and Organ Duo: WPRO

5:45 P.M.
 \star NBC—Dog Drama: WJZ WHAM
WBZ WSYR

Night

6:00 P.M.
NBC—Heart Throbs of the Hills:
WJZ WHAM
NBC— Δ Catholic Hour: WEAFF WEEI
WTIC WGSB WGY
 \star CBS—Music by Gershwin: WABC
WAAB WDRCT WOKO WFBL
WHEC WKBW
ABS—Charley Eckels' Orch.: WPRO
ABS—Sally's Radio Party: WMCA

6:15 P.M.
NBC—Jolly Coburn's Orch.: WJZ

6:30 P.M.
NBC—Grand Hotel, drama: WJZ WBZ
WHAM WSYR
 \star CBS—ACME WHITE LEAD &
Color Works Presents "Smilin' Ed
McConnell": WABC WDRCT WAAB
WEAN WFER WFBC WICC WORC
WLBZ WKBW
NBC—Concert Orchestra; Frank Simon,
director: WEAFF WGSB WGY
ABS—Coral Islanders: WMCA WPRO

6:45 P.M.
CBS—Voice of Experience: WABC
WDRCT WAAB WKBW WEAN
WFBL

7:00 P.M.
 \star NBC—Mischa Levitzki pianist:
WEAF WGY
 \star NBC—Jack Benny; Don Bestor's Or-
chestra: WJZ WBZ WHAM
 \star CBS—California Melodies: WABC
WDRCT WNAC WEAN WFEA WFBL
WLBZ WICC WHEC WGR
ABS— Δ Israel Among the Nations:
WMCA

7:15 P.M.
ABS—Current Jewish Events: WMCA
WOKO—California Melodies (CBS)

7:30 P.M.
 \star NBC—Queena Mario, soprano; Gra-
ham McNamee: WEAFF WGY WGSB
 \star CBS—Buddy Rogers' Orch.; Jeanie
Lang and trio: WABC WDRCT WNAC
WOKO WLBZ WORC WFEA WEAN
WICC WFBL
 \star NBC—Joe Penner, comedian; Ozzie
Nelson's Orch.: WJZ WBZ WHAM
WSYR
ABS—Bond Songsters: WMCA

7:45 P.M.
NBC—Wendell Hall, ukelele, songs:
WEAF WGSB WGY WTIC

8:00 P.M.
NBC—Symphony Concert: WJZ
WHAM WBZ
 \star CBS—Symphony Orchestra; Chorus
and Guests: WABC WDRCT WOKO
WNAC WHEC WORC WEAN
WGLC WLBZ WFEA WICC WGR
 \star NBC—Eddie Cantor, comedian;
Rubinoff's Orch.: WEAFF WGSB
WGY WTIC
ABS—Three Little Funsters: WMCA

8:15 P.M.
ABS—Dismal Swamp, dramatic: WMCA
WPRO

8:45 P.M.
ABS—Pan-Americans, orch.: WMCA
WPRO

9:00 P.M.
NBC—Charlie Previn's Orchestra: WJZ
WBZ WHAM

NBC—Manhattan Merry-Go-Round:
WEAF WGY WTIC WGSB
CBS—Alexander Woolcott, The Town
Crier: WABC WNAC WDRCT WFBL
WOKO WGR WLBZ

9:15 P.M.
ABS—Bob Haring's Melody: WMCA
WPRO

9:30 P.M.
 \star CBS—Will Rogers; Orch.: WABC
WOKO WNAC WDRCT WFEA WHEC
WORC WEAN WLBZ
 \star NBC—Walter Winchell, gossip: WJZ
WHAM WBZ WSYR
NBC—Album of Familiar Music: WEAFF
WEEI WGSB WGY

9:45 P.M.
NBC—One Act Play: WJZ WHAM
WBZ WSYR

10:00 P.M.
 \star NBC—Madame Schumann-Heink:
WJZ WBZ WHAM WSYR
CBS—Wayne King's Orchestra: WABC
WDRCT WAAB WOKO WFBL WKBW
 \star NBC—Hall of Fame; Mary Boland
and Charlie Ruggles, guests: WEAFF
WEEI WGY WGSB WTIC
ABS—Jolly Russians: WMCA WPRO

10:15 P.M.
NBC—Armand Girard, baritone: WJZ
WHAM—Medical Society Program

10:30 P.M.
 \star NBC—Jane Froman, contralto; Mod-
ern Choir; Frank Black's Concert
Orch.: WEAFF WTIC WEEI WGY
WGSB
CBS—Care & Feeding of Hobby Horses:
WABC WDRCT WAAB WOKO
WEAN WFBL WHEC WGLC WFEA
WLBZ WICC WORC WGR
NBC—An American Fireside: WJZ
WHAM WBZ
ABS—Arthur Warren's Orch.: WMCA
WPRO

10:45 P.M.
ABS—Del Campo's Orchestra: WMCA
WPRO

11:00 P.M.
NBC—Kay-7, Spy Story: WEAFF WGY
WEEI WGSB
NBC—Roxanne Wallace, songs: WJZ
WHAM
CBS—News; Henry Busse's Orch.:
WABC WOKO WDRCT WLBZ WORC
WGLC WFBL WFEA WEAN WHEC
WGR
ABS—Voice of Romance: WMCA
WPRO

11:15 P.M.
NBC—Jesse Crawford, organist: WJZ
WHAM
ABS—Dancing 'Till 2 A. M.: WMCA
WPRO
WNAC—Henry Busse's Orch. (CBS)

11:30 P.M.
NBC—News; Charlie Davis' Orch.:
WEAF WGY WGSB WEEI WTIC
CBS—Joe Haymes' Orch.: WABC
WOKO WDRCT WLBZ WFBL WHEC
WNAC WGR
NBC—News; Eddy Duchin's Orch.:
WJZ WHAM WBZ

12:00 Mid.
NBC—Will Osburn's Orchestra: WEAFF
NBC—Mills' Blue Rhythm Band: WJZ
WHAM WBZ
CBS—Enoch Light's Orchestra: WABC
WOKO WNAC WFBL WICC WEAN
WGR
WGY—Musical Program

12:30 A.M.
NBC—Stan Myers' Orchestra: WJZ
WBZ
NBC—Henry King's Orchestra: WEAFF
WGY
CBS—Frank Dailey's Orch.: WABC
WOKO WNAC WEAN WFBL WICC
WGLC

Sunday, Oct. 14

(Time Shown is Eastern Standard)

New Programs, Changes

The message of POPE PIUS XI, broadcast from Rome to the thousands gathered at the Thirty-Second International Eucharistic Congress in Buenos Aires, will be carried over the CBS-WABC network from 10:30 to 11 a. m. The Pope's message will come direct by short wave from Rome. An English commentator will translate.

REV. WILLIAM FRASER McDOWELL, senior bishop of the M. E. Church, will be heard on the Church of the Air, 10 to 10:30 a. m. via CBS-WABC. His talk will be in connection with the sesquicentennial celebration of the church.

A CORRECTION in time brings Mrs. Geline MacDonald Bowman, National Federation of Professional and Business Women's Clubs, to the microphone at 10:45 a. m. on the NBC-WEAF network. She will report the results of the federation poll on national issues.

FRANCES LANGFORD, contralto, and THE SIZZLERS, trio, will be the guests of *Mary Small* during "Little Miss Bab-O's Surprise Party" at 1:30 p. m. over an NBC-WEAF network.

MIRIAM HOPKINS AND JOHN BOLES, screen stars, will recreate the smash success of "Seventh Heaven" in the first of a new series of programs entitled "Lux Radio Theater," which will be heard every Sunday over an NBC-WJZ network at 2:30 p. m.

THE IMPERIAL HAWAIIANS, a dance band, inaugurate a series to be heard each Sunday from 2:30 to 3 p. m. over the CBS-WABC network.

"SALLY OF THE TALKIES," a new dramatic series based on the adventures of a young Iowa girl in Hollywood, will make its debut over an NBC-WEAF network at 3 p. m. This new dramatization supersedes "Talkie Picture Time," which previously was heard at the same time.

"THE LAND OF BEGINNING AGAIN," another new musical afternoon series, starring *Ruth Everett*, recent radio discovery; *Harrison Knox*, tenor; *Rod Arkell*, poet and narrator; and *Louis Katzman's* Carlsbad Bohemians, will be inaugurated over an NBC-WJZ network at 4:30 p. m.

THE WHITE BROTHERS, young harmony trio from the South, will represent Washington, D. C., as guest stars of the second "Open House" program with *Freddy Martin* over the CBS-WABC network at 5 p. m.

"WASHINGTON MASQUERADE," an episode illustrating tense days in the national capital in 1864, will be today's chapter in the "ROSES AND DRUMS" series. It is heard at 5 p. m. over the NBC-WJZ network.

JULIA SANDERSON AND FRANK CRUMIT will present *Evelyn Symonds*, famous monologist, as the guest of their program over CBS-WABC at 5:30 p. m.

JOLLY COBURN and his orchestra will be presented in a weekly series of fifteen minutes of dance music every Sunday evening, starting today, over an NBC-WJZ network at 6:15 p. m.

ANNE SEYMOUR supported by DON AMECHE will be starred in the "Grand Hotel" broadcast at 6:30 p. m. Title of the episode is "Boy Wanted," a new comedy. The program is heard over the NBC-WJZ network.

JACK BENNY and his entourage launch a new series of Sunday evening broadcasts at 7 p. m. over an NBC-WJZ network. *Don Bestor* and his orchestra, *Frank Parker*, *Mary Livingstone* and *Don Wilson* will assist "Jack" in these shows. A repeat performance for Pacific Coast listeners will be presented from 12 midnight to 12:30 a. m.

"CALIFORNIA MELODIES," featuring *Raymond Paige's* orchestra, *Joan Marsh*



ANNETTE HANSHAW
The petite contralto has unquestionably brought to her program a host of listeners who became endeared to her during her protracted stay on her preceding one. She is heard on the Camel Caravan Tuesdays at 10 p. m. (EST) and Thursday at 9 p. m. on the CBS-WABC hookup

and guest stars, will be heard at a new time, 7 to 7:30 p. m., over a CBS network.

The second in the series of SYMPHONY CONCERTS will present *Ernst Anserment*, eminent Swiss conductor, wielding the baton, and *Albert Spalding*, concert violinist, as guest artists. These concerts are heard Sunday nights from 8 to 9 p. m. over an NBC-WJZ network.

Discussing his recent trip abroad, WILL ROGERS will be heard in "Gulf Headliners" program over the CBS-WABC network at 9:30 p. m.

DOROTHY CANFIELD FISHER, novelist, will be first guest speaker for "An American Fireside—A Half Hour of Civilization." The series will bring talks by men and women who have contributed to the mental life of the nation and will be each Sunday at 10:30 p. m. via the NBC-WJZ network.

Monday, Oct. 15

"THE MODERN MINSTRELS"—one of Columbia's new four one-hour daytime shows—will be presented from 9 to 10 a. m. This show will bring to radio a reproduction of old-time "blackface" minstrelsy, staged by a company of 35, headed by interlocutor Harry Von Zell.

JOSEPHINE GIBSON, the Hostess Counsel, will again return to the airwaves each Monday at 10 a. m. over an NBC-WJZ network. A repeat performance for Pacific Coast listeners will be heard at 12:15 p. m. This will be a three-a-week series, Monday, Wednesday and Friday, and will be heard over the same facilities at the above-mentioned times.

In addition to the Sunday presentation of "THE LAND OF BEGINNING AGAIN," the Carlsbad Products Company will inaugurate a thrice-a-week show under the same title and lineup at 10:30 a. m. This series will be heard on Monday, Wednesday and Friday at the same time over NBC-WEAF only.

"PEGGY'S DOCTOR," a new series of romantic sketches, will be inaugurated over an NBC-WEAF network at 1:15 p. m. *Rosaline Greene* and *James Meighan*, popular radio dramatic artists, will be the

featured stars of these fifteen-minute shows. They will be presented every Monday, Wednesday, and Friday afternoon. This series was originally scheduled to start October 1, but was postponed on account of the World Series broadcasts.

MISS ANNETTA W. PECK, executive secretary of the New York League for the Hard of Hearing, will explain the purpose of the "National Hearing Week" over the CBS-WABC network from 11 to 11:15 a.m.

E. HALL DOWNES, bridge expert, will be heard in a new series of "Contract Bridge Made Easy," over the CBS-WABC network at 11:30 a. m.

THE RADIO GUILD production for today will be "Death Takes a Holiday," Alberto Cassella's three-act drama of suspended death. The series is heard at 3 p. m. over the NBC-WJZ network.

PRINCESS PAT PLAYERS, at 9:30 p. m., bring from NBC's Chicago studios the three-act play, "The Shadow of the Ring." The story deals with the insidious influence of narcotics. It is heard over an NBC-WJZ network at 9:30 p. m.

"AMERICA IN MUSIC," a new musical series depicting the panorama of American life as painted in native melodies, will be a Monday evening highspot at 10 p.m. over an NBC-WJZ network. *John Tasker Howard* will act as narrator, his points being illustrated by vocal and orchestral selections. A concert orchestra and soloists will be featured in this series.

"RECOVERY AND RECONSTRUCTION," is the subject of an address by *Donald Richberg*, at the Murat Theater,

Indianapolis, Indiana. This address will be heard over an NBC-WJZ network at 10:30 p. m.

ROBERT JOLLY of Houston, Texas, President of the American Hospital Association, will be the speaker featured on the "Doctors, Dollars and Disease" program over the CBS-WABC network from 10:45 to 11 p. m.

Tuesday, Oct. 16

"HAPPY DAYS"—another of the one-hour shows staged by Columbia over the WABC network—will have its premiere from 9 to 10 a. m. Broadcasting from the

(Continued on Page 27)

Noise reducing Antenna

assures clear foreign reception

RCA engineers have perfected a new all-wave double-doublet antenna system that gives greater signal pick-up and reduces man-made noise to a minimum. Parts are scientifically matched to give higher efficiency. Also improves standard broadcast reception. Easy to install. No bulky transposition blocks. "Unquestionably superior to anything we've tried so far," said Martin Gosch, Radio Columnist of New York Post Syndicate Newspapers. Kit of essential parts, List Price \$6. Have your dealer or service engineer make a CERTIFIED INSTALLATION.



How YOU Can Get into BROADCASTING



FLOYD GIBBONS
Famous Radio Broadcaster

IT ISN'T necessary to be a "star" to make good money in Broadcasting. There are hundreds of people in Broadcasting work who are practically unknown—yet they easily make \$3000 to \$5000 a year, while, of course, the "stars" often make \$25,000 to \$50,000 a year.

If you have talent—if you have a good speaking voice, can sing, act, write, direct or sell—then there is an amazing new method of practical training developed by Floyd Gibbons, that fits you—right in your own home in your spare time—for the job you want.

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★
Every SUNDAY Evening at 6:30 P.M., E.S.T. (5:30 P.M., C.S.T.)
Every THURSDAY Noon at 12:30 P.M., E.S.T. (11:30 A.M., C.S.T.)

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Every Sunday Afternoon NBC

in
"THE HOUSE BY THE SIDE OF THE ROAD"

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JOHNSON'S WAX

(See listing for time and stations)

Programs for Monday, October 15

Star ★ Indicates High Spot Selections

6:45 A.M.
NBC—Health Exercises: WFAE WGY WEEI

7:00 A.M.
ABS—Morning Salute: WMCA

7:30 A.M.
CBS—Organ Reveille: WABC
NBC—Yoichi Hiraoka, xylophone: WJZ
ABS—Brad and Al: WMCA

7:45 A.M.
NBC—Pollock and Lownhurst: WFAE
NBC—Jolly Bill and Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Organ Rhapsody: WFAE WTIC WCSH
CBS—The Song Reporter: WABC
NBC—Morning Devotions: WJZ WBZ
ABS—Barnacle Bill, uke songs: WMCA
WGY—Musical Clock
WHAM—Kindly Thoughts

8:15 A.M.
NBC—The Sizzlers Trio: WJZ WBZ WHAM
ABS—Pedal Points, organ and piano: WMCA WPRO

8:30 A.M.
NBC—Cheerio: WFAE WGY WCSH WEEI WTIC
CBS—Lyric Serenade: WABC
NBC—Lew White, organ: WJZ WHAM
ABS—The Pick Me Ups: WMCA

8:45 A.M.
CBS—Waltz Time: WABC
ABS—Harmonizers, male trio: WMCA WPRO

9:00 A.M.
NBC—Morning Glories: WFAE WCSH
NBC—Breakfast Club: WJZ WBZ
CBS—Modern Minstrels: WABC
WOKO WNAC WDRC WLBZ WFEA
WHEC WGR WEAN WICC WGLC
ABS—Top of the Morning: WMCA WPRO
WGY—Annette McCullough, songs
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WFAE WGY WEEI WCSH
ABS—Vaughn De Leath, songs: WMCA
WHAM—Cooking School

9:30 A.M.
NBC—Eva Taylor, songs: WFAE WGY WCSH WTIC
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WHAM—Breakfast Club (NBC)

9:45 A.M.
NBC—Matinata, Chorus: WFAE WCSH WTIC
ABS—Bernie Dolan, pianologue: WMCA WPRO
WGY—Mid-morning Devotions
WHAM—Mary Freeman, talk

10:00 A.M.
NBC—News; Breen and de Rose: WFAE WEEI WTIC
CBS—News; Harmonies in Contrast: WABC WOKO WDRC WEAN WGLC WLBZ WKBW WICC WAAB WFEA
NBC—Josephine Gibson, hostess counsel: WJZ WBZ WHAM
ABS—The Care and Feeding of Men: WMCA WPRO
WGY—The Southerners

10:15 A.M.
★ NBC—Clara, Lu 'n' Em: WFAE WEEI WCSH WGY WTIC
CBS—Bill and Ginger: WABC WOKO WNAC WEAN WFBL WGR
NBC—Holman Sisters: WJZ WHAM WBZ
ABS—News; Lyric Strings: WMCA WPRO

10:30 A.M.
CBS—All About You: WABC WDRC WAAB WORC WEAN
NBC—Carlsbad Prgm.: WFAE WCSH WTIC
CBS—Marion Carley, pianist: WOKO WHEC WGLC WKBW
NBC—Today's Children: WJZ WBZ
ABS—Crane Calder; Harmonettes: WMCA WPRO
WGY—Market Basket
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
CBS—The Three Flats: WABC WNAC WOKO WFBL WGLC WKBW WHEC WLBZ
NBC—Morning Parade: WFAE WGY
NBC—News; Radio Kitchen: WJZ WHAM
★ ABS—V. E. MEADOWS' BEAUTY Forum: WMCA WPRO

11:00 A.M.
CBS—Miss Annetta W. Peck, talk: WOKO WNAC WKBW WDRC WEAN WFBL WLBZ WGLC WFEA WHEC WORC
NBC—U. S. Navy Band: WFAE WGY WTIC WCSH

NBC—The Wife Saver: WJZ
NBC—The Honeymooners: WHAM
ABS—Rigo Santiago, songs: WMCA WPRO

11:15 A.M.
CBS—Round Towners: WLBZ WNAC WKBW WDRC WEAN WFBL WGLC WFEA WHEC WORC
NBC—Tony Wons, philosopher: WJZ WBZ WHAM
NBC—U. S. Navy Band: WEEI
ABS—Maytime Parade: WMCA

11:30 A.M.
NBC—The Melody Mixers: WJZ
CBS—Bridges Talk; E. H. Downes: WABC WDRC WOKO WLBZ WFEA WORC WEAN WKBW WGLC WFBL WHEC
ABS—Danville Clarion: WMCA WPRO
WHAM—Home Bureau Talk

11:45 A.M.
CBS—The Cadets: WABC WNAC WKBW
ABS—Adventures in Melody: WMCA WPRO
WHAM—Tom Grierson, organist

Afternoon

12:00 Noon
NBC—Marion McAfee, soprano: WFAE WEEI WCSH

CBS—Voice of Experience: WABC WNAC WDRC WEAN WFBL WGR WOKO
NBC—Fields and Hall, songs: WJZ WHAM
ABS—Bob Fallon's Orch.: WMCA WPRO
WGY—Banjoists

12:15 P.M.
NBC—Honeyboy and Sassafras: WFAE WTIC WEEI
NBC—Charles Sears, tenor: WJZ
CBS—Betty Barthell, songs: WABC WAAB WDRC WOKO WORC WHEC WLBZ WFEA WGLC WGR
WGY—Martha and Hal
WHAM—News; Agricultural Forum

12:30 P.M.
CBS—Al Kavelin's Orchestra: WABC WOKO WFEA WORC WGR WGLC WFBL WKBW WLBZ WHEC
★ NBC—Farm and Home Hour: WJZ WBZ WHAM
NBC—Merry Madcaps: WFAE WTIC WCSH
ABS—Here's How: WMCA WPRO
WGY—Farm Program

12:45 P.M.
ABS—Mishel Gorner's Ensemble: WMCA WPRO

1:00 P.M.
NBC—Markets and Weather: WFAE
CBS—George Hall's Orchestra: WABC WDRC WOKO WAAB WHEC WGR WKBW
WGY—Hank Keene's Radio Gang

1:15 P.M.
NBC—Peggy's Doctor, sketch: WFAE WGY WEEI WTIC WCSH
ABS—Mirror Reflections: WMCA WPRO

1:30 P.M.
NBC—European and American Housing, talk: WFAE WTIC WCSH
CBS—Savitt Serenade with Diane: WABC WOKO WNAC WDRC WGLC WKBW WFBL WORC
NBC—Vic and Sade: WJZ WBZ
ABS—Egon Putz, pianist: WMCA WPRO
WGY—The Vagabonds
WHAM—School of the Air

1:45 P.M.
NBC—Great Composers Program: WJZ
CBS—Pat Kennedy; Art Kassel's Orchestra: WABC WNAC WGR
ABS—Oklahoma Buck Nation: WPRO
WGY—Housing Talk (NBC)

2:00 P.M.
NBC—Revolving Stage: WFAE WGY WCSH
CBS—Allan Leifer's Orchestra: WABC WOKO WDRC WNAC WICC WHEC WFBL WLBZ WORC WFEA WEAN WGR

2:15 P.M.
CBS—Ann Leaf, organist: WABC WKBW WOKO
ABS—American Mixed Quartet: WMCA WPRO
WGY—Household Chats
WHAM—School of the Air

2:30 P.M.
NBC—Home Sweet Home: WJZ
CBS—Poetic Strings: WABC WNAC WOKO WDRC WGR WFBL WGLC WHEC WEAN WLBZ WICC WFEA WORC
NBC—Smack Out: WHAM WEEI
ABS—Piano and Organ Concertos: WMCA WPRO
WGY—Albany on Parade

2:45 P.M.
NBC—Gus Van, songs: WFAE WTIC WGY WCSH WEEI
NBC—Richard Maxwell, tenor: WJZ
WHAM—Contract Bridge Talk

3:00 P.M.
NBC—Radio Guild: WJZ WBZ WHAM
CBS—Four Showmen: WABC WOKO WNAC WDRC WGLC WLBZ WORC WEAN WFBL WFEA WICC WGR
NBC—Ma Perkins: WFAE WEEI WGY WCSH WTIC
ABS—Catherine Curtis, tenor: WMCA WPRO

3:15 P.M.
CBS—Orientale: WABC WOKO WLBZ WNAC WEAN WFBL WICC WGLC WFEA WHEC WORC
NBC—Dreams Come True: WFAE WEEI WCSH WTIC WGY
ABS—Vi Bradley: WMCA WPRO

3:30 P.M.
CBS—U. S. Marine Band: WABC WOKO WDRC WNAC WGR WHEC
NBC—Woman's Radio Review: WFAE WCSH WGY WTIC
ABS—Sports Talk; Bob Haring's Orchestra: WMCA
ABS—Today's Winners: WPRO

4:00 P.M.
CBS—Visiting America's Little House: WABC WOKO WNAC WDRC WICC WEAN WFBL WLBZ WGLC WHEC WORC
NBC—John Martin's Story Hour: WFAE
NBC—Betty and Bob: WJZ WBZ WGY WHAM WCSH WSYR

4:15 P.M.
CBS—Carlile and London, piano duo: WABC WLBZ WOKO WNAC WICC WDRC WEAN WFBL WGLC WFEA WHEC WORC
NBC—Gale Page, songs: WBZ
NBC—Gypsy Trail: WFAE WGY WCSH WTIC WEEI
NBC—Songs and Stories: WJZ WHAM—News

4:30 P.M.
NBC—Stanleigh Malotte, songs: WJZ WBZ
CBS—Chicago Variety Program: WABC WOKO WDRC WNAC WGR WFBL WFEA WHEC WORC WGLC WEAN WLBZ WICC
NBC—Roxanne Wallace, songs: WFAE WEEI WGY WTIC
WHAM—Edward C. May, organist

4:45 P.M.
NBC—Archie Bleyer's Orch.: WJZ WHAM WBZ
NBC—Adventures on Mystery Island: WFAE WCSH WEEI WTIC
WGY—Stock Reports

5:00 P.M.
CBS—Og, Son of Fire: WABC WAAB WGR
NBC—Al Pearce's Gang: WJZ
NBC—George Sterney's Tea Music: WFAE WEEI WCSH WTIC WGY
WHAM—Jolly Roger

5:15 P.M.
NBC—Tom Mix's Straight Shooters: WFAE WRC WGY WTIC WCSH WEEI
NBC—Jackie Heller, tenor: WJZ
CBS—Skippy, sketch: WABC WOKO WDRC WAAB WHEC WEAN WFBL WHEC WGR
WHAM—Adventures of Donald Ayer

5:30 P.M.
NBC—Rafters S. Riders: WFAE WEEI WCSH WTIC
CBS—Jack Armstrong, sketch: WABC WOKO WDRC WAAB WGR WEAN WHEC
NBC—The Singing Lady: WJZ WBZ WHAM
ABS—Sally's Radio Party: WMCA
WGY—Dramatic Program

5:45 P.M.
NBC—Capt. Tim Healy: WFAE WTIC WCSH WGY WEEI
NBC—Orphan Annie: WJZ WBZ WHAM WSYR
CBS—Gordon, Dave and Bunny, songs: WABC WAAB WDRC WOKO WEAN WFBL

Night

6:00 P.M.
CBS—Buck Rogers, sketch: WABC WAAB WOKO WHEC WFBL WKBW
NBC—U. S. Army Band: WJZ
ABS—Charley Eckel's Orchestra: WMCA WPRO
WGY—Old Man Sunshine
WHAM—Sport Resume

6:15 P.M.
NBC—U. S. Army Band: WHAM
CBS—Bobby Benson and Sunny Jim: WABC WAAB WOKO WDRC WEAN WFBL WLBZ WGR
NBC—Mysterious Island: WFAE
ABS—Charley Eckel's Orch.: WMCA WPRO
WGY—Jimmy Allen, sketch

6:30 P.M.
NBC—News; Carol Deis, soprano: WFAE
★ CBS—DELAWARE, LACKAWANNA and Western Coal Co. Presents The Shadow: WABC WAAB WDRC WOKO WEAN WFBL WORC WHEC WKBW
NBC—News; Three X Sisters: WJZ
ABS—News; Dance Orchestra: WPRO
ABS—Screen Revue, S. Taylor: WMCA
WGY—News; Evening Brevities
WHAM—Reveries

6:45 P.M.
NBC—Billy Batchelor, sketch: WFAE WEEI WCSH WGY WTIC
★ NBC—Lowell Thomas, news: WJZ WBZ WHAM WSYR
ABS—Tony Wakeman, sports: WPRO
ABS—Sports Program: WMCA

7:00 P.M.
★ CBS—Myrt & Marge, sketch: WABC WOKO WDRC WNAC WGR WEAN WFBL
★ NBC—Amos 'n' Andy: WJZ WBZ WHAM
NBC—Ray Perkins, songs and stories: WFAE
ABS—Bob Haring's Orchestra: WMCA WPRO

7:15 P.M.
NBC—Plantation Echoes: WJZ WHAM WBZ WSYR
CBS—Just Plain Bill: WABC WNAC WGR
NBC—Gene and Glenn: WFAE WEEI WGY WCSH
ABS—One Man Minstrel Show: WMCA WPRO

7:30 P.M.
★ NBC—The Dixie Dandies with Al Bernard: WFAE WGY WCSH WTIC
CBS—Paul Keast, baritone: WABC WOKO WDRC WORC WHEC WFBL WGR
★ NBC—BEECH-NUT PRESENTS Red Davis; Featuring Burgess Meredith, Jack Rosalie, Marion Barney & Elizabeth Wragge, comedy sketch: WJZ WHAM WBZ WSYR
ABS—Three J's, vocal trio: WMCA WPRO

7:45 P.M.
★ NBC—Frank Buck's Adventures: WFAE WCSH WGY
CBS—Boake Carter, news: WABC WNAC WGR
NBC—Dangerous Paradise, sketch: WJZ WHAM WBZ WSYR
ABS—A. Cloyd Gill, news: WMCA WPRO

8:00 P.M.
★ NBC—STUDEBAKER CHAMPIONS Present Richard Himber's Orchestra; Joey Nash, vocalist: WFAE WEEI WGY WCSH WTIC
CBS—Carson Robison's Buckaroos: WABC WNAC WDRC WOKO WHEC WGR WEAN WFBL
NBC—Jan Garber's Supper Club: WJZ WBZ WHAM WSYR
ABS—Three Little Funsters: WMCA

8:15 P.M.
★ CBS—Edwin C. Hill: WABC WOKO WNAC WDRC WFBL WEAN WGR
ABS—Five Star Final: WMCA WPRO

8:30 P.M.
NBC—King's Guard Quartet: WJZ WBZ WHAM
NBC—Garden Concert: Gladys Swart-out, mezzo-soprano: WFAE WTIC WEEI WCSH WGY
★ CBS—Josef Pasternack's Orch.: Guest Stars: WABC WOKO WDRC WNAC WEAN WFBL WGR
ABS—Melody Musketeers: WPRO
ABS—Sagebrush Harmonizers: WMCA

8:45 P.M.
★ NBC—Schooner Seth Parker: WJZ WHAM WBZ
ABS—Furnished Room, dramatic skit: WMCA WPRO

9:00 P.M.
★ NBC—Harry Horlick's Gypsies: WFAE WTIC WEEI WCSH WGY
CBS—Rosa Ponselle; Orch.: Chorus: WABC WDRC WOKO WNAC WHEC WLBZ WFBL WFEA WICC WORC WEAN WKBW
NBC—Greater Minstrels: WJZ WHAM WBZ
ABS—Bob Haring Presents: WMCA WPRO

9:30 P.M.
★ NBC—House Party; Donald Novis, tenor: WFAE WEEI WCSH WGY
NBC—Princess Pat Players: WJZ WHAM WBZ WSYR
★ CBS—EX-LAX PRESENTS THE Big Show Gertrude Niesen, vocalist; Block & Sully comedians; Chiquito, vocalist; Lud Gluskin's Orchestra: WABC WDRC WNAC WOKO WFBL WEAN WKBW
ABS—Pan-Americans, orch.: WMCA WPRO
★ WOR—HORLICK'S MALTED MILK Presents Lum and Abner, comedy sketch

10:00 P.M.
CBS—Wayne King's Orchestra: WABC WOKO WAAB WDRC WFBL WEAN WKBW
NBC—Contented Hour: Orchestra: WFAE WEEI WCSH WTIC WGY
NBC—America in Music: WJZ
ABS—Brad Browne and Al Lewyca: WMCA WPRO
WHAM—Courtland Manning

10:15 P.M.
WHAM—America in Music (NBC)

10:30 P.M.
NBC—Donald Richberg, talk: WJZ WBZ
NBC—The Other Americas: WFAE WGY
CBS—Emery Deutsch, violinist: WABC WAAB WOKO WGLC WGR WEAN WFBL WHEC WORC WFEA WICC WLBZ
ABS—Sleepy Hall's Orch.: WMCA WPRO
WHAM—News; Jan Campbell's Orch.

10:45 P.M.
CBS—Public Health Prgm.: WABC WOKO WAAB WEAN WGLC WFEA WLBZ WFBL WLBZ WHEC WGR
NBC—Democratic Republican Series: WJZ

11:00 P.M.
NBC—Danny Malone, tenor: WFAE WTIC WCSH WGY
CBS—Jerry Cooper, baritone: WABC WKBW WAAB WHEC
NBC—Hal Kemp's Orchestra: WJZ WHAM
ABS—Voice of Romance: WMCA WPRO

11:15 P.M.
NBC—Jesse Crawford, organist: WFAE WTIC WCSH WGY
CBS—Leon Belasco's Orch.: WABC WDRC WNAC WFEA WORC WEAN WLBZ
NBC—Hal Kemp's Orchestra: WBZ
ABS—Dancing 'Till 2 A. M.: WMCA WPRO

11:30 P.M.
NBC—Jolly Coburn's Orchestra: WJZ WBZ WHAM
NBC—Will Osburn's Orchestra: WFAE WCSH WEEI WTIC
CBS—Leon Belasco's Orch.: WABC WOKO WGLC WFBL WHEC WICC WKBW
WGY—Charles Boulanger's Orchestra

11:45 P.M.
CBS—Herbie Kay's Orchestra: WABC WNAC WDRC WOKO WICC WHEC WORC WFBL WKBW WGLC WEAN WFEA WLBZ

12:00 Mid.
CBS—Dan Russo's Orchestra: WABC WOKO WNAC WFBL WGLC WICC WEAN WKBW
NBC—Dance Orchestra: WFAE WEEI WGY
NBC—Guy Lombardo's Orch.: WJZ WHAM WBZ

12:30 A.M.
NBC—Angelo Ferdinand's Orchestra: WJZ WHAM WBZ
CBS—George Hall's Orch.: WABC WOKO WNAC WGLC WICC WKBW WEAN WFBL
NBC—Anson Weeks' Orchestra: WFAE

1:00 A.M.
CBS—Gene Kardos' Orch.: WABC

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Contests on the Air

Most important addition to the contest list this week is the Pillsbury \$10,000 cash prize competition in connection with naming the favorite dessert of "Bob" of "Today's Children." It closes October 15, as does the Procter and Gamble "Dreams Come True" contest, with its impressive prizes. Tune in the programs designated for further details than are given herewith:

SUNDAY
(Time Shown Is Eastern Standard)
1:30 p. m., NBC-WEAF network, "Little Miss Bab-O Surprise Party." Prizes: 1st, sedan automobile; 2nd, fur coat; 3rd, two combination motion-picture cameras and projectors; 25 wrist watches. Nature, letter-writing. Two duplicate contests closing November 4 and December 20. Sponsor, B. T. Babbitt Co.

5:45 p. m., NBC-WJZ network, Albert Payson Terhune Dog Dramas. Prizes: Five motion picture cameras together with complete dog kits; fifteen additional dog kits. Nature, most interesting or appealing dog snapshots. Closes weekly on Friday following program. Sponsor, Spratti's Patent, Ltd.

7:45 p. m., NBC-WEAF network, Wendell Hall, the "Red-Headed Music Maker." Prizes: Five \$50 17-jewel wrist watches for five best jingles Mr. Hall can sing to "It Ain't Gonna Rain No More." Sponsor, F. W. Fitch Co.

WEDNESDAY
10:15 a. m., NBC-WJZ network, Madame Sylvia's "Movietime in Hollywood." Prizes: Three copies weekly of dresses worn by Hollywood stars in current motion picture films. Nature, letter-writing. Sponsor, Ralston Purina Mills.

FRIDAY
8:30 p. m., CBS-WABC network, "True Story of Human Relations." Rebroadcast 11:30 p. m. Weekly contest. Prizes: 4-door sedan and \$100 all-wave receiving set. Nature, best verdict re case given in broadcast. Sponsor, MacFadden Publications.

THROUGH THE WEEK
10:30 a. m., Monday to Friday inclusive, NBC-WJZ network, "Today's Children." Prizes: 1st, \$3,000; 2nd, \$1,000; 3rd, \$500; 615 others of \$100, \$50, \$25, \$10 and \$5, totaling \$10,000. Nature, name favorite dessert of "Bob" of "Today's Children" cast. Closing date, October 15. Sponsor, Pillsbury Flour Mills Co.

11 a. m., Wednesday and Friday, CBS-WABC network, "Cooking Close-Ups." Same contest and conditions as listed for "Today's Children."

3 p. m., Monday, Wednesday and Thursday, NBC-WEAF network, "Dreams Come True." Prizes: 1st, \$1,000 annually for life or \$10,000 in cash in one lump sum; 2nd, \$1,000; 3rd, \$750; 4th, \$250; next 50 prizes, \$100 each; next 500 prizes, \$10 each. Nature, letter-writing. Open to women only. Closing date, October 15. Sponsor, Procter and Gamble Co.

7:15 p. m., Monday to Friday inclusive, NBC-WEAF network, also at 11:15 p. m. on NBC split network, Gene and Glenn. Prizes: 100 Gillette blue blades each program for best "Blue Streak Drama" written by listeners in form of dramatized commercial. Sponsor, Gillette Safety Razor Co.

8:15 p. m., Monday, Wednesday and Friday, CBS-WABC network, Edwin C. Hill's "The Human Side of the News." Also rebroadcast at 11:15 p. m. Prize: each program, \$500 fur coat of winner's size and choice. Nature, best 25-word letter regarding product mentioned in broadcast. Closing date, one week from each broadcast; series to continue indefinitely. Sponsor, Wasey Products, Inc.

ON INDEPENDENT STATIONS
WOR, Newark, N. J., week-days at 7:30 a. m. Prizes: One Hartz Mountain canary daily. Nature, writing best letter of 50 words or less about sponsor's product. Sponsor, Illinois Meat Co.

Bandstand and Baton

FRANKIE MASTERS IS now one of the top band attractions in the country. His engagements at the College Inn in Chicago, and the Canadian Club on the World's Fair grounds, have proven that the patrons go for his winsome smile and danceable music. And even more recent stage shows demonstrated his ability in this field.

Frankie uses nine instrumentalists and two vocalists in his orchestra. *Howard Barkell*, *Lix Ripley*, *Carl Bean* and *George Poole* play sax and clarinet. Ripley also plays the flute, Poole doubles on violin, trumpet and melophone, and Bean does much of the arranging.

Ralph Copsey is trombonist, *Don Woodville* and *Charlie Tombarino*, trumpeters. Tombarino also fiddles. *Dick Kissinger* is the bass player, *Paul McKnight* the drummer, and *Harold Wright* the pianist. *Jack Powell* does the hi-de-ho singing and *Alan Rogers* is lyric tenor.

Frankie opens October 20 at the Club Forest, New Orleans, for the winter season, with broadcasts over WDSU.

HENRY KING debuted his band in Chicago last week at the Joseph Urban room of the Congress Hotel. Hidden deep in the recesses of his "no-brass" orchestra, a trumpet player bobbed up for occasional leads. But it's a swell band and promises to entertain NBC listeners right well.

HUSK O'HARE intends to patent his newest invention, a portable radio set built into a golf bag. Maybe Husk wants to listen to himself and band while he's out playing golf.

TED WEEMS cut his thirty-third birthday cake not so long ago. Ted begins the thirty-third week of his current stay at Chicago's Palmer House next Thursday

and nobody is going to let him leave for a long time. Weems is "aces" with the boys around Chicago, and his WGN broadcasts make him "aces" with the fans, too.

HARRY SOSNIK sends an invitation to his two-weeks-old opening in the Palomar, Los Angeles ballroom. Harry has settled on the coast for two years, and is hoping negotiations for a radio wire, now under way, will be completed soon.

ISHAM JONES' entrance into the automotive industry, via Tuesday night CBS chains, marked the third successive winter of commercial broadcasting for this ex-coal miner. Isham has augmented his band to 20 pieces, and promises to revive popular melodies of some years ago, including many of his own compositions. Completely dropped now are his recent plans to go into the booking business.

CLYDE LUCAS and **EARL BURNETT** stage new Chicago openings. Lucas moves his versatile outfit into the Edgewater Beach Hotel's Marine Dining Room October 13. CBS is to provide pickups. Burnett returns to his old stand in the Drake Hotel, with WGN wires, one week later.

GUY LOMBARDO and the Royal Canadians have resumed NBC sustaining broadcasts from the Waldorf-Astoria Hotel, New York City. Duration of Lombardo's present contract is not announced yet. **ANSON WEEKS** has moved into the Statler Hotel, Boston.

BEN BERNIE continues to play around theaters in the East for the time being, broadcasting his commercial shows in dif-

Back on the
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THE
V. E. MEADOWS
BEAUTY FORUM

On the American
Broadcasting System

WMCA—New York
WHDH—Boston
WPRO—Providence
WIP—Philadelphia

MON. - WED. - FRI.
10:45 to 11 A.M.

— also —

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(Continued on Page 28)

Programs for Tuesday, October 16

Star ★ Indicates High Spot Selections

6:45 A.M.
NBC—Health Exercises: WEAJ WGY WEEI

7:00 A.M.
ABS—Morning Salute: WMCA
WBZ—Musical Clock

7:30 A.M.
NBC—Yoichi Hiraoka, xylophonist: WJZ
CBS—Organ Reveille: WABC
ABS—Toast and Coffee Hour: WMCA

7:45 A.M.
NBC—Poilock and Lawnhurst, piano duo: WEAJ
NBC—Jolly Bill and Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Radio City Organ: WEAJ WGSJ
CBS—The Song Reporter: WABC
NBC—Morning Devotions: WJZ WBZ
ABS—Barnacle Bill: WMCA
WGY—Musical Clock
WHAM—Kindly Thoughts

8:15 A.M.
NBC—City Consumer's Guide: WEAJ
CBS—City Consumer's Guide: WABC
NBC—The Sizzlers, trio: WJZ WBZ
WHAM
ABS—Pedal Points, organ and piano: WMCA WPRO

8:30 A.M.
NBC—Cheerio, Music: WEAJ WGY WGSJ WEEI WTIC
CBS—Salon Musicale: WABC
NBC—Lew White, organ: WJZ WHAM
ABS—The Pick Me Ups: WMCA

8:45 A.M.
ABS—Harmonettes, girl trio: WMCA WPRO

9:00 A.M.
NBC—Herman and Banta: WEAJ WGY
CBS—Happy Days Revue: WABC
WOKO WDRS WNBC WGR WFEA
WHEC WICC WLBZ WEAN WFBL
WGLC WORC
NBC—Breakfast Club; orchestra: WJZ
WBZ
ABS—Top o' the Morning; Ed Smith: WMCA WPRO
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WEAJ WEEI WGY
ABS—One Man Band; Frank Novak: WMCA WPRO
WHAM—Tom Grierson organist

9:30 A.M.
NBC—Eva Taylor, songs: WEAJ
WTIC WGSJ WGY WEEI
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WHAM—Breakfast Club (NBC)

9:45 A.M.
NBC—Allen Prescott, the Wife Saver: WEAJ WTIC WGSJ WGY
ABS—The Dentist Says: WMCA
ABS—Bernie Dolan, pianist: WPRO
WHAM—Mary E. Freeman

10:00 A.M.
NBC—News; Breen and de Rose: WEAJ WEEI
CBS—News; Bluebirds: WABC WOKO
WAAB WDRS WFBL WLBZ WORC
WKBW WFEA WICC WGLC
NBC—Edward MacHugh: WJZ WBZ
WHAM
ABS—Family Law: WMCA WPRO
WGY—The Southerners

10:15 A.M.
CBS—Bill and Ginger: WABC WAAB
WDRS WKBW WFBL WOKO
WLBZ
★ NBC—Clara, Lu 'n' Em: WEAJ
WEEI WGY WGSJ WTIC
NBC—Castles of Romance: WJZ
WBZ WHAM
ABS—News; Lyric Strings: WMCA
WPRO

10:30 A.M.
NBC—Morning Parade: WEAJ WGSJ
WEEI
NBC—Today's Children: WJZ WBZ
WSYR
CBS—Madison Ensemble: WABC
WOKO WNBC WDRS WFEA WFBL
WGR WHEC WGLC
ABS—Post's Corner, Art Egan: WMCA
WPRO
WGY—Shopping Bag
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
NBC—News; Radio Kitchen: WJZ
NBC—Morning Parade: WGY WTIC
WHAM—Squire Haskin, Organist

11:00 A.M.
NBC—The Honeymooners: WJZ
CBS—Alex Semmler, pianist: WABC
WDRS WNBC WKBW WORC
WEAN WLBZ
NBC—Galaxy of Stars: WGY

11:15 A.M.
CBS—Melody Parade: WABC WOKO
WDRS WNBC WHEC WKBW
NBC—Tony Wons, philosophy: WJZ
WHAM WBZ
NBC—Your Child: WEAJ WEEI WGY
WGSJ WTIC
ABS—Maytime Parade: WMCA

11:30 A.M.
NBC—U. S. Marine Band: WJZ
WHAM WBZ
NBC—Three Shades of Blue, trio: WEAJ
WGY WEEI WTIC WGSJ
CBS—U. S. Navy Band: WABC
WOKO WNBC WDRS WFEA WEAN
WHEC WORC WFBL WLBZ WGLC
WKBW
ABS—Baron Wrangle: WMCA
ABS—Crane Calder: WPRO

11:45 A.M.
NBC—Al Bernard, songs: WEAJ
WGY WTIC WEEI WGSJ
ABS—Stick and Keys: WMCA WPRO

Afternoon

12:00 Noon
NBC—Josephine Antoine, soprano: WEAJ
WGY WEEI WGSJ
CBS—Voice of Experience: WABC
WNBC WDRS WEAN WFBL WGR
ABS—Bob Fallon's Orch.: WMCA
WPRO

12:15 P.M.
CBS—Connie Gates, songs: WABC
WOKO WAAB WLBZ WGLC WGR
WFEA WHEC
NBC—Honeyboy and Sassafras: WEAJ
WEEI WTIC
WGY—Martha and Hal
WHAM—News; Agricultural Forum

12:30 P.M.
NBC—Farm & Home Hour: WJZ
WHAM WBZ
CBS—Al Kavelin's Orchestra: WABC
WOKO WGR WKBW WFBL WGLC
WHEC WFEA WLBZ WORC
NBC—Merry Madcaps: WEAJ WTIC
WGSJ
ABS—Here's How: WMCA WPRO
WGY—Farm Program

12:45 P.M.
ABS—Mishel Gerner's Ensemble: WMCA
WPRO
WHAM—Rotary Club Speaker

1:00 P.M.
NBC—Market and Weather: WEAJ
CBS—George Hall's Orchestra: WABC
WDRS WOKO WAAB WHEC WGR
NBC—Rex Battle's Ensemble: WGSJ
WTIC
WGY—Bradley Kincaid, ballads
WHAM—Rotary Club Speaker

1:15 P.M.
NBC—Rex Battle's Ensemble: WEAJ
WEEI
ABS—Sid Schwartz, news: WMCA
WPRO
WGY—Ada Robinson, soprano

1:30 P.M.
NBC—Vic and Sade: WJZ WBZ
CBS—Esther Velas' Ensemble: WABC
WDRS WOKO WNBC WKBW
WHEC WFBL WGLC WFEA
NBC—Master Music Hour: WEAJ
WTIC WGSJ WGY
ABS—Eddie Prior's Orch.: WMCA
WPRO
WHAM—School of the Air

1:45 P.M.
NBC—Beulah Croft, song portraits: WJZ
WHAM
CBS—Esther Velas' Ensemble: WABC
WGR WORC WFEA WLBZ WEAN
ABS—Ragamuffins: WMCA
ABS—Eddie Prior's Orch.: WPRO

2:00 P.M.
NBC—Crossouts from Log of Day: WJZ
WBZ WHAM
CBS—Eton Boys: WABC WAAB
WDRS WOKO WHEC WGR WICC
WGLC WFEA WLBZ WEAN WFBL
WORC

ABS—Jack Filman, sports: WPRO
Y.N.—Pure Food Institute: WGSJ
WEEI—Master Music Hour (NBC)
WGY—Health Hunters, sketch

2:15 P.M.
CBS—Orientale: WABC WOKO WDRS
WAAB WEAN WGLC WFBL WLBZ
WFEA WORC WICC WHEC
ABS—Stephen Barry, songs: WPRO
WGY—Household Chats

2:30 P.M.
CBS—Artist Recital: WABC WOKO
WNBC WDRS WICC WFEA WEAN
WHEC WFBL WGLC WGR
NBC—King's Guard Quartet: WEAJ
WLIT WGSJ WEEI
NBC—Home, Sweet Home: WJZ
ABS—Roads of Romance: WMCA
WPRO
NBC—Smack Out: WHAM
WGY—Albany on Parade

2:45 P.M.
NBC—Gus Van, songs: WEAJ WTIC
WGSJ WGY
NBC—Nellie Revell Interviewing The
Jesters: WJZ WHAM

3:00 P.M.
NBC—Dance Orchestra: WJZ WSYR
NBC—Ma Perkins: WEAJ WGY
WEEI WTIC WGSJ
CBS—Metropolitan Parade: WABC
WOKO WAAB WDRS WGR WLBZ
WFEA WICC WEAN WORC WFBL
WHEC WGLC
ABS—Theater Review: WMCA WPRO

3:15 P.M.
NBC—The Wise Man: WEAJ WGSJ
WTIC
ABS—Heat Waves, male trio: WMCA
WPRO
WGY—Matinee Players

3:30 P.M.
NBC—Woman's Radio Review: WEAJ
WGY WGSJ WTIC WEEI
CBS—Ann Leaf, organist: WABC
WOKO WDRS WNBC WLBZ WGR
WICC WFEA WEAN WHEC WGLC
WORC
NBC—Music Magic: WJZ WHAM WBZ
ABS—Sports; Soloists; Bob Haring's
Orch.: WMCA
ABS—Today's Winners: WPRO

4:00 P.M.
CBS—Visiting America's Little House:
WABC WNBC WOKO WHEC
NBC—Chick Webb's Orchestra: WEAJ
WTIC
NBC—Betty and Bob: WJZ WBZ
WHAM WGY WGSJ WSYR

4:15 P.M.
CBS—Poetic Strings: WABC WOKO
NBC—Platt and Nierman, pianists:
WJZ WHAM WBZ
NBC—Chick Webb's Orchestra: WGY
WGSJ WEEI
WHAM—News

4:30 P.M.
NBC—Palmer Clark's Orch.: WJZ
WHAM WBZ
CBS—Dick Messner's Orchestra:
WABC WOKO WKBW WNBC
WDRS WFBL WFEA WEAN WORC
WGLC WICC WLBZ
NBC—Home Spun, Dr. Foulkes: WEAJ
WEEI WGY WTIC

4:45 P.M.
NBC—Adventures on Mystery Island:
WEAJ WTIC WEEI
WGY—Stock Reports
WHAM—Stamp Club

5:00 P.M.
CBS—Along the Volga: WABC WOKO
WDRS WAAB WEAN WORC WFBL
WHEC WGLC WLBZ WICC WGR
NBC—George Stern's Orch.: WEAJ
WTIC WEEI WGY
NBC—Your Health: WJZ WHAM

5:15 P.M.
CBS—Skippy, sketch: WABC WOKO
WAAB WDRS WGR WFBL WHEC
WEAN WLBZ
NBC—Jackie Heller, tenor: WJZ
WGY—Three Schoolmaids
WHAM—Uncle Wiggly

5:30 P.M.
NBC—Singing Lady: WJZ WBZ
WHAM
NBC—Radio Charades: WEAJ
CBS—Jack Armstrong: WABC WOKO
WDRS WAAB WHEC WEAN WGR
ABS—Sally's Radio Party: WMCA
ABS—Bob Fallon's Orchestra: WPRO
WGY—Uncle Wiggly

5:45 P.M.
NBC—Little Orphan Annie: WJZ
WBZ WHAM WSYR
CBS—Robinson Crusoe, Jr.: WABC
WOKO WDRS WAAB WKBW
WHEC WGLC WFBL
NBC—Nursery Rhymes: WEAJ WGY
NBC—Buddy and Blake: WEEI

Night

6:00 P.M.
NBC—Johnny Johnson's Orchestra:
WEAJ
NBC—Xavier Cugat's Orchestra: WJZ
CBS—Buck Rogers, sketch: WABC
WAAB WOKO WHEC WFBL
WKBW
ABS—Alex Botkin's String Ensemble:
WMCA WPRO
WGY—Old Man Sunshine
WHAM—Sportcast

6:15 P.M.
NBC—Mid Week Hymn Sing: WEAJ
CBS—Bobby Benson and Sunny Jim:
WABC WAAB WDRS WOKO WGR
WEAN WFBL WLBZ
NBC—Xavier Cugat's Orchestra: WBZ
ABS—Investor's Service: WMCA
ABS—Charley Eckel's Orch.: WPRO
WGY—Adventures of Jimmy Allen
WHAM—Comedy Stars of Hollywood

6:30 P.M.
NBC—News; Mary Small, songs: WEAJ
CBS—Joe Haymes' Orchestra: WABC
WDRS WOKO WKBW WLBZ
WFEA WEAN WHEC WGLC
★ NBC—News; Dorothy Page: WJZ
ABS—Lazy T-Roundup: WMCA
ABS—News; Dance Orchestra: WPRO
WGY—Evening Brevities
WHAM—Reveries

6:45 P.M.
CBS—Joe Haymes' Orch.: WABC
WAAB WDRS WORC
NBC—Billy Batchelor, sketch: WEAJ
WEEI WGSJ WGY WTIC
NBC—Lowell Thomas; News: WJZ
WBZ WHAM WSYR
ABS—Sports Review: WMCA
ABS—Tony Wakeman, sports: WPRO

7:00 P.M.
CBS—Myrt and Marge, sketch: WABC
WOKO WDRS WNBC WGR WEAN
WFBL
NBC—Amos 'n' Andy, sketch: WJZ
WBZ WHAM
NBC—Gould and Shefter: WEAJ WTIC
WGSJ
ABS—Paul Barry, songs; Bob Haring's
Orchestra: WMCA WPRO
WGY—Mae and Blakeslee

7:15 P.M.
NBC—Tintype Tenor: WJZ WHAM
NBC—Gene and Glenn: WEAJ WGY
WGSJ WEEI WRVA WTIC
CBS—Just Plain Bill: WABC WNBC
WGR
ABS—Gridiron Greats; Guests: WMCA
WPRO

7:30 P.M.
NBC—You and Your Government:
WEAJ WTIC WGY WGSJ
CBS—Whispering Jack Smith's
Orchestra: WABC WDRS WOKO
WNBC WEAN WORC WFBL WGR
★ NBC—HOUSEHOLD FINANCE
Corp. Presents Musical Memories:
WJZ WBZ WHAM WSYR
ABS—Heat Waves, male trio: WMCA
WPRO

7:45 P.M.
CBS—Boake Carter: WABC WNBC
WGR
NBC—Frank Buck's Adventures:
WEAJ WGSJ WGY
ABS—A. Cloyd Gil, news: WMCA
WPRO

8:00 P.M.
NBC—Crime Clues: WJZ WBZ
WSYR
★ CBS—"Lavender and Old Lace":
WABC WOKO WNBC WDRS WGR
WFBL WEAN
NBC—Leo Reisman's Orchestra; Phil
Duey, baritone: WEAJ WEEI WGSJ
WGY WTIC
ABS—Three Little Funsters: WMCA
WHAM—Behind the Headlines

8:15 P.M.
ABS—Five Star Final, news drama:
WMCA WPRO
WHAM—Jimmy Allen, sketch

8:30 P.M.
★ NBC—Wayne King's Orchestra:
WEAJ WEEI WGSJ WGY WTIC
★ CBS—Abe Lyman's Orchestra: WABC
WOKO WDRS WNBC WFBL WEAN
WHEC WGR
★ NBC—Lawrence Tibbett, baritone:
WJZ WHAM WBZ WSYR
ABS—Melody Musketeers: WPRO
ABS—Sagebrush Harmonizers: WMCA

8:45 P.M.
ABS—Kay Thompson, songs: WMCA
WPRO

9:00 P.M.
★ CBS—Bing Crosby and the Boswell
Sisters: WABC WDRS WNBC
WOKO WFBL WEAN WKBW
NBC—Ben Bernie's Orch.: WEAJ
WGSJ WGY WEEI WTIC
ABS—Pan-Americans: WMCA WPRO

9:15 P.M.
NBC—The Story Behind the Claim:
WJZ WBZ WHAM WSYR

9:30 P.M.
CBS—Isham Jones' Orchestra: WABC
WDRS WORC WFBL WFEA WICC
WKBW WHEC WEAN
★ NBC—Ed Wynn, the famous Fire
Chief; Graham McNamee; Eddy
Duchin's Orchestra: WEAJ WTIC
WGSJ WGY WEEI
NBC—Hands Across the Border: WJZ
WBZ
ABS—Norman Brokenshire Presents:
WMCA WPRO
WHAM—Manhattan Merry-Go-Round
★ WOR—HORLICK'S MALTED MILK
Presents Lum and Abner, comedy
sketch

10:00 P.M.
★ NBC—Beauty Box Theater: WEAJ
WEEI WGY WGSJ WTIC
★ CBS—Walter O'Keefe; Glen Gray's
Orchestra: WABC WDRS WOKO
WNBC WORC WFBL WICC WHEC
WLBZ WKBW WEAN WFEA
ABS—Jolly Russians: WMCA WPRO
WHAM—YMCA Program

10:30 P.M.
NBC—Tim and Irene's Sky Road Show:
WJZ
CBS—George Givot, comedian: WABC
WOKO WAAB WDRS WGLC WGR
WLBZ WICC WFEA WEAN WFBL
WHEC WORC
ABS—Archie Bleyer's Orch.: WMCA
WPRO
WHAM—News; Jan Campbell's Orch.

11:00 P.M.
CBS—Harry Salter's Orch.: WABC
WAAB WDRS WORC WKBW
WHEC
NBC—Del Campo's Orchestra: WJZ
WHAM
NBC—Willard Robison's Orchestra:
WEAJ WTIC WGSJ WGY
ABS—Voice of Romance: WMCA
WPRO

11:15 P.M.
CBS—Harry Salter's Orchestra: WABC
WOKO WNBC WLBZ WORC WGLC
WEAN WFBL WFEA
NBC—Dell Campo's Orchestra: WBZ
NBC—Robert Royce, tenor: WEAJ
WTIC WEEI WGSJ
ABS—Dance Music 'Till 2 A.M.: WMCA
WPRO
WGY—Musical Program

11:30 P.M.
NBC—Dorsey Brothers' Orch.: Bob
Crosby: WJZ WHAM WBZ
CBS—Henry Busse's Orch.: WABC
WOKO WDRS WNBC WFBL WLBZ
WORC WEAN WFEA WICC WHEC
WKBW
NBC—Carl Hoff's Orchestra: WEAJ
WTIC WEEI WGSJ
WGY—Charles Boulanger's Orchestra

12:00 Mid.
NBC—Henry King's Orch.: WEAJ
WGY WEEI
NBC—Gus Arnheim's, Orchestra: WJZ
WBZ WHAM
CBS—Herbie Kay's Orch.: WNBC WICC
WOKO WEAN WKBW WFBL WGLC

12:30 A.M.
NBC—Felix's Orch.: WEAJ WEEI
WGY
CBS—Enoch Light's Orchestra: WABC
WNBC WOKO WGLC WICC WEAN
WFBL WKBW
NBC—Seymour Simons' Orch.: WJZ
WBZ WHAM

1:00 A.M.
CBS—Buddy Welcome's Orch.: WABC

The time is nearing when a certain contract expires. Thousands of cultivated musicians and millions of plain Americans are hoping it will be renewed. For Ernestine Schumann-Heink has carried her message of life and life renewed into homes everywhere. And out of gratitude to her sponsor, more and more listeners have bought his products.

Few programs in recent months have demonstrated the clearly commercial benefits of the radio as has Schumann-Heink's. "And I love it," she says, "to think that in my last years I can bring joy and happiness to so many . . ."

"Young singers often write me, and ask about their work, and the proper methods of singing. Tell them this for me: Singers should not 'feel' their vocal chords. They must not think voice or 'follow a method.' Of course, they need to practice and remember that scales are their daily bread. And when singing they should not stretch their voices, nor give all of the voice out. They must hold much in reserve, but not let the listener be conscious of it. Rather, let him feel that they open their mouth gladly, breathe deeply, and sing as God gave them voice."

Isidor Philipp

LETTERS AND TELEGRAMS expressing gratitude for the programs broadcast by M. Isidor Philipp and members of NBC's music staff have poured into the audience mail bureau. The "grand old man of French music" has, at 70, demonstrated the vigor and the power of his art, and has captivated listeners in all parts of the country who were glad to welcome the self-effacing musician and hear him present the rare classics of another time. His visit should do much to re-awaken our dormant interest in piano playing.

During October, M. Philipp is broadcasting talks on French music and on the art of piano playing. One of his best pupils, Mlle. Emma Boynet, will illustrate with a dozen or more pieces of modern French music. The lecture-recitals are scheduled for Mondays, October 15 and 22, and Thursdays, October 18 and 25 (NBC, all at 1:45 p. m.).

M. Philipp points out rightfully that all the great composers loved the piano. Nearly all of them composed for it. He regrets the fact that we hear its literature less and less frequently. And he says, "The radio is fantastic, an extraordinary miracle. It has done much for music, but it has



ED WYNN

In a new musical setting, but with his highly individual style of comedy, the "Fire Chief" is himself again under the auspices of his former sponsor. His program can be heard each Tuesday night at 9:30 (EST) over the NBC-WEAF network

Music in the Air

By Carleton Smith

removed, also, the incentive to personal effort. No longer does every home have a piano and a pianist. People forget, or do not realize, that to listen to music is one thing, and to play it is another. One should have the experience of doing the thing himself.

"I must tell you I like my American pupils. They have such open minds, and an enthusiasm, an energy, which I cannot find in Europe. Their 'will to do,' is spontaneous and they accept guidance readily. You know, all is not done by the teacher. We can analyze and encourage, but we cannot make the pupil do."

N. Y. Philharmonic

OTTO KLEMPERER, noted German exile, has chosen for this Sunday's New York Philharmonic-Symphony performance Bruckner's rarely heard Symphony No. 9 in D minor and the Beethoven Fifth Symphony in C minor.

Bruckner, according to Mr. Klemperer, has suffered from the musical labors of his devoted disciples, FERDINAND LOEWE and FRANZ SCHALK. He believes that it is just as important to strip the work of Bruckner of its posthumous additions and corrections as it was to restore "Boris Godunow" to the state in which Moussorgsky left it. For this reason he is presenting the unfinished Bruckner Ninth Symphony exactly as it is written in the manuscript of the composer.

General Motors

DR. FREDERICK STOCK, for nearly thirty years conductor of the Chicago Symphony orchestra, will direct the second broadcast of the General Motors Symphony orchestra (Sunday, NBC at 8 p. m.). Acknowledged one of the finest conductors in the country, dependable, and above all musicianly, Dr. Stock will be heard by all music-lovers.

On the same program will be heard GRACE MOORE, who has sung with the Metropolitan Opera Company and who has been highly successful in the movies.

October 21, Otto Klemperer will conduct, and JASCHA HEIFETZ will be the soloist. Other soloists for future weeks are LILY PONS, LUCREZIA BORI, GERALDINE FARRAR, LAWRENCE TIBBETT, ALBERT SPALDING, RUGGIERO RICCI, JOSE ITURBI and HAROLD BAUER.

Karl Krueger

KARL KRUEGER, who has had a tremendous response from Kansas City audiences since he took over the conductorship of the young orchestra there, will broadcast weekly. NBC will carry the Kansas City Symphony in a sponsored series Sunday afternoon at four. Light symphonic

Theme Songs That "Click"

Whispering," the dreamy ballad popular more than a decade ago before the era of hotcha and boop-boop-a-doop rhythms, is being brought back to favor by WHISPERING JACK SMITH, who uses it to introduce his CBS-WABC network programs.

The whispering baritone originated the soft, intimate style of singing over the radio when he started broadcasting fourteen years ago in a small Pennsylvania station. His voice is audible clearly over the radio, although he sings into the mike in hushed tones.

Thus, in casting about for a song that would typify his smooth and dreamy style of singing, he hit upon "Whispering," for the tune typifies everything that Jack Smith has tried to do over the air.

compositions, a type of music frequently heard in Europe but seldom offered by American symphony orchestras, will be featured.

An innovation in commentators will be DE WOLF HOPPER, a stage and operetta favorite for more than 50 years, who will discuss each of the selections.

Guest soloists will be heard from week to week. STANLEY DEACON, young American baritone, is the soloist at the first broadcast this Sunday afternoon.

Program Details

SUNDAY, OCTOBER 14

NBC, 4:15 p. m. Lillian Bucknam, soprano. Claire de Lune; Roses Breathe in the Night by Bauer; Lullaby of the Alps; Ein Schwan by Greig.

NBC, 7:30 p. m. Queena Mario, soprano. Connais tu le pays, from Mignon; Shortnin' Bread; Tales from the Vienna Woods by Johann Strauss.

MONDAY, OCTOBER 15

NBC, 1:45 p. m. Isidor Philipp, lecturer; Emma Boynet, pianist.

NBC, 10 p. m. "America in Music." John Tasker Howard, lecturer; Concert orchestra directed by Thomas Belviso, Dandies quartet.

TUESDAY, OCTOBER 16

NBC, 1:30 p. m. Gordon String Quartet. Henri

Deering, pianist. Filipe Chignatti, oboe. Augustin Duques, clarinet. Frank Corrado, horn. Abe Reines, basson. Beethoven's Quartet in G Major, opus 18, No. 2; Beethoven's Quintet for piano and woodwinds in E Flat Major, Opus 16.

WEDNESDAY, OCTOBER 17

NBC, 9:30 p. m. John McCormack, tenor. Isle of Beauty; Who is Sylvia; Schubert's Ave Maria; Jeanie with the Light Brown Hair; As I Went A-Walking; Little Boy Blue.

FRIDAY, OCTOBER 19

NBC, 10:30 p. m. Gothic Choristers, directed by Walter Koons. Praise the Lord, O My Soul; Thou Knowest Lord; Mendelssohn's But the Lord is Mindful of His Own, from St. Paul, and Rise and Shine.

Perfect Voice Expression



Beauty and power of perfect voice expression will be yours if you develop and strengthen your vocal organ by the silent, scientific exercises of the Perfect Voice Method.

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Our method is not an experiment but an exact science. It is a science explained in a clear, simple manner that will enable you to make use of all the vocal power nature has given you. These easy exercises will solve your voice problem whether it is a defect in speech—your speaking voice—or lack of progress in your vocal studies. Perfect Voice Method is the foundation work. Taught by mail.

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Please send me without obligation, Prof. Feuchtinger's new book, "Physical Voice Culture". I have checked subject in which I am most interested.

Weak Voice Singing Stammering Speaking

Name _____

Address _____

City _____ State _____ Age _____

THE HOUSEHOLD HOUR

OF MUSICAL

MEMORIES PRESENTS



7:30 Eastern Standard Time

WJZ WBZ WBZA WBAL
WSYR WMAL

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LUM and ABNER



NOW ON

WLW—7:15 E. S. T.
WGN—8:30 C. S. T.
WOR—9:30 E. S. T.
WXY—9:30 E. S. T.

EVERY EVENING EXCEPT
SATURDAY AND SUNDAY

HORLICK'S
THE ORIGINAL
MALTED MILK

Programs for Wednesday, October 17

Star ★ Indicates High Spot Selections

6:45 A.M.
NBC—Health Exercises: WEAFF WEEI WGY

7:00 A.M.
ABS—Morning Salute: WMCA

7:30 A.M.
NBC—Yoichi Hiraoka, xylophonist: WJZ
CBS—Organ Reveille: WABC
ABS—Brad and Al: WMCA

7:45 A.M.
NBC—Pollock & Lawnhurst piano duo: WEAFF
NBC—Jolly, Bill & Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Richard Leibert, organist: WEAFF WTIC WCSH
CBS—The Song Reporter: WABC
NBC—△ Morning Devotions: WJZ WBZ
ABS—Barnacle Bill, songs: WMCA
WGY—Musical Clock
WHAM—Kindly Thoughts

8:15 A.M.
NBC—The Sizzlers, trio: WJZ WBZ WHAM
ABS—Pedal Points, organ and piano: WMCA WPRO

8:30 A.M.
NBC—Cheerio: WEAFF WGY WCSH WEEI WTIC
NBC—Lew White, organist: WJZ WHAM
ABS—The Pick Me Ups: WMCA

8:45 A.M.
ABS—Harmonizers, male trio: WMCA WPRO

9:00 A.M.
CBS—Metropolitan Parade: WABC WOKO WNAC WDRG WICC WEAN WFBL WLBZ WGLC WFEA WHEC WORC WKBW
NBC—Sam Herman & Frank Banta: WEAFF
NBC—Breakfast Club: WJZ WBZ
ABS—Top o' the Morning; Ed Smith: WMCA WPRC
WGY—Scissors and Paste
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WEAFF WEEI WGY
ABS—Vaughn DeLeath, songs: WMCA
WHAM—Cooking School

9:30 A.M.
NBC—The Mystery Chef: WEAFF WEEI WCSH WTIC WGY
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WHAM—Breakfast Club (NBC)

9:45 A.M.
NBC—Southerners, male quartet: WEAFF WTIC
CBS—Waltz Time: WABC WOKO WEAN WFBL WLBZ WICC WGLC WFEA WHEC WORC WNAC WKBW
ABS—New York Public School Assembly: WMCA WPRO
WGY—△ Mid-Morning Devotions
WHAM—Mary Freeman, talk

10:00 A.M.
NBC—Josephine Gibson, hostess counsel: WJZ WBZ WSYR
CBS—News; Patterns in Harmony: WABC WAAB WDRG WEAN WFBL WLBZ WORC WGLC WFEA WICC WGR
NBC—News; Breen and de Rose: WEAFF WEEI
ABS—Care and Feeding Men: WMCA WPRO
WGY—The Southerners

10:15 A.M.
NBC—Florenda Trio: WJZ WHAM WBZ
CBS—Bill & Ginger: WABC WOKO WNAC WEAN WFBL WGR
NBC—Clara, Lu 'n' Em: WEAFF WEEI WCSH WGY WTIC
ABS—News; Lyric Strings: WMCA WPRO

10:30 A.M.
CBS—Fiddler's Fancy: WOKO WGLC WFBL WHEC WKBW
CBS—All About You: WABC WDRG WAAB WORC WEAN
NBC—Carlsbad Prgm.: WEAFF WCSH WTIC
NBC—Today's Children: WJZ WBZ WSYR
ABS—Crane Calder; Harmonettes: WMCA WPRO
WGY—Market Basket
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
CBS—Do Re Mi Trio: WABC WNAC WKBW WFBL WHEC WGLC WLBZ

NBC—Betty Crocker: WEAFF WEEI WGY WCSH
NBC—News; Radio Kitchen: WJZ WHAM
★ ABS—V. E. MEADOWS PRESENTS Beauty Forum: WMCA WPRO

11:00 A.M.
NBC—Juan Reyes, pianist: WEAFF WCSH WGY
CBS—Cooking Close-Ups: WABC WOKO WNAC WDRG WEAN WFBL WKBW
NBC—The Wife Saver: WJZ
ABS—Rigo Santiago, songs: WMCA WPRO
WHAM—Tom Grierson, organist

11:15 A.M.
CBS—The Fish Tale, sketch: WNAC WKBW
NBC—Alice Remsen, songs: WEAFF WGY WCSH WEEI
NBC—Tony Wons, philosopher: WJZ WHAM WBZ
ABS—Maytime Parade: WMCA
ABS—Morning Parade: WPRO

11:30 A.M.
NBC—U. S. Army Band: WJZ WBZ WHAM
CBS—Rambles in Rhythm: WABC WNAC WOKO WHEC WLBZ
NBC—Betty Moore, decorating: WEAFF WGY WEEI
ABS—Danville Clarion: WMCA WPRO

11:45 A.M.
NBC—Down the Song Trail: WEAFF WTIC WEEI WCSH WGY
CBS—Jane Ellison: WABC WNAC WOKO WDRG WFBL WEAN WGR WHEC
ABS—Elsa Clements, soprano: WMCA WPRO

Afternoon

12:00 Noon
NBC—Al and Lee Reiser: WEAFF WCSH WTIC WEEI
CBS—Voice of Experience: WABC WNAC WDRG WGR WEAN WFBL WOKO
NBC—Fields and Hall: WJZ
ABS—Bob Fallon's Orch.: WMCA WPRO
WGY—Banjoleers
WHAM—Tower Trio

12:15 P.M.
NBC—Honeyboy and Sassafras: WEAFF WEEI WTIC
CBS—Betty Barthell, songs: WABC WAAB WDRG WOKO WGR WGLC WLBZ WHEC WORC WFEA
NBC—Charles Sears, tenor: WJZ
ABS—Eddie Pryor's Orchestra: WMCA WPRO
WGY—Martha and Hal
WHAM—News; Farm Forum

12:30 P.M.
NBC—Nat'l Farm and Home Hour: WJZ WBZ WHAM
CBS—Al Kavelin's Orchestra: WABC WLBZ WGLC WOKO WHEC WORC WKBW
NBC—Merry Madcaps: WEAFF WTIC WCSH
ABS—Here's How: WMCA WPRO
WGY—Farm Prgm.

12:45 P.M.
ABS—Mishel Gerner's Ensemble: WMCA WPRO

1:00 P.M.
CBS—George Hall's Orchestra: WABC WOKO WDRG WAAB WHEC WGR
NBC—Market and Weather: WEAFF WGY—Hank Keene's Radio Gang WTIC—Soloist (NBC)

1:15 P.M.
NBC—Peggy's Doctor, sketch: WEAFF WEEI WGY WTIC WCSH
ABS—Mirror Reflections: WMCA WPRO

1:30 P.M.
NBC—Dick Fidler's Orch.: WEAFF WCSH WTIC WEEI
CBS—Madeline Slade, talk: WABC WOKO WNAC WDRG WGR WKBW WORC WFBL WLBZ WGLC WHEC
NBC—Vic and Sade: WJZ WBZ
ABS—Eddie Pryor's Orch.: WMCA WPRO
WGY—The Vagabonds
WHAM—School of the Air

1:45 P.M.
NBC—Words and Music: WJZ
CBS—△ Message from Pope Pius XI: WABC

ABS—The Ragamuffins: WMCA
WGY—Dick Fidler's Orchestra (NBC)

2:00 P.M.
NBC—Wandering Minstrel: WJZ WBZ WHAM
NBC—Two Seats in the Balcony: WEAFF WTIC WGY WCSH
CBS—Romany Trail: WABC WOKO WDRG WGLC WEAN WGR WFBL WLBZ WICC WHEC WORC
ABS—Civic Symphony Orch.: WMCA WPRO

2:15 P.M.
WHAM—School of the Air

2:30 P.M.
NBC—The Sizzlers Trio: WEAFF WEEI
CBS—Ann Leaf, organist: WABC WNAC WOKO WDRG WEAN WGR WFBL WLBZ WICC WFEA WHEC WORC
NBC—Home Sweet Home: WJZ
NBC—Smack Out: WHAM
WGY—Albany on Parade

2:45 P.M.
NBC—Colette Carlay, songs: WJZ WHAM
NBC—Gus Van, songs: WEAFF WTIC WCSH WGY

3:00 P.M.
NBC—Rambles Trio: WJZ WHAM WBZ
CBS—Kate Smith's Matinee: WABC WNAC WCAU WDRG WHEC WGR WEAN WFBL WICC WLBZ WGLC WORC WHEC
NBC—Ma Perkins: WEAFF WTIC WGY WEEI WCSH

3:15 P.M.
NBC—Concert Favorites: WJZ WBZ WHAM
NBC—Dreams Come True: WEAFF WGY WTIC WCSH WEEI

3:30 P.M.
NBC—Women's Radio Revue: WEAFF WGY WTIC WCSH
ABS—Clem McCarthy and Tony Wake-man, sports; Soloists; Bob Haring's Orchestra: WMCA
ABS—Today's Winners: WPRO

3:45 P.M.
NBC—Joe White, tenor: WJZ WHAM

4:00 P.M.
NBC—Pop Concert: WEAFF WTIC
CBS—Nat'l Student Prgm.: WABC WNAC WKBW WOKO WDRG WEAN WFBL WLBZ WICC WGLC WHEC WORC
NBC—Betty and Bob: WJZ WBZ WHAM WCSH WGY WSYR

4:15 P.M.
CBS—Jack Brooks; Orchestra: WOKO WHEC
NBC—Pop Concert: WEEI WCSH WGY
NBC—Dorothy Page, singer: WJZ WBZ
WHAM—News

4:30 P.M.
NBC—Palmer Clark's Orch.: WJZ
★ CBS—Science Service: WABC WNAC WOKO WDRG WGR WEAN WFBL WLBZ WGLC WHEC
NBC—Jesters Trio: WEAFF
WGY—Joan Darling, crooner
WHAM—Edward C. May, organist

4:45 P.M.
NBC—Adventures on Mystery Island: WEAFF WTIC WEEI WCSH
CBS—Swinging Along, dance music: WABC WOKO WNAC WDRG WGR WEAN WFBL WLBZ WGLC WHEC WORC
WGY—Stock Reports

5:00 P.M.
CBS—Adventure Program, "Og, Son of Fire": WABC WDRG WAAB WGR
NBC—Al Pearce's Gang: WJZ WHAM
NBC—Chick Webb's Orchestra: WEAFF WEEI WTIC WCSH
WGY—Lang Sisters

5:15 P.M.
NBC—Jackie Heller, tenor: WJZ
CBS—Skippy, sketch: WABC WOKO WAAB WDRG WGR WEAN WHEC WFBL
NBC—Tom Mix's Straight Shooters: WEAFF WGY WTC WCSH WEEI

5:30 P.M.
NBC—Alice in Orchestra: WEAFF WEEI WTIC WCSH
CBS—Jack Armstrong: WABC WOKO WDRG WGR WAAB WHEC WORC WEAN
NBC—Singing Lady: WJZ WBZ WHAM
ABS—Sally's Radio Party: WMCA

ABS—Bob Fallon's Orch.: WPRO
WGY—Drama

5:45 P.M.
CBS—Gordon, Dave and Bunny: WABC WAAB WDRG WOKO WEAN WFBL
NBC—Capt. Tim Healy: WEAFF WEEI WTIC WCSH WGY
NBC—Little Orphan Annie: WJZ WBZ WHAM WSYR

Night

6:00 P.M.
NBC—Angelo Ferdinando's Orchestra: WEAFF WEEI WGY
CBS—Buck Rogers, sketch: WABC WAAB WOKO WKBW WFBL WHEC
NBC—Education in the News: WJZ
ABS—Ernie Holst's Orch.: WMCA WPRO
WGY—Old Man Sunshine
WHAM—Sportcast

6:15 P.M.
NBC—Alma Kitchell, contralto: WJZ WHAM WBZ
NBC—Mysterious Island: WEAFF
CBS—Bobby Benson and Sunny Jim: WABC WAAB WOKO WDRG WGR WEAN WFBL WLBZ
ABS—Charley Eckel's Orch.: WMCA WPRO
WGY—Adventures of Jimmy Allen

6:30 P.M.
NBC—News; Three X Sisters: WJZ
★ CBS—DELAWARE, LACKAWANNA and Western Coal Co. Presents The Shadow: WABC WDRG WOKO WAAB WEAN WFBL WHEC WORC WKBW
NBC—News; Martha Mears, contralto: WEAFF
ABS—Screen Revue: WMCA
ABS—News; Dance Orchestra: WPRO
WGY—Evening Brevities
WHAM—Pleasure Cruise

6:45 P.M.
NBC—Billy Batchelor, skit: WEAFF WGY WTIC WCSH WEEI
NBC—Lowell Thomas: WJZ WBZ WHAM WSYR
ABS—Tony Wakeman, sports: WPRO WMCA

7:00 P.M.
NBC—Danny Malone, tenor: WEAFF
NBC—Amos 'n' Andy, sketch: WJZ WBZ WHAM
CBS—Myrt and Marge, sketch: WABC WEAN WFBL WGR WOKO WNAC WDRG
ABS—Bob Haring's Orchestra: WMCA WPRO
WGY—Jules Landes' Streamliners

7:15 P.M.
NBC—Plantation Echoes; Mildred Bailey, songs: WJZ WHAM WBZ WSYR
NBC—Gene and Glenn, comedy: WEAFF WGY WCSH WEEI WTIC
CBS—Just Plain Bill: WABC WDRG WGR WNAC
ABS—Jewish Vagabond Singers: WMCA

7:30 P.M.
NBC—Pickens Sisters: WEAFF
★ NBC—BEECH-NUT PRESENTS Red Davis; Featuring Burgess Meredith, Jack Rosalie, Marion Barney & Elizabeth Wragge, comedy sketch: WJZ WBZ WHAM WSYR
CBS—Paul Keast, baritone: WABC WFBL WGR WHEC WORC WOKO WDRG
ABS—Fisher's Gypsy Ensemble: WPRO
WGY—Musical Program

7:45 P.M.
★ NBC—Dangerous Paradise, sketch: WJZ WHAM WBZ WSYR
CBS—Boake Carter, news: WABC WNAC WGR
NBC—Frank Buck's Adventures: WEAFF WCSH WGY
ABS—A. Cloyd Gill, news: WMCA WPRO

8:00 P.M.
★ NBC—Mary Pickford & Stock Co.: WEAFF WTIC WEEI WCSH WGY
★ NBC—Crime Clues: WJZ WBZ WSYR
CBS—Easy Aces, sketch: WABC WDRG WOKO WFBL WGR
ABS—Three Little Funsters: WMCA
WHAM—P. T. A. Program

8:15 P.M.
CBS—Edwin C. Hill: WABC WNAC WOKO WDRG WFBL WEAN WGR
ABS—Five Star Final, news drama: WMCA WPRO
WHAM—Adventures of Jimmy Allen

8:30 P.M.
NBC—Wayne King's Orchestra: WEAFF WCSH WGY WTIC
★ CBS—Everett Marshall's Broadway Varieties: WABC WNAC WDRG WEAN WOKO WFBL WGR
★ NBC—Lanny Ross; Orchestra: WJZ WHAM WSYR
ABS—Melody Musketeers: WPRO
ABS—Sagebrush Harmonizers: WMCA

8:45 P.M.
ABS—Furnished Rooms, comedy sketch: WMCA WPRO

9:00 P.M.
★ NBC—Town Hall Tonight; Fred Allen: WEAFF WGY WTIC WEEI WCSH
★ CBS—Nino Martini; Orchestra; Chorus: WABC WNAC WDRG WOKO WORC WHEC WEAN WFBL WICC WLBZ WKBW WFEA
NBC—20,000 Years in Sing Sing, drama: WJZ WBZ WSYR WHAM
ABS—American Opr'y House Presents: WMCA WPRO

9:30 P.M.
NBC—John McCormack, tenor: WJZ WBZ WSYR WHAM
★ CBS—Adventures of Gracie: WABC WNAC WDRG WOKO WEAN WKBW WFBL WORC
★ WOR—HORLICK'S MALTED MILK Presents Lum and Abner, comedy sketch

10:00 P.M.
NBC—Dennis King, baritone; Orchestra: WJZ WHAM WBZ WSYR
★ CBS—Byrd Expedition: WABC WOKO WDRG WNAC WFBL WLBZ WREC WKBW WORC WHEC
★ NBC—Guy Lombardo's Orchestra: WEAFF WTIC WEEI WCSH WGY
ABS—Beauty That Endures: WMCA
ABS—Milton Kellern's Orch.: WPRO

10:15 P.M.
★ NBC—Madame Sylvia: WJZ WBZ WHAM WSYR
ABS—Sleepy Hall's Orch.: WMCA WPRO

10:30 P.M.
★ NBC—Jack Denny's Orch.; Harry Richman: WJZ WHAM WSYR
CBS—Mary Eastman, soprano; Orch.: WABC WOKO WDRG WAAB WGR WEAN WFBL WICC WGLC WHEC WORC WLBZ
NBC—National Radio Forum: WEAFF WGY
ABS—Dance Orchestra: WMCA WPRO

11:00 P.M.
NBC—Hal Kemp's Orchestra: WEAFF WGY WCSH
CBS—Nick Lucas, songs: WABC WAAB WORC WHEC WKBW
NBC—Zig Zag Circle Ranch: WJZ WHAM
ABS—Voice of Romance: WMCA WPRO

11:15 P.M.
CBS—Frank Dailey's Orchestra: WABC WNAC WFEA WLBZ WKBW WEAN WHEC
NBC—Robert Royce, tenor: WEAFF WCSH WEEI
NBC—Emil Coleman's Orchestra: WJZ WHAM
ABS—Dancing Till 2 A. M.: WMCA WPRO
WGY—Dance Orchestra

11:30 P.M.
CBS—Ozzie Nelson's Orch.: WABC WDRG WNAC WORC WKBW WLBZ WEAN WICC WFEA WHEC
NBC—George E. Peer, talk: WJZ
NBC—Jolly Coburn's Orch.: WEAFF WEEI WTIC WCSH WGY
WHAM—Jan Campbell's Orchestra

11:45 P.M.
CBS—Ozzie Nelson's Orch.: WOKO

12:00 Mid.
CBS—Jacques Renard's Orch.: WABC WNAC WOKO WEAN WFBL WICC WKBW WGLC
NBC—George Sterney's Orch.: WJZ WHAM WBZ
NBC—George Olsen's Orch.: WEAFF WEEI
WGY—Charles Boulanger's Orchestra

12:30 A.M.
CBS—George Hall's Orchestra: WABC WNAC WOKO WEAN WFBL WICC WKBW WGLC
NBC—Stan Myers' Orchestra: WEAFF WEEI
NBC—Jack Berger's Orchestra: WJZ WBZ WHAM
WGY—Dance Orchestra

1:00 A.M.
CBS—Gene Kardos' Orch.: WABC

Eddie Cantor may need studio audiences, but **MARY PICKFORD** doesn't. And the invisible audience still has the least need of all for studio onlookers.

If you, like us, were tuned on Wednesday night, October 3 to *Miss Mary Pickford's* premiere, you must have noticed that one scene in the "Church Mouse" during which the celebrated celluloid queen was supposed to be alone. She was talking aloud to herself—but the lines were funny. So what happened?

The audience in the studio proceeded to laugh uproariously, thereby completely shattering the sense of the scene for the millions of listeners in.

Many are the newspapers irked because organized baseball sold out miking privileges to the Ford dealers for commercial airing over NBC and CBS. But our chief Series irk is that Hal Totten, NBC's best ballcaster, was not elected for that chain by Commissioner Landis.

Plums and—

HOUSE BY THE SIDE OF THE ROAD (Sept. 30 over NBC) again showed itself one of the leaders of the new trend toward music-dramas. *Marcell's* programming of old favorite selections, instead of untried and specially written numbers, will carry this show far, along with the assisting lift of the ingratiating *Tony Wons*.

TALKIE PICTURE TIME (Sept. 30 over NBC) provided entertaining drama, but must that "movie director" talk Oxford English with all the accent—or is Hollywood really that way?

BIG BEN DREAM DRAMA (Sept. 30 over NBC) is another name for "The Stebbins Boys"—remember them?—so you know they were good. Note that the pair are now engaged in the sale of antique clocks according to the script, and mark also that *Arthur Allen's* No. 1 hobby is collecting all kinds of timepieces and clocks which he installs in his Hempstead, L. I., place and gives considerable care keeping all running and striking punctually!

CHICAGO KNIGHTS (Sept. 30 over CBS) brought plump orchestrations and, glory be, the sweet, soulful voice of *Harriet Cruise* whose dulcet tones

Plums and Prunes

By Evans Plummer



RAY HEDGE

This, now, is none other than Clarence Tiffingtuffer, who, in real life, is far from the mincy character which he portrays in the "Myrt and Marge" sketches every night except Saturday and Sunday at 7 (EST) via CBS-WABC

rate no less applause than *Dragonette's*, *Albani's* or *Kate Smith's* to this pillar's ears.

PONTIAC PROGRAM PREMIERE (Sept. 30 over NBC) was something really worth writing home about. Leading off with a distinctly novel introduction, *Don McNeill*, the man who made the NBC

Breakfast Club the coffee-and-toast of the nation, was assisted by his "dumb" stenographer, as portrayed by *Betty Winkler*, and made old gags sound new and new ones better with his rapid-fire, informal method of presentation.

Added to the sensational mirth-provoking by the *McNeill* wit, the orchestra and solos by *Jane Froman* were distinctly pleasing.

In this premiere was visualized the birth of the 1934-35 season's laugh sensation. Be sure to be at your dials for next Sunday's Pontiac show.

AMERICAN ALBUM OF FAMILIAR MUSIC (Sept. 30 over NBC) remained what it always has been—one of the finest and most comfortable presentations on the airwaves. Plums to *Frank Munn* and *Virginia Rea*. And more plums to the headache remedying sponsor whose short credits certainly give no one a headache.

MYRT AND MARGE (Oct. 1 over CBS) surprised with a premiere full of more action and back-stage stuff than the whole 1933-34 series of this script which now enters its fourth year. Welcome back Myrt, Marge, Billy, Clarence—and Jack Arnold!

Outside the Studios

EVEN AS YOU and I they are outside the studios: . . . *MURIEL WILSON*, not knowing she was observed, taking an interest in every toddling infant she encounters. A sweet girl, Muriel; no wonder you love her as *Mary Lou* . . . *ELEANOR RELLA*, "Billy" of Myrt and Marge, arising from a sick bed to attend the show's opening party and then talking to friends about her dog instead of her pains . . . *AL WILLIAMSON*, chief air star glorifier for NBC in Chicago, assisting proprietor *Charlie Dawell*, of *St. Hubert's Grill*, to "mull" the Windy City's first importation of good olde brown October ale . . . *EDDIE CANTOR*, like a hen with his brood, shooting *Ida* and the five daughters

Peeps into the Local Studios

By Murray Arnold

Flash! **CHEVROLET** has just signed to sponsor the University of Pennsylvania football games every Saturday afternoon over WIP, with *NIG BERRY*, former Penn star, and *FRANKLIN LAMB*, executive vice-president of the Gimbel station, at the WIP mikes.

LEROY MILLER, formerly of *WKJC*, Lancaster, has been promoted to program director at *WRAK*, Williamsport! . . . **FRED A. HUBER**, *WBAL* director, back from a Havana-Mexico vacation, after having been tangled up in several revolutions while on his holiday . . . **ED BROWNING**, *WDEL* continuity chief, announces engagement to *MISS NANCY TURNER*, of Philadelphia . . . **NEAL O'HARA**, nationally known humorist-columnist of the *Boston American*, becomes headliner on a network of New England stations including *WTIC*, Hartford; *WEEI*, Boston; *WJAR*, Providence; *WTAG*, Worcester; and *WCSH*, Portland. O'Hara, to be heard at 7:30 p. m. every Tuesday, Thursday and Saturday, will discuss football and kindred topics.

Radio again playing a dominant part in the Philly Fall election campaign, with all leading candidates rushing to the microphones. As last season, WIP is snaring nine-tenths of these political talks.

TED VON ZIEKURSCH, well known magazine writer, sportsman, and big-wig of the *Philadelphia Daily News*, begins new series of daily sport gabs over WCAU, to be aired from 6:55 to 7 p. m. . . . **HAR-**

OLD VAN WART, *WNAC* staff pianist, received birthday congratulations on October 3.

WPEN will air a pre-view of the coming *Stanton Theater* film every Friday night at 8:45, with *Jean Taft* and *Bill Richards* sharing the honors!

HAROLD DAVIS, *WDAS* program director, has turned maestro, now leading his own crew of musicians! . . . **CLAIR R. MCCOLLOUGH**, General Manager of the *Mason-Dixon Radio Group*, was discharged from the *Lancaster Hospital* last week, where he had been an appendicitis patient.

JOHN F. MOAKLEY, *WNAC-WAAB* announcer, has graduated to the Yankee network production staff in Boston, replacing *FRED LANGENHEIM*, who recently transferred to the corps of WCAU announcers. *Langenheim*, now known as *Lang*, replaced *BLAYNE BUTCHER* at the *Levy* station, the latter having accepted an executive post with the *Lennin-Mitchell* advertising agency, of New York.

"THE VOICE OF ROMANCE," now heard weekly over the *American Broadcasting System*, is none other than "THE MEISTERSINGER," erstwhile heard over WIP and WCAU in *Quakertown*.

"Skylights," a new potpourri of ace

around the World's Fair . . . **RUBINOFF** in-and-off in Chicago and on-and-off again without speaking a word of English . . . **GEORGE OLSEN** wracking his brain to scheme into his busy schedule at least one day's attendance at the World Series, while wife *ETHEL SHUTTA*, in the receiving line at the couple's opening in Chicago, keeps busy captivating everyone with her ace personality.

PHIL BAKER, your *Armour Jester*, is planning to multiply (or divide) his radio profits by backing his own musical play, "Geraniums in My Window," soon to open in New York City.

MADAME SYLVIA, the reducer, is rumored to be trying new diets and all to no avail in an effort to reduce her heart troubles with her young actor husband, *Edward Leiter*, of the famous *Windy City* department store and grain family.

At last!

RED DAVIS



BETTY

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Every
Week-day—12:45 p.m.
Sunday—8:00 p.m.

Programs for Thursday, October 18

Star ★ Indicates High Spot Selections

6:45 A.M.
NBC—Health Exercises: WEAFF WEEI WGY

7:00 A.M.
ABS—Morning Salute: WMCA
WBZ—Musical Clock

7:30 A.M.
NBC—Yoichi Hiraoka: WJZ
CBS—Organ Reveille: WABC
ABS—Toast and Coffee Hour: WMCA

7:45 A.M.
NBC—Pollock and Lawnhurst: WEAFF
NBC—Jolly Bill and Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Richard Leibert, organist: WEAFF
WTIC WCSH
CBS—The Song Reporter: WABC
NBC—Morning Devotions: WJZ WBZ
ABS—Barnacle Bill, uke: WMCA
WGY—Musical Clock
WHAM—Kindly Thoughts

8:15 A.M.
NBC—The Sizzlers, trio: WJZ WBZ
WHAM
ABS—Pedal Points: WMCA WPRO

8:30 A.M.
NBC—Cheerio: WEAFF WCSH WEEI
WGY WTIC
CBS—Salon Musicale: WABC
NBC—Lew White, organist: WJZ
WHAM
ABS—The Pick Me Ups: WMCA

8:45 A.M.
ABS—Harmonettes, trio: WMCA
WPRO

9:00 A.M.
★ NBC—Breakfast Club: WJZ WBZ
CBS—Sunny Side Up: WABC WGR
WNAC WDRC WORC WHEC WFEA
WICC WLBZ WEAN WOKO WFBL
NBC—Herman and Banta: WEAFF
ABS—Top o' the Morning: WMCA
WPRO
WGY—Forrest Willis, tenor
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WEAFF WEEI
WGY WCSH
NBC—Breakfast Club: WHAM
ABS—One Man Band, Frank Novak:
WMCA WPRO

9:30 A.M.
NBC—Mildred Dilling, harpist: WEAFF
WTIC WCSH WEEI WGY
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO

9:45 A.M.
NBC—Musical of the Old South:
WEAFF WTIC WGY
CBS—Rangers, quartet: WABC
WOKO WDRC WNAC WEAN WFBL
WGR WLBZ WICC WFEA WHEC
ABS—Bernie Dolan, pianologue:
WPRO
ABS—The Dentist Says: WMCA

10:00 A.M.
NBC—Edward MacHugh, baritone: WJZ
WBZ WHAM
CBS—Visiting with Ida Bailey Allen:
WABC WFBL WAAB WKBW
NBC—News; Breen & de Rose: WEAFF
WEEI
ABS—“Family Law”: WMCA WPRO
WGY—Hollywood Looking Glass

10:15 A.M.
NBC—Clara, Lu 'n' Em: WEAFF WEEI
WGY WCSH WTIC
CBS—Bill and Ginger: WABC WAAB
WFBL WHEC WOKO WKBW
NBC—Castles of Romance: WJZ WBZ
ABS—News; Lyric Strings: WMCA
WPRO
WHAM—Frances Ingram

10:30 A.M.
NBC—Morning Parade: WEAFF WTIC
WEEI
NBC—Today's Children, drama: WJZ
WBZ
CBS—Artists Recital: WABC WNAC
WOKO WDRC WKBW WHEC
WEAN WFBL WLBZ WICC WFEA
WORC
ABS—Poet's Corner; Art Egan: WMCA
WPRO
WGY—Shopping Bag
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
CBS—Swinging Along: WABC WOKO
WDRC WNAC WEAN WFBL WLBZ
WICC WFEA WHEC WKBW
NBC—News; Radio Kitchen: WJZ
WHAM
NBC—Morning Parade: WGY WCSH

11:00 A.M.
NBC—Hazel Arth, songs: WJZ WHAM

11:15 A.M.
NBC—Frances Lee Barton: WEAFF
WTIC WGY WEEI WCSH
CBS—Academy of Medicine: WABC
WDRC WNAC WOKO WHEC
WKBW
NBC—Tony Wons, philosopher: WJZ
WBZ WHAM
ABS—Maytime Parade: WMCA

11:30 A.M.
NBC—U. S. Navy Band: WJZ WBZ
WHAM
CBS—Madison Ensemble: WABC
WOKO WDRC WNAC WEAN
WFBL WLBZ WFEA WHEC WKBW
NBC—Pedro Via's Orchestra: WEAFF
WCSH WEEI WTIC
ABS—Baron Wrangle: WMCA
ABS—Helen Board, songs: WPRO
WGY—The Southerners

11:45 A.M.
ABS—Poet's Corner, Art Egan:
WMCA WPRO
WGY—Banjoleers

Afternoon

12:00 Noon
NBC—Fields & Hall: WJZ
CBS—Voice of Experience: WABC
WNAC WDRC WEAN WFBL WGR
NBC—Treasure Chest: WEAFF WGY
WCSH WEEI WTIC
ABS—Bob Fallon's Orch.: WMCA
WPRO
WHAM—Tom Grierson, organist
WOKO—Concert Miniatures (CBS)

12:15 P.M.
NBC—Merry Maes: WJZ
CBS—Mayfair Melodies: WABC WOKO
WAAB WLBZ WFEA WHEC WGR
NBC—Honeyboy and Sassafras: WEAFF
WEEI WTIC
WGY—Martha and Hal
WHAM—News; Farm Forum

12:30 P.M.
NBC—Merry Madcaps: WEAFF WCSH
WTIC
★ CBS—ACME WHITE LEAD AND
Color Works Present “Smilin’ Ed”
McConnell: WABC WNAC WDRC
WEAN WFBL WFEA WICC WORC
WKBW
NBC—Farm & Home Hour: WJZ
WHAM WBZ
ABS—Here's How: WMCA WPRO
WGY—Farm Program

12:45 P.M.
CBS—Al Kavelin's Orchestra: WABC
WOKO WFBL WLBZ WKBW
WFEA WORC
ABS—Mishel Gerner's Ensemble:
WMCA WPRO

1:00 P.M.
NBC—Market and Weather: WEAFF
NBC—Jan Bruneseo's Ensemble: WGY
WCSH
CBS—George Hall's Orchestra: WABC
WOKO WAAB WGR

1:15 P.M.
NBC—Jan Bruneseo's Ensemble:
WEAFF WEEI WTIC
CBS—George Hall's Orchestra: WABC
WDRC
ABS—Advertising Club Luncheon:
WMCA WPRO

1:30 P.M.
NBC—Vic and Sade: WJZ WBZ
NBC—Dick Fidler's Orchestra: WEAFF
WCSH WTIC WEEI
CBS—Frank Dailey's Orchestra: WABC
WOKO WNAC WDRC WFBL WHEC
WORC WKBW
WGY—The Vagabonds
WHAM—School of the Air

1:45 P.M.
CBS—Pat Kennedy; Art Kassel's
Orchestra: WABC WNAC WGR
NBC—Great Composers Hour: WJZ
WGY—Federation of Women's Clubs
WHAM—Jan Campbell's Orchestra

2:00 P.M.
NBC—Stones of History, drama: WEAFF
WTIC WEEI
CBS—Ann Leaf, organist: WABC
WGR WNAC WOKO WDRC WEAN
WFBL WLBZ WICC WFEA WHEC
WORC
ABS—The Ragamuffins: WMCA
WGY—Paul Curtis, tenor

2:15 P.M.
WGY—Household Chats
WHAM—School of the Air

2:30 P.M.
NBC—Home Sweet Home: WJZ
NBC—Smack Out: WHAM
CBS—Poetic Strings: WABC WOKO
WNAC WDRC WEAN WGR WFBL
WLBZ WICC WFEA WHEC WORC
NBC—Trio Romantique: WEAFF WEEI
WCSH
ABS—Piano & Organ Concertos:
WMCA WPRO
WGY—Albany on Parade

2:45 P.M.
NBC—Gus Van, songs: WEAFF WCSH
WGY
NBC—Echoes of Erin: WJZ WHAM

3:00 P.M.
NBC—Ma Perkins: WEAFF WCSH WGY
WEEI WTIC
CBS—Metropolitan Parade: WABC
WNAC WOKO WDRC WGR WEAN
WFBL WICC WFEA WHEC WLBZ
NBC—Dance Orchestra: WJZ WHAM
WBZ WSYR
ABS—Women and Money: WMCA
WPRO

3:15 P.M.
NBC—Dreams Come True: WEAFF
WCSH WGY WEEI WTIC
NBC—Col. J. Reed Kilpatrick, talk:
WJZ WHAM WBZ
ABS—Heat Waves, trio: WMCA
WPRO

3:30 P.M.
CBS—Danzant: WABC WOKO WGR
WNAC WEAN WFBL WLBZ WICC
WFEA WHEC
NBC—Roy Shield's Orchestra: WJZ
WHAM WBZ
NBC—Woman's Radio Review: WEAFF
WCSH WTIC WEEI
ABS—Sports; Soloists; Orch.: WMCA
ABS—Today's Winners: WPRO
WGY—Drama

3:45 P.M.
WGY—Woman's Radio Review (NBC)

4:00 P.M.
NBC—Blue Room Echoes: WEAFF
CBS—Visiting America's Little House:
WABC WOKO WNAC WDRC WGR
WEAN WFBL WLBZ WICC WFEA
WHEC WORC
NBC—Betty and Bob: WJZ WHAM
WBZ WGY WCSH WSYR

4:15 P.M.
NBC—Dorothy Page, songs: WJZ WBZ
WBZ
CBS—Salvation Army Staff Band:
WABC WOKO WNAC WDRC WGR
WLBZ WEAN WHEC WICC WFBL
WORC WFEA
WGY—Limy Bill
WHAM—News

4:30 P.M.
NBC—Palmer Clark's Orch.: WJZ
WHAM WBZ
CBS—Dick Messner's Orchestra: WABC
WOKO WNAC WDRC WEAN WICC
WFBL WLBZ WFEA WHEC WORC
WKBW
NBC—Tommy Harris, tenor: WEAFF
WEEI WTIC
WGY—John Sheehan, tenor

4:45 P.M.
NBC—Archie Bleyer's Orch.: WJZ
NBC—Adventures on Mystery Island:
WEAFF WCSH WEEI WTIC
WGY—Stock Reports
WHAM—Stamp Club

5:00 P.M.
NBC—Nat'l P. T. A. Congress: WEAFF
NBC—Stanleigh Malotte, songs: WJZ
CBS—Loretta Lee, songs: WABC
WDRC WAAB WGR WEAN WLBZ
WICC WFEA WORC WHEC
WBZ—News
WHAM—Jolly Roger

5:15 P.M.
NBC—Jackie Heller, tenor: WJZ
CBS—Skippy: WABC WAAB WDRC
WOKO WGR WEAN WFBL WHEC
WGY—Billy Rose, tenor
WHAM—Uncle Wiggily

5:30 P.M.
NBC—Tales of Courage: WEAFF WTIC
WCSH
CBS—Jack Armstrong: WABC WOKO
WDRC WAAB WEAN WGR WHEC
NBC—Singing Lady: WJZ WBZ
WHAM

ABS—Sally's Radio Party: WMCA
ABS—Bob Fallon's Orch.: WPRO
WGY—Uncle Wiggily

5:45 P.M.
CBS—Miniatures: WLBZ WORC
NBC—Orphan Annie: WJZ WBZ
WHAM WSYR
CBS—Robinson Crusoe, Jr.: WABC
WDRC WOKO WHEC WKBW
WFBL WGLC
NBC—Danny Malone, tenor: WEAFF
WTIC WGY
WCSH—Buddy and Blake

Night

6:00 P.M.
NBC—Xavier Cugat's Orch.: WEAFF
CBS—Buck Rogers, sketch: WAAB
WOKO WFBL WHEC WKBW
NBC—Wm. Lundell, interview: WJZ
ABS—Current Books: WMCA WPRO
WGY—Jimmy Allen, sketch
WHAM—Sportcast

6:15 P.M.
NBC—Tom Coakley's Orchestra: WJZ
CBS—Bobby Benson and Sunny Jim:
WABC WAAB WOKO WDRC WEAN
WFBL WLBZ WGR
ABS—Charley Eckel's Orch.: WMCA
WPRO
WGY—Col. Jim Healey
WHAM—Comedy Stars

6:30 P.M.
CBS—Football Reporter: WABC WDRC
WNAC WOKO WORC WHEC WEAN
WFBL WLBZ WICC WFEA WKBW
NBC—News; Walter Preston, baritone:
WJZ
NBC—News; Mary Small, vocalist:
WEAFF WTIC
ABS—Lazy T-Roundup, Cowboy Tom:
WMCA
ABS—Dance Orchestra: WPRO
WGY—Evening Brevities
WHAM—Pleasure Cruise

6:45 P.M.
NBC—Billy Batchelor, sketch: WEAFF
WCSH WGY WEEI WTIC
CBS—Beauty Program: WABC WAAB
WDRC WLBZ WEAN WKBW
NBC—Lowell Thomas, news: WJZ
WHAM WBZ WSYR
ABS—Tony Wakeman, sports: WPRO
ABS—Sports Program: WMCA

7:00 P.M.
NBC—Amos 'n' Andy, sketch: WJZ
WBZ WHAM
NBC—Jack & Loretta Clemens: WEAFF
WCSH WTIC
CBS—Myrt and Marge, sketch: WABC
WNAC WOKO WDRC WEAN WGR
WFBL
ABS—Paul Barry, songs; Bob Har-
ing's Orchestra: WMCA WPRO
WGY—Florence Rangers

7:15 P.M.
NBC—Gems of Melody: WJZ WHAM
WSYR WBZ
CBS—Just Plain Bill: WABC WNAC
WGR
NBC—Gene and Glenn, sketch: WEAFF
WGY WCSH WEEI
ABS—Silver Voiced Lovers: WMCA
ABS—Fisher's Gypsy Orch.: WPRO

7:30 P.M.
NBC—The Dixie Dandies with Al
Bernard: WEAFF WCSH WGY
WTIC
CBS—Whispering Jack Smith's Orches-
tra: WABC WOKO WNAC WDRC
WFBL WGR WEAN WORC
ABS—Folk Singer: WMCA

7:45 P.M.
NBC—Frank Buck's Adventures: WEAFF
WGY WCSH
CBS—Boake Carter, News: WABC
WNAC WGR
NBC—Shirley Howard, vocalist: WJZ
ABS—A. Cloyd Gill, news: WMCA
WPRO
WHAM—On Wings of Song

8:00 P.M.
★ CBS—Easy Aces, sketch: WABC
WOKO WDRC WFBL WGR
NBC—O'Henry Stories: WJZ
★ NBC—Vallee's Variety Hour:
WEAFF WEEI WCSH WGY WTIC
ABS—Three Little Funsters: WMCA

8:15 P.M.
CBS—“Fats” Waller's Rhythm Club:
WABC WNAC WDRC WFEA WGR
WORC WEAN WFBL WLBZ WICC

ABS—Five Star Final: WMCA WPRO
WHAM—Adventures of Jimmy Allen

8:30 P.M.
CBS—The Forum of Liberty; Edwin
C. Hill: WABC WOKO WNAC
WDRC WEAN WFBL WGR WAAB
NBC—Melodies Romantique: WJZ
WHAM
ABS—Sagebrush Harmonizers: WMCA
ABS—Melody Musketiers: WPRO

8:45 P.M.
ABS—Kay Thompson, songs: WMCA
WPRO

9:00 P.M.
★ NBC—Death Valley Days, drama:
WJZ WHAM WBZ WSYR
★ NBC—Captain Henry's Show Boat:
Lanny Ross, tenor: WEAFF WEEI
WGY WCSH WTIC
★ CBS—Walter O'Keefe; Glen Gray's
Orch.: WABC WNAC WDRC WOKO
WEAN WORC WFEA WFBL WLBZ
WICC WHEC WKBW
ABS—Pan-American, orch.: WMCA
WPRO

9:30 P.M.
★ CBS—Fred Waring's Orchestra:
WABC WNAC WDRC WOKO WFBL
WEAN WLBZ WICC WKBW WGLC
WFEA WORC WHEC
NBC—Musical Keys: WJZ WHAM
WBZ
ABS—Penthouse Serenade: WMCA
WPRO
★ WOR—HORLICK'S MALTED MILK
Presents Lum and Abner, sketch

10:00 P.M.
★ NBC—Paul Whiteman's Orchestra:
WEAFF WCSH WGY WEEI WTIC
★ CBS—Forty-Five Minutes in Holly-
wood; Previews of Best Current
Pictures; Screen Stars in Person;
Hollywood Music by Mark Warnow;
Gossip by Cal York: WABC WOKO
WDRC WNAC WEAN WFBL WHEC
WKBW
NBC—Parade of the Provinces: WJZ
ABS—Blood and Thunder: WMCA
WPRO
WHAM—Music; News

10:30 P.M.
NBC—Economic Talk: WJZ WHAM
WBZ
ABS—Mauro Cottone's Soiree Musi-
cale: WMCA WPRO

10:45 P.M.
CBS—Fray and Braggiotti, piano team:
WABC WAAB WDRC WOKO WGR
WEAN WFBL WLBZ WFEA WHEC
WORC

11:00 P.M.
CBS—Vera Van, songs: WABC WAAB
WDRC WHEC WKBW
NBC—Dell Campo's Orch.: WJZ
WHAM
ABS—Voice of Romance: WMCA
WPRO
WGY—Charles Boulanger's Orchestra

11:15 P.M.
CBS—Henry Busse's Orch.: WABC
WNAC WOKO WEAN WFBL WLBZ
WKBW WFEA WHEC WORC
NBC—Jesse Crawford, organist: WEAFF
WEEI WTIC WCSH
ABS—Dancing 'Till 2 A. M.: WMCA
WPRO

11:30 P.M.
NBC—D'Orsey Brothers' Orch.: WEAFF
WTIC WCSH WGY
CBS—Joe Haymes' Orch.: WABC
WDRC WNAC WEAN WLBZ WICC
WFEA WORC WKBW
NBC—Jolly Coburn's Orch.: WJZ
WHAM WBZ

11:45 P.M.
CBS—Joe Haymes' Orchestra: WABC
WDRC WNAC WEAN WLBZ WICC
WFEA WORC WKBW

12:00 Mid.
NBC—George Olsen's Orch.: WJZ
WBZ WHAM
CBS—Carlos Molina's Orch.: WABC
WNAC WOKO WEAN WFBL WICC
WKBW
NBC—Enric Madriguera's Orch.: WEAFF
WEEI WGY

12:30 A.M.
NBC—Dancing in the Twin Cities:
WJZ WBZ WHAM
CBS—Enoch Light's Orch.: WABC
WNAC WOKO WEAN WFBL WICC
WKBW
NBC—Dance Orchestra: WEAFF WGY
WEEI

1:00 A.M.
CBS—Buddy Welcome's Orch.: WABC

(Continued from Page 11)

The Blonde Tigress

boy friend snapped. "He's done for." But the woman lingered for a moment, just long enough to kick the dying old man expertly in the groin, hard and—again.

Gustave Hoeh never reached, alive, the hospital to which police rushed him. Unfortunately, excitement caused delay in notifying the police. But immediately on receiving the alarm, the "Tigress" code message went out:

"Calling all cars . . . calling all cars . . . Tigress . . . Tigress . . . square 26 . . . square 26 . . . store at 5948 West Division Street . . . All cars proceed immediately to a store at 5948 West Division Street."

Screaming, the radio cars swooped along their appointed streets, converging upon the scene of the murder. But delay had given the killers just the advantage they needed. The radio trap closed—but the quarry had escaped from the district. Not, however, from the power of radio.

Even while the police in the first radio car to arrive on the scene, were raging because no one had thought to notice the license number of the getaway-car, the chase was being taken up—by an amateur pursuer!

Amateur Pursuer

A young man named John Brabec was driving quietly along the street. John had a girl with him, and his thoughts were not on crime or criminals. Suddenly, this blissful ride narrowly escaped a tragic end. For at an intersection a blue sedan roared out of the darkness at terrific speed, and crowded Brabec to the sidewalk. To this outrage—humiliating for a young man out driving out with a girl—Brabec responded in a very human way. Whirling his car, he started in pursuit.

He must have been an excellent driver, for he began to overhaul the blue sedan. He noted the license number carefully.

"What do you want?" shouted a voice from the blue sedan.

Brabec didn't stop. He thought he had caught the glint on a gun barrel. As he drove away, he switched on his radio, and tuned to the police calls.

"I'll bet those people have been up to something," he said. He became certain of it when the voice of the police broadcaster came through the speaker:

"Calling all cars . . . calling all cars . . . Be on the lookout for a blue sedan containing two men and a woman. Be careful in arresting them. One of the men is armed."

But Brabec did not report the number of the blue car that night. It was not un-



WALTER O'KEEFE

The Notre Dame alumus who made the world trapeze conscious is now heard as one of the stars on that revived cigaret program which originates in New York and is heard Tuesdays at 10 p. m. (EST) and Thursdays at 9 p. m. on the CBS-WABC network

til he read the morning papers that he realized how serious had been the crime from which it had raced—and how close he had been to death when he tailed it. But first thing in the morning he drove to the nearest police station and gave his information.

It turned out that the blue sedan, owned by Earl Minneci of 3336 West Monroe Street, had been borrowed by his brother Leo, an ex-prize fighter. The police started to look for Leo.

Ex-Fighter Squeals

Two days later, very worried, Leo came into a police station.

"The papers say you want me," he said. He admitted freely being present when the old storekeeper was killed. His story was that he and two friends, a Mr. and Mrs. Kennedy, had gone into the store, as Kennedy wanted to buy a shirt. An argument ensued; Kennedy pulled a gun and the storekeeper was trying to take it away from him.

"I tried to take the gun away from them," he said, "and in the excitement it went off, hit the old man, and grazed my finger." He showed a scraped finger as proof.

The police pretended to believe this preposterous story—so entirely at variance with many of the facts reported by Hoeh and the witnesses who had seen the killing on the sidewalk. They wanted Minneci's co-operation in catching the other two.

Patrol cars were ordered to 4300 West Madison Street—the home of the Kennedys, whom Minneci described as former owners of a beer flat. But Mr. and Mrs. Kennedy and their two little boys had flown. Neighbors told many things about them, however—Mrs. Kennedy's cruelty to the two children—the wild parties held there—the very abrupt departure several nights before. That was the night of the murder!

A neighborhood druggist told that the Kennedy woman had patronized his store in order to bleach her brunette locks to blondness.

A tremendous amount of work was then undertaken by the police—quiet, steady, routine work that does not make detectives famous, but *does* solve countless crimes.

And at last the taxi-driver was located,

who had taken the Kennedys away from their flat on the night old Gustave Hoeh had been slain. Yes, he remembered where he had taken them—to 6232 Drexel Avenue. In less than a minute the voice of the police broadcaster was marshalling south-side patrol cars.

An Auburn Tigress

Ten squads surrounded the house. Five policemen burst into the second-floor room of the "Kennedys".

The Blonde Tigress—a red-head now, thanks to more chemistry—and her boy friend got out of bed with their hands above their heads. Under the pillows were four pistols and a blackjack!

At the trial, both she and the heavy-lidded, paunchy man tried to say that the whole affair had been accidental—that Hoeh had drawn the gun! But when Assistant State's Attorney Wilbert F. Crowley produced witness after witness, to prove that these two had been in more than 40 holdups, it became clear that for once, Justice was not blind.

The woman tried her wiles on the jury. "I never had a chance," she said. She identified herself as a Mrs. Eleanor Jarman. She was 29 years old, had been married at 15 in her home town, Lincoln, Nebraska, and left by her husband's desertion to support their two little boys.

This might have had more influence on

the jury, if the woman had not had such a good time torturing her victims with blackjack and boot. They found it very hard to work up sympathy with a sob-story offered by a woman who had brutally kicked a dying, 70-year-old man in the groin.

So The Blond Tigress, her boy friend (identified as George Dale, hitherto a minor criminal) and Leo Minneci all were found guilty of murder. Dale—who kept his real identity secret to the last to avoid embarrassing his family—was put to death in the electric chair in Cook County Jail on April 20, 1934. Minneci was sent to Joliet for 199 years, and Mrs. Jarman went to Dwight Woman's Prison for the same term.

In her last bite, the Blond Tigress had bitten off more than she could chew.

In Next Week's Issue of
RADIO GUIDE:

The Mystery of "The Haunted House"

A tiny girl-child was left to die in a deserted building that stood in the heart of Chicago—a building known as "The Haunted House." That riddle offered one of the greatest challenges to the police of a great city. Read how they met that challenge—and the part Radio played in meeting it—in next week's issue of RADIO GUIDE, dated Week Ending October 27.



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Above is photo of Eddie East, writer of "Sisters of the Skillet."

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JANE ACE

Going back to days when Goodman Ace wooed and won her, Jane, in their current series, depicts soulfully, the way of a maid with a man particularly when the man has none too much of that essential virtue, patience. The "Easy Aces" are heard Wednesdays, Thursdays and Fridays at 8 p. m. (EST) over the CBS-WABC net

Programs for Friday, October 19

Star ★ Indicates High Spot Selections

6:45 A.M.
NBC—Health Exercises: WEAF WEEI WGY

7:00 A.M.
ABS—Morning Salute: WMCA

7:30 A.M.
NBC—Yoichi Hiraoka: WJZ
CBS—Organ Reveille: WABC
ABS—Toast and Coffee Hour: WMCA

7:45 A.M.
NBC—Pollock and Lownhurst: WEAF
NBC—Jolly Bill and Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Organ Rhapsody: WEAF WTIC WCSH
CBS—The Song Reporter: WABC
NBC—Morning Devotions: WJZ WBZ
ABS—Barnacle Bill, uke: WMCA
WGY—Musical Clock
WHAM—Kindly Thoughts

8:15 A.M.
NBC—Landt Trio and White: WJZ WBZ WHAM
ABS—Pedal Points, organ & piano: WMCA WPRO

8:30 A.M.
NBC—Cheerio: WEAF WGY WCHS WEEI WTIC
CBS—Raymond Scott, pianist: WABC
NBC—Lew White, organist: WJZ WHAM
ABS—The Pick Me Ups: WMCA WPRO

8:45 A.M.
CBS—Eton Boys: WABC WFBL
ABS—Harmonizers, male trio: WMCA WPRO

9:00 A.M.
NBC—Herman and Banta: WEAF
CBS—Metropolitan Parade: WABC WOKO WDRS WNAC WEAN WGLC WLBZ WHEC WICC WGR
NBC—Breakfast Club: WJZ WBZ
ABS—Top o' the Morning: WMCA WPRO
WGY—Max Dolin's Grenadiers
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WEAF WEEI WGY
ABS—Harmonizers, male trio: WPRO
ABS—Vaughn De Leath, songs: WMCA
WHAM—Cooking School

9:30 A.M.
NBC—The Mystery Chef: WEAF WCSH WTIC WEEI WGY
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WHAM—Breakfast Club (NBC)

9:45 A.M.
NBC—The Upstaters Quartet: WEAF WGY WTIC WCSH
CBS—Jan Savitt's Orch.: WABC WOKO WNAC WDRS WEAN WGR WFBL WICC WHEC WORC
ABS—Bernie Dolan, pianologue: WMCA WPRO
WHAM—Mary Freeman, talk

10:00 A.M.
NBC—News; Breen and de Rose, songs: WEAF WGY WEEI WCSH
CBS—News; Do Re Mi Trio: WABC WDRS WAAB WEAN WFBL WLBZ WICC WFEA WORC WKBW
NBC—Josephine Gibson, hostess counsel: WJZ WBZ WSYR
ABS—Dad Dailey: WMCA WPRO

10:15 A.M.
CBS—Bill and Ginger: WABC WOKO WNAC WAAB WEAN WFBL WGR
NBC—Hazel Arth, contralto: WJZ WHAM WBZ
NBC—Clara, Lu 'n' Em: WEAF WEEI WGY WCSH WTIC
ABS—News; Lyric Strings: WMCA WPRO

10:30 A.M.
CBS—Marion Carley, pianist: WOKO WORC WFBL WHEC WKBW
NBC—Today's Children: WJZ WBZ WSYR
CBS—“All About You”: WABC WDRS WAAB WEAN
NBC—Carlsbad Prgm.: WEAF WTIC WCSH
ABS—Crane Calder; Harmonettes: WMCA WPRO
WGY—Market Basket
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
NBC—Betty Crocker: WEAF WEEI WCSH WGY
CBS—The Three Flats: WABC WDRS WNAC WGLZ WHEC WOKO WLBZ WKBW

NBC—News; Radio Kitchen: WJZ WHAM
★ ABS—V.E. MEADOWS PRESENTS Beauty Forum: WMCA WPRO

11:00 A.M.
CBS—Cooking Closeups: WABC WOKO WNAC WDRS WEAN WFBL WKBW
NBC—Music Appreciation Hour: WJZ WEAF WEEI WGY WBZ
ABS—Rigo Santiago, songs: WMCA WPRO
WCSH—Morning Parade (NBC)

11:15 A.M.
CBS—U. S. Army Band: WABC WNAC WDRS WEAN WFBL WLBZ WHEC WORC WKBW
ABS—Maytime Parade: WMCA

11:30 A.M.
ABS—Daily Courier: WMCA WPRO

11:45 A.M.
CBS—The Cadets: WABC WNAC WKBW WOKO
ABS—Adventures in Melody: WMCA WPRO

Afternoon

12:00 Noon
NBC—Dorothy Kendrick, pianist: WEAF WCSH WEEI
CBS—Voice of Experience: WABC WNAC WDRS WGR WEAN WFBL
NBC—Fields and Hall: WJZ
ABS—Bob Fallon's Orch.: WMCA WPRO
WGY—Musical Program
WHAM—Tower Trio

12:15 P.M.
NBC—Honeyboy & Sassafra: WEAF WEEI WTIC
CBS—Betty Barthell, songs: WABC WAAB WOKO WDRS WFEA WHEC WORC WLBZ WGR
NBC—Charles Sears, tenor: WJZ
WGY—Jerry Brannon and Ladyfingers
WHAM—News; Farm Forum

12:30 P.M.
NBC—Farm & Home Hour: WJZ WBZ WHAM
CBS—Nat'l Lutheran Convention: WABC WOKO WKBW WFBL WLBZ WFEA WGLC WHEC WORC
NBC—Merry Madcaps: WEAF WTIC WCSH
ABS—Here's How: WMCA WPRO
WGY—Farm Program

12:45 P.M.
ABS—Mishel Gorner's Ensemble: WMCA WPRO

1:00 P.M.
NBC—Markets and Weather: WEAF
CBS—George Hall's Orchestra: WABC WOKO WDRS WAAB WHEC WKBW
NBC—Jan Brunesco's Ensemble: WCSH WTIC
WGY—Bradley Kincaid, ballads

1:15 P.M.
CBS—George Hall's Orchestra: WABC WGR
NBC—Peggy's Doctor, sketch: WEAF WEEI WTIC WGY WCSH
ABS—Reflections, Sid Schwartz: WMCA WPRO

1:30 P.M.
CBS—Allan Leifer's Orch.: WABC WOKO WORC WEAN WFBL WGLC WLBZ WFEA WHEC WNAC WDRS WKBW
NBC—Vic and Sade: WJZ WBZ
NBC—Airbreaks: WEAF WTIC WCSH WEEI
ABS—Backstage in Welfare: WMCA WPRO
WGY—The Vagabonds
WHAM—School of the Air

1:45 P.M.
NBC—Words and Music: WJZ
ABS—Oklahoma Buck Nation: WPRO
ABS—The Ragamuffins: WMCA
WGY—The Southerners
WHAM—Jan Campbell's Orchestra

2:00 P.M.
CBS—The Eton Boys: WABC WOKO WEAN WFBL WLBZ WICC WFEA WHEC WORC WNAC
NBC—Magic of Speech: WEAF WCSH WTIC
WGY—Musical Program
WHAM—Words and Music (NBC)

2:15 P.M.
CBS—The Instrumentalists: WABC WOKO WNAC WKBW WEAN WFBL WLBZ WICC WFEA WHEC
NBC—Morin Sisters: WJZ
ABS—Front Page Drama: WMCA
WGY—Household Chats
WHAM—School of the Air

2:30 P.M.
CBS—Memories Garden: WABC WICC WOKO WNAC WEAN WLBZ WGLC WFEA WHEC WORC
NBC—The Sizzlers Trio: WEAF WTIC WEEI WCSH
NBC—Home Sweet Home: WJZ
NBC—Smack Out: WHAM
ABS—Roads of Romance, gypsy orchestra: WMCA WPRO
WGY—Albany on Parade

2:45 P.M.
NBC—Gus Van, songs: WEAF WTIC WCSH WGY
NBC—Alden Edkins, bass-baritone: WJZ WHAM

3:00 P.M.
CBS—The Four Showmen: WABC WOKO WNAC WHEC
NBC—Ma Perkins: WEAF WGY WTIC WCSH WEEI
NBC—U. S. Marine Band: WJZ WBZ WHAM
ABS—Lorine Letcher Butler, talk: WMCA WPRO

3:15 P.M.
CBS—Artist Recital: WABC WLBZ WNAC WOKO WHEC
NBC—The Wise Man: WEAF WEEI WTIC WGY WCSH
ABS—Vi Bradley: WMCA WPRO

3:30 P.M.
CBS—The Grab Bag: WABC WLBZ WOKO WNAC WHEC
NBC—Woman's Radio Review: WEAF WCSH WTIC WGY
ABS—Sports; Soloist; Orch.: WMCA
ABS—Today's Winners: WPRO

4:00 P.M.
CBS—Rhythm Bandbox: WABC WLBZ WOKO WHEC
NBC—Betty and Bob: WJZ WBZ WHAM WGY WCSH WSYR
NBC—Master Music Hour: WEAF WTIC WCSH

4:15 P.M.
NBC—Platt and Nierman, pianists: WJZ WBZ
WGY—Book News
WHAM—News

4:30 P.M.
CBS—U. S. Army Band: WABC WLBZ WOKO WHEC
NBC—Garfield Swift, baritone: WJZ
WGY—Soloist
WHAM—Boy Scout Program

4:45 P.M.
NBC—General Federation of Women's Clubs: WJZ WHAM
WGY—Stock Reports

5:00 P.M.
CBS—“Og, Son of Fire,” sketch: WABC WDRS WAAB WGR
NBC—Nellie Revell, interviews: WEAF WTIC WCSH
NBC—Al Pearce's Gang: WJZ
WGY—Three Schoolmaids
WHAM—Edward C. May, organist

5:15 P.M.
CBS—Skippy, sketch: WABC WOKO WAAB WDRS WEAN WGR WFBL WHEC
NBC—Jackie Heller, tenor: WJZ WHAM
NBC—Tom Mix's Straight Shooters: WEAF WTIC WCSH WGY WEEI

5:30 P.M.
NBC—Singing Lady: WJZ WHAM WBZ
CBS—Jack Armstrong: WABC WOKO WDRS WAAB WEAN WHEC WGR
NBC—William Lundell Interviews: WEAF WCSH WEEI WTIC
ABS—Bob Fallon's Orch.: WPRO
ABS—Sally's Radio Party: WMCA
WGY—Drama

5:45 P.M.
CBS—Miniatures: WLBZ WICC WORC WFEA
CBS—Robinson Crusoe, Jr.: WABC WOKO WAAB WDRS WKBW WHEC WFBL WGLZ
NBC—Capt. Tim Healy: WEAF WEEI WTIC WCSH WGY
NBC—Orphan Annie: WJZ WBZ WHAM WSYR

Night

6:00 P.M.
NBC—Thrills of Tomorrow: WEAF WGY
CBS—H. V. Kaltenborn, News: WABC WAAB WDRS WOKO WKBW WFBL WGLC WHEC WORC
NBC—Jack Berger's Orchestra: WJZ
ABS—Boys' Club: WMCA WPRO
WHAM—Sportcast

6:15 P.M.
CBS—Bobby Benson and Sunny Jim: WABC WAAB WDRS WOKO WFBL WLBZ WEAN WGR
NBC—Mrs. N. B. Tate, talk: WBZ WHAM
NBC—Mysterious Island: WEAF
ABS—Charley Eckles' Orch.: WMCA WPRO
WGY—Jimmy Allen, sketch

6:30 P.M.
NBC—News; Marion McAfee, songs: WEAF
CBS—Football Reporter: WABC WDRS WOKO WNAC WEAN WFBL WLBZ WICC WFEA WHEC WORC WKBW
NBC—News; Dorothy Page, contralto: WJZ
ABS—Lazy T-Roundup, Cowboy Tom: WMCA
ABS—News; Dance Orchestra: WPRO
WGY—Evening Brevities
WHAM—Pleasure Cruise

6:45 P.M.
CBS—Beauty Program: WABC WDRS WKBW WEAN WAAB
NBC—Billy Batchelor, sketch: WEAF WTIC WEEI WCSH WGY
NBC—Lowell Thomas, News: WJZ WBZ WHAM WSYR
ABS—Sports Program: WMCA
ABS—Tony Wakeman, sports: WPRO

7:00 P.M.
NBC—Amos 'n' Andy: WJZ WBZ WHAM
NBC—Broadcast from Japan: WEAF
CBS—Myrt and Marge: WABC WOKO WDRS WEAN WFBL WGR WNAC
ABS—Gloria Grafton, songs; Bob Haring's Orchestra: WMCA WPRO
WGY—Jules Landes' Streamliners

7:15 P.M.
NBC—Mildred Bailey, songs: WJZ WBZ WHAM WSYR
NBC—Gene and Glenn: WEAF WCSH WGY WEEI WTIC
CBS—Just Plain Bill: WABC WDRS WNAC WGR
ABS—One Man Minstrel Show: WMCA WPRO

7:30 P.M.
★ NBC—Irene Bordoni; Orchestra: WEAF WCSH
CBS—Paul Keast, baritone: WABC WOKO WDRS WFBL WHEC WGR WORC
★ NBC—BEECH-NUT PRESENTS Red Davis; Featuring Burgess Meredith, Jack Rosalie, Marion Barney & Elizabeth Wragge, comedy sketch: WJZ WBZ WHAM WSYR
ABS—Sporting Millions: WMCA
ABS—Fisher's Gypsy Ensemble: WPRO
WGY—Utica Singers

7:45 P.M.
NBC—Dangerous Paradise, sketch: WJZ WHAM WBZ WSYR
NBC—Frank Buck's Adventures: WEAF WGY WCSH
CBS—Boake Carter, News: WABC WNAC WGR WDRS
ABS—A. Cloyd Gill, news commentator: WPRO

8:00 P.M.
★ NBC—Concert; Jessica Dragonette, soprano; Orchestra: WEAF WTIC WGY WEEI WCSH
★ NBC—Irene Rich: WJZ WBZ WHAM WSYR
CBS—Easy Aces: WABC WOKO WDRS WGR WFBL
ABS—Three Little Funsters: WMCA

8:15 P.M.
NBC—Grace Hayes, songs: WJZ WBZ
CBS—Edwin C. Hill: WABC WNAC WOKO WDRS WEAN WGR
ABS—Five Star Final: WMCA WPRO
WHAM—Adventures of Jimmy Allen

8:30 P.M.
NBC—Jane Froman; Dwight Fiske; Earl Oxford, baritone; Al Goodman's Orchestra: WJZ WHAM WBZ WSYR
★ CBS—Court of Human Relations: WABC WOKO WNAC WDRS WGR WHEC
ABS—Melody Muskateers: WPRO
ABS—Sagebrush Harmonizers: WMCA
WGY—Farm Forum

8:45 P.M.
ABS—Furnished Rooms, comedy sketch: WMCA WPRO

9:00 P.M.
NBC—Waltz Time; Frank Munn; Vivienne Segal; Orch.: WEAF WEEI WCSH WGY
CBS—March of Time: WABC WOKO WNAC WDRS WEAN WFBL WKBW
★ NBC—Phil Harris' Orchestra; Leah Ray: WJZ WBZ WHAM WSYR
ABS—Philadelphia Symphony Orchestra: WMCA WPRO

9:30 P.M.
★ CBS—Hollywood Hotel; Dick Powell; Ted Florito's Orch.: WABC WOKO WNAC WDRS WHEC WLBZ WKBW WEAN WFBL WFEA WORC
NBC—One Night Stands; Pick and Pat: WEAF WCSH WTIC WGY
★ NBC—Phil Baker, comedian: WJZ WBZ WHAM
ABS—Continental Cafe: WMCA WPRO
★ WOR—HORLICK'S MALTED MILK Presents Lum and Abner

9:45 P.M.
ABS—Boxing Bouts: WMCA WPRO

10:00 P.M.
NBC—The Dixie Dandies with Al Bernard: WJZ WHAM WBZ
★ NBC—The First Nighter: WEAF WCSH WEEI WTIC WGY

10:15 P.M.
ABS—Louis Russell's Orchestra: WMCA WPRO

10:30 P.M.
★ CBS—Kate Smith's Swanee Music: WABC WAAB WOKO WDRS WICC WEAN WFBL WLBZ WGLC WFEA WORC WHEC WGR
NBC—The Jewish Hour: WJZ WHAM
NBC—Gothic Choristers: WEAF WTIC WEEI WCSH WGY

10:45 P.M.
ABS—Sleepy Hall's Orches.: WMCA WPRO

11:00 P.M.
NBC—George R. Holmes: WEAF WTIC WCSH
CBS—“Fats” Waller, songs: WABC WDRS WAAB WGLC WHEC WKBW
NBC—Charlie Davis' Orchestra: WJZ
ABS—Voice of Romance: WMCA WPRO
WGY—Charles Boulanger's Orchestra
WHAM—News; Sax Smith's Orchestra

11:15 P.M.
NBC—Jesse Crawford, organist: WEAF WTIC WCSH WEEI
CBS—Ozzie Nelson's Orchestra: WABC WDRS WNAC WEAN WLBZ WFEA WORC
ABS—Dancing 'Till 2 A. M.: WMCA WPRO

11:30 P.M.
CBS—Little Jack Little's Orchestra: WOKO WKBW
NBC—Jolly Coburn's Orch.: WJZ WHAM WBZ
NBC—Freddie Martin's Orchestra: WEAF WEEI WTIC WCSH
WGY—Orchestra

11:45 P.M.
CBS—Frank Dailey's Orch.: WABC WKBW WNAC WDRS WOKO WLBZ WLBZ WICC WGLC WFEA WHEC WORC

12:00 Mid.
NBC—Eddy Duchin's Orchestra: WEAF WEEI WGY
CBS—Jacques Renard's Orch.: WABC WEAN WFBL WICC WGLC WNAC WOKO WKBW WLBZ WICC WGLC WFEA WHEC WORC
NBC—Ralph Kirbery, baritone; Felix' Orchestra: WJZ WBZ WHAM

12:30 A.M.
NBC—Hollywood on the Air: WEAF WEEI WGY
CBS—Leon Belasco's Orch.: WABC WOKO WNAC WKBW WEAN WFBL WICC WGLC
NBC—Archie Bleyer's Orch.: WJZ WHAM WBZ

1:00 A.M.
CBS—Gene Kardos' Orch.: WABC

Behind the Music

(Continued from Page 9)

orchestrations of his own compositions. When Schwartz expressed a desire for intensive musical study not long ago, he was discouraged by Russel Bennett, who feared that such a study might destroy his melodic spontaneity.

His greatest thrill? Well, he isn't sure; but it was either the opening night of the "Little Show" on April 30, 1929, when his "Song of the Riveter" established him as a man who could make money in song writing, or the day he met his present lyricist, Howard Dietz, and decided that he had discovered at last the man who could write the words to his songs much better than he.

Arthur Schwartz has charged publishers that no article about him may be issued unless it contains the fact that he considers Dietz to be of more help to him than his music is to Howard.

"Mr. Dietz," he states, "is far above the average lyric writer, in my humble opinion. He is musically inclined, and the creator of melodic pattern as well as actual

lyrics. I sometimes help him with the words; but his donation is greater. Dietz is capable of writing anything for the stage. I mean libretto and drama as well as lyrics. His contribution to our work is inestimable."

Long List of Hits

Among the successful musical compositions from the pen of Arthur Schwartz are "Dancing in the Dark," "I Love Louisa," "High and Low" and "New Sun in the Sky" from the "Bandwagon," "Louisiana Hayride," "Alone Together," "Shine on Your Shoes" and "A Rainy Day" in "Flying Colors." Both the words and music of the songs in these two shows were composed by Mr. Schwartz. In collaboration with Howard Dietz, he has written the songs for "Three's a Crowd," the first and second "Little Shows" and the operetta "Princess Charming."

In England he has had three shows to his credit, "Here Comes the Bride," "The Co-Optimists," an established British tradition for which he is the only American composer; and "Nice Goings On," a musical comedy starring Leslie Hensen, England's Eddie Cantor. The latter show is still running. At present Schwartz is working on "The Three-Cornered Hat," a Spanish operetta, with the book by Howard Lindsey and Dietz. It will be produced soon by Dwight Weyman. There is also an English motion picture, "The Queen's Affair" with music and songs by Schwartz.

Do you remember "I Guess I'll Have to Change My Plans"? That number brought freak success to its composer. Three years after it had been introduced in the "First Little Show" with no great success, the song returned to the music counters and became a best-seller. The American producers had forgotten it entirely, and Delys and Clark, a variety team, had been plugging away with the song in Europe until they popularized it to such an extent that it returned with them to the United States, where Paul Whiteman heard it, and launched a successful campaign for another Schwartz song.

New Song Format

Arthur Schwartz believes that the radical changes which are being evidenced in American music will result in melodies of simplicity and sweetness without touching the hillbilly form.

"The new songs," he says, "must have some sophistication . . . enough to prove that there is mentality behind them. Radio has developed intricate and colorful harmonic treatment of themes. It has opened a great field for music rich in harmonic structure. These indications will be apparent in our new series, which will contain a minimum of so-called hot music. I believe people are more interested in melody."



LORD BEAVERBROOK

What causes war, and how can it be avoided? Some of England's most brilliant men busily are engaged in answering that question via transatlantic broadcasts, on the NBC-WEAF Friday feature (5 p. m. EST) called "Causes of War."

Opened on Friday, October 12, with a witty yet profound dissertation by the VERY REVEREND WILLIAM RALPH INGE, St. Paul's longtime and renowned "Gloomy Dean," the series will include addresses by English leaders in many pursuits.

This Friday's speaker (October 19) will be SIR NORMAN ANGELL, famed editor and author. On October 26, LORD BEAVERBROOK, the influential newspaper publisher, will present his views.

Others to follow will include—in order not yet decided—J. B. S. HALDANE, professor of genetics at the University of London; ALDOUS HUXLEY, modernist author; WINSTON CHURCHILL, former Chancellor of the Exchequer; SIR JOSIAH STAMP, member of the Economic Advisory Council and director of the Bank of England; and SIR AUSTEN CHAMBERLAIN, former leader of the House of Commons, Lord Privy Seal and Secretary of State for Foreign Affairs.

These men represent philosophies of government and social affairs which—in many cases—clash violently one with the other; they are at one in their hatred of war, however, and desire to prevent it. You may get the benefit of their views by tuning in any Friday.

In Next Week's Issue:

Myrt and Marge

Their Trouping Days, on Stage and Radio

Hundreds of heart-stirring happenings overtake the trouper who tours the country in the "three-a-day," as Myrt did. Thousands of trying and laughable and pathetic and triumphant events mark the careers of the troupers in radio, as are Myrt and Marge. Read their hitherto unpublished "behind the scenes" true-life experiences, starting next week.

Ray Perkins

Stands by for Laughs

RADIO GUIDE's columnist is one of the pioneer comics of the air. He is back in radio (NBC, Mondays at 7 p. m. EST)—and with his return to the air he brings to his column new gags, fresh comedy, more sparkling comment on the radio scene.

All in an Issue Packed with Feature Stories of the Stars

Schwartz realizes that he has taken upon himself a great task in composing the score for a complete hour musical show each week for a year. And he believes that his greatest problem will be to make the melodies a definite part of the story. What he has accepted is probably the greatest task given any American composer.

His hobbies are tennis, reading and symphonic concerts. He is not particularly fond of singing; but is a great admirer of Lily Pons. He writes poetry as an avocation and his verses have been published in the columns of F. P. A. and several magazines.

His first published song, "Baltimore, Md., That's the Only Doctor for Me," brought him the munificent sum of \$8.43. He believes it the funniest song he ever has written; but admits that he saw no comedy in it when it was composed.

Arthur Schwartz was born stage-struck and with a tune in his fingers. His affection for his profession has proven itself invulnerable to attack. He is justified in preferring the title "Composer" to "Song-Writer," for he has created many musical works capable of holding their place without lyrics. His ultimate ambition, a desire which he expects to achieve within the next two years, is to write serious plays

without music. As he never has failed in anything he seriously set out to accomplish, the chances are that he will achieve his purpose.

"The Gibson Family," with Arthur Schwartz' music, may be heard every Saturday evening at 9:30 p. m. over an NBC-WEAF network, in a program sponsored by the Procter and Gamble Company.

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29x4.60-21	2.40	0.85	31x4	2.95	0.85	31x4
29x4.75-19	2.45	0.85	32x4	2.95	0.85	32x4
29x4.75-20	2.50	0.85	32x4 1/2	3.45	0.85	32x4 1/2
29x5.00-19	2.65	1.05	32x4 1/2	3.45	1.15	32x4 1/2
29x5.00-20	2.65	1.05	32x4 1/2	3.45	1.15	32x4 1/2
29x5.00-21	2.65	1.15	32x4 1/2	3.45	1.15	32x4 1/2
29x5.00-22	2.65	1.15	32x5	3.65	1.35	32x5
29x5.00-23	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-24	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-25	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-26	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-27	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-28	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-29	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-30	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-31	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-32	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-33	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-34	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-35	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-36	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-37	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-38	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-39	2.65	1.15	32x5	3.75	1.45	32x5
29x5.00-40	2.65	1.15	32x5	3.75	1.45	32x5

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FREE BOOKLET

Programs for Saturday, October 20

Star ★ Indicates High Spot Selections

6:45 A.M.
NBC—Health Exercises: WFAE WGY WEEL

7:00 A.M.
ABS—Morning Salute: WMCA

7:30 A.M.
CBS—Organ Reveille: WABC
NBC—Yoichi Hiraoka, xylophonist: WJZ
ABS—Toast and Coffee Hour: WMCA

7:45 A.M.
NBC—Jolly Bill and Jane: WJZ
NBC—Pollock and Lawnhurst: WFAE
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Organ Rhapsody: WFAE WGSW
NBC—Morning Devotions: WJZ WBS
CBS—The Song Reporter: WABC
ABS—Barnacle Bill: WMCA
WGY—Musical Clock
WHAM—Kindly Thoughts

8:15 A.M.
NBC—Landt Trio and White: WJZ WBS WHAM
ABS—Pedal Points: WMCA WPRO
WCSH—Morning Devotions

8:30 A.M.
CBS—Salon Orchestra: WABC
NBC—Cheerio: WFAE WGY WCSH WEEI WTIC
NBC—Lew White, organist: WJZ WHAM
ABS—The Pick Me Ups: WMCA

8:45 A.M.
CBS—Eton Boys: WABC WFBL
ABS—Harmonettes, girls' trio: WMCA WPRO
WBZ—Shopping News

9:00 A.M.
NBC—Herman & Banta: WFAE WGY
CBS—Cheer Up: WABC WDRS
WNAC WOKO WGR WEAN WFBL
WLBZ WICC WGLC WFEA WHEC
WROC
NBC—Breakfast Club: WJZ WBS
ABS—Top o' the Morning: WMCA WPRO
WHAM—Tower Clock Program

9:15 A.M.
NBC—Breakfast Club: WHAM
NBC—Don Hall Trio: WFAE WCSH WGY WEEI
ABS—One Man Band, Frank Novak: WMCA WPRO

9:30 A.M.
NBC—Banjoleers: WFAE WEEI WGY
WTIC WCSH
ABS—Lou Janoff, tenor: WMCA WPRO
WHEC—Cheer Up (CBS)

9:45 A.M.
NBC—Martha and Hal: WFAE WGY
CBS—Eton Boys Quartet: WABC
WROC WNAC WOKO WEAN WFBL
WLBZ WICC WGLC WFEA WGR
ABS—Lou Janoff, tenor: WMCA WPRO

10:00 A.M.
NBC—News; Annette McCullough, songs: WFAE WGY WEEI WCSH WTIC
CBS—News; Mellow Moments: WABC WAAB WEAN WHEC WKBW WFBL WLBZ WICC WGLC WFEA WROC
NBC—Edward MacHugh: WJZ
ABS—“Family Law,” Frances Ballard: WMCA WPRO
WHAM—Tom Grierson, organist

10:15 A.M.
NBC—Singing Strings: WJZ WHAM WBS
CBS—Carlton & Craig: WABC WAAB WEAN WFBL WLBZ WGLC WFEA WHEC WROC WKBW
NBC—Morning Parade: WFAE WCSH WTIC WEEI WGY
ABS—News; Lyric Strings: WMCA WPRO

10:30 A.M.
CBS—Lets Pretend: WABC WNAC WDRS WOKO WFBL WGLC WLBZ WHEC WKBW
NBC—Morning Parade: WFAE WTIC
ABS—Uncle Nick's Kindergarten: WMCA WPRO

10:45 A.M.
NBC—News; Originalities; Jack Owens, tenor: WJZ
NBC—Morning Parade: WEEI
WHAM—Hank Keene's Radio Gang

11:00 A.M.
CBS—Pete Woolery's Orch.: WABC WDRS WNAC WEAN WLBZ WICC WGLC WKBW WFEA WROC
NBC—Galaxy of Stars: WGY
NBC—Alma Schirmer, pianist: WFAE WTIC WEEI WCSH
NBC—The Honeymooners: WJZ WBS WHAM

11:15 A.M.
NBC—Tony Wons, philosopher: WJZ WHAM WBS
NBC—The Vass Family: WFAE WGY WTIC WEEI
ABS—Maytime Parade: WMCA

11:30 A.M.
NBC—Melody Mixers: WJZ WHAM
NBC—Down Lovers' Lane: WFAE WEEI WCSH WTIC
CBS—Carnegie Hall: WABC WDRS WOKO WNAC WEAN WFBL WLBZ WGLC WFEA WHEC WROC WKBW
ABS—Rona Valdez, soprano: WMCA WPRO
WGY—Children's Theater

11:45 A.M.
CBS—Concert Miniatures: WABC WNAC WDRS WOKO WHEC WKBW
ABS—Sticks & Keys: WMCA WPRO

Afternoon

12:00 Noon
CBS—Connie Gates, songs: WABC WDRS WNAC WOKO WEAN WFBL WLBZ WGLC WFEA WHEC WROC WGR
NBC—Armchair Quartet: WFAE WGY WCSH WEEI
NBC—Fields and Hall: WJZ
ABS—Bob Fallon's Orch.: WMCA WPRO
WHAM—4-H Club Program

12:15 P.M.
NBC—Honeyboy and Sassafras: WFAE WEEI WTIC
CBS—Along the Volga: WABC WAAB WOKO WLBZ WDRS WGR WGLC WFEA WHEC WROC
NBC—Genia Fonarivova, soprano: WJZ WGY—Martha and Hal
WHAM—News; Farm Forum

12:30 P.M.
CBS—Abram Chasins, piano pointers: WABC WOKO WFBL WLBZ WICC WGLC WFEA WHEC WROC WKBW
NBC—Merry Madcaps: WFAE WTIC
NBC—Nat'l Grange Program: WJZ WHAM WBS
ABS—Here's How: WMCA WPRO
WGY—Farm Program

12:45 P.M.
ABS—Three Blue Chips: WMCA WPRO

1:00 P.M.
NBC—Jan Brunesco's Ensemble: WFAE WCSH WEEI
CBS—George Hall's Orchestra: WABC WOKO WDRS WAAB WFBL WGR WLBZ WICC WGLC WFEA WHEC WROC
NBC—National Grange Prgm.: WTIC
WGY—Stock Reports

1:15 P.M.
WGY—Jan Brunesco's Orch. (NBC)

1:30 P.M.
NBC—Dick Fidler's Orchestra: WFAE WEEI WCSH
NBC—Vic & Sade: WJZ WBS WHAM
CBS—Esther Velas' Ensemble: WABC WOKO WDRS WNAC WEAN WFBL WLBZ WGLC WHEC WROC WKBW
ABS—Charley Eckels' Orch.: WMCA WPRO
WGY—The Vagabonds

1:45 P.M.
CBS—Football; Fordham vs. St. Marys College: WABC WOKO WROC WNAC WEAN WFBL WLBZ WGLC WHEC WKBW
ABS—Western Songs: WPRO
ABS—The Ragamuffins: WMCA
WGY—The Southerners
WTIC—Dick Fidler's Orch. (NBC)

2:00 P.M.
NBC—Rex Battle's Ensemble: WFAE WTIC WGY WCSH WEEI
ABS—Jack Filman, sports: WMCA WPRO

2:15 P.M.
NBC—Songfellows Quartet: WJZ WBS WHAM
ABS—Harmonica Harmonizers: WMCA WPRO

2:30 P.M.
NBC—Don Pedro's Orch.: WJZ WBS WHAM
NBC—Green Brothers' Orchestra: WFAE WCSH WTIC WEEI WGY
ABS—Piano & Organ Concertos: WMCA WPRO

3:00 P.M.
NBC—Radio Playbill, drama: WFAE WCSH WGY WTIC WEEI
ABS—Dance Orchestra: WMCA WPRO

3:30 P.M.
NBC—Week End Review: WFAE WGY WCSH WTIC WEEI
NBC—Saturday Songsters: WJZ WBS WHAM
ABS—Sports; Soloists; Bob Haring's Orchestra: WMCA
ABS—Today's Winners: WPRO

4:00 P.M.
NBC—Don Carlos' Orchestra: WJZ WHAM WBS

4:15 P.M.
NBC—High and Low: WJZ WBS WHAM
WGY—The Vagabonds

4:30 P.M.
NBC—Palmer Clark's Orchestra: WJZ WHAM WBS
NBC—Our Barn: WFAE WEEI WGY WTIC WCSH

5:00 P.M.
NBC—George Sterney's Orchestra: WFAE WTIC WGY WCSH WEEI
CBS—Little Jack Little's Orchestra: WABC WAAB WOKO WDRS WICC WEAN WFBL WLBZ WGLC WFEA WKBW WHEC WROC
NBC—Stanleigh Malotte, songs: WJZ WHAM WBS

5:15 P.M.
CBS—On the Air Tonight: WABC
CBS—Little Jack Little's Orchestra: WABC
NBC—Jackie Heller, tenor: WJZ WBS WHAM

5:30 P.M.
NBC—Our American Schools: WFAE WGY WCSH WEEI WTIC
CBS—Jack Armstrong: WABC WOKO WDRS WAAB WEAN WHEC WGR
NBC—Platt & Nierman: WJZ WHAM
ABS—Sally's Radio Party: WMCA
ABS—Bob Fallon's Orch.: WPRO

5:45 P.M.
CBS—Miniatures: WROC WICC
CBS—Robinson Crusoe, Jr.: WABC WOKO WAAB WLBZ WKBW WFBL WGLC WHEC
NBC—Ranch Boys: WJZ WSYS WHAM

Night

6:00 P.M.
CBS—Frederic William Wile, political talk: WOKO WAAB WHEC WGLC WKBW WROC
★ NBC—One Man's Family: WFAE WCSH WEEI
CBS—Louis K. Comstock, talk: WABC
NBC—Angelo Ferdinando's Orchestra: WJZ WBS
ABS—Alex Botkin's String Ensemble: WMCA WPRO
WGY—Old Man Sunshine
WHAM—Sportscast

6:15 P.M.
CBS—Mischa Raginsky's Orch.: WABC WOKO WAAB WDRS WGR WLBZ WICC WGLC WHEC WROC
ABS—Charley Eckel's Orch.: WMCA WPRO
WGY—Musical Program
WHAM—Comedy Stars

6:30 P.M.
NBC—News; Peg La Centra, songs: WFAE WTIC
CBS—Football Reporter: WABC WDRS WLBZ WNAC WOKO WROC WEAN WFBL WICC WFEA WHEC WKBW
NBC—News; Football Scores
ABS—Buddy Cantor: WMCA
ABS—Jack Orlando's Orch.: WPRO
WGY—Evening Brevities
WHAM—Evening Interlude

6:45 P.M.
NBC—Football Resume; Thornton Fisher: WFAE WGY WEEI WCSH
NBC—Flying with Cap't. Al Williams: WJZ
CBS—Beauty Program: WABC WAAB WDRS WKBW WEAN
ABS—Tony Wakeman, sports: WMCA WPRO

7:00 P.M.
CBS—Soconyland Sketches: WABC WOKO WGR WDRS WFBL WLBZ WICC WGLC WFEA WROC WAAB
NBC—Religion in the News: WFAE WTIC
NBC—John Herrick, baritone: WJZ
ABS—Save A Life: WMCA WPRO
WGY—Antoinette Halstead, contralto
WHAM—Hank and Herb

7:15 P.M.
★ NBC—D'Orsey Brothers' Orchestra; Bob Crosby, vocalist: WJZ
NBC—Jamboree: WFAE WCSH WTIC
ABS—Arthur Warren's Orch.: WMCA WPRO

7:30 P.M.
CBS—Whispering Jack Smith's Orchestra: WABC WOKO WNAC WDRS WEAN WGR WFBL WROC
WCSH—Soloist (NBC)

7:45 P.M.
★ NBC—Floyd Gibbons, headline hunter: WFAE WGY WTIC WCSH WEEI
NBC—Pickens Sisters: WJZ WHAM
CBS—The Lawyer and the Public: WABC WGR WNAC WOKO WDRS WFEA WGLC WICC WEAN WFBL WLBZ WHEC WROC
ABS—Luncheon Musicale: WMCA

8:00 P.M.
★ NBC—Sigmund Romberg; Wm. Lyon Phelps: WFAE WEEI WTIC WCSH WGY
CBS—Roxy and His Gang: WABC WOKO WDRS WNAC WEAN WFBL WROC WGR
NBC—Art in America: WJZ WMAI WBS
ABS—Three Little Funsters: WMCA
ABS—Archie Bleyer's Orch.: WPRO
WHAM—Musical Program

8:15 P.M.
NBC—Grace Hayes, songs: WJZ WBS WBS
ABS—Central Union Mission: WMCA
WHAM—Adventures of Jimmy Allen

8:30 P.M.
NBC—George Olsen's Orch.: Ethel Shutta: WJZ WHAM

8:45 P.M.
CBS—“Fats” Waller's Rhythm Club: WABC WOKO WNAC WDRS WGR WHEC WFEA WGLC WEAN WFBL WLBZ WICC WROC
ABS—Stapleton & Boroff, two pianos: WMCA WPRO

9:00 P.M.
NBC—Songs You Love; Soloists; Orch.: WFAE WEEI WGY WTIC WCSH
★ CBS—Grete Stueckgold; Orchestra: WABC WKBW WNAC WOKO WDRS WEAN WFBL WFEA WHEC WROC
★ NBC—RCA Radiotron Presents Radio City Party, Featuring Frank Black and Orchestra; John B. Kennedy; Guest Stars: WJZ WBS WHAM WSYS
ABS—Americana Revue: WMCA WPRO

9:30 P.M.
★ CBS—STUDEBAKER CHAMPIONS; Richard Humber's Orchestra; Joey Nash, tenor: WABC WDRS WOKO WAAB WEAN WFBL WLBZ WICC WGLC WFEA WROC WKBW
★ NBC—ALKA SELTZER PRESENTS Barn Dance; Uncle Ezra; Spare Ribs; Linda Parker; Hoosier Hot Shots; Lulu Belle; Maple City Four: WJZ WHAM WBS WSYS
★ NBC—The Gibson Family: WFAE WTIC WEEI WGY WCSH

10:00 P.M.
CBS—Edward D'Annas Band: WABC WDRS WOKO WAAB WKBW
ABS—Blood and Thunder: WMCA WPRO

10:30 P.M.
NBC—Danny Malone, tenor: WJZ WCSH WBS
NBC—Mercarda's Orchestra: WFAE WGY WTIC WEEI
CBS—Saturday Revue: WABC WOKO WAAB WDRS WEAN WFBL WICC WLBZ WFEA WHEC WGLC WGR WROC
ABS—Harry Rosenthal's Orchestra: WMCA WPRO
WHAM—News; Musical Program

10:45 P.M.
NBC—Hal Kemp's Orchestra: WJZ WHAM WBS

11:00 P.M.
NBC—Willard Robison's Orch.: WJZ WHAM
NBC—Guy Lombardo's Orch: WFAE WTIC WEEI WCSH WGY
CBS—Glen Gray's Orchestra: WABC WAAB WDRS WKBW WGLC WROC
ABS—Voice of Romance: WMCA WPRO

11:15 P.M.
ABS—Dance Orchestra Till 2 a. m.: WMCA WPRO

11:30 P.M.
CBS—Benjamin Franklin, sketch: WABC WEAN WFBL WICC WLBZ WHEC WROC WOKO WKBW WGLC WNAC
NBC—Freddie Martin's Orch.: WJZ WHAM WBS
★ NBC—Paul Whiteman's Party: WFAE WEEI WGY WTIC WCSH

12:00 Mid.
NBC—Enric Madriguera's Orch.: WJZ WBS
NBC—Art Kassel's Orch.: WFAE WEEI
CBS—Ozzie Nelson's Orch.: WABC WNAC WOKO WEAN WFBL WICC WGLC WKBW
WHAM—Jan Campbell's Orchestra

12:15 A.M.
★ NBC—Carefree Carnival: WFAE WEEI WGY

12:30 A.M.
CBS—Panch's Orchestra: WABC WOKO WNAC WKBW
NBC—Emil Coleman's Orch.: WJZ WHAM WBS

1:00 A.M.
CBS—Spud Murphy's Orch.: WABC

SCHEDULE OF EVENTS

(Time Shown Is Eastern Standard)

SUNDAY, Oct. 14: 2:30 p. m., Football, Brooklyn vs. Giants, WINS (1180 kc); 3 p. m., Cardinals vs. Bears, WGN (720 kc). **TUESDAY, Oct. 16:** 9:30 p. m., Boxing, WHN (1010 kc), Wrestling, WGBF (630 kc). **THURSDAY, Oct. 18:** 9:15 p. m., Wrestling, WFBE (1220 kc). **SATURDAY, Oct. 20:** Football, 2 p. m., Rutgers at Penn, WIP (610 kc); 2:15 p. m., Navy at Columbia, WOR (710 kc) and WHN (1010 kc); 2:30 p. m., Michigan State at Manhattan, WINS (1180 kc); St. Marys at Fordham, CBS-WABC network; 2:45, N. C. State at Florida U., WRUF (830 kc); 3 p. m., Carnegie Tech at Notre Dame, WGN (720 kc) and WBBM (770 kc).

New York is the scene of civil strife Sunday, October 14 when the BROOKLYN and GOTHAM teams of the National Professional Football League clash on the gridiron, and the same sort of setup will be found that day at the annual BEARS-CARDINAL game at Wrigley Field in Chicago. Both contests will be aired for the benefit of the growing numbers who find the pro sport, minus the rah-rah business, almost as entertaining as the efforts of the collegians. New Yorkers can tune in WINS (1180 kc) at 2:30 p. m., for their dish, while BOB ELSON, assisted by the master statistician, JACK BURNETT, provides the Sabbath sportcasting over WGN (720 kc) at 3 p. m.

If you like your football to the accompaniment of bands and cheers, Saturday, October 20, brings a variety of grid tilts for listeners in all parts of the country, with the FORDHAM-ST. MARYS and NOTRE DAME-CARNEGIE TECH renewals of yearly battles heading the impressive list. See Schedule of Events (above) for others.

FOLLOWING THE lead of Detroit's other famous family, the Chevrolet Motor Company has contracted for the broadcast of 56 important college football games. These will be aired by 24 stations over a CBS-WABC chain with a total of seven different games coming to fans in various parts of the country each Saturday. Sectional networks and the more powerful stations will be employed in shouting the merits of this latest of sports sponsors. Varying from the usual style of taking one big game and sending it out nationally

Sportcasts of the Week

he's collaborating with BRAD ROBINSON, of University of Minnesota fame, in airing the play-by-plays of the various St. Louis football games.

Sport Shorts

PAT FLANAGAN didn't run out of words in broadcasting the second World Series game when he was forced to quit in the sixth inning. Just lost his voice for a time... PHIL HANNA, top tenor with AL PEARCE'S Three Cheers, wields a potent tennis racket and coupled with another Los Angeles boy reached the finals of the Southwest Championships. They were beaten by such a famous duo as LOTT and STOEFFEN... And NICK LUCAS, CBS crooner, shows a preference for the game of hooks and slices, doing well enough to win the network title... QUIN RYAN, assisted by CARL MEYERS, adds another season of broadcasting the football games over WGN... HAROLD PARKES, Windy City CBS miker who handled the Notre Dame-Texas U. game for Columbia in the absence of PAT FLANAGAN, once served followers of Big Six football in his reporting of the games from Council Bluffs, Ia., and Omaha, Neb... The National Broadcasting Company evidently doesn't think much of the CBS habit of announcing the season's football broadcast schedule in advance. NBC will wait and pick its games according to importance in conference and national standing... The 1934 World Series turn at the mike was GRAHAM McNAMEE's twelfth. He started in 1923 and has worked every one since. That should make him the dean in this department... After a summer minus any play-by-play baseball announcing, the New York stations come to the rescue of gridiron listeners. PERRY CHARLES and that recorder of odd tales, MARK HELLINGER, bring Columbia's home games via WHN while FORD FRICK and STAN LOMAX air the Lions' battles over WOR.

Football Broadcasts

(Time Shown Is Eastern Standard)

FRIDAY, OCTOBER 12
CBS—Fordham vs. Boston, 1:45 p. m.
SATURDAY, OCTOBER 13
WGN—Michigan vs. Chicago, 2 p. m.
WABC—Pittsburgh vs. Southern Calif., 2 p. m.
SUNDAY, OCTOBER 14
WINS—Brooklyn vs. Giants, 2:30 p. m.
WGN—Cardinals vs. Chicago Bears, 3 p. m.
SATURDAY, OCTOBER 20
WABC—Fordham vs. St. Mary, 2 p. m.
WOR—Navy vs. Columbia, 2:15 p. m.
WIP—Rutgers vs. Penn., 2 p. m.
WHN—Michigan State vs. Manhattan, 2:30 p. m.
WRUF—North Carolina State vs. Florida University, 2:45 p. m.
SUNDAY, OCTOBER 21
WGN—Cincinnati vs. Chicago Bears, 3 p. m.

this is the first time a sponsor has catered to the wishes of regional grid fans.

All MICHIGAN and PENN games, home and on foreign fields, have been scheduled with some of the Chicago, Northwestern, Oklahoma U., Georgia, Minnesota U. tilts and various others in Southeastern and Southwestern conferences also being lined up. This really indicates that the men with things to sell believe they have more listeners among the sports fans than in other lines of entertainment.

TOM MANNING, FORD BOND and GRAHAM McNAMEE, of the NBC staff, and FRANCE LAUX, PAT FLANAGAN and TED HUSING, the CBS'ers, all should come in for plenty of PLUMMER'S juicy fruit for their listenable ballcasting during the 1934 World Series. It was one of the finest bits of miking ever done in the interests of the thou-

sands of ball fans who depend upon their radios for the grand finale of the national pastime. The makers of the once-tagged "Lizzie" also deserve a hand for keeping their commercial announcements down to a minimum.

GRADY COLE showed some real trouper spirit in continuing with his broadcast of a wrestling match over WBT not so long ago after nothing less than a hefty mat pounder named Vacturoff had landed upon his hand. Although suffering extreme pain from the nearly-broken member, Cole brought the remainder of the card to WBT listeners.

WOR FURTHER serves its football fans each Thursday eve at 8 p. m. in presenting the men who really know what the Fall favorite of the sporting public is all about—the coaches. Already JIMMY CROWLEY, of Fordham, and J. WILDER TASKER, Rutgers mentor, have been at the mike, and LOU LITTLE, of Columbia, does his bit October 18. Maybe the latter will tell a little more about his trick of "spilling Stanford."

PHIL HARRIS may not be able to present football forecasts in the GRANGE and DOOLEY style but he does the next best thing in taking his fans in fancy to the campus of a different school each Friday at 9 p. m. With LEAH RAY and the THREE AMBASADORS and the tunes of his famous band he will continue to bring the college spirit into your home throughout the grid season as the feature of his "Let's Listen to Harris" program.

OTTAWA'S SENATORS have moved their playing franchise down to St. Louis for the 1934-35 season, and thereby FRANCE LAUX may have a chance to do some big-time hockey reporting. The Mound City's favorite mikeman has in the past brought the ice scraps of the St. Louis Flyers to Midwest fans. At present

New Programs and Changes

(Continued from Page 15)

studios of WCAU in Philadelphia, the outstanding artists of that city and guest performers from stage and screen will be introduced on this revue.

JAN PEERCE and BETTINA HALL, musical comedy stars, will be guest artists with ISHAM JONES' Orchestra, in the new program over the CBS-WABC network at 9:30 p. m.

Wednesday, Oct. 17

DICK NEWTON, "The Song Reporter," will be heard on a new schedule over the CBS-WABC network this week, appearing daily from 8 to 8:20 a. m.

A message from POPE PIUS XI will be given over NBC-WEAF networks when Pietro Cardinal Fumasoni-Biondi, Prefect of the Congregation for the Propagation of Faith, speaking in English from the Vatican in Rome, calls attention to the importance of Christian missions throughout the world. This international broadcast will reach American listeners via shortwave at 1:45 p. m.

PROFESSOR S. S. STAINBERG, Department of Civil Engineering, University of Maryland, will speak on "Mapping from the Air" over the CBS-WABC network at 4:30 p. m.

HONORABLE GEORGE N. PEEK, special foreign trade advisor to President Roosevelt, will discuss "Foreign Trade" in a broadcast from the Hotel La Salle, Chicago, at 11:30 p. m. over an NBC-WJZ network.

Thursday, Oct. 18

IDA BAILEY ALLEN'S visiting program for radio homemakers will be heard over the CBS-WABC network at 10:05 a. m. instead of at 10:15 a. m.

A switch in schedules will bring FRAY AND BRAGGIOTTI'S piano team work over the CBS-WABC network at 8:15 p. m., and "Fats" Waller's Rhythm Club at 10:45 p. m.

Friday, Oct. 19

The NATIONAL LUTHERAN CONVENTION in Savannah will be broadcast over the CBS-WABC network from 12:30 to 1:00 p. m.

KAY FRANCIS, stunning star of the screen, will be the guest star of "HOLLYWOOD HOTEL" program over the CBS-WABC network at 9:30 p. m.

Saturday, Oct. 20

"HUMAN ENGINEERING AND HEARING" is the subject of Mrs. James F. Norris, President, American Federated Organizations for Hard of Hearing, at 11 a. m. over WEAF and associated stations. This is a preliminary talk in connection with National Hearing Week.

FREDERICK H. STINCHFIELD, of the executive committee of the American Bar Association, will speak on "Enforcement of the Ethics of the Legal Profession" in the third of the new series "The Lawyer and the Public" over the CBS-WABC network, from 7:45 to 8 p. m.

THE CARBORUNDUM BAND, conducted by Edward D'Anna, a Columbia network feature for several seasons, will begin a new weekly series of concerts over the CBS-WABC airwaves tonight at 10 p. m.

RICHARD HIMBER
AND HIS
STUDEBAKER CHAMPIONS with Joey Nash
Saturday 9:30 P.M. Eastern Standard Time
CBS — Including WABC — WOKO
WCAO — WAAB — WDRC — WCAU
—WEAN — WFBL — WJSV
and Coast to Coast Network

CHANGE IN TIME
of
ALKA-SELTZER
NATIONAL BARN DANCE
EVERY SATURDAY NIGHT
Tune In
WJZ-WBZ
9:30 to 10:30 P. M. E.S.T.
N. B. C. COAST to COAST

On Short Waves

Short Wave Timetable

(Shown in Eastern Standard Time)

On Sunday, October 14, a special short-wave program in the exchange series between the National Broadcasting Company and the Soviet Union Board for Broadcasting and Radiofication will again be presented from Moscow.

The broadcast will feature the musical art of different nationalities of the USSR, with folk songs and instrumental presentations.

This program will be sent out by short-wave station RV15, located at Khabarovsk, Russia, and operating on 70.65 meters. It will be rebroadcast over the NBC-WEAF network at 9:30 a. m.

On Friday, October 19, another in the series of short-wave programs on "Causes of War" will be discussed by famous British leaders whom the National Broadcasting Company and the British Broadcasting Corp. are presenting to the world. These unusual broadcasts are on the air each Friday at 5 p. m. over the short-wave stations GSB on 31.55, and GSD on 25.53 meters, and rebroadcast over the NBC-

WEAF network. On this week's broadcast the speaker will be Sir Norman Angell, editor and author of many books on peace and war.

On Sunday, October 14, the final message of Pope Pius XI from Vatican City, Rome, to the thousands gathered at the Thirty-Second International Eucharistic Congress in Buenos Aires will be short-waved to the entire world at 10:30 p. m. and rebroadcast by both CBS and NBC.

The address of the Pope will be relayed from Rome over station HVJ on 15.11 meters to Buenos Aires, and broadcast through loud speakers in and around the Cathedral at Palermo. His talk will come direct to the American radio audience by short-wave from Rome. However, in case of atmospheric disturbances, communication facilities are being held open between Riverhead, Long Island, and both London and Berlin, so as to assure clear reception for the broadcast. An English commentator will follow the Pope and translate his remarks into English.

On Saturday, October 20, the celebration of the centenary of John Peel, the traditional hero of English hunting, will be broadcast via short waves from Cumberland over the British Broadcasting Corp. stations, and rebroadcast by the Columbia Broadcasting System at 12 o'clock noon.

John Peel's name is familiar throughout the English-speaking world by reason of the popular folk song, "D'ye Ken John Peel?". The village of Caldbeck, in Cumberland, where John Peel lived and was married and died, keeps his memory green by a special hunt in October. It will be particularly memorial this year.

John Peel's own hounds have been kept up in a straight line of descent, and still hunt today over the same ground.

Hunting in this particular neighborhood has various special features, and the John Peel song is sung by the huntsmen as they set out for the hunt, in a style peculiar to them. Horns are also of a special kind, adapted to the wild nature of the country; and of course the hounds giving tongue will add a very characteristic note.

Following the hunt will be a commentary, and a few words by the master of the hounds.

Bandstand and Baton

(Continued from page 17)

ferent cities while en route. Shortly he treks for Hollywood and another Paramount film.

GLEN GRAY is Essex House musician par excellence again, with his Casa Loma band. CBS does pickup honors. Other Columbia offerings from Manhattan include

Meters	Megs	Station	Location	Schedule (Eastern Standard Time)
13.93	21.45	W8XK	Pittsburgh, Pa.	6 A.M. to 2 P.M.
13.97	21.47	GSH	England	Daily 6 to 8:30 A.M.
16.86	17.79	GSG	England	Daily 6 to 8:30 A.M.; 8:45 to 10:45 A.M.
16.87	17.78	W3XAL	Bound Brook, N. J.	9 A.M. to 3 P.M.
16.88	17.77	PHI	Holland	Monday, Thursday, Friday 7:30 to 9:30 A.M.; Saturday and Sunday 7:30 to 11 A.M.
19.56	15.34	W2XAD	Schenectady, N. Y.	Daily 2 to 3 P.M.
19.64	15.27	W2XE	Wayne, N. J.	10 A.M. to 12 Noon
19.68	15.25	PONTOISE	France	7 to 10 A.M.
19.72	15.21	W8XK	Pittsburgh, Pa.	10 A.M. to 4:15 P.M.
19.73	15.20	DJB	Germany	4 to 5:30 A.M.; 8 to 11 A.M.; 12:20 to 2:30 A.M.
19.82	15.13	GSF	England	8:45 A.M. to 12:45 P.M.
19.84	15.11	HVJ	Vatican City	Daily 5 to 5:15 A.M.; Saturday, 10 to 10:30 A.M.
23.38	12.83	CNR	Morocco	Sunday 7:30 to 9 P.M.
24.53	12.23	CTICT	Portugal	Sunday 7 to 9 A.M. and Thursday 4 to 6 P.M.
25.20	11.90	PONTOISE	France	10:15 A.M. to 1:15 P.M. and 2 to 5 P.M.
25.27	11.87	W8XK	Pittsburgh, Pa.	4:30 to 10 P.M.
25.28	11.86	GSE	England	10:45 A.M. to 12:45 P.M.
25.36	11.83	W2XE	Wayne, N. J.	2 to 4 P.M.
25.40	11.81	I2RO	Italy	11:30 A.M. to 12:30 P.M. and 1:15 to 6 P.M.
25.51	11.76	DJD	Germany	5 to 10:30 P.M. and 12:15 to 4 P.M.
25.53	11.75	GSD	England	12:15 to 2:20 A.M.; 1 to 5:35 P.M. and 6 to 8:05 P.M.
25.53	11.75	CJRX	Winnipeg, Canada	Daily 8 P.M. to 12 Mid.
25.63	11.71	PONTOISE	France	2 to 11 P.M.
30.40	9.87	EAQ	Spain	Daily 5:15 to 7 P.M.; Sat. 12 Noon to 2 P.M.; Sat. and Sunday 7 to 7:30 P.M.
31.25	9.60	XETE	Mexico	2 P.M. to 2 A.M.
31.25	9.60	CTIAA	Portugal	Tuesday, Friday, 4:30 to 7 P.M.
31.27	9.59	HBL	Switzerland	Saturdays, 5:30 to 6:15 P.M.
31.28	9.59	W3XAU	Philadelphia, Pa.	11 A.M. to 7 P.M.
31.28	9.59	VK2ME	Australia	Sundays 12:30 to 2:30 A.M.; 4:30 to 8:30 A.M.; 9:30 to 11:30 A.M.
31.30	9.58	GSC	England	6 to 8 P.M.
31.31	9.58	VK3LR	Australia	3:15 to 7:30 A.M. daily except Sunday
31.36	9.57	W1XAZ	Boston, Mass.	6 A.M. to 12 Midnight
31.38	9.57	DJA	Germany	4 to 5:30 A.M.; 8 to 11 A.M.; 5 to 8:15 P.M.
31.48	9.53	W2XAF	Schenectady, N. Y.	6:35 to 10 P.M.
31.55	9.51	VK3ME	Australia	Wednesday, 5 to 6:30 A.M.; Saturday, 5 to 7 A.M.
31.55	9.51	GSB	England	12:15 to 2:20 A.M.; 1 to 5:35 P.M.
32.02	9.37	HP5ABH	Colombia	7:30 to 9:30 P.M.; 11 to 12 Mid.
36.65	8.19	PSK	Brazil	7 to 7:30 P.M.
37.33	8.05	CNR	Morocco	Sunday 2:30 to 5 P.M.
38.07	7.88	J1AA	Japan	4:50 to 7:50 A.M.
38.47	7.80	HBP	Switzerland	Saturday, 5:30 to 6:15 P.M.
40.55	7.40	HJ3ABD	Colombia	7:30 to 12 Mid.
41.55	7.22	HKE	Colombia	Monday, 6 to 7 P.M.; Tuesday, Friday, 8 to 9 P.M.
42.86	7.00	HJ1ABE	Colombia	Monday 10 to 11 P.M.; Wednesday 8 to 10 P.M.; Sunday 9 to 11 A.M.
45.00	6.67	HC2RL	Ecuador	Sunday 5:45 to 7:45 P.M.; Tues. 9:15 to 11:15 P.M.
45.31	6.62	PRADO	Ecuador	Thursday 9 to 11:30 P.M.
46.30	6.48	HJ5ABD	Colombia	7 to 10 P.M.
46.51	6.45	HJ1ABB	Colombia	7 to 10 P.M.; 11:45 A.M. to 12:45 P.M.
46.69	6.43	W3XL	Bound Brook, N. J.	Used for experimental NBC broadcasts
47.50	6.32	HIZ	Dominican Republic	4:40 to 5:40 P.M.; Saturday 9:40 to 11:40 P.M.; Sunday 11:40 A.M. to 1:40 P.M.
47.84	6.27	H1TA	Dominican Republic	11:40 A.M. to 1:40 P.M. and 7:40 to 9:40 P.M.
48.00	6.25	HJ3ABF	Colombia	7 to 11 P.M.
48.78	6.15	YV3RC	Venezuela	10:30 A.M. to 1:30 P.M. and 4:30 to 10 P.M.
48.86	6.14	W8XK	Pittsburgh, Pa.	4:30 P.M. to 1 A.M.
48.92	6.13	ZGE	Malaya States	Daily 8 to 10 A.M.
49.00	6.12	JB	Africa	4 to 6 A.M.; 8 to 10:30 A.M. and 11 A.M. to 3:30 P.M.
49.02	6.12	W2XE	Wayne, N. J.	5 to 10 P.M.
49.08	6.11	YV2RC	Venezuela	10:30 A.M. to 1 P.M. and 5:15 to 10 P.M.
49.08	6.03	XEBT	Mexico	7 P.M. to 2 A.M.
49.10	6.11	VE9HX	Halifax, N. S.	8:30 to 11:30 A.M. and 5 to 10 P.M.
49.10	6.11	VUC	India	9:30 A.M. to 12 noon and Saturday 11:45 P.M. to 3 A.M.
49.18	6.10	W3XAL	Bound Brook, N. J.	Tues., Thurs., Fri. and Sunday 2:30 P.M. to 12 Mid.
49.18	6.10	W9XF	Chicago, Ill.	3:30 to 7:30 P.M. and 8:30 P.M. to 1:30 A.M.; Tues., Thurs., Fri. and Sunday 2:30 P.M. to 12 Mid.
49.20	6.10	HJ1ABD	Colombia	11:30 A.M. to 12:30 P.M. and 7 to 9 P.M.
49.22	6.09	VE9GW	Bowmanville, Can.	Thursday, Friday and Saturday 7 A.M. to 4 P.M.; Sunday 10 A.M. to 7 P.M.
49.34	6.08	W9XAA	Chicago, Ill.	Tues., Thurs. and Saturday 3 to 11 P.M.
49.34	6.08	CP5	Bolivia	7 to 10:30 P.M.
49.40	6.07	OXY	Denmark	2 to 6:30 P.M.
49.40	6.07	XEUT	Mexico	7 P.M. to 1 A.M.
49.42	6.07	VE9CS	Vancouver, B. C.	Friday, 12:30 to 1:45 A.M.; Sunday, 12 Noon to 12 Midnight
49.50	6.06	HIX	Dominican Republic	Tuesday and Friday 8:10 to 10:10 P.M.; Sunday 8:40 to 10:40 A.M. and 2:40 to 4:40 P.M.
49.50	6.06	W3XAU	Philadelphia, Pa.	7 to 10 P.M.
49.50	6.06	W8XAL	Cincinnati, Ohio	6:30 to 7 P.M.; 10 P.M. to 2 A.M.
49.50	6.06	VQ7LO	Kenya Colony	11 A.M. to 2 P.M. daily
49.60	6.05	HJ3ABI	Colombia	8 to 10 P.M.
49.67	6.04	W1XAL	Boston, Mass.	6 to 7 P.M. daily
49.83	6.02	DJC	Germany	8:45 to 10:30 P.M.; 12:15 to 4 P.M.
49.96	6.01	VE9DN	Drummondville, Can.	Saturday 11:30 P.M. to 2 A.M.
50.00	6.00	EJ2	Spain	3:30 to 4:30 P.M.
50.00	6.00	RV59	Russia	Daily 2 to 6 P.M.
50.08	5.99	YV4RC	Venezuela	4:30 to 10:30 P.M.
50.25	5.97	HJ2ABC	Colombia	11 A.M. to 12 Noon and 6 to 9 P.M.
50.26	5.97	HVJ	Vatican City, Italy	Daily, 2 to 2:15 P.M.; Sunday, 5 to 5:30 A.M.
50.42	5.95	HJ4ABE	Colombia	Monday 7 to 11 P.M.; Tuesday, Thursday and Saturday 6:30 P.M.; Wed. and Friday 7:30 to 10:30 P.M.
51.49	5.88	HJ2ABA	Colombia	1 to 2 and 7:30 to 10 P.M.
69.44	4.32	G6RX	England	7 to 10 P.M.
73.00	4.00	HCBJ	Ecuador	7:30 to 9:45 P.M. daily except Monday

BUDDY WELCOME in the Roseland Ballroom and HARRY SALTER from the Park Central Hotel.

GEORGE OLSEN may stay at the College Inn of Chicago's Hotel Sherman as long as he likes. This was the sentiment expressed by ERNEST BYFIELD, director. And it is the same sentiment held by patrons of the Inn, judging from the enthusiastic crowd which jammed the opening party last week. RUDY VALLEE, ALICE FAYE, the RITZ BROTHERS, LITTLE

JACKIE HELLER, SALLY RAND, ARTHUR TRACY, FRANK BUCK, PAT KENNEDY, AMOS 'N' ANDY, were only a few of the many celebrities who welcomed Olsen and wife ETHEL SHUTTA to their first Chicago night-club stand.

DOROTHY LAMOUR, ex-Miss America, sticks to her laurels and collegians. "Dolly-face" will remain with Herbie Kay on a barnstorming tour of midwestern states, contrary to previously published reports. Meanwhile her network commercial from New York is still in the offing.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF MARCH 3, 1934

Of Radio Guide, published weekly at Chicago, Illinois for October 1, 1934.

State of Illinois

County of Cook

Before me, a notary in and for the State and county aforesaid, personally appeared Herbert Krancer, who, having been duly sworn according to law, deposes and says that he is the Business Manager of the Radio Guide and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management of the aforesaid publication for the date shown in the above caption, required by the act of March 3, 1933, embodied in section 537 Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are: Publisher, Radio Guide, Inc., 731 Plymouth Court, Chicago, Ill. Editor R. S. Wood, 731 Plymouth Court, Chicago, Ill. Business Manager, Herbert Krancer, 731 Plymouth Court, Chicago, Ill.

2. That the owner is: Radio Guide, Inc., the stock of which is owned by D. R. F. Publishing Co., sole stockholder of the latter being Walter Holding Corp., sole stockholder of the latter being Cecelia Investment Company, stockholders of which are M. L. Annenberg, W. H. Annenberg, J. A. Kahn, L. Howard, E. Friede, H. Aaronson, A. W. Kruse, P. A. Krancer, E. A. Simon, B. Bensingor.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent or more of total amount of bonds, mortgages, or other securities are: None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

Herbert Krancer, Business Manager Sworn to and subscribed before me this 1st day of October, 1934, Anna J. Kent. (My Commission expires May 18, 1937.)

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Bishop of Chinatown

(Continued from Page 5)

be successful—and knew no better way to start than by robbing Ginsberg's store. That is important, in view of what happened later.

First, they were caught that night, and Tom was sent to Sing Sing for two years. Second, he was such a recalcitrant prisoner that they had to forward him to Dannemora, one of the Siberias of America. Nothing sissified about Tom Noonan! Third, he came out of jail a stripling, yet! respected by the toughest crooks in the world. He had offers of employment—criminal of course—that would have led him quickly to a position of respect, admiration and affluence—however precarious—in the best criminal circles.

It was a bitter night in the Bowery when Tom Noonan came back from jail, but not one whit bitterer than the heart of this lad who hated cops and kings and clergymen—especially clergymen. He called them a very nasty, unprintable word.

Rain-laden, a fierce squall of wind whipped up from the East River. Tom stepped into a doorway. He was heading for a hangout where a warm welcome awaited him. Then the young crook noticed that his sheltering doorway was the entrance to some kind of mission. With a sneer he stepped inside; why shouldn't he use the warmth and shelter these smug saps offered?

A woman was speaking. Slowly, Tom's contempt gave place to puzzlement—wonder—and finally, to a realization that this woman was talking as he never had heard anyone talk before.

She spoke to those poor bums as if they were her equals. What's more, she really felt that they were! Oh, it was impossible to fool young Tom about that! He had heard "reformers" often, and bitterly did he and his kind hate those who love to flatter their own feeling of self-importance by contemplating the misery of the poor. ("Their wicked 'charity,'" says the Tom Noonan of today, "is just plain showing off!")

This woman wasn't like that. She wasn't like the professional holymen whose bland faces said, as plainly as words: "By a lifetime of prayer and penance, you may some day become almost as holy as I, providing you show me sufficient deference in the meantime."

No—this woman seemed to say: "Of course you and I are equal. Of course you have just as much right as I have, to all the good things of heaven and earth. Trouble with you is, you're going the wrong way about getting your share!"

A new and better way to "get your share!" A way that didn't lead to cruel jails—but to association with human beings like this clean, magnetic woman! Is it any wonder that this gospel of a new heaven and a new earth went straight to the soul of an intelligent, sensitive but life-starved boy?

That was Tom Noonan's first meeting with Maude Ballington Booth, head of the Volunteers of America. But for the squall of rain which drove him to shelter in her doorway, he might have gone to his date at the criminal hangout—and eventually

to the gallows! "And how can I feel any better than the most miserable man who comes to me," Tom Noonan asks today, "when, but for that bit of rain and wind, I might be nothing but a handful of dried bones in quicklime?"

He studied with the Volunteers—studied to learn to help people. And he has been doing it ever since. Does he preach to them? Yes, to those who want it—only. But when a starving man stumbles over the threshold of the humble "Cathedral," nobody asks him about his ancestry, color, race, morals—whether his own wilful vice brought him low—or even whether he is drunk or sober. He is fed—and no impertinent questions are asked. "It's a poor host," says Tom Noonan, "who doesn't know how to treat his guests politely." Politely! Gaunt ghosts of prying old-maid charity workers—who ever heard of treating bums politely! It has hardly been done these 2,000 years!

But Tom's politeness is not his only departure from orthodox methods of charity-dispensing. And that introduces the theme of his enemies. In Chinatown there are many charitable organizations where a down-and-outer can buy an overcoat for 35 cents—a bite to eat for 10 cents—or a flop for a few pennies. But in each case, the derelict must have the money. "And to a shivering man without a cent, a 35 cent overcoat might just as well cost \$35," Tom Noonan points out.

Now, the organized charities justify these charges on the grounds that if a man pays even a small sum for what he gets, his self-respect thereby is saved. "As if," counters Tom Noonan scornfully, "a poor fellow who is reduced to a 35 cent overcoat has any self-respect left! He's thinking of cold, not pride!"

Furthermore, Tom soon discovered in those early days of helping people that the charities which sold these goods and services to paupers, got them for nothing. "And I decided," says Tom, "that if it was degrading for a poor fellow to accept a meal or a coat for nothing, it must be even more degrading for the charitable organizations to accept that same meal or coat for nothing in the first place!"

So Tom began to collect old clothes from the same sources at which the charities obtained them. But Tom gave them away. He did the same with meals, and to the very limits of his accommodation he let derelicts sleep free in his "Cathedral." "For I thought," Tom tells, "that humans would have even more reverence for a God whose house sheltered them from cold and rain."

You would think that everyone would approve this work. Instead, it aroused a tremendous storm of protest. For years Tom Noonan has been assailed bitterly by certain organized charitable interests. They didn't think of the wretched people he helped. They thought only of the fact that he was "short-circuiting" their pay-as-you-go "welfare" depots!

They called upon the fire department to

close his "Cathedral" as a firetrap.

They tried to get the Board of Health to condemn it.

They went to the police, and accused Tom of everything from major crimes to the violation of petty civic ordinances.

They accused him of misappropriating funds.

But the tough he-man who had sneered at the tortures of Sing Sing and Dannemora was more than a match for his persecutors. Time after time he beat them. When they accused him of stealing the funds entrusted to him, he dared them to send in auditors. "I don't know anything about bookkeeping," he said, "but I know where my money goes." He did. The charge fell pitifully flat. And Tom still gives what others sell.

Partly, this is due to this astonishing man's ability to win the admiration and warm friendship of men and women of all kinds—including the most influential. Men and women who rallied grimly to his side in every fight helped give his enemies one terrific lacing after another. Among these friends was Arthur Lee, managing director of the McAlpine Hotel who, finding himself possessed of radio station WMCA, put Noonan on the air.

Even greater credit should be given Donald Flamm who became interested in Noonan's radio gospel while director of Station WMCA and who, after he had become its owner, kept the Bowery apostle on the air for nearly seven years, at his personal expense, when necessary.

But neither influential friends nor defeated enemies have changed by one iota the humility and the simplicity of the Bishop of Chinatown. Day in, year out, he goes ahead "getting his" from life by helping others to get theirs—and, incidentally, providing inspiration and priceless good fun for millions of radio listeners.

Tom Noonan's services may be heard over the ABS-WMCA chain any Sunday afternoon at 3 p. m. EST.



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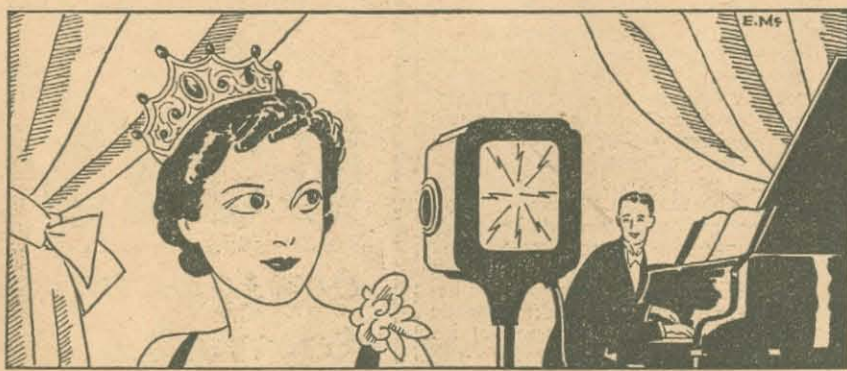
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28x4.50-21	2.40	30x5.00-21	2.55
28x4.75-21	2.45	30x5.25-21	2.65
28x5.00-21	2.50	30x5.50-21	2.75
28x5.25-21	2.55	30x5.75-21	2.85
28x5.50-21	2.60	30x6.00-21	2.95
28x5.75-21	2.65	30x6.25-21	3.05
28x6.00-21	2.70	30x6.50-21	3.15
28x6.25-21	2.75	30x6.75-21	3.25
28x6.50-21	2.80	30x7.00-21	3.35
28x6.75-21	2.85	30x7.25-21	3.45
28x7.00-21	2.90	30x7.50-21	3.55
28x7.25-21	2.95	30x7.75-21	3.65
28x7.50-21	3.00	30x8.00-21	3.75
28x7.75-21	3.05	30x8.25-21	3.85
28x8.00-21	3.10	30x8.50-21	3.95
28x8.25-21	3.15	30x8.75-21	4.05
28x8.50-21	3.20	30x9.00-21	4.15
28x8.75-21	3.25	30x9.25-21	4.25
28x9.00-21	3.30	30x9.50-21	4.35
28x9.25-21	3.35	30x9.75-21	4.45
28x9.50-21	3.40	30x10.00-21	4.55
28x9.75-21	3.45	30x10.25-21	4.65
28x10.00-21	3.50	30x10.50-21	4.75
28x10.25-21	3.55	30x10.75-21	4.85
28x10.50-21	3.60	30x11.00-21	4.95
28x10.75-21	3.65	30x11.25-21	5.05
28x11.00-21	3.70	30x11.50-21	5.15
28x11.25-21	3.75	30x11.75-21	5.25
28x11.50-21	3.80	30x12.00-21	5.35
28x11.75-21	3.85	30x12.25-21	5.45
28x12.00-21	3.90	30x12.50-21	5.55
28x12.25-21	3.95	30x12.75-21	5.65
28x12.50-21	4.00	30x13.00-21	5.75
28x12.75-21	4.05	30x13.25-21	5.85
28x13.00-21	4.10	30x13.50-21	5.95
28x13.25-21	4.15	30x13.75-21	6.05
28x13.50-21	4.20	30x14.00-21	6.15
28x13.75-21	4.25	30x14.25-21	6.25
28x14.00-21	4.30	30x14.50-21	6.35
28x14.25-21	4.35	30x14.75-21	6.45
28x14.50-21	4.40	30x15.00-21	6.55
28x14.75-21	4.45	30x15.25-21	6.65
28x15.00-21	4.50	30x15.50-21	6.75
28x15.25-21	4.55	30x15.75-21	6.85
28x15.50-21	4.60	30x16.00-21	6.95
28x15.75-21	4.65	30x16.25-21	7.05
28x16.00-21	4.70	30x16.50-21	7.15
28x16.25-21	4.75	30x16.75-21	7.25
28x16.50-21	4.80	30x17.00-21	7.35
28x16.75-21	4.85	30x17.25-21	7.45
28x17.00-21	4.90	30x17.50-21	7.55
28x17.25-21	4.95	30x17.75-21	7.65
28x17.50-21	5.00	30x18.00-21	7.75
28x17.75-21	5.05	30x18.25-21	7.85
28x18.00-21	5.10	30x18.50-21	7.95
28x18.25-21	5.15	30x18.75-21	8.05
28x18.50-21	5.20	30x19.00-21	8.15
28x18.75-21	5.25	30x19.25-21	8.25
28x19.00-21	5.30	30x19.50-21	8.35
28x19.25-21	5.35	30x19.75-21	8.45
28x19.50-21	5.40	30x20.00-21	8.55
28x19.75-21	5.45	30x20.25-21	8.65
28x20.00-21	5.50	30x20.50-21	8.75
28x20.25-21	5.55	30x20.75-21	8.85
28x20.50-21	5.60	30x21.00-21	8.95
28x20.75-21	5.65	30x21.25-21	9.05
28x21.00-21	5.70	30x21.50-21	9.15
28x21.25-21	5.75	30x21.75-21	9.25
28x21.50-21	5.80	30x22.00-21	9.35
28x21.75-21	5.85	30x22.25-21	9.45
28x22.00-21	5.90	30x22.50-21	9.55
28x22.25-21	5.95	30x22.75-21	9.65
28x22.50-21	6.00	30x23.00-21	9.75
28x22.75-21	6.05	30x23.25-21	9.85
28x23.00-21	6.10	30x23.50-21	9.95
28x23.25-21	6.15	30x23.75-21	10.05
28x23.50-21	6.20	30x24.00-21	10.15
28x23.75-21	6.25	30x24.25-21	10.25
28x24.00-21	6.30	30x24.50-21	10.35
28x24.25-21	6.35	30x24.75-21	10.45
28x24.50-21	6.40	30x25.00-21	10.55
28x24.75-21	6.45	30x25.25-21	10.65
28x25.00-21	6.50	30x25.50-21	10.75
28x25.25-21	6.55	30x25.75-21	10.85
28x25.50-21	6.60	30x26.00-21	10.95
28x25.75-21	6.65	30x26.25-21	11.05
28x26.00-21	6.70	30x26.50-21	11.15
28x26.25-21	6.75	30x26.75-21	11.25
28x26.50-21	6.80	30x27.00-21	11.35
28x26.75-21	6.85	30x27.25-21	11.45
28x27.00-21	6.90	30x27.50-21	11.55
28x27.25-21	6.95	30x27.75-21	11.65
28x27.50-21	7.00	30x28.00-21	11.75
28x27.75-21	7.05	30x28.25-21	11.85
28x28.00-21	7.10	30x28.50-21	11.95
28x28.25-21	7.15	30x28.75-21	12.05
28x28.50-21	7.20	30x29.00-21	12.15
28x28.75-21	7.25	30x29.25-21	12.25
28x29.00-21	7.30	30x29.50-21	12.35
28x29.25-21	7.35	30x29.75-21	12.45
28x29.50-21	7.40	30x30.00-21	12.55
28x29.75-21	7.45	30x30.25-21	12.65
28x30.00-21	7.50	30x30.50-21	12.75
28x30.25-21	7.55	30x30.75-21	12.85
28x30.50-21	7.60	30x31.00-21	12.95
28x30.75-21	7.65	30x31.25-21	13.05
28x31.00-21	7.70	30x31.50-21	13.15
28x31.25-21	7.75	30x31.75-21	13.25
28x31.50-21	7.80	30x32.00-21	13.35
28x31.75-21	7.85	30x32.25-21	13.45
28x32.00-21	7.90	30x32.50-21	13.55
28x32.25-21	7.95	30x32.75-21	13.65
28x32.50-21	8.00	30x33.00-21	13.75
28x32.75-21	8.05	30x33.25-21	13.85
28x33.00-21	8.10	30x33.50-21	13.95
28x33.25-21	8.15	30x33.75-21	14.05
28x33.50-21	8.20	30x34.00-21	14.15
28x33.75-21	8.25	30x34.25-21	14.25
28x34.00-21	8.30	30x34.50-21	14.35
28x34.25-21	8.35	30x34.75-21	14.45
28x34.50-21	8.40	30x35.00-21	14.55
28x34.75-21	8.45	30x35.25-21	14.65
28x35.00-21	8.50	30x35.50-21	14.75
28x35.25-21	8.55	30x35.75-21	14.85
28x35.50-21	8.60	30x36.00-21	14.95
28x35.75-21	8.65	30x36.25-21	15.05
28x36.00-21	8.70	30x36.50-21	15.15
28x36.25-21	8.75	30x36.75-21	15.25
28x36.50-21	8.80	30x37.00-21	15.35
28x36.75-21	8.85	30x37.25-21	15.45
28x37.00-21	8.90	30x37.50-21	15.55
28x37.25-21	8.95	30x37.75-21	15.65
28x37.50-21	9.00	30x38.00-21	15.75
28x37.75-21	9.05	30x38.25-21	15.85
28x38.00-21	9.10	30x38.50-21	15.95
28x38.25-21	9.15	30x38.75-21	16.05
28x38.50-21	9.20	30x39.00-21	16.15
28x38.75-			

RADIO GUIDE is paying
\$100 A WEEK
FOR LAST LINES TO

RADIO JINGLES

try your skill-it's Free!

CAN YOU WRITE A LAST LINE FOR THIS?



A girl by the name of Irene,
 Was chosen as Radio's queen.
 She's a Beasley, b'gosh,
 And from here to Oshkosh.

Write your last line here

NAME _____
 STREET ADDRESS _____
 CITY _____ STATE _____

Winners of Jingle No. 10

Phil Baker can clown and can croon
 And can play any musical tune,
 But he's right at his best,
 When Beetle, the pest,

1st Prize \$25 Mrs. J. W. Donovan,
 Hutchinson, Kan.
"Adds spice to 'bam' acting—the loon."

2nd Prize \$15 C. W. Newburn,
 West Terre Haute, Ind.
"And 'Bottle' don't 'uncork' too soon."

3rd Prize \$10 Berthilda Herder,
 San Francisco, Calif.
"Tries sham pain to make Bottle swoon."

\$5.00 Prizes:

- | | |
|--------------------------------------|-------------------------------------|
| S. E. Willard
Portland, Ore. | Lloyd Ira Miller
Allentown, Pa. |
| Bernard Macy
Oklahoma City, Okla. | David Neary
Torrington, Conn. |
| A. G. Drayne
Huntington, W. Va. | D. L. Sleeper
Houlton, Me. |
| Rowena White
Fort Smith, Ark. | Mary S. Cole
Ann Arbor, Mich. |
| Mrs. E. Schultz
Elgin, Ill. | William P. Bishop
Salisbury, Md. |

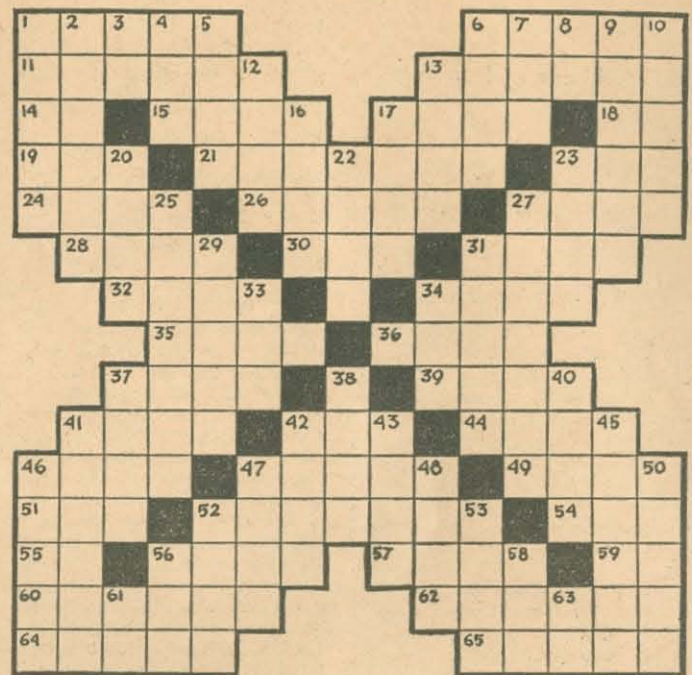
Although the word "money" doesn't rhyme with the word "Jingle," here is where money and Jingle go together. To make some easy money, simply write a last line to the Jingle in the coupon and send it to "Jingles," Radio Guide, 731 Plymouth Court, Chicago. \$100.00 in real cash will be paid for the best last lines submitted. It's fun and it doesn't cost you a cent to try.

NOTICE! This Is the Last Jingle of This Series

Radio Guide

AMERICA'S WEEKLY OF PROGRAMS and PERSONALITIES

Radio Guide's X-Word Puzzle



The solution to this puzzle will be published in next week's issue, in which you will find another absorbing puzzle

DEFINITIONS

- HORIZONTAL**
- 1—First name of male star on Show Boat Program
 - 6—Tempt
 - 11—Original American
 - 13—Chest of drawers
 - 14—Half an em
 - 15—Feared
 - 17—Fop
 - 18—Initials of orchestra leader on Ex-Lax Program
 - 19—News Syndicate (initials)
 - 21—Windward
 - 23—Highest note in Guido's scale
 - 24—Season
 - 26—Mends
 - 27—Wide mouth pitcher
 - 28—Portion of body between lower rib and hip bone
 - 30—Small inlet
 - 31—Above
 - 32—Black
 - 34—Beverages
 - 35—Dutch colonist in S. Africa
 - 36—Bird
 - 37—Dispatched
 - 39—Wind spirally
 - 41—Emmets
 - 42—Sector (abbr.)
 - 44—Injure
 - 46—Insect
 - 47—Baron Munchausen
 - 49—Lass
 - 51—Part of mouth

- VERTICAL**
- 1—Legal claims
 - 2—Weld
 - 3—Initials of Western State
 - 4—Niagara (abbr.)
 - 5—Type of vessel
 - 6—Stoopnagle's henchman
 - 7—119.6 square yards
 - 8—That is (abbr.)
 - 9—Higher
 - 10—It's sweet
 - 12—Want
 - 13—Combs wool
 - 16—Precious
 - 17—Charles — Gibson
 - 20—American Century plant
 - 22—That which is written
 - 23—Female sheep
 - 25—Radio and Metropolitan Opera baritone
 - 27—After sundown
 - 29—Middays
 - 31—Medleys
 - 33—Lace work
 - 34—Part of circle
 - 37—Break quickly
 - 38—Batter
 - 40—Den
 - 41—Beast
 - 42—Scorch
 - 43—Baby's bed
 - 45—Oil
 - 46—Mirror
 - 47—Separate
 - 48—Look fixedly
 - 50—Ocean vessel
 - 52—Liquid measure
 - 53—Hold back
 - 56—Enthusiast (slang)
 - 58—Salutation
 - 61—Southern State (abbr.)
 - 63—Pronoun

SOLUTION TO LAST WEEK'S X-WORD PUZZLE

```

ELAINE MASTER
LATTER ACTIVE
DEFT ED CTE ETON
RA ELM BEG PAS LE
EGG E PADRE Y XII
AL SAD LEO HES VS
MELT ERE FEE ALEE
STARTS SUE ASTERN
GALITS S CLAIM
PREFER SEX ENROBE
RARE OUTERR ENDS
LIT A W TOWN S SORT
MID I FUROR SCUGH
ET JPK TUN PEG IE
SEED IN F PA LIAR
LEANER VEINED
LARGER VALLEE
    
```

The Cover Girl

From a lingerie buyer's desk to stardom in radio is a strange transition, but that's the brief story of Mary Livingstone (Mrs. Jack Benny) the cover girl this week.

Mary is one of those rare examples of a woman who is youthful as well as ornamental. She was born in Seattle, Washington, but while in her teens she migrated, along with her family, to Los Angeles. Having no movie aspirations, but rather a true economist's point of view, she decided on a business career.

Application, plus a shrewdness all out of line with the role she portrays on the air, helped her to succeed. Before long she found herself a department manager, buying hosiery and silken feminine undertogs. You know the old proverb, "Everybody sympathizes with the undertog," so Mary found her work more than normally pleasant.

Suddenly out of her azure sky loomed a comical fellow named Jack Benny, then a vaudeville and periodical motion-picture actor. He laughingly proposed marriage and she laughingly took him up, thereby setting the scene for her change from buyer to stooge. Her present importance to Jack's shows lifts her out of the

"stooge" rating, as she is practically a co-star with her husband and his associates.

Even after her marriage to Jack, Mary did not succumb to the much publicized lure of grease-paint. She was perfectly content to stay at home and follow the career of house-wife for which her early home environment had so thoroughly equipped her.

But the love of having her with him, plus a shrewd appraisal of her personal magnetism led Jack to urge her to do bits in his vaudeville acts. This was the foundation for her radio debut which was not made until two years ago. On a memorable occasion a script was short, Jack called on Mary to hastily interpolate an excerpt from their stage act—and the die was cast.

She is five feet, five and one-half inches tall and weighs around 118 pounds. Her weaknesses are shoes and lingerie—and she is a wizard at the attention-compelling game of Russian Bank.

Mary Livingstone, with Jack Benny, will be heard every Sunday evening at 7 p. m. EST over the NBC-WJZ network in a program sponsored by Jello.

RALPH KIRBERY

As He Appears Under the
MIKEroscope

By Harry Steele

Don't stop me if you've heard this one—there are lots of people who haven't. It's the one about "Dream Singer" Ralph Kirbery being awakened during a hotel fire and bursting into song, thinking he was once again at the microphone doing his pre-dawn stint. Ray Perkins vouches for it—and the Perkinses don't lie, suh!

The curse of that Witching Hour warbling will pursue Kirbery as long as folks of anecdotal tendencies follow their tale-weaving. His was the lilting baritone voice which used to break forth upon the stilly night with dance bands to the right of him, dance bands to the left of him, his but to do or die for dear old NBC.

The 34-year-old songster was born in Paterson, N. J., where he lived and attended school until he was eighteen. He is a little reticent about admitting that it took a world upheaval to get him out of high school, but he's proud of the fact that he deserted his classes to join the army in 1917. For reasons unexplained, he appealed to recruiting chieftains as ideal material for the tank corps; so that's where he landed and where he remained until the end of hostilities. Between spells of conveying his cast-iron sedan over shell pits, he entertained his fellow warriors with snatches of song.

Those mates-in-arms were enjoying gratis what was destined one day to cost sponsors and networks plenty of money; more money per day in fact than Ralph was earning a month as chauffeur on a 1917-model Juggernaut.

The return to civil life had its general post-war effect on Kirbery. He was miscast in several commercial roles before he landed on his feet in front of a microphone. As an oil magnate in Ranger, Texas, he was considerably like the wells in which he was interested—anything but flush.

Harking back to his experience with the snorting chariots of war, he decided to try automobile selling; but the talent which he already was harboring found no outlet in his discourses on horse-power and free wheeling. At the behest of a friend he became a flour broker, but was never able to get into the big dough. He abandoned the field broker, but wiser.

Back at home he whiled away the tedium by singing again for his Legion buddies of the Paterson Post. The professional butterfly was beginning to stir in the drab business cocoon, and it emerged shortly in full brilliance. Local stations, sensing the appeal for the impressionable sex in Ralph's voice, urged him to sing before the microphone.

From then on it was only a step to a New York sustaining program, and commercials inevitably followed. Even astute network officials capitulated, and NBC tendered Kirbery the contract which led to the midnight broadcasts and the appealing tag, "Dream Singer."

The name is purely titular, because Ralph is not of the stuff that dreams are made of. He is a robust, compact lad weighing 185 pounds, thoroughly masculine, and reaching an altitude of six feet. He is brown haired, with eyes to match; and doesn't particularly relish his lure for the ladies, save as it contributes to the exchequer.

Many a dilatory husband, lagging homeward in fear of a shrewish greeting at 1 a. m., has been surprised by the affability of his wife's welcome, not knowing that the mood was the soothing effect of Kirbery's ballads. When recognition is being parceled out, it might not be an unsound idea for the Married Men's Benevolent Protective Association to run up some sort of suitable tribute to Ralph Kirbery.



RALPH KIRBERY

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the twenty-sixth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproductions will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

Mr. Fairfax Knows the Answers

BENNY MEROFF is not broadcasting at present. He has been playing in various Chicago movie houses. (*Miss U. A. W., New Orleans, La.*)

THE THREE RASCALS are Robert Keith, Fred Furtch and Robert Harthun. Write to them in care of CBS, Wrigley Building, Chicago. (*Anne Marshall, Jamaica, N. Y.*)

PAUL DON and **LEWIS SHUMATE** are married; **RAY SHUMATE** is single. They are popularly known as the Four Shamrocks. (*Marie J., St. Joseph, Mo.*)

CONRAD THIBAULT was born in Northbridge, Massachusetts, November 13, 1905. He has been on the air about three years. He is very

fond of handball and swimming. (*Kathryn Gensbauer, Philadelphia, Pa.*)

RUTH ETTING was born in Nebraska thirty-two years ago. She has no children. (*Lee Walton, N.Y.*)

EMERY DEUTSCH will no doubt be happy to play a request number for you. Address him in care of CBS, 485 Madison Avenue, N. Y. C. Send 25c to that address also for a photo. (*Alex St. Miklos, Lucerne Mines, Pa.*)

"**PANDORA OF THE ENCHANTED ISLAND**" is B. Mercedes Keen, and she is single. Miss Keen is about 25 years old, 5 feet 7 inches tall, weighs 122 pounds, has brown hair and brown

eyes. She has appeared in movie shorts. (*Cynthia L., Sylvia G., Rosemary J., N. Y. C.*)

GRACE AND EDDIE ALBERT are not related. (*F. S., Bronx, N. Y.*)

BILL AND GINGER are not married to each other in real life. (*Grace B. Dougal, Torrington, Conn.*)

"**LAZY DAISY**" is Alice Twing. She is a trained concert singer, is 5 feet 6 inches in height, has grey-green eyes and light brown hair. (*Harlan M. Taylor, Media, Pa.*)

JIMMY DURANTE is of Italian parentage. (*Robert Bartlett, Stamford, Conn.*)

HUNDREDS HAVE ALREADY WON BIG CASH PRIZES



Don Parmelee
PRIZE MANAGER



Now HUNDREDS MORE Cash Prizes To Be Awarded!
Would YOU, TOO, like to

WIN \$2,500.00

or BUICK and \$1,000 Cash

A Sensational advertising campaign. Do you want \$2,500.00? We want people acquainted with our Company quick. We will award 100 Grand Prizes to get quick advertising and to extend our business everywhere. Besides, there will be thousands of dollars more in cash profit rewards. Would you, too, like to win a brand new latest model Buick 8 Sedan delivered by the nearest dealer and \$1,000.00 extra for promptness (or \$2,500.00 all cash if preferred)?

Maybe this grand opportunity sounds like a dream to you. But hundreds of folks have already won big cash prizes in similar friendship campaigns conducted by men now in this Company. See pictures of a few winners—send for pictures, names and addresses of scores of others. Now comes your chance to go after big prizes. 100 Grand Prizes.

Can You Find 5 Movie Star Faces in Picture?

The Stars who were riding got out of the car. See if you can find their faces about the auto. Look sharply. Some look straight at you, some are upside down, some are sideways. Sharp eyes will find them. Can you find 5 or more? Not necessary to name them. Mark the pictures you find, clip and mail quick, or just send coupon below and I will tell you how you may win. In case of final ties, duplicate prizes will be awarded. Get started quick by marking the Movie Stars you find.

Not a Penny of Your Own Money Needed On Our Movie Star Plan

No indeed! By our plan you need not put in a penny of your own money to go after this \$2,500.00 First Prize or one of the other 9 Grand Prizes. This is not a lottery—no luck needed—no slogans to write—no subscriptions to buy or sell—no more puzzles. Someone will be the happy winner of \$2,500.00. Will it be you?

I promise you a cash profit reward if you take an active part in my campaign. I don't care how many—the more the merrier. Just think what it would mean to you and your loved ones if you should be the winner of \$2,500.00 prize money. What a joy! A big start in life. A new home. Travel. Education. Marriage, perhaps. Indeed this is more money than most people save in a lifetime. Mail coupon now.

\$1,000 EXTRA CASH FOR PROMPTNESS to First Prize Winner

They say promptness pays. I will award \$1,000.00 extra to the first prize winner just for being prompt in following my sensational plan. Therefore first prize winner gets Buick Sedan and \$1,000.00 if prompt, or \$2,500.00 all cash if preferred. Don't send a penny but mail the coupon today for details. Don't delay.

All Grand Prize Money Now in Bank

More than \$2,500.00 cash in now placed in the big, strong Home Savings Bank of Des Moines for the Grand Prize winners. This cash can be used for no other purpose. The money must be used to pay the happy winners. We are reliable and I invite you to look us up through any credit agency, any bank in Des Moines, any big business house, railroad, or newspaper.

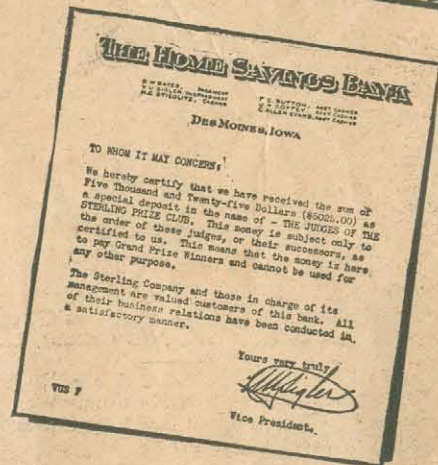
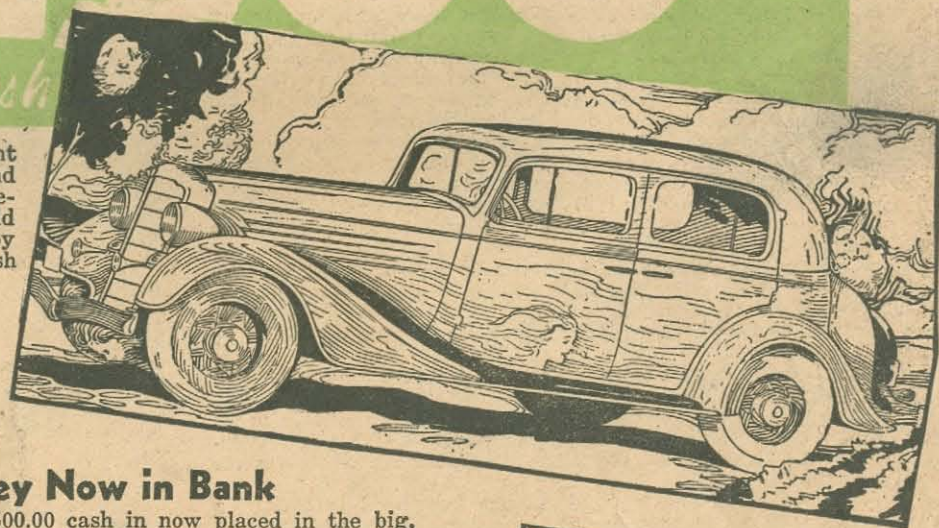
\$10,000.00 REWARD

We will pay \$10,000.00 to any worthy charity if anyone can prove we do not really award all these thousands of dollars in Grand Prizes—or if the money is not in the bank to pay the happy winners—or if we do not fulfill every guarantee we make. Write today. You have nothing to lose, everything to gain.

Send No Money RUSH COUPON

The first thing to do is to Send the Coupon Today. Many of the biggest prize winners in previous campaigns like ours probably thought they could not win. Imagine their surprise when they did. Mark the Movie Stars you find, clip picture and mail with coupon. Or write on penny postal card how many Stars you find. Don't send a penny. For replying I will tell you how you may share in this opportunity to win big cash prizes. Tell me which you would prefer if you should win first prize—\$2,500.00 cash or Buick Sedan and \$1,000.00 cash. Send the coupon now—before you miss this opportunity.

DON PARMELEE, Prize Manager
112 to 114 Eleventh Street
Des Moines, Iowa



MAIL COUPON NOW!

DON PARMELEE, Prize Manager, Dept. 80
112-114 Eleventh St., Des Moines, Iowa.
I have marked the Movie Stars in picture which I am enclosing, and I am anxious to win.

Name _____

Address _____

City _____ State _____

Mark in square below which you would prefer if you should become the First Prize winner.

BUICK AND \$1,000 OR \$2,500 CASH

NO CONNECTION WITH ANY OTHER FIRM OFFERING PRIZES

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