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



Grace Hayes

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MYRT AND MARGE



"Marge"—Mrs. Donna Damerel Kretzinger — as she appears outside her role of trouping chorus girl

By Arthur Kent

Two actresses, mother and daughter, are battling side by side in one of life's toughest and most fascinating struggles—show business—while a nation listens, enthralled, to their radio story. It's no wonder that this "Myrt and Marge" show packs 'em in, around the home radio circles.

For not only is Myrtle Vail ("Myrt") the mother of Donna Damerel Kretzinger ("Marge") in the script, they are mother and daughter in real life. That is one reason the show seems so real. But even more important is the fact that "Myrt and Marge"—this radio program about the loves and hates and glamour of the stage—merely mirrors the lifetime experiences of Myrtle Vail.

For Myrtle has lived in three great epochs of the show business; epochs dominated, respectively, by stage, movies and radio. Show business has changed more between the professional debuts of Myrt the mother and Donna the daughter, than it did from Shakespeare to Shaw. And Myrtle Vail, having been through it all, writes the life of the theater as well as her own life into her scripts.

The things she has seen—and experienced! During eighteen years of trouping, she visited every city and town in the United States from coast to coast. She has been everything from chorus girl to prima donna, and has played one-night stands, week stands, long runs and split Sundays (two shows in two towns on Sunday). She has played four and five shows a day, and has been headlined in vaudeville on every circuit but one (Pantages). She has played every part in show business, for big salaries and small salaries. "And sometimes," says snappy little red-headed Myrtle Vail, "for no salary at all."

So when you listen to "Myrt and Marge," you get the real low-down on the theatrical business.

Now—how about the low-down on Myrt? In the first place, she comes of pioneer stock—

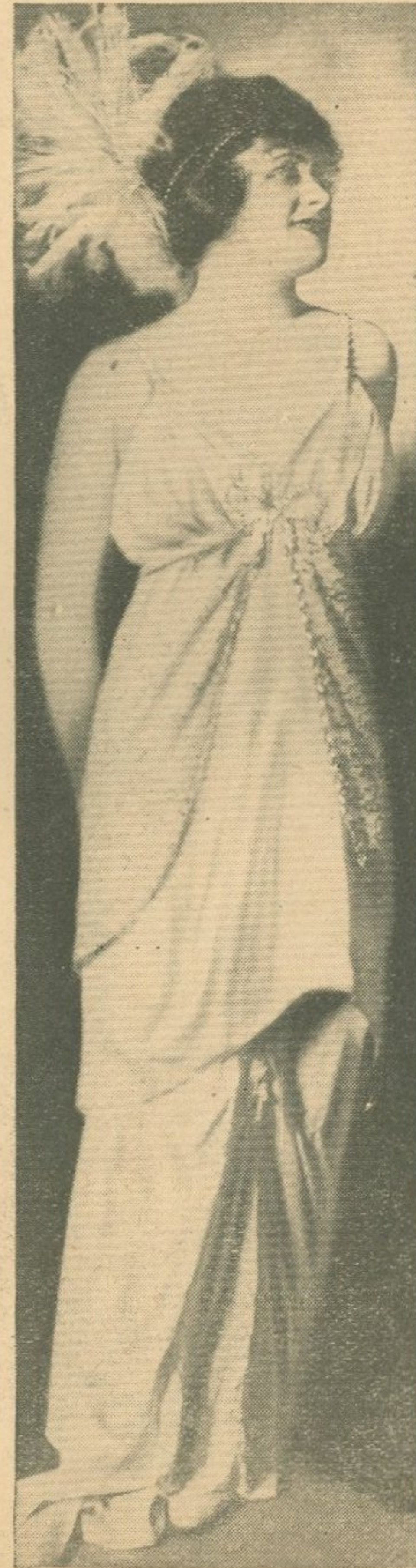
which may account for her energy. Her grandmother was the first child born in Sheboygan, Wisconsin, and Indians came from miles around to look at her. Myrtle, born in Joliet, Illinois, wanted to go on the stage almost as soon as her musical mother taught her to sing and play and "speak her piece" at church affairs.

Strange as it seems, Myrt's first public success was a private tragedy—one of those tragedies of childhood, so funny to adults but so utterly humiliating to a youngster.

It was all caused by a black dress with red trimmings, and the malice of two brats of girls at the cruel age of 13.

Little Myrtle Vail was six. She had been asked to sing at the graduation exercises of the big, eighth-grade boys and girls of her grammar school. It was to be a great event, with the whole town turning out to "The Athenaeum" where, in white dresses, the big girls would graduate on a genuine stage! The mere thought of going into the Athenaeum was thrilling, but to think—she was to sing on that stage! Not only that, but she was the only small child called upon to perform alone. Little Myrtle was very happy. But her mother wasn't.

Mrs. Vail knew she couldn't afford to buy a white dress for her tiny red-headed daughter. Only a mother



Myrt's appearance in "The Merry Widow" was one of her outstanding stage successes

George Damerel, a stage celebrity in his own right, former husband of Myrt and father of "Marge"



As You Listen to This Popular Pair on the Air, Are You Aware That Myrt Never Would Have Been a Trouper, "Marge" Never Would Have Been at All—If Myrt's Mother Hadn't Made Over an Old Black Dress for Six-Year-Old Myrt?—and If Her Playmates Hadn't Laughed at Her?

who has been through a similar domestic crisis can understand fully what that devoted soul must have suffered. And, still suffering, she cut up an old black dress of her own, washed it, turned it "wrong side out" and made a little black dress for Myrt. Then she found some old red material—no one threw anything away in those days—and from it made sleeves, a belt, a pocket and a hair-ribbon.

Myrtle was very proud of her dress.

Came the great social occasion. Graduation exercises were proceeding with stiff enthusiasm. Myrt was waiting in a side room for her turn to go on. Myrtle's mama was sitting in the audience, twisting her toes in anxiety. And then those two big girls ("old women of thirteen," says Myrt) began to laugh at the smaller child.

"Hey, Myrtle Vail," said one, "what are you doing back here? Go on out in front with your mother."

"I'm going to sing," said Myrt proudly. At this they giggled louder.

"You're going to sing in that dress?" one said. "Why, you look like a little old grandmother. Everybody will laugh at you. All the other girls are in white."

As when a pricked balloon explodes, so the rounded fullness that was Myrt's happiness collapsed into flabby misery. She looked about her. It was true! She was alone—outside the pale. They would laugh at her because she had no white dress.

And at that very moment came tiny Myrtle's cue! Now an ordinary child probably would have run home; but Myrtle Vail showed right then that she had the makings of a trouper. She went on the stage with tears streaming down her face.

She sang a song that her mother carefully had taught her, a little thing called "Creep, Baby, Creep." Poor Myrt, she turned it into weep, baby, weep. She expected at every moment to hear the house burst into a roar of laughter, because she had on a black dress with red trimmings, instead of a white one! So she sang as hard as she could.

So frightened did the poor baby become that—while tears rolled down her cheeks and while she followed her little song louder and louder—a small pool formed on the stage at her feet!

She wondered why the audience applauded so enthusiastically.

But when she arrived home, and Mother Vail was putting her to bed, little Myrt was still almost as frightened. What would mama say about the . . . ?

"What she did say," recounts the Myrt of today, "I'll never forget. When I told her all about it, she cried a little bit, too. She took me in her arms and said: 'Darling, I really think I'd have done the same thing myself!'"

It seems as if mothers and daughters understand each other very well in that family! Perhaps it's because they want the same things from life. Mother Vail, for instance, always had a longing to go on the stage—but the closest she ever came to it was the choir of Grace M. E. Church in Joliet.

And that, amazingly enough, was where Myrt first developed the desire to go on the stage!

"At Christmas cantatas," she relates, "or wherever they wanted a child to stand still in a pageant or a tableau, they'd get the little Vail girl. Mother would curl my hair in big, long sausage curls.

"Dimly, I realized that it took something to do these things—something the average youngster didn't seem to have. I was a homely little brat, and I was flattered to see that my selection made other kids—better-looking, bigger, and better-dressed kids—jealous! Here was something I could do better than they could. Sometimes other mothers would say to my mother: 'Why, she's a

regular little actress!' Of course, once in awhile they were a bit malicious when they said this. For in those days many good people thought that to be an actress was the next thing to selling one's soul to the devil. But anyway, it put the idea into my head. When I found out what an actress was, I made up my mind to be one. I began telling people I was going on the stage."

At the age of 11 love came to little Myrtle Vail! Of course it was puppy love—that brought with it another of those laughable, horrible humiliations of childhood. She fell in love with a traveling salesman!

"My father kept a paint store," Myrt tells today. "I was crazy about Dad. He used to make me play the piano to show off for company. I liked showing off so much that I became quite a fair pianist. Poor Dad! He used to love music, but could never hum a tune without getting off key. He had a huge pair of handlebar moustaches. I remember how they dwindled with the years. He was tall, with black, curly hair, and handsome! He had been a bare-back rider in a circus—and a little of everything else under the sun as well. He used to boast that he never touched olive oil, and could eat limburger cheese without bread. He was a marvelous yarn-spinner, and he loved horses. He could ride 'em—bet on 'em—and lose on 'em!"

"Well, one of the wallpaper salesmen who called on us was another handsome yarn-spinner, who wore the loveliest horseshoe stickpin in his tie. Dad and he were great pals, and one night when this young man came to dinner—we called it supper in those days—he brought two tickets to the Joliet Opera House. I can remember the name of the play. It was 'The Lost Pearl.' When he announced that he wanted to take me—eleven-year-old me—to the theater with him, my heart turned over. For a long time I had liked him—now I felt sure that I was in love with him.

"We set out that night to walk the six blocks from home—on Jefferson Street—to the Opera House. It was a cold night. "Now my mother had dressed me up in my very best. And those were the days when little girls wore stiff, starched panties and starched, stuck-out petticoats. Well—as we were walking, suddenly I felt something give! Imagine my childish horror and humiliation when I realized that it *must* be the button on one side of those starched panties! There I was—just starting out on my first date, with a perfectly marvelous young man who wore the most adorable horseshoe stickpin, and who was taking me to my first theatrical per-



"Marge" from a photograph taken when she was eight and (right) Myrt as she may be seen any working day writing the script for her very successful air show

formance—and fate would have to play me a dirty trick like this!

"I did the only thing I could do. My cheeks burning—in spite of the coldness of the night—I excused myself and stepped into the doorway of a closed store. There I removed the already half-gone panties and stuck them just behind an outer door, which was open.

"And so I went to the show with my first beau (though I must confess I had forgotten the gentleman,

but not the incident, two weeks later). And all through the performance the thought kept popping into my mind: How am I going to get them back, on the way home? Well—I didn't. I was too ashamed to stop again at that same store. So I got up bright and early in the morning and came back to get them.

"They were gone! And did I have a time explaining their loss, for they were my best panties, all lace and shirring!"

And so—from a father who had more than his share of sporting blood, and always did whatever he wanted to, and from a home-loving, church-going mother with suppressed desires to become an actress, young Myrt got her strong, early yearnings for the stage.

At fourteen, when the family moved to Chicago, she was far closer to the realization of her dream than she could have known. At that age she was quite a tomboy—yet a moody, brooding, day-dreaming kid who loved sad music. Her teachers thought she was dumb; she was not a good student, though very fond of reading and English composition, for she had a grand imagination and could lie like a trooper—or a trouper. She had few girl-friends, many boy-friends. She could sing very well, and was a good pianist. She had played the organ in the Epworth League till the night a mouse had jumped out of it, after which neither jeers nor pleadings managed to get her near it again.

"I'll never forget the thrill of moving to Chicago, and going into a grand, magnificent flat on the West Side," Myrt tells. "What difference does it make, that now I know it was nothing but a dingy walk-up on a street-car line? It had a real bath-room—all our own—with a genuine galvanized iron tub. Of course there was no hot water. But to my two sisters and me—all of us accustomed to hunching, doubled up, in the family wash-tub on Saturday nights—it represented the height of luxury."

The three girls all slept in one room—which had a single window, opening on the apartment next door, across a narrow alley.

"We had a lot of fun in that apartment," says Myrt. "It was there, before I was fifteen, that boy friends began to call on me. My father, in fact, insisted that they should call, for he would never let me go out with them. He would sit in the front room with his shoes off, smoking a smelly pipe—with one eye on his newspaper and the other on the boy-friend."

"How did you circumvent his parental alertness?" Miss Vail was asked.

"I didn't," she answered with a laugh and a sigh. "Of course, I was going to school. But the family had very little money, and soon we were debating this



Myrt often is mistaken for "Marge's" sister in real life. Small wonder, as this recent photograph demonstrates

question: Should Myrtle quit school and get a job, or should she go on to school and try to find part-time work? I decided to get a full-time job, and while the family still was debating, I started to look for one. It was while answering ads and going around to offices in the Loop that I met a girl who worked in a La Salle Street office. I told her I wanted to go on the stage, and she asked me to go to lunch with her. She said she would take me to a

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So You Want to Go on the Air!

By Irene Beasley

The Queen of Radio for 1934 Offers Timely and Pertinent Advice to Singers, Comedians, Dramatic Aspirants and Others Who Are "Bitten by the Radio Bug"

Irene Beasley, who knows the problems that radio stars must face, from being buffeted as an unknown to devoting endless time to work. Fred Allen (below) spends an entire week preparing for his air show (Wednesdays, NBC-WEAF 9 p. m. EST)

my own in Chicago. A young Russian woman came to me asking the perennial question on which this article is predicated. She had abundant charm and physical attraction, and, to my surprise, a truly beautiful voice. It transpired that she had been the protege of one of the leading opera stars of this generation, and had studied for eight years with the masters. She spoke a variety of languages as brilliantly as she sang in them.

And above all she had the intelligence to know that her dramatic soprano voice never would win the shekels that can be made by a pleasing ballad singer in the throaty tones which record so desirably via the microphone. So she was singing that type of song in a rich mezzo voice. It was the ideal setting for success, so I made it a point to investigate her personal characteristics. Her difficulty became all so simple then. Leah had decided that she was as good as anybody on the air, and that she shouldn't have to start from the bottom. Someone immediately should recognize her value and sign her up for two or three hundred dollars a week.

Well—if she sings for enough people she might get a break, because unquestionably there is an element of luck in any success. But every person for whom she sings and who doesn't recognize a pleasing artist in her, just minimizes by one her chance to get going. She could succeed if she would accept a small or even a non-paying chance on an obscure station. There is a crying need for new names in radio, and someone always spots true talent. (Continued on Page 28)



High among the most baffling of problems these days is the modern interrogation: "How can I get into radio?"

Why do the aspirants mob the studios, the executives, the artists, the very page boys and hostesses to crash the supposedly magic portals? Is it money madness; a mania for fame; the hope of contacting air personalities of whom they have made heroes, or does it all just sum up in a sort of envious braggadocio which sneers at the ego with the question, "What have these guys got that you haven't?" You're asking me? What a dandy spot for a radio performer to "get in" over her neck.

So you want to get on the air?

Well then—let me ask a question—or two.

First of all, "Have you got any talent?" and secondly, and a bit more involved, "Can you take what it takes to make the grade?" Or are you perhaps one of the easily illusioned who visualize radio success as a mere matter of having a friend engineer one broadcast for you, and then sitting back and waiting for the telephone and telegraph chieftains to ask, "Who is this new Caruso?" or "Whence this modern Duse who is causing the public to burn up the wires?"

For instance, could you show the forbearance of Kate Smith who has a different perspective on her success than you have; who struggled along in a cheap vaudeville act, suffering more jibes on account of her figure than applause for her singing? Have you ever heard Kate tell of the time in Chicago when, on the stage of the Palace Theater, she slipped and fell—much to the delight of a cruel audience, and much to the chagrin of a very sensitive personality? Or how the management reported her as a very mediocre act and gave her little more than a nod of recognition as she walked into the theater?

Of course you haven't, nor of the hundred similar discouragements which beset her path. Fortunately the public's sight of these baffling experiences is dimmed by the bright aura of later fame. What you perhaps don't know is that only the most adamant determination led her to keep on trying, playing poorly paid, small theater engagements until she eventually won a chance to make a phonograph record, an opportunity which led to her acquaintance with the man who now directs her destinies, Ted Collins.

The Kate Smith of two or three years of fame is a far different picture than the abject, discouraged nurse of many more years of inspired but unrewarded trying. Maybe your voice is as good as hers; maybe you too can develop her brilliant radio personality—but have you the kind of packing in your torso that will brave the ignominies of getting there?

Vaughn de Leath is another who started from lowliest beginnings. Graham McNamee, the highest paid announcer on the air, started at \$35 a week!



Voice and style are not the only requisites. If you don't believe that, you might get into touch with Al Jolson, who has a brilliant record of theatrical achievements. He came to radio endowed as are few artists, a king of kings in the empire of song and comedy. Until radio developed he was like Alexander, left without a field to conquer. So as science opened this new avenue of entertainment he marched down it with banners flying high. In the words of the theater he was a natural, a veritable pushover. But was he? Decidedly not!

Jolson could not develop a radio appeal. He could not learn studio technique or, as the executives of the business put it, radio idiom eluded him completely. So if Jolson couldn't do it, what chance, may I ask, has the tyro, the untrained artist?

Not that I want to discourage you—because unquestionably there are potential successes in radio walking the streets of every community in the world. The problem is: What does it take to ignite the spark?

Let me point out to you a recent experience of



Vaughn de Leath was not one of the mythical chosen, to give one audition and emerge a star. Hear her over WOR at 9:30 p. m. EST Sundays

The "It" Man of Radio

By Jack Banner

From Ambitions to Sing Grand Opera, and Several Attempts to Do Just That—to Inscribing His Calling Cards, "M.C., Hooper, Yodeler and Musician"—So Was Dick Powell Transformed. Read the Amazing Facts in His Glamorous Story

Ask red-headed Dick Powell, reigning vocal juvenile of radio and the screen, and star of "Hollywood Hotel," about any of his previous broadcasts. He'll say without hesitation: "I think they were all terrible!"

Remind him of the glowing notices he received for his excellent work on the "Old Gold" and "California Melodies" programs, and he'll say: "Just the press giving me a terrific buildup." Dick persistently denies (in spite of the contradiction of fan mail and rave notices) that his performances had style and microphone "It."

Why? Let him tell:

"I never had a chance to develop a mike style for popular songs. Bing Crosby worked on his vocalizing until he had a perfect radio ear, and got full flavor and personality out of every song he sang. I, on the other hand, was trained to sing in pictures, and that is a different matter.

"Why, you can turn cartwheels or play leapfrog while singing for pictures, and the technical apparatus will pick up the song. And what you sing derives a great deal of 'personality' from the action.

"But in radio you have to stand still to project the style. The microphone doesn't move around. To the untrained ear this is a mammoth job! During the programs last year I found myself wondering whether I was standing too close to the mike, whether I was singing too loud—or what. I really was mighty uncomfortable, and I decided that radio was not so hot."

Remind Dick of the incongruity of this statement when compared with his present three-year "Hollywood Hotel" radio contract, and he'll flash the mischievous grin that has endeared him to millions of feminine hearts, and say: "That's the way I felt before I decided not to let radio lick me."

Dick is an impetuous youth. When he made up his mind that he wasn't cut out for radio work, he definitely faded from the air and planned to devote his time and talents to the screen. But he was like putty in the hands of Fate. No sooner had he faded from the air when the sponsors of the "Hollywood Hotel" series arrived with a one-year contract calling for \$1,000 per week.

"But I've finished with radio," protested Dick. "I'm sure you can find a better radio singer and actor for that kind of money."

The sponsor's reply was instantaneous—a two-year contract at \$2,000 per week. Still Dick was adamant. "I can't sell my personality over the air. Radio is not my forte."

Then came the final offer—\$3,000 a week and a three-year contract! It set Dick to thinking. But he signed—with misgivings.

"Of all the entertainment mediums I have tackled," Dick said, "radio offered the greatest challenge to my confidence. The three-year contract compelled me to accept that challenge. I began to cast about for a solution that would set aside my doubts—and I found one."

The solution came to Dick during his three-week personal appearance tour between the final shooting of his latest picture, "Flirtation Walk" at West Point, and his return to Hollywood to rehearse for "Hollywood Hotel." For he actually could hear himself sing through the public address systems installed in the theaters. He listened crit-

Dick Powell (below) in one of his successful roles for Warner Brothers and Vitaphone Pictures and (above) as he looks when he faces the microphone

ically, experimented, and adapted himself to the microphone.

Thus he came to sure ground. "I've just discovered how to sing," he says seriously. "The best way to sing over the microphone is to sing softly. You can get better style that way—do more things with your voice for radio."

Show business is no new trick to Dick Powell. Youthful as he is (he's not quite thirty) he has been through the mill. He has seen many of his friends rise to stardom through pluck and luck, and he's seen an equal number of names crossed off the ballyhoo lists. He has no illusions, neither is he cynical. He simply is taking it like a business man. There is no such thing as "temperament" in his make-up. He is witty, sincere, and considerate. The Has-Been receives as much respect from Dick as the Powers-That-Be.

He works hard and enthusiastically—so much so that last year during a personal-appearance tour he caught a severe cold which eventually developed into double pneumonia. Only his inexorable sense of humor could have appreciated singing "I'm Young and Healthy" while running a raging temperature of 103!

One of the best examples of Dick's character and personality was his conduct during the shooting of "Flirtation Walk" on location at the United States Military Academy at West Point, New York. He arrived convinced that the Cadets would resent him, and perfectly determined to prove to them that he wasn't "screwy."

"I knew they wouldn't like me because I am an actor, the curse being doubled by being a juvenile, and tripled by being a crooner," explained Dick humorously.

Well, by the time he had at-



tended the Hops, exchanged dances with their girls, gone through his session of "Beast in Barracks," and taken his hazing in good spirits, he was accepted as an actual classmate by the Corps. Dick was the only civilian member present at the First Class Banquet during June Week.

Of course Dick is no literal newcomer to the mike. With a concert orchestra accompanying him, he sang classics and semi-classics over WHAS back in 1925.

However, it soon became a question of starving or singing the despised torch ballads. Naturally, Dick preferred singing jazz to starvation.

The youthful idealist swapped his operatic music folder for a pair of hooper's shoes, practiced up on his banjo, and branched out as a full-fledged master of ceremonies. From then on his calling card read "Dick Powell, M. C., hooper, yodeler and musician."

"I had a lot of nerve doing what I did," volunteered Dick, "but what actor ever suffered from a lack of nerve?" I just couldn't give up and go back to church choir singing and telephone coin collecting so I picked up a few easy dancing steps, bought myself a Joe Miller joke book and I was all set to wow 'em."

For six months Dick stood the Kentuckians on their ears with his torch singing, banjo-playing and hoofing. When a new hotel blossomed in Louisville, Dick was signed as the master of ceremonies.

For a while the hotel did a flourishing business. The fair young things of the bluegrass sector literally doted on Dick's lyrical torching, until a rival performer appeared at another hotel. The Southern belles forgot all about their erstwhile hero as they rushed the new idol. So Dick hit the vaudeville road.

On that tour the customers stayed away in droves. Dick never could figure it out. He was good looking, had a neat voice, had plenty of personality, and could play every musical instrument with the exception of the piano and violin. Despite all of these accomplishments, the customers remained as cold as Eskimos, and the act collapsed with a thud in Indianapolis.

Charlie Davis' orchestra—the same Charlie Davis who is now maestro at the Hollywood night club in New York City—was playing there, and Dick applied to Davis for a

(Continued on Page 23)



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Adelaide Moffett, popular debutante daughter of James A. Moffett, Federal Housing Commissioner, who is making her singing debut with Kate Smith's Matinee Hour (Wednesdays at 3 p. m. EST over a CBS-WABC chain)

A Studio Engineer Talks to Himself: So what's the next headache? Oh, the Upsy Daisy Stomach Pill Hour. I hope it's a better show than last week! Three hours' rehearsal I gotta sit through now, including dizzy ideas from the production man. That guy thinks he's gonna revolutionize the broadcasting business. Imagine—telling me it takes more'n four mikes to handle this show. You'd think he'd stick to putting on the program and let me take care of the technical end. Still, whassa use in arguing? Sure, I'll give him a whole roomful of mikes. I'll give him twelve mikes including one inside the bass drum. But when the show goes on the air, all I can look after is four mikes, and that's all is gonna be open.

Here comes the guy from the sponsor's office. That baby will sit here in the control room and ask sappy questions for three hours. Why don't they sic him on somebody else for a change? What am I supposed to do, hold his hand? Come on, come on, Eddie, gimme a test. Boy! These announcers are darbs . . . Oh izzat so? . . . Well, if I had a voice like yours I'd take two tablets of mercury twice a day dunked in arsenic . . . Okay, much

Standing By—

With Ray Perkins

obliged. I wish they'd get started and cut out the filly-doing 'round.

I knew it. They're all coming in the control room now. The way they pack 'em in here you'd think this was a convention hall. Sure, come on in. Bring everybody in. Bring the orchestra in too, why don'tcha? Only if I choke for wanta air, it won't do the program any good. Now they're talking about the balance on De Botcho's voice. Let 'em rave—what can I do? I can't make a CARUSO out of a screech owl. That mike ain't kiddin' any. Sure he's standing too close. He ought to be standing out in the alley, that's where he ought to be standing. With the doors locked. Golden voice baritone, eh? Boy if that's golden then the stuff they got in the U. S. Treasury is sheet iron.

Those Vodeodo Sisters ain't so bad to look at. The one in the middle is kinda stuck on herself. Go right ahead, baby, do your struttin'. I've seen better gals than you around here strut themselves right out on their ear. Better save that temperament, toots, until you're making a coupla grand a week.

Look at that dumb cluck of a musician! Listen, if he knocks that mike over with that trombone, I'm going out there and bend it around his neck. Oops! I certainly did miss that one. Why didn't somebody signal they were coming in there? Doesn't say so on the script. They gimme a script without the changes, and they might as well gimme a copy of Rasputin's will.

Well, it will be all right when we get on the air. I'll pull 'em through somehow. They know it, too. Believe me, they're lucky they got me on this show and not one of those babies that don't know what it's all about. A show like this takes an experienced man. You gotta be on your toes all the time . . .

'Way down deep in his heart it must annoy FRANK MUNN no end to be called the "Lavender and Old Lace Tenor." Because you never met a more real he-guy in your life.

Why not a radio-rodeo—a series of contests among cowboy singers—provided a place could be found big enough to hold them all? Some interesting competitive events would be: Throwing the Larynx, Wild Bronchial Busting, and Roping the Contract.

Columbia is building a new studio in the garage of "America's Little House" on Park Avenue, N. Y., the house Mrs. Roosevelt opened with a program a few yeeks ago. The studio, it is said, will be inaugurated with a blowout at which no flat tires will be present. Performers, after being checked for squeaks, will be given a good body wash and polish.

My Aunt Pandora is very interested in the announce-

ment that the Carborundum Band starts tooting on CBS Oct. 20. "I've only met one or two Carborundum players in my whole life," she says, "and to think they've got an entire group of them!"

The MISS POTTS of the "Billy Batchelor" series is MARY McCOY, who seems to have abandoned her radio career as a lyric soprano to play character comedy. You remember her last year as the dizzy secretary with the MARX BROTHERS? And she didn't sing in that program, either. With the current eagerness to find operetta sopranos, radio and movie talent hunters are hereby reminded of Mary's voice, experience and blonde looks. But then she probably enjoys character acting and would just as soon collect checks for that as for warbling.

ARTHUR BORAN is learning to mimic Commissioner Valentine, New York's new police chief, and wonders if he can be arrested for impersonating an officer.

Maybe radio is really evolving a new style of musical comedy, as the enthusiasts claim. The stage brand very often consists of actors who can't sing, and singers who can't act. Radio solves the problem by having two people play one character—one for the songs, the other for lines. It's a swell idea for EUGENE O'NEILL's play.

We're getting into the "National Week Season." October 7th opened National Pharmacy Week. The Prexy of the American Pharmaceutical Association spoke through NBC on "Pharmacy Today"—and would you believe it, not a word on the making of sandwiches! Well, sir, CBS retaliated October 15th by opening National Hearing Week, when a lady representing the American Federation of Organizations for the Hard of Hearing delivered an address. And again would you believe it—not a syllable about how to protect the eardrums from the radio of the people who live next door!

DON GILMAN, NBC's Frisco Vice-President, has been visiting the boys in New York. With him came LEWIS FROST, the West Coast program director. The purpose of the expedition was to arrange for a closer and more rapid contact between East and West. In past years the Pacific organization has been left pretty much to its own devices. Not so of late. MR. GILMAN has been East many times, but this is the first trip for MR. FROST.

Ray Perkins, with his amusing philosophy and self-accompanied songs, may be heard each Monday at 7 p. m. EST over an NBC-WFAF network.

Along the Airialto

By Martin Lewis

On a recent Showboat program MURIEL WILSON, the singing "Mary Lou" of the program, was with LANNY ROSS in Hollywood. When you heard "It's so good to be with you in Hollywood, Lanny," it was uttered from the NBC studios in New York by ROSALINE GREENE, the speaking "Mary Lou," and not Muriel Wilson in Hollywood. Rosaline must have felt pretty foolish having to make this statement in front of an audience of 1,200 people, who also must have thought it quite ridiculous—to judge by their laughter.

KILOCYCLE CHATTER: Because he was playing a theater date and couldn't audition in person, ANTHONY FROME, the Poet Prince, was represented by one of his recordings. The sponsor heard it, liked it and hired Frome without seeing him—which establishes some kind of record . . . JOHNNY GREENE is working on a new musical idea to replace his recently concluded "In the Modern Manner" series . . . RICHARD LIEBERT, the NBC organist, doesn't think he has enough work to do with his fifteen broadcasts a week, appearances at the Radio City Music Hall and at the new Rainbow Room atop the RCA building, so he has turned to perfecting a new organ-vocal presentation idea with DONALD NOVIS . . . REGGIE CHILDS with his

band will appear before the Kleigs for a series of shorts.

Although it has been reported that EDDIE CANTOR would switch sponsors and networks after his eight weeks for the coffee concern, nothing is set—and the pop-eyed comic may take a trip to Europe for his flicker boss.

Did you know LOU SILVERS, the music chief for the MARY PICKFORD airings, was AL JOLSON's personal musical director for nine years? His recent work was directing the music for the picture, "One Night of Love," starring GRACE MOORE . . . I'm not kidding: Someone really inquired if BUDDY ROGERS was the son of WILL ROGERS . . . It would be well for Cities Service to permit JESSICA DRAGONETTE to introduce her own numbers as she did when she guest-starred on a recent "Hoover Sentinels" Program. Her speaking voice is as easy to listen to as is her singing . . . PAT BALLARD and CHARLIE HENDERSON, creators of the syncopated historic series heard on the Wednesday night cigaret program, were offered a year's contract by CBS but turned it down . . . Instead of having him die (in script only of course) as originally planned when he leaves the "Showboat" Program, CAPT. HENRY will be written out of the script by having him retire on a farm. The sponsors are auditioning daily for a new

mate, and CAMERON KING, who tells those tales of the sea, is a likely contender for the job . . . PAT BARNES got a renewal of his contract as narrator on the "Lombardo-Land" program.

Those gripping "K-7" spy dramas you've been hearing over NBC for the past two years will be published in a book titled "K-7 Spies at War" . . . LOU HOLTZ will be in RUDY VALLEE's new picture, "Say it with Music" . . . MARY SMALL has turned amateur producer by sponsoring one-act plays at the Bentley School in New York, where she is a pupil . . . I hope the rumor that RUTH ETTING is coming back East for a new commercial broadcast is true . . . The Modern Choir, composed of sixteen solo voices, is creating quite a sensation in radio. Their trouble is that they can't accept many programs, because too much time is needed for rehearsals. Tune them in next Sunday night over NBC for something different in musical arrangements . . . TED JEWITT, Chief Announcer at NBC, is out—being replaced by CLYDE KITTELL. JOHN HOLBROOK is also outside looking in . . . A New York booking agency is offering PAUL and DIZZY DEAN for radio . . . And a perfume account is baiting MORTON DOWNEY . . . VICTOR YOUNG is auditioning for the Coca-Cola Show . . .

"Are You Listenin'?"

By Tony Wons

Say, how would you like to have a family like this: A woman in Italy recently gave birth to her eighteenth daughter. Wow! I'll bet that makes Mussolini happy. I understand the government there gives a bonus for every child.

I never could get it through my head, though, why we want such a big population. It doesn't seem we are able to feed and clothe what we have, and yet all the countries of the earth are yelling for more and more people to feed.

HURRY! HURRY! We are always in a hurry to get there, and then in a hurry to get back—and again in a hurry to start somewhere else. And when we get there we don't know what to do: Like the story that is told about the philosophical Chinaman who was riding in a subway train with an American.

It was a local train, and when they came to an express station the American disturbed the peace of the Chinaman by saying:

"Come on. Let's take an express. We can save five minutes."

"And after you have saved the five minutes what are you going to do with it?" asked the Chinaman. "What do you usually do with it? Nothing! I have often seen automobile drivers risk their necks and the necks of others weaving in and out of the traffic line so that they could save a few yards and get ahead of the fellow in front. They may save a minute or two, and these same fellows when they arrive at their homes or offices will stand around and waste ten minutes wondering what to do with themselves."

Mass production and speed—two of the phoneyisms of civilized man.

NEW OR OBSCENE? I read a book the other day that said it is obscene for mothers to have babies. It is old-fashioned. Give us something new. The writer said babies should be manufactured in bottles.

Well, love is old, very old. Can't somebody think of something new for it so that the poor story writers and the scenario writers and play writers can stop writing about such an old subject?

The Bible is old. Can't somebody find a subject with a bit of jazz to it and a little hotcha to substitute for that old idea? If the intelligent human beings, instead of shouting for something new, would say: "Give us something better," this world might crawl out of its slough of shallow reading, shallow entertainment, shallow thinking.

Give us something better!
Don't throw away a precious gem because it is old, for a glass or paste one simply because it is new. One thing is certain—this depression is something new. Never before in the history of the world has there

been anything like it. It seems to me that if we had stuck to some of our sensible old ideas back in 1928 and 1929, there wouldn't be twelve or thirteen million people today in this country alone bowed down in the dirt, begging like slaves for a few crumbs at the hands of charity.

Let's have something better, something finer, something nobler—not just something new—in government, in religion, in entertainment, in literature.

I do not despise the critic. He is the gad-fly that stings us into action. But Murphy says: "Criticism is the art of telling how things should be done, by people who cannot themselves do them."

And this is supposed to be good advice from a materialistic-minded lady to her daughter. The daughter was praising a young fellow up to the skies.

"You know, Mother," she said, "George gives me everything I ask for."

"Well, that only shows that you are not asking enough."

You know, a kid's life is pretty tough sometimes. First he is taught to talk and then he is spanked for not keeping silent.

Our garbage-can, alley and back-yard poetry has become trite. More than trite. But what do those who print the stuff in our city newspapers know about roses and brooks and lily ponds? Most of them can't speak the language.

It is rather a pity, but it is true. I am against any kind of dictatorship, even dictatorship by the proletariat; but my sympathies would go to a dictator who would order the population of the cities to spend at least three months out of every year in the open country. Imagine what a joyous life for the poor, bent-shouldered clerks and bookkeepers and stock brokers and factory workers—all the tired, pent-up folks of the cities! Imagine with what zeal they would return to their desks and counters and benches after a summer on a farm!

That would not be an impossible thing in a world such as any civilized person could imagine. We could get all the work we needed done in nine months in the city.

There would be plenty of people to do it. I know business executives and actors and professional men who don't work more than that now. They spend much of their time down South or traveling around the world.

If they can leave their work, why not everybody? Or isn't their work as important as that of a clerk or a workman in a shop or a cleaner in the street? An



Madge Kennedy, popular stage and screen actress, who will make three guest appearances (October 22, 24 and 26) with the "Red Davis" programs over an NBC-WJZ coast-to-coast network, at 7:30 p. m. EST

ideal way to arrange matters would be to have the farmers and country people spend some time working in the cities, and the city people work a while each year on the farms. Perhaps we would have more tolerance toward each other if we lived in each other's shoes now and then.

There is a popular poem, the first two lines of which read:

"Make new friends but keep the old,
Those are silver, these are gold."
Yes, and a witty scribe adds this: "Old friends are the best all right, but once in a while you must catch a new one that is fit to make an old one out of."

More of Tony Wons' homey philosophy may be heard by tuning in 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

Imagine the feelings of corporations, clients and executives with huge sums invested in radio broadcasting, when they read in the prints last week the remarks of ROBERT M. SPROUL, President of the University of California, to the National Advisory Council on Radio, meeting in Chicago to decry radio's "failure as a cultural medium."

While admitting that discussions, dramatics, lectures and symphonies have a part in the radio scene, MR. SPROUL said that radio, once a billion-dollar baby, after rising to certain cultural heights has returned to its babyhood crib and driveled and drooled for hours.

He added that the claims of the minorities of the audience have been disregarded, that the best hours were given to commercial programs, and that experimentation has about ceased.

This from a college professor convinces me that there must be a misunderstanding somewhere. The National Council always has had a grouch about commercial programs, and certainly some programs justify and warrant criticism; but I shudder to picture what would happen to radio if the National Council had its full say.

In justice to sponsors, we must all admit that without their money and backing, our programs would have

no glamour and mighty little talent, and would sink to the incredible level of the boresome presentations in England. When anybody says that experimentation has ceased with regard to radio programs, it is obvious he does not know much about radio. Every new program is an experiment—and a pretty expensive one.

I would like to know why radio should be burdened with the responsibility of propagating culture. It seems to be assumed by the National Council that culture is radio's first reason for existence. The great bulk of the populace seems to be right in assuming that it is radio's function to entertain—and by becoming an irresistible attraction, it does what it can to enlighten, serve and otherwise add to the joy of life. Culture becomes, in relation to this, merely incidental.

If a profusion of symphonies and lectures represents culture, I think I should be happier as a roughneck. Already, and without aid or comfort from the Council, we are surfeited with symphonies and talks. I, and I have no doubt many others, would be much happier listening to a dance band, a drama, or a good comedian. If the radio makes you happy, it is doing all that can be expected of it.

There is, of course, always room for improvement. At least that is what the critics say, and it is unfortun-

ate that critics who continually carp about improvements seldom are ready to prescribe the proper remedy.

I have been thinking about a few minor improvements, although I have no wish to be a critic; and one of them, in my opinion, would be a curtailment of symphonies. I have no grievance against them. I'd also like to see a rule against the custom at this time of year of boring the audience with the repetition of college songs.

Instead, I'd like to see some smart program builder pick out a list of the world's best songs, present them in charming style, and dramatize the human stories which lie behind them. There's always a good story behind a song.

I'd like to see a rule, too, that would forbid WILL ROGERS to ad lib. His hemming and hawing, and his stuttering, frankly give me an acute pain. I know Rogers is a swell comedian and commentator, but he ought to be thoughtful enough to prepare his stuff in advance.

I think it would improve radio, too, if sponsors abandoned the practice of going in for so many big names instead of talent. It appears to be more logical to consider the talent first, and the name afterward.

What, No Villains?

By Howard R. Garis

During the Past Weeks So Much Adverse Criticism Has Swept the Country Concerning the "Blood and Thunder" Style of Children's Programs, That RADIO GUIDE Undertook to Obtain a Consensus of Authoritative Opinion. Herewith Are Presented the Views of an Eminent Author of Children's Books, Notably the Uncle Wiggily Bedtime Stories (and Hundreds of Others). More Authorities Will Be Heard from Time to Time



Mrs. Kathleen Norris, the novelist, is undoubtedly right in her recently published recital of what she has heard in various radio sketches as to the manners of children and some grown-ups. They are blatantly rude. Whether all rudeness should be eliminated and the nice Pollyanna style substituted for it is open to a question to which there are, naturally, two sides.

Personally, after an experience of over twenty-five years in writing books and stories for children and in telling stories for children over the air from several broadcasting stations, I am inclined to take the middle ground. I believe that, as is done in books and the theater, the newer radio medium of entertainment should endeavor to portray real life, either humorous, or tragic, or perhaps the more neutral and mildly inconsequential. In real life we have the good and the bad fairly evenly mingled. So, then, I shall start with the assumption that if a radio sketch, either for or about children, is to be real and worth while, it must portray a cross-section from life.



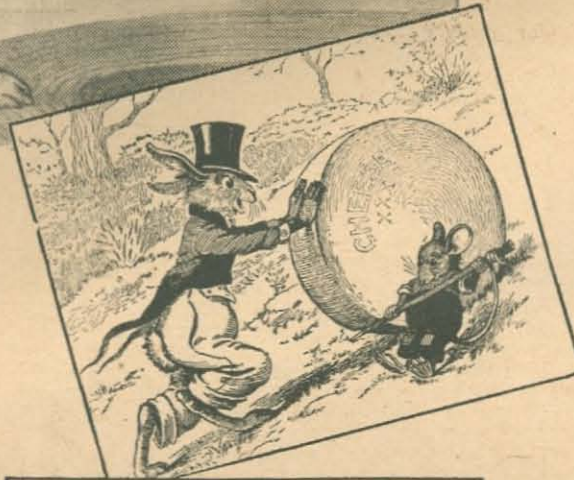
Howard R. Garis, the author

not, as is too often the case, be over-emphasized. We like the booming, rattling drums in music to punctuate the sweet violin, but it is no pleasure, as Mrs. Norris has pointed out, to sit through fifteen minutes of snarling, slangy talk and similar indicated acts on the part of the Smiths and their cantankerous children.

On the other hand, would it not be monotonous to listen to a succession of pardons being begged or continued flashes of sweetness and light without a little flavoring, here and there, of a sharp, pungent or even slangy remark or retort? Though for the sake of the impression upon the children—and the radio makes a great impression—I advocate that the mean, snarling effect be toned down, before it is too late, by something from the offending character in the nature of excuse or

I doubt if there exists a family in which there is not, at times, a little jarring note of sweet bells out of tune, either on the part of a child or an adult. In the radio sketches we are invited to be a sort of theater audience looking in upon family affairs of more or less interest; affairs in which something of moment happens.

To balance the sharp, jarring note is necessary but it should



apology. A rebuke might well be administered by another character.

In other words the villain of the piece, in this case perhaps an impudent, slangy, disrespectful child, should receive just punishment as a lesson to the children who are listening. For as to children's manners and morals, I believe we are still bound by the old-fashioned rule that right should triumph and wrong be punished, in this instance the wrong being represented by the rudeness of which Mrs. Norris complains.

The type of entertainment for children has changed greatly since our grandfathers' days. No longer are the Rollo and Pansy books in demand. Instead we have presented for reading by our youngsters the vivid doings of girls and boys who take part in thrilling adventures far, far removed from the old Sunday school type of story; adventures in which modern children play roles little short of amateur detectives, captains of finance or intrepid explorers.

There are those who object to this class of reading for children, but there is no doubt that it is here to stay.

Radio broadcasters and writers have taken many

leaves from these newer style books and are presenting sketches which, in many cases, are admittedly patterned on this literature, or are adaptations from the newspaper comic strips. As in life, some of the characters from the books or strips are rude, many are vulgar, some are slangy and, far too often, numbers of them are such as would not be pleasant as associates.

I think the broadcasters and writers of these little radio plays are overdoing the "tough guy," and are not giving us enough portrayals of real boys and girls reacting naturally, healthily, and not too rudely to the various stimuli of life. In nearly every crowd of boys and girls there is, almost always, a bully, a slangy, pert character, an unpleasant, rude braggart. But he or she is in the small minority and should not be too much emphasized. One villain on the stage for a short time now and then is enough in a play, a book or a radio sketch.

Life is filled with conflict. None of us live like a hermit crab. We must rub against unpleasant persons and experiences. In books, in stories and in radio sketches the element of conflict must be included if real life is to be portrayed. At the same time the children should be guarded against hearing too much that is rude and unlovely. But if all rudeness and unloveliness is kept out of radio broadcasts and children hear it on the streets or at their playgrounds, how are we to reconcile the two phases for them? The truth must be told sometime, that there are rude and slangy persons

(Illustrations Reproduced Through the Kind Co-operation of the A. L. Burt Company, Publishers of the "Uncle Wiggily" Books by Howard R. Garis)

in life. Children must learn. Some day they will have to face life.

The radio is instructive as well as entertaining. So is life. As a cross-section of life the radio should not omit the instructive and present only the entertaining. If in a sketch it is necessary to have a rude child in order to portray the scene properly, the author or the producer should see to it that the lesson of undesirability of such conduct on the part of the radio character is driven home by corrective reactions supplied by other characters in the little wireless play. This is only for child listeners. Adults ought to be able to fend for themselves.

In real life if a child is deliberately impolite, too slangy, too pert or rude, too boorish at the table, punishment in most families is meted out deservedly by some means, ranging from having to go to bed early to losing the dessert. This can be done as easily in a radio skit. When, as Mrs. Norris (Continued on Page 30)

ANY MOTHER'S SON

By Harry Steele

Lawyer, Actor, Bookworm, Tutor, Author, Director, Business Man—This Is Mike Raffetto, Star and Director of "One Man's Family." Read What Makes Him Every Wife's Husband, Every Girl's Brother and — Any Mother's Son

From the precarious height of adolescence, Elwyn Creighton Raffetto (all right then—Mike Raffetto), star of "One Man's Family," famous NBC West coast dramatic series, looked down upon the cross-roads of life. The roads of destiny plainly were labeled.

One led to the world of make-believe peopled by the romantic characters of imagination; the other to that practical realm of commercial marts and men of trade and the professions.

"Walk with us in the alluring fields of play," urged the spirits of the mummies.

"Follow the precepts of your forbears," whispered Prudence. "Remember, that stout British-Italian stock from which you sprang was part and parcel of the development of this Paradise of the states. Go out among its builders of today and pass on to your sons-to-be the heritage of participation in civilization's ascendancy."

"Is theatrical endeavor so uncivilized?" reasoned the shrewd youth; then: "Supposing I try them both," he argued to himself.

And so it was that Mike Raffetto decided that he could eat his cake and have it, too—the crumbs, at least.

Both careers have been his. A complete legal course and brief practice of law were his sop to reason and the commercial marts. His successful theatrical ventures became the reward for his pursuit of the thing he loved. You know him as *Paul Barbour*, heroic figure of the brilliant microphone success, "One Man's Family." Perhaps you do not know that he is its director, a job that is just one of his duties as a production executive with the big network.

The nobility that is his in his role as *Barbour* is invested in him by Carlton Morse, author of the scripts. The keen talent that is his in the development and presentation of drama is one of Nature's lavish gifts. This gift was abetted by a comprehensive knowledge gathered from experience, as he lumbered to success from early beginnings as an actor in college dramatics. A glimpse of the real Mike Raffetto may be had from the occasional irksomeness of his endowed characteristics in "One Man's Family."

Many idols are ever busy arranging their draperies to hide clay feet. Raffetto secretly wishes that he could develop a bit of adobe in his tootsies. It is his covert desire to step down off the pedestal of virtue, and to display a streak of human meanness in the character of *Paul*, war-crippled member of the most widely discussed, if mythical, family in the realm of radio's make-believe.

But the telling realism with which auditors digest their *B*air sketches eliminates Mike's chances of fulfilling his desire. To unfold in *Paul Barbour* an occasional longing for a sip of gin or a suppressed desire to take Mae West up on her invitation to "come see her" some time would be to rob the sketch of its salt, its intensely vital flavor. So if virtue is its own reward, "Mike" has accumulated more than his share of this rare perquisite.

At least that's his story; but a summary of his life and accomplishments reveals that Raffetto's character must have been known to Morse. Mike's personal dossier discloses a straight-forward career, started from scratch and, incidentally, punctuated with spells of scratching in hard scabble to keep going.

If he has any distinguishing vice it is the very masculine one of occasional use of Billingsgate. Consider, for instance, the time he blithely told Tom Hutchinson, NBC's San Francisco production executive, that some of his scripts were "lousy." But that's another story to be narrated in its proper place.

Mike may not be the answer to the maiden's prayer, but he is the object of a huge number of them. His voluminous mail reveals that maidens of all ages and locations count him their particular charge.

Funny thing, that occasional dependence on edged words because, as a matter of fact, Raffetto is a meti-



The star in a characteristic pose as he contemplates his next performance over the air as "Paul Barbour." Born "Elwyn Creighton," he's "Mike" to all his friends

culous speaker. He is thoroughly versed in the art of speaking and writing himself. Also, that flowing English by which Paul Lukas distinguishes himself on the screen is the result of Mike's tutoring.

The meeting of Raffetto and Lukas at the home of a mutual acquaintance just at the time talking pictures condemned the subtitle, led to an association which ripened into an enduring friendship. For the first time since he had left the University of California, this brilliant scholar found his knowledge of English something other than a social asset.

So while the period of instruction afforded Mike the occasional boon of fried chicken, it also led to a complication which chased him away from Los Angeles and directed him back to San Francisco and into the arms of radio. The two men's friendship dilated so rapidly that it humiliated Raffetto to be taking salary checks from a person to whom he became so devoted—so he bridged the social impasse by parting from Lukas and ducking back to his native heath. And thereby hangs *this* tale:

How did he get to Hollywood in the first place? Well—to go back and trace the career of this actor-writer-production man and national heart interest:

He is of British-Italian descent and was born in the glow of the setting sun where it so brilliantly highlights the Golden Gate. He is of a widely known California family, one of whom built the famous Placerville Inn.

He began his college career in 1920, but unlike many youths attracted to the campus, he had no flair for, nor interest in, athletics. Just to be amiable he succumbed to a coach's pleading to try pole-vaulting. It wasn't his idea of the way to get up in the world, so he turned to his more natural love of acting for extra-curricular excitement. With Irving Pichel, later successful in films, Raffetto participated in college dramatics. He took part in a number of school productions in the Hearst Greek theater on the commons of the Berkeley university.

It's pretty rough to go around mauling illusions all out of shape, but it's a fact that Mike is not at all interested in outdoor life. To reveal the sordid truth, he is a confirmed bookworm, the kind that haunts musty bookshops and libraries. He is a literary sleuth ever on the prowl for a clue to some new dictional format or linguistic construction secret.

His academic course was followed by one at law, a course which he enriched between classes and study periods when he acted as stage director in the Greek theater for the production of "Antigone," which featured Margaret Anglin.

He later interrupted it for a year to accept an offer as automobile editor of a newspaper in Honolulu, but lush life in the island tropics failed to swerve him from his purpose. Steadfast in all his ambitions, he returned to complete his law studies. Even though the

theatrical germ had manifested itself so obviously, he went so far as to open an office after he had passed his bar examination.

But it was all to no end. He was an actor, interested only in the stage and its devices. So he walked out of his barrister's headquarters without the formality of taking down his sign. One of the fruits of his college experience was the acquired ability to think a thing out to a conclusion, and he reasoned that he would be a bit silly not to take a fling at the celluloid art. That's how he got to Hollywood. Honestly interpreted, he was just another victim of the national urge to get into pictures.

Prior to resuming his studies after his return from Hawaii, Raffetto had toured California towns for two months with a road show which he organized himself, so that his whirl was by way of comparing values. Mediocre success in films led him back to the stage.

Perhaps one of the experiences which caused him to turn his back on Hollywood was the one suffered while he took part in the filming of "Tillie's Punctured Romance" (Edition No. 108). Two inveterate funsters, Chester Conklin and W. C. Fields, insisted that it would be part of his job to breast a lion in its cage. When a piece of raw meat was sewed into the lining of his coat as a preliminary to the chore, Mike sensed the stirring of rebellion. It was shortly afterward that he abdicated, going back to the University of California to become dramatic director for his alma mater. That was in 1928. He retained the post until late in 1929, but even with his love for seclusion he found college halls a bit too cloistered.

He was suffering a secret homesickness for Hollywood, so back he went. On this visit, however, it was not so much a question of whether he would be meat for the lion as whether he eventually would have to chisel in some way and devour the jungle king. And, then, characteristically, came the dawn—with Paul Lukas filling the *Aurora* role.

When the pangs of necessity had faded, to be replaced by the bonds of friendship, and Lukas was discoursing in the most fluent of broken English, Mike again reversed his field. Upon reaching San Francisco he stormed NBC offices, to tell them how good he was. Director Hutchinson, despairing of discouraging the youth, gave him some scripts to read with the challenge: "Well—what do you think of these? What would you do with them?"

This was a more sudden proposition than the young stage director anticipated—and having the task thrust on him left him struggling for breath—if it didn't dampen his ardor.

"Be back in an hour with your suggestions—if any," had been the brief fiat, and as terse as the order was, that sixty minutes seemed infinitely shorter. Mike reeled out of the office wondering where he might go to find sufficient peace and quiet (Continued on Page 23)

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.

Night Life in the Raw

Dear VOL: Chicago, Ill.
The article Buddy Rogers wrote for RADIO GUIDE about himself was really very nice. Lots nicer than the ones that were written about



Wayne King and Morton Downey. I think everyone should keep their own personal affairs to themselves, and should not let the world know everything.

Like Kate Smith telling the world she doesn't wear a nightie in the warm weather. I would be ashamed to tell it. Suppose her house caught fire while she was asleep, she would

forget to put her nightie on? Then what?—Here's something else: one thing I don't like about broadcasting is these companies who advertise. It would be a lot nicer if they told the truth about what they are selling, instead of making people think things that are not true.

Mrs. Anna J. Pierce

Radio Realism

Dear VOL: Vicksburg, Miss.
I, like G. J. Corkery, can't understand why some firm doesn't sponsor Vic, Sade and Rush. Who would be a better ad for food than Sade, when she is fixing meals. I can almost smell the food cooking; she makes it so real, and for soap on her wash-day you can see the clean clothes on the line. The reason I like them so well is because they are just folks like our friends who live close by. Rush is a great kid and he is the Jackie Cooper of the air.

Edna St. Clair Smith

Buy a Spare Radio

Dear VOL: Knoxville, Tenn.
Woe is me! My favorite programs, Ben Bernie and Bing Crosby, are both on at the same time. Then on Sunday there's Joe Penner and Buddy Rogers. Can't something be done about it? I've missed them all so much this summer, and then see what they've gone and done. What is a poor listener to do? It's just another case of "I wish I were twins." You can't imagine how awful I feel. They're my favorites.

Mrs. A. C. West

Bound to Vin

Dear VOL: Ontario, Can.
I wish I could shout a couple of hoo-rays that could be heard in Chicago, for I would certainly like to. Being a regular listener of the radio play "Myrt and Marge" since their first appearance on the air November 2, 1931, one naturally has a favorite. Tonight I heard mine, and that is the return of Vinton Haworth (Jack Arnold) to the east. In my estimation he has the nicest speaking voice I've ever heard or care to hear on the radio and I know that since the recent stars contest there are a lot more who will certainly be glad to hear him back.

H. G.

Just Fuller Ideas

Dear VOL: Kansas City, Mo.
When NBC took off the air Vic and Sade and Honeyboy and Sassafras, they took off the two best sketches on the air. I surely agree with G. J. Corkery of Detroit in the "Voice of the Listener" that some sponsor should grab either of them quick. I, and all my friends, think Honeyboy and Sassafras, on an evening spot, would very quickly be more popular than Amos 'n' Andy.



Fellow listeners—let's all get together, and through RADIO GUIDE boost "Vic and Sade" and "Honeyboy and Sassafras" back on the air again.

Let's hear from you. Write that letter tonight. Don't put it off.

H. H. Fuller

Other Men's Families

Dear VOL: Altoona, Pa.
Why, oh why did they change the time of "One Man's Family" to late afternoon? It is the best thing on the radio and yet they broadcast it at a time that most receiving sets are full of noise. I wish it could be moved up to 11 p. m. That was an ideal time because the air is somewhat cleared by that time and reception is fine.

There surely must be lots of folks who feel the same way about this. I know the radios of all my friends are noisy at this time. Can't something be done? Mrs. E. R. Woomer

Why Dim the Stars?

Dear Vol: Mooreland, Okla.
I want to add my regrets about the withdrawal of the program "In The Luxembourg Gardens" which to me was the most exquisite music on the air. Lovers of this program please add your voice to the requests that it be returned daily, soon. Also John L. Fogarty, Tom, Dick and Harry, Johnny Marvin, all voices loved by many, I'm sure, would be appreciated if we could hear them oftener. What can be done about it, I wonder? Laura B. Triplett

Music vs. Drama

Dear VOL: Hickory, N. C.
Jan Garber has a great orchestra and should be given more time on the Jan Garber's Supper Club program. He also has one of the best vocalists in the country, who can really sing to the music of the orchestra. But Mr. Bennett is not so good in the drama with Miss Page. I wish a lot of other people would rather hear more of Jan Garber's music and Lee Bennett's singing. And less drama on this program.

Ben Bernie is not on the air enough. We forget about Walter Winchell not hearing Ben mention him more. The "Ol' Maestro" really put Walter on the map.

James Cook

Sound Suggestion

Dear VOL: Athens, Pa.
In the current issue of the GUIDE you have asked opinions about commercial broadcasts and time used by announcers telling the world about their products.

In all fairness, the listening audience should be more tolerant in this matter. Aside from the fact that the best programs are sponsored by firms who have something to sell, there is the chance that the alert listener may learn something of value about these products. Personally I have been introduced to a number of fine things, via the radio, that I had never used.

No cut and dried programs for me. Let them stay as is and don't forget to keep RADIO GUIDE up to its present standard, keeping those interesting radio crime stories each week.

Arthur De Laney

Fronting for Fogarty

Dear VOL: Bloomfield, N. J.
Many another radio admirer of John L. Fogarty's voice is pondering over and hoping for a solution to the same question asked recently by M. T. Lee of Corning, N. Y. in RADIO GUIDE, "Why do we not hear this singer more often?" Would add that from one state alone the demand to have Mr. Fogarty given a regular "spot" and allowed to keep it, has been strong, dating back over a long period. Of late such organizations as American Legion, V. F. W.'s, Red Cross, and D. A. R. have joined in asking that NBC feature this artist often.

Their plea is so his "buddies" of war days confined to the hospitals throughout the U. S. can hear him. L. C. Girvan

Attention, NBC

Dear VOL: Onalaska, Wis.
On December 3, 1933, the National Broadcasting Company gave us one of the most beautiful programs it has been my privilege to hear—a half hour co-starring Jessica Dragonette and Lanny Ross, ably assisted by Rosario Bourdon and Frank Banta—in behalf of the National Tuberculosis Association's sale of Christmas Seals. May I request, through your column, that NBC again give us this year such a worthy program with radio's two most beautiful voices? Bessie G. Nichols

Bring Gibbons Back

Dear VOL: Peoria, Ill.
Do the readers of RADIO GUIDE listen only to dance orchestras and comedians? It seems that nearly all the letters printed concern only those two types of programs. Our family of four adults has a terrible time agreeing on programs. But all like to listen to news commentators, Floyd Gibbons being our favorite. News fans, why not give Mr. Gibbons, the veteran star of radio, a great big lot of applause? Kathy

Bad Year for Kings

Dear VOL: Cincinnati, Ohio
Permit me to say that I certainly enjoy reading RADIO GUIDE, especially "The Eddie Cantor I Know," told by his wife. That's what makes reading interesting, the reaction of the star, whether male or female, in his leisure moments off the studio, as told by wife or husband. Then too, may I suggest having a contest whereby all Amateur Artists, whether male or female, try their talent in an audition before their local station where the winner of each group can try for state championship or national honors?

And how about running a contest for the Radio King for 1934? It's not too late. December is only 3 months off and everything one reads is contests for women. Herman Kabakoff.

Music Re Porter

Dear VOL: Racine, Wis.
This letter is written in defense of Cab Calloway, whom one of RADIO GUIDE's staff writers dislikes and hopes his music will be condemned. Cab Calloway has played to overflow crowds at each of his stands from coast to coast, received many return engagements, worked in motion pictures and even sent to Europe to give its people a sample of how he can "dish it out." He has played successive seasons at a night club known the world over. Does success like that sound as though it is fit to be condemned? If Mr. Porter favors the type of music that one falls asleep listening to, he has that right. But he has NO JUSTIFIED RIGHT TO CONDEMN AN ARTIST'S MUSIC IN A MAGAZINE ARTICLE, JUST BECAUSE HE DOESN'T HAPPEN TO LIKE IT! Prunes to you Mr. Porter. Percy J. Petersen

Dis, Dem in Small Doses

Dear VOL: Durham, N. C.
I have lived in the South all my life and my pet grouch is the way some of the crooners and also women singers sing, "Pardon My Southern Accent." No one uses you-all in singular form nor do we draw out our words as some people think we do. Many people have the idea that we say our words very flat and I admit that if you go into the backwoods of N. C. you will find some, also maybe the tenth one out of ten says words flat, but the majority of us say our words without a flat accent. But if we did, it would be much better than saying "dis, dem and dose" as some northerners do. Frances Blackley

Disgust Discussed

Dear VOL: Wellington, Ill.
So many give their opinions of the stars and programs they like and dislike. As I read over the letters to the VOL, I was very much interested in one from Bee Bivens of Huntington, W. Va., and I agree with her 100%.



It is a bit disgusting to read the silly things that some listeners say about the radio stars. If they would stop to think for one minute, I am sure they would find that there is always someone else who considers the same program or star he or she is listening to, to be very entertaining.

So we can't always be a judge of other people's opinions by comparing them with ours, for they are bound to be different in some way.

That is why our radio will furnish us with just the sort of program we enjoy most, if we will only tune in the ones we like best and stop criticizing those we dislike. Miss Clara Reeves

Stop Ab-Husing Ted

Dear VOL: Kendallville, Ind.
Benny Friedman, in a recent article in RADIO GUIDE, classed Ted Husing as an incompetent football announcer. It is true that radio should have a new deal in football announcing, as there are many on the air who know very little about football, but Friedman was wrong in putting Husing in that class because Ted knows football from A to Z.

While Knute Rockne was laid up with a serious illness during the 1929 football season, he heard Husing describe two of the Notre Dame games. Upon their first meeting the following season, Rockne complimented Husing upon his excellent descriptions of the game, but added that he was a little weak on line-play. Rockne invited Husing out to a Notre Dame practice session and explained to him the more technical points of the game, the latest rules, etc. So who should know a good football announcer better than that master of the game himself? Bob Stockley

Abas Fan Clubs

Dear VOL: Hazelton, Pa.
Between the Columbia Variety Hour and Fred Waring's programs, I've been keeping the radio tuned in Sunday nights on WABC, hoping I might learn to appreciate, as time goes on, the new Ward's program. Now, I have no grievances against Buddy Rogers and Jeanie Lang, but really, their talent as entertainers while professional enough is no criterion by which to judge others. I was beginning, perforce, to appreciate the half-silly printed letter, "I think Buddy Rogers' and Jeanie Lang's program one of the best on the air, they bid fair to become radio's sweethearts." And a little farther on, "I am president of the Buddy Rogers' Club." Now, a remark that might have passed for authority, only turned out to be a crush. I have no faith in fan clubs, they cater to personalities, and not talents. Carl L. Krans

Birth of a Notion

Dear VOL: Topeka, Kan.
I have a notion that Wayne King is being crowded close for his title "The Waltz King." The orchestra leader I have in mind is Abe Lyman. Ever since Lyman has turned to waltzes he has risen in popularity, until now I believe he is entitled to the crown which King wears. I think Lyman uses more of a variety and better arrangements, combined with two talented singers; Vivienne Segal and Frank Munn. As to advertising, I believe if the sponsors are willing to spend vast sums on their programs for our enjoyment, we as listeners, should be willing to put up with what few minutes they take. After all, where would radio be if it were not for the sponsors? Neil M. Howell



The Icehouse Murder

By Marshall Graves

"Calling All Cars . . . Calling All Cars . . . Reported Missing: Dorette Zietlow, 2½ years old . . . Disappeared While Playing . . . May Have Been Kidnaped . . ." She Was. And Found Dying. Here Was a Challenge to 6,000 Policemen

Shining tears ran in the furrows of Grandma Witte's cheeks. On that Sabbath evening in April, 1934, she stumbled into the 32nd Chicago precinct police station, with a weeping twelve-year-old girl and two little boys of about four.

"A big boy took away my little grandchild, Dorette!" gasped Grandma Witte to Acting Captain Charles Essig.

"The kids were playing in the alley," said bright little Doris Zietlow, pointing to the two four-year-old lads. "My little brother Kenneth here, and Sonny Juengling. My little sister Dorette was with them. And a big boy came—"

The child broke off her statement to throw loving arms about the sad-faced old lady. Grandma Witte wept silently, with the patient sorrow of the poor and the old.

"Kenneth," said Captain Essig, "you tell us just what happened to Dorette, and how she went away."

"Well, we were playing tag in the alley," piped Kenneth excitedly. "There was Dorette, and Sonny here and me. Well Dorette was 'it,' and she couldn't catch Sonny or me. Well that made her cry. Then a big boy in long pants came walking down the alley. Well he said: 'Stop crying and we'll go get a nickel.' But Dorette said she didn't want to leave Sonny and me. So this fellow said: 'We'll go and find a nickel and then we'll come back and get your brother, and he and I'll go find another nickel!' And then he said: 'I'll take your friend out and get a nickel for him too.' So Dorette went along with him. He took her hand and they walked down the alley."

"About how big was this boy?" asked Captain Essig.

"Gee, I dunno. Well he was lots bigger'n Sonny or me."

"About this high?" Captain Essig extended his arm.

"Uh-huh!" Both boys nodded agreement.

"Do you remember what kind of clothes he had on?"

"Sure!" said Kenneth. "He had long pants and a dark coat and a cap. He had a light shirt and a necktie. The necktie was—let's see. Well gee, I can't remember what color the necktie was."

Realizing that it would be impossible to get an accurate description from these youngsters, Essig turned his attention to the grandmother.

Haltingly, frequently choking with emotion, she described the kidnaped child and her clothes. ". . . and white stockings," the old lady quavered. "I just darned them this morning." She bowed her head and could speak no more.

But there was another voice which did not fail; the strong, authoritative voice of the police radio broadcaster who—in just a few moments—was blanketing Chicago with this message:

"All squads attention! Reported missing, Dorette Zietlow, 2½ years old, weighs about 40 pounds. Dressed in pink tam, pink sweater, white stockings, black skirt, blue waist, black patent-leather shoes, pink bloomers and white slip. Disappeared around 4 o'clock this afternoon while playing in the alley at rear of her home 1942 North Central Park Avenue. May have been kidnaped by

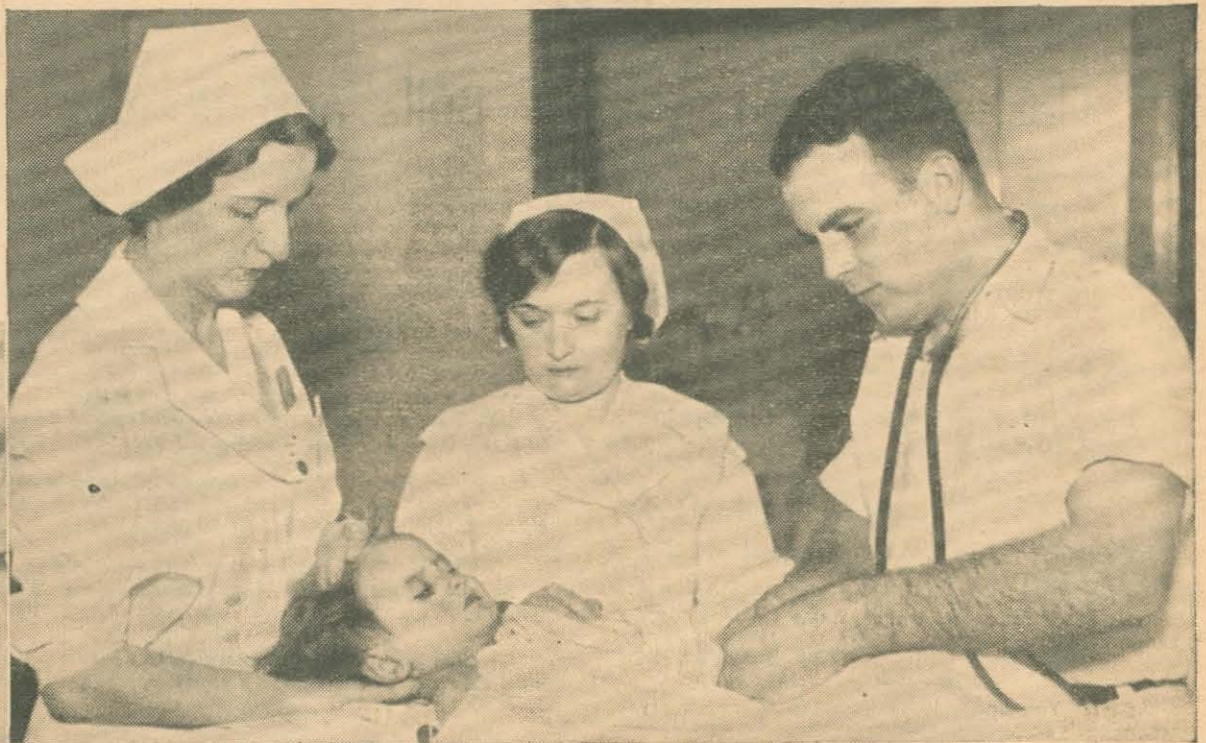


Young George Rogalski, photographed during the days of the Chicago trial that rocked a nation because of the youth of the accused



Dorette Zietlow as she lay in St. Elizabeth's Hospital, Chicago, while every effort known to science was expended to save her life

Interior of the icehouse where Dorette was found. Arrow indicates the spot where she lay prostrate when radio police "cracked the case"



moron. If found, notify the 32nd district . . ."

"Trouble, trouble," murmured Grandma Witte, gently. "Nothing but trouble. My son's wife lost her mind. She's in the State Hospital for the Insane. I have taken care of the children since just after Dorette was born. My son can't get steady work. We are on relief, and now we'll never see Dorette again. Trouble . . . why did this happen to us?" And the quiet tears of despair rolled down the old woman's worry-lined face, as she took her two remaining grandchildren home to her dark, shabby basement flat.

One day passed—two, while every radio patrol car, every policeman among Chicago's thousands, proceeded under orders to find (Continued on Page 29)

Signposts of Success

By "The Doctor"



Will Rogers broadcasts every Sunday at 9:30 p. m. EST over the CBS-WABC network

Will Rogers' Face Shows Many Things, Easy to Read but Difficult to Summarize

This is a face that is easy to read and very difficult to describe in brief space. The world knows Will Rogers. He is a distinctive character with two vocabularies that never conflict. In this he resembles Abraham Lincoln, having an enormous vocabulary and fitting it to the occasion. His face shows that his grammatical errors are deliberate, and that Mr. Rogers is as aware of them as are his critics.

If we examine the details of mental aptitudes in this face we can account for its numerous facilities, and most certainly it has many.

Mark Twain and Simeon Ford were humorists, but not comedians. They vested their humor in individuals and local incidents; a listener could take to himself their humor, their anecdotes and their humorist, a comedian and a social philosopher.

their results. But Will Rogers is a humorist, a comedian and a social philosopher. He is seldom personal, seldom works on an incident, and tries to spread his purposefully homely philosophy over the whole populace. He invests events with humor, he pictures the person in the majority, he grabs at a chance to modulate a theory or a condition so that it will change the nature of the mass of hearers. In fact, the dominant ability in this face is the inventiveness and searching curiosity, the intense scrutiny of large affairs, the natural contempt for mediocrity in ideas, and indifference to outward appearances.

While this face without necessity gets all tangled up in its grammar, it never stoops to those phases of vulgarities that some people think are brilliant conceits. In fact, it takes a fairly good grammarian to be able to be ungrammatically as logical and succinct as Will Rogers in his daily tiff at the human race.

Will Rogers has a natural frankness and sociability. He likes humans and horses and many other things. Most people would say he lacked pride, but he has plenty of his own kind. He has good sense on money problems but not very much economy. He is intensely interested in doing something all of his waking hours. He goes by plane not because he needs to get there but because he dislikes waiting for something to happen where he is. If he has farm land he will see it planted and then come back later to see how it has grown.

His broad upper lip indicates a wide acquaintanceship but intensive and highly selected friendships.

Open Door to Beauty

By V. E. Meadows

Is Lip Rouge Necessary?—Let an Expert Answer and Advise

Many women have the idea that they should use no lip rouge. This is a very poor judgment, as colorless lips or lips that have very little color, always indicate age.

It is extremely important to get the proper color of lip rouge, else the blood will show through the skin of the lips. In other words, the skin which covers the lips is a colorless membrane. If the lips are underdone, or overdone with a brilliant red, the proportion of the entire face is spoiled and lost.

The proper way to apply lip rouge is as follows: Either with the finger or the lip-stick, apply a bow to the center of the upper lip, and a half-arc on the lower-lip. Discard the lip rouge for the moment, take a small amount of your liquid cleansing cream, and use this cream on your finger to spread the color over the lips, stroking the color well back beyond where the lips meet, and over the entire surface of the lips. Stroke the lips until dry, then moisten. Use the liquid cleanser sparingly—just a few drops. Rub the drops over the palm of your hand until they look glazed, and then apply as directed above.

If your lips are too full, do not try to reshape them and make them look smaller. It cannot be done successfully for ordinary day and evening wear. It is also very difficult to make the lips seem larger, although you may experiment. If you attempt this, however, do not apply too much color.

Do not use the same color on the lips as you use on your cheeks, because the skin that covers the face is entirely different from the skin which covers the lips. Remember, too, that the shade of your lip-rouge should be influenced by your general coloring. The blonde of natural, straw-colored hair and corresponding grey, violet or light blue eyes should depend upon a light rouge, sedulously avoiding anything that smacks of orange. For the blonde who runs from light brown to in-between blonde coloring, but with creamy skin and blue or grey eyes, the lip rouge should be of a medium tint. When we get to the fair-skinned lasses with darker hair but light eyes, raspberry is the most flattering color for the lips.

The brunets have less difficulty selecting a suitable shade, but my suggestion to them is as to all women who would make up correctly: Use a lip rouge of different shade than that employed for the cheeks. The raspberry and allied shades cover their entire requirements.

V. E. Meadows, Director 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

Bulls and Boners

Your Grouch Box

Parkourcarcass: I'm going away on vacation with my Hollywood brother.

Eddie Cantor: You've got a brother in Hollywood?

Parkourcarcass: No—I've got a brother you Hollywood know him!

—Chase and Sanborn

Joe Cook: I play right flat on the football team.

Don Voorhees: You don't mean right flat, Joe, you mean right back.

Cook: No, I mean right flat, because that's the way the game always leaves me.

—Colgate House Party

Portland: You know Papa's suits always look very tired to me.

Fred Allen: Yes, his knees are so baggy that he could sell them to the Pullman Company for hammocks.

—Town Hall Tonight

Girl: You know, Lou, when I'm near you my breathing is so very boyish.

Lou Holtz: Your breathing is boyish?

Girl: Yes—it comes in short pants.

—Vallee Variety Hour

Joe Penner: I have a little flea in my bag that I am bringing home to my father. He trains them. He plays golf with them every day.

Monk: Your father plays golf with a flea?

Joe: Yes. He lies down and the flea goes around in par.

Bakers Broadcast

Joe Cook: I want to sell you boys a subscription to "Kiddies," the national tot's weekly.

O'Shaugnessy: Tot's all right!

—Colgate House Party

Announcer: "This picture is based on the life of Schubert and is highly rheumatic."—Harry Jackson, Indianola, Ia. (Sept. 30; WOW; 3:16 p. m.)

Announcer: "C. O. Brown is unable to be here due to his absence."—Vivian Graf, Hamilton, Ohio. (Sept. 30; WKRC; 7 p. m.)

Betty Crocker: "Just write and tell me what you want to make on a postcard, and I will send you enough flour and the recipe."—Marian Scofield, Clinton, Ia. (Oct. 1; WLS; 3:13 p. m.)

Gleason Kisler: "Also on sale are all wool jersey girls' dresses."—Mrs. L. Link; Grand Forks, N. D. (Sept. 27; KFJM; 6:50 p. m.)

Joe Kelly: "You may be thin but you don't have to be any longer."—Mrs. Hugh Curtis, Beloit, Wis. (Oct. 1; WLS; 9 a. m.)

Announcer: "Whip cream which has been chilled until it is stiff."—Mrs. Sadie Palmer, Ames, Ia. (Oct. 2; KSO; 9:45 p. m.)

Announcer: "I know how Donald felt when his dog went to dog heaven, for the same thing happened to me."—Mrs. R. W. Wilson, Peoria, Ill. (Oct. 5; WLS; 7:45 a. m.)

Uncle Jack: "Spending the best days of your life suffering from some ailment or other, etc."—Louise S. Kitchin, Carbondale, Pa. (Oct. 2; WEEU; 3:15 p. m.)

Eddie Cavanaugh: "Heat the can and spread it on bread with chili sauce or mustard."—Mary Huss, Chicago, Ill. (Sept. 20; WBBM; 1:13 p. m.)

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

Have you a radio grouch? Is there something on the air that makes you twist your dial—and wish you could twist somebody's neck? If you get into a royal rage over some of radio's sins of omission or commission—just send a letter to "Your Grouch Box." By getting your grouch off your chest you may help to get the cause of it off the air.

The call from supper:

Dear Editor: I wish to state that there are more mothers who are put to plenty of trouble because programs for children are on the air at dinner time! My dinner hour has always been at six p. m. Do I have to change it just because these programs must go on at that hour? For change it I must, as our mealtime has changed to a nightmare instead of a peaceful dinner hour.

It is not always convenient for us mothers to change these hours, for the adults of the family must be fed when they come home from work. My children are old enough now to eat at the family table. Clifton, N. J. MRS. L. McMAHON

Competition is the strife of radio:

Dear Editor: Why have the networks gone in for such tough competition of late? It seems that for every big show that NBC puts on the air, CBS slaps another right beside it—or vice-versa. What do they hope to gain? Surely not the largest possible air audience. For it is absolutely impossible for the "Twenty Million" to listen to two programs at the same time. If they would change their time so that one big show followed another, both networks would have more listeners. Evansville, Ind. MRS. HAZEL ARMES

Do you believe in principles of democracy in radio? Do you believe the radio listener should rule the air? If so, send your criticisms to "Your Grouch Box" in care of RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois, where broadcasters and sponsors will see them.

Radio Road to Health

By Shirley W. Wynne, M. D.

Most Persons Overlook the Serious Ills. That May Result from Neglected Teeth. Here Are the Facts

From the point of view of good health, the proper care of the teeth is imperative. Statistics show that nine out of ten children between the ages of five and thirteen have dental defects. If every child and every adult went to the dentist once in six months, much pain could be avoided.

The teeth have an important chewing function. If the teeth are decayed, the function of chewing is affected and becomes neglected; the food is not thoroughly prepared for the other parts of the body, the entire digestive routine therefore is disturbed, food values are not obtained, and the teeth and jaws do not get the proper stimulation and exercise.

But diseased teeth cause even more trouble than this hindering process of digestion. The famous Doctor Mayo, of Minnesota, makes the statement that 60 to 70 percent of all diseases can be traced to the mouth.

Twenty years ago it was not even suspected that a tiny collection of pus around the root of a tooth could be responsible for many serious bodily ills. We know today that a diseased tooth may cause serious malnutrition, infections of the bone and joints, or even heart disease. The germs from a decayed or infected tooth may enter the blood stream and produce a poison which may weaken the body and result in loss of health.

Don't think that you must have a toothache to go to the dentist. Avoid the toothache by visiting your dentist often, and so prevent pain, decay, infection and loss of teeth—and worse.

Proper food is necessary to nourish the teeth. Diet should contain ample amounts of mineral salts to build sound teeth. That is why we urge plenty of milk, fruits, salads and vegetables. Incidentally, the food that supplies mineral salts to teeth also furnishes them to bones, which are of similar composition.

Vitamin D enables the body to utilize calcium after it has been taken into the bloodstream. Vitamin D is formed in our bodies when we are exposed to the sunlight. In the winter it can be obtained by supplementing cod-liver oil, butter, eggs and liver. Vitamin C also is necessary to good health and good teeth. This vitamin is found abundantly in citrus fruits, tomatoes, raw salad vegetables and most of the common fresh fruits. Keep in mind that a quart of milk each day, plenty of vegetables—especially the green, leafy kinds—and fruits, added to other foods such as meat, bread, butter, cereal, eggs, fish, potatoes, etcetera, will supply all the necessary food for good teeth and health.

Brushing of the teeth also is highly necessary. Brushing keeps the mouth sweet and clean. Finally, constant supervision by the dentist is needed to guard against the smallest beginning of tooth decay and resultant trouble.

The Child's Hour

By Nila Mack

Is Jealousy an Individual Failing? Miss Mack Says "No!" Her Experience Should Qualify Her to Speak with Authority



"In order to correct and prevent jealousy, it is necessary that we understand human nature"

Jealousy is a consuming passion usually attributed to grown-ups, but unfortunately it torments children just as keenly, if not more so.

As the director of children's programs I have witnessed frequently the havoc it plays with children who are striving for radio honors.

Jealousy is a deep-seated instinct. If one child sees another forging ahead too rapidly, or if one possesses something the other wishes, the pangs get to work. It's a highly disagreeable thing to watch, particularly in a child who usually is not associated with ugly thoughts or deeds.

I can cite a specific case wherein brothers and sisters actually were jealous of one another. Normally, brothers and sisters rejoice in the other's successes, and wish the other sincere good fortune; but occasionally the green shafts sink deeply enough to break up a normally happy family. In the family I am discussing, hardly a day went by that one of the children did not complain about the manner in which he was treated in relation to the others. Each child selfishly minimized the favors he received, and magnified the tasks imposed upon him. The harassed parents were decidedly upset by this strange condition.

In order to correct and prevent jealousy in a child, it is of paramount importance that we understand human nature and human laws. Jealousy hinges on one of humanity's cardinal laws—the law of self-preservation. Early in civilization it was necessary to promote one's interest in every way in opposition to the interests of others. The individual who lacked the feeling of self-preservation perished. And that feeling has come down through the ages; one of its offshoots is jealousy. When a child forges ahead more rapidly than another child, the backward youngster's self-preservation instincts are stimulated, and he becomes jealous.

I realize that the child is not responsible for his jealous feeling. Blame must be laid on nature. The trait was developed at a time when life was primitive—when nature urged all to get anything and everything, regardless of others.

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.

Ten Years Ago

Third Annual Radio Conference, fostered by the Department of Commerce, adjourns with these principal recommendations:

- (1) Opposes high-powered stations.
- (2) Creates new airplanes running from 200 to 545 meters.
- (3) Tells government to lay off programs—no censorship wanted.
- (4) Takes 300-meter channel away from ships at sea and gives it to broadcasting.
- (5) Encourages "interconnection" of stations by wire lines—another way of saying networks.

ASTRONOMER DAVID TODD asks tuners-in to strain their ears for mysterious noises which might be construed as signals from the planet Mars . . . Are you still listenin', huh?

LONDON.—The British will relay American broadcasts over stations of the British Broadcasting Corporation again this Winter. . . . His Majesty, GEORGE V, is presented with an elaborate receiver by the B. B. C., and it works!

WOR, for its second year, renews the broadcasting of dancing instructions . . . WNAC "rings the bell" by airing first carillon concert in U. S. . . . WAHG is a new station very popular in the East (now it is known as WABC, the Columbia key) . . . WBCN announces plans to open in Chicago . . . First picture of BILL HAY, as announcer of KFKX, Hastings, Nebraska, breaks into national prominence by his winning third place in "First Annual Announcers' Gold Cup Award." Yes, he's the same chap who gives you A&A.

CALLING ALL CARS—only it's ships upon this occasion. English mother-in-law slayer escapes to sea on an oil-tanker, but is apprehended after radio broadcasts describing murderer are intercepted by vessel bearing him. Ship's captain makes arrest and returns prisoner to port.

Hits of Week

The poignant and alluring strains of the new torch song, "Be Still My Heart," captured the airwaves last week and led the popular "Lost in a Fog" over the winning wire by a single point. "Isn't It a Shame" was the bandleaders' hit selection.

Following is the tabulation compiled by RADIO GUIDE:

SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Be Still My Heart	30
Lost in a Fog	29
Two Cigaretts in the Dark	28
One Night of Love	26
I Saw Stars	25
Isn't It a Shame	24
I'm in Love	19
Love in Bloom	17
Moon Over Shoulder	14
The Continental	10

BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
Isn't It a Shame	29
Be Still My Heart	27
I Saw Stars	25
The Continental	23
Here Come the British	21
Moon Over Shoulder	18
Love in Bloom	17
For All We Know	14
I'm Getting Sentimental	13
Out in the Cold Again	12

A few individual bandleaders' selections are these: Emery Deutsch: Out in the Cold Again, I'm Lonesome Caroline, Moon Country, Isn't It a Shame, One Night of Love. George Hall: For All We Know, I Saw Stars, Be Still My Heart, I'm in Love, Isn't It a Shame. Art Kassel: Moonglow, Lost in a Fog, Isn't It a Shame, Moon Over Shoulder, I Only Have Eyes for You. Louis Katzman: Love in Bloom, I'm in Love, Here Come the British, Moonglow, Learning, Be Still My Heart, Isn't It a Shame. Freddie Martin: Be Still My Heart, One Night of Love, The Continental, Sweetie Pie, Two Cigaretts in the Dark.

Wave Marks

Curtain. Found shot dead, revolver in hand, in his New York office, was George F. McClelland, former NBC vice-president.

Relay. Nanette La Salle (Mrs. Harry Sarkin), West Coast NBC contralto balladiste, now sings lullabies to eight-pound-son Jan.

Relay. Seven-pound G. Dana Waters III relays the name of Papa G. Dana Waters II (WSB, Atlanta, Ga.) until a third generation.

Relay. To Mrs. Stanley Warner (wife of CBS Chicago tenor) came Stanley Norman Warner, weight seven pounds.

Signed On. Secret! Denny Denniston, WOWO (Fort Wayne) saxophonist, recently married a Fort Wayne girl without benefit of publicity.

Signed On. "Till death . . ." said Dorothy Whitcomb, when recently wedding Tristram Coffin, WNAC-WAAB announcer.

Signed On. Lynn Willis, staff announcer, WIP, wed Barbara Kenna, lovely department store executive.

Signed On. Eloping to Harrison, N. Y., and getting the town clerk out of bed, Perry King, 26, announcer for ABS-WMCA and former actor, wed Claudia Mapes, 22—ex-Chicago mike actress of Casper, Wyoming.

Signed On. Ex-honeymooners are John Mitchell, of Carson Robison's CBS-WABC Buckaroos, and Louise Sparrow of Columbus, Tenn.

Hook-up. Esther Durkin, of WIP, will wed Richard Brennan, a non-professional.

Hook-up. Dave Walls, WPEN singer, will wed Theresa Maria Watson.

Programs for Sunday, October 21

Log of Stations

Call Letters	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	2,500	Portland	N
WDRC†	1330	1,000	Hartford	C
WEAF	660	50,000	N.Y. City	N
WEAN†	780	500	Providence	C
WEEI†	590	1,000	Boston	N
WFBL†	1360	2,500	Syracuse	C
WFEA†	1430	1,000	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
WHCH†	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†	1430	1,000	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

†Network Programs Listed Only.

A—American Broadcasting System

C—CBS Programs.

N—NBC Programs.

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 WSYR

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

8:45 A.M.
CBS—Radio Spotlight: WABC
WBZ—Lew White (NBC)

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

9:15 A.M.
NBC—Renaissance Quintet: WEAFF WGY WJZ WJAR WBEN

9:30 A.M.
NBC—Trio Romantique: WEAFF WGY WEEI WJAR WBEN
ABS— Δ Federation of Churches: WMCA WPRO
WHAM—Coast to Coast on a Bus (NBC)

9:45 A.M.
NBC—Alden Edkins, bass-baritone: WEAFF WGY

10:00 A.M.
NBC—Southernaires, quartet: WJZ WHAM WBZ
NBC— Δ The Radio Pulpit: WEAFF WGY WJZ WJAR WBEN
CBS— Δ Church of the Air: WABC WOKO WDRS WICC WFEA WORC WEAN WGLC WLBZ WFBL
ABS—John X. Loughren, talk: WMCA

Star \star Indicates High Spot Selection

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

10:30 A.M.
NBC—Mexican Typica Orchestra: WEAFF WEEI WTIC WGY WJAR WTAG WJZ WBEN
NBC—Music & Amer. Youth Prgm.: WJZ WBZ WHAM
CBS—News; Patterns in Harmony: WABC WOKO WDRS WGLC WORC WFEA WLBZ
ABS—Artists' Recital: WMCA WPRO

10:45 A.M.
CBS—Between the Bookends: WABC WOKO WDRS WGLC WORC WFEA WLBZ

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

11:15 A.M.
NBC—Rudolph Bocho, concert violinist: WEAFF

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

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

Afternoon

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

12:15 P.M.
NBC—Capitol Theater Family: WBEN WJZ
NBC—Sugarcane: WJZ
ABS—Erling C. Olsen: WMCA WPRO
WGY—Explorers' Club

12:30 P.M.
NBC—U. of C. Round Table: WEAFF WEEI WTIC WGY WJAR WTAG
CBS—Tito Guizar's Midday Serenade: WABC WOKO WDRS WFBL WEAN WGR WORC WNAC
NBC—Music Hall of the Air: WJZ WBZ WHAM WSYR
ABS—American Musicals: WMCA WPRO
WBEN— Δ Rabbi Joseph L. Fink

12:45 P.M.
CBS—Comm. Stephen King Hall, talk: WABC WOKO WNAC WORC WFBL WFEA WEAN WGLC WLBZ WHEC
ABS—Rodney Entertainers: WMCA

1:00 P.M.
NBC—Dale Carnegie, talk: WEAFF WTIC WGY WEEI WBEN WJAR WTAG
CBS— Δ Church of the Air: WABC WOKO WDRS WAAB WGLC WHEC 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 WJZ WTIC WJAR WTAG WBEN

CBS—Little Jack Little's Orch.: WABC WOKO WDRS WORC WGR WFBL WHEC WGLC
ABS—Harrison Singers: WPRO

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

2:00 P.M.
NBC—Anthony Frome, tenor: WJZ WBZ WSYR
CBS—Lazy Dan the Minstrel Man: WABC WNAC WDRS WFBL WEAN WHEC WKBW WKBW
NBC—Treasure Chest: WEAFF WGY WEEI WJZ WTIC WTAG WJAR WBEN
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—Radio Theater: WJZ WSYR WHAM WBZ
CBS—Royal Hawaiian Band: WABC WNAC WKBW WDRS WEAN WFBL WHEC
NBC—Gene Arnold and Commodores: WEAFF WJZ WTIC WTAG WJAR WTAG
ABS—Three Little Funsters: WMCA
WBEN—Household Operating Program

2:45 P.M.
WBEN—Organ Recital

3:00 P.M.
NBC—Sally of the Talkies, sketch: WEAFF WEEI WJZ WTIC WJAR WBEN WTAG
 \star CBS—New York Philharmonic Symphony Orchestra: WABC WOKO WDRS WEAN WGLC WICC WHEC WFBL WFEA WLBZ WGR WAAB
ABS—Cathedral of the Underworld: WMCA WPRO

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

4:00 P.M.
NBC—Kansas City Philharmonic Orch.: WEAFF WGY WEEI WTIC WJZ WJAR WBEN WTAG
NBC—Temple of Song: WJZ WBZ WSYR
ABS—Municipal Symphony Orchestra: WMCA WPRO
WHAM—Beauty That Endures

4:30 P.M.
NBC—John B. Kennedy, news: WEAFF WEEI WTIC WGY WBEN WJAR WTAG
NBC—The Land of Beginning Again: WJZ WHAM WBZ WSYR

4:45 P.M.
NBC—Dream Drama, sketch: WEAFF WJZ WTIC WGY WEEI WJAR WBEN WTAG

5:00 P.M.
 \star NBC—THE HOOVER COMPANY Presents The Sentinels Serenade: WEAFF WGY WEEI WJZ WTIC WJAR WBEN WTAG
CBS—Open House: WABC WOKO WDRS WAAB WEAN WHEC WKBW WFBL WLBZ WORC
 \star NBC—Roses and Drums, drama: WJZ WBZ WHAM WSYR
ABS—Grenadiers: WPRO

5:30 P.M.
 \star NBC—House by the Side of the Road; Tony Wons: WEAFF WTIC WEEI WJZ WGY WBEN WTAG WJAR

CBS—Crumit & Sanderson, songs: WABC WOKO WAAB WDRS WICC WORC WEAN WFBL WHEC WGR
 \star NBC—Radio Explorers' Club: WJZ WBZ WHAM WSYR
ABS—Piano and Organ Duo: WPRO

5:45 P.M.

NBC—Terhune Dog Drama: WJZ WBZ WHAM WSYR

Night

6:00 P.M.

NBC—Heart Throbs of the Hills: WJZ WSYR
NBC— Δ Catholic Hour: WEAFF WEEI WTIC WJZ WJAR WBEN WTAG
CBS—Music by Gershwin: WABC WAAB WDRS WOKO WFBL WHEC WKBW
ABS—Charley Eckels' Orch.: WPRO
ABS—Sally's Radio Party: WMCA
WHAM—Tea Time Melodies

6:15 P.M.

NBC—Jolly Coburn's Orch.: WJZ WBZ WSYR

6:30 P.M.

NBC—Grand Hotel, drama: WJZ WBZ WHAM WSYR
 \star CBS—ACME WHITE LEAD & Color Works Presents "Smilin' Ed McConnell": WABC WDRS WAAB WEAN WFBC WICC WORC WLBZ WKBW WFBL WCAU WJSV WHP WFEA WJAS
NBC—Concert Orch.: Frank Simon, director: WEAFF WJZ WGY WBEN
ABS—Theo Karle; Concert Orch.: WMCA WPRO

6:45 P.M.

CBS—Voice of Experience: WABC WDRS WAAB WKBW WEAN WFBL

7:00 P.M.

NBC—Franklyn Bauer, tenor: WEAFF WGY WBEN
 \star NBC—JELLO PRESENTS JACK Benny with Mary Livingstone; Don Bestor's Orch.: WJZ WBZ WHAM WSYR
CBS—California Melodies: WABC WDRS WNAC WEAN WFEA WFBL WLBZ WICC WHEC WGR WOKO WGLC
ABS— Δ Israel Among the Nations: WMCA

7:15 P.M.

\star NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WEAFF WGY WBEN
ABS—Current Jewish Events: WMCA

7:30 P.M.

NBC—Queena Mario, soprano; Graham McNamee: WEAFF WGY WJZ WJAR WTAB WBEN
 \star CBS—Buddy Rogers' Orch.; Jeanie Lang and trio: WABC WDRS 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: WEAFF WJZ WTIC WTAG WJAR WBEN
ABS—Three Little Funsters: WMCA

8:00 P.M.

\star NBC—Symphony Concert: WJZ WHAM WBZ WSYR
CBS—Sunday Evening Concert; Guest Soloist: WABC WDRS WOKO WNAC WHEC WORC WEAN WGLC WLBZ WFEA WICC WGR
 \star NBC—Eddie Cantor, comedian; Rubinfon's Orch.: WEAFF WJZ WGY WTIC WTAG WBEN WJAR
ABS—Dismal Swamp, drama: WMCA WPRO

8:30 P.M.

ABS—Caribbean Nights: WMCA WPRO

8:45 P.M.

ABS—Caribbean Knights: WMCA WPRO

9:00 P.M.

\star NBC—Silken String; Charlie Previn's Orch.; Countess Olga Albani, soprano: WJZ WBZ WHAM WSYR

NBC—Manhattan Merry-Go-Round: WEAFF WGY WTIC WJZ WJAR WTAG
 \star CBS—Alexander Woolcott, The Town Crier: WABC WNAC WDRS WFBL WOKO WGR
WBEN—Nine o'Clock Show

9:15 P.M.

ABS—Bob Haring's Melody: WMCA WPRO

9:30 P.M.

\star CBS—Will Rogers; Orch.: WABC WOKO WNAC WDRS WFEA WHEC WORC WEAN WLBZ WFBL
 \star NBC—Walter Winchell, gossip: WJZ WHAM WBZ WSYR
NBC—Album of Familiar Music: WEAFF WEEI WJZ WTIC WTAG WJAR WBEN

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
 \star CBS—Wayne King's Orch.: WABC WDRS WAAB WOKO WFBL WKBW
NBC—Hall of Fame; Lucrezia Bori, soprano; Guest: WEAFF WEEI WGY WJZ WTIC WJAR WBEN WTAG
ABS—Jolly Russians: WMCA WPRO

10:15 P.M.

NBC—Armand Girard, baritone: WJZ WSYR
WHAM—Medical Society Program

10:30 P.M.

\star NBC—Jane Froman, contralto; Modern Choir; Frank Black's Concert Orch.: WEAFF WTIC WEEI WJZ WBEN WTAG WJAR WGY
CBS—Dramatic Guild: WABC WDRS WAAB WOKO WEAN WFBL WHEC WFEA WLBZ WICC WORC WGR
NBC—An American Fireside: WJZ WHAM WBZ WSYR
ABS—Arthur Warren's Orch.: WMCA WPRO

10:45 P.M.

ABS—Del Campo's Orchestra: WMCA WPRO

11:00 P.M.

NBC—K-7, spy story: WEAFF WGY WEEI WJZ WTIC WJAR WBEN
CBS—News; Little Jack Little's Orch.: WABC WOKO WDRS WLBZ WORC 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—Little Jack Little's Orch. (CBS)

11:30 P.M.

NBC—News; Will Osborne's Orch.: WEAFF WGY WJZ WEEI WTIC WJAR WTAG
CBS—Leon Belasco's Orch.: WABC WOKO WDRS WLBZ WFBL WHEC WNAC WGR
NBC—News; Henry King's Orch.: WJZ WHAM WBZ WSYR
WBEN—News; Heart of Home Hour

12:00 Mid.

NBC—Broadcast to Byrd Expedition: WEAFF WGY WJAR
NBC—Mills' Blue Rhythm Band: WJZ WHAM WBZ
CBS—Paul Sabin's Orch.: WABC WGR WOKO WNAC WFBL WICC WEAN

12:30 A.M.

NBC—Stan Myers' Orch.: WJZ WBZ WHAM
NBC—Henry King's Orch.: WEAFF WGY WJAR
CBS—Frank Dailey's Orch.: WABC WOKO WNAC WEAN WFBL WICC

Coming Events

Sunday, Oct. 21

(Time Shown Is Eastern Standard)

MARIO COZZI, young baritone, will make a return appearance on "Little Miss Babo's Surprise Party" at 1:30 p. m. over an NBC-WEAF network.

Another new Sunday series heard over an NBC-WJZ network at 2 p. m. is ANTHONY FROME, the Poet Prince, with ALWYN BACH as narrator, bringing a new cycle of romantic songs from all corners of the earth.

The New York Philharmonic Symphony Orchestra, with OTTO KLEMPERER, conductor, will be heard in a two-hour concert over the CBS-WABC network at 3 p. m.

ANN HEATH, young Cleveland soprano and beauty contest winner and movie actress, will make her network debut as guest star of the "Open House" program over the CBS-WABC network at 5 p. m.

IRVIN S. COBB, renowned humorist and author, will be the guest of the "Sentinels Serenade" at 5 p. m. EDWARD DAVIES, baritone, CHARLES SEARS, tenor, MARY STEELE, soprano, accompanied by JOSEF KOESTNER'S orchestra, will also be heard on this broadcast over an NBC-WEAF network.

FRANKLYN BAUR, eminent concert tenor, will inaugurate a series of two recitals a week at 7 p. m. over an NBC-WEAF network. He is to be heard every Sunday and Wednesday thereafter.

PROGRAMS OF "UNCLE EZRA," longtime favorite of National Barn Dance audiences, now extend to the East to spread his rustic humor and philosophy. The title of his program is "Uncle Ezra's Radio Station E-Z-R-A" with PAT BARRETT, assisted by CLIFF SOUBIER, CARLETON GUY, NORA CUNNEEN and others. This new series will go on the air three times a week, Sunday at 7:15 p. m., and Wednesday and Friday at 7:30 p. m., over WEAF and associated stations.

ALBERT SPALDING, concert violinist, and the General Motors Symphony Concert, conducted by OTTO KLEMPERER, will be a highspot of the evening's entertainment when this concert is presented at 8 p. m. over an NBC-WEAF network.

The Ford Evening Hour, broadcast over the CBS-WABC network at 8 p. m., will feature another famous artist as guest star; also the DETROIT SYMPHONY Orchestra.

LUCREZIA BORI, Metropolitan Opera soprano, will be the "Hall of Fame" guest at 10 p. m. over an NBC-WEAF coast-to-coast network.

THE DRAMATIC GUILD will return to the CBS-WABC network with a dramatization of another short story from Leonard Merrick's collection, "The Chair on the Boulevard," at 10:30 p. m. The title of the charming and romantic comedy will be "The Dress Coat of Monsieur Pomponnet."

Monday, Oct. 22

PRESIDENT FRANKLIN D. ROOSEVELT will inaugurate the 1934 "Mobilization for Human Needs" campaign in a radio talk from the White House over coast-to-coast combined NBC-WEAF-WJZ and CBS networks from 10:30 to 11 p. m. The musical portion of the broadcast will come from Chicago, where the famous Chicago Symphony Orchestra will play a special program of popular classics.

THE AMERICAN SCHOOL OF THE AIR, with its well-tested plan of correlating broadcast instruction with the regular classroom work of grade and high-school



THE PRESIDENT

President Roosevelt will again address his multitude of listeners when he comes to the microphone, Monday, October 2, as speaker on the 1934 "Mobilization for Human Needs" campaign. The program will be carried over a coast-to-coast NBC-WEAF-WJZ network and the CBS-WABC network from 10:30 to 11 p. m. EST

students, will return to the nationwide network of the Columbia Broadcasting System for the sixth consecutive year today at 2:30 p. m., and each Monday to Friday inclusive at the same time. As in former years, the subjects treated will be History on Mondays; Literature on Tuesdays; Geography on Wednesdays; Music on Thursdays; and on Fridays, a departure for the coming year will be a program devoted to Vocational Guidance.

"Marie, the Little French Princess," popular series of romance and adventure, will return to a CBS-WABC network, broadcasting at 2 p. m. daily, Monday through Friday.

IRVIN S. COBB
the celebrated humorist—will be the featured guest on

The HOOVER SENTINELS
SERENADE

SUNDAY
OCTOBER 21st
5:00 Eastern Standard Time
NBC Red Network
COAST-TO-COAST

• Be sure to hear this delightful program. Romantic music. A group of distinguished vocalists in solos and ensemble singing. Edward Davies, radio's popular baritone. The Hoover Orchestra, under the direction of Josef Koestner.

"The Romance of Helen Trent" also returns to the CBS network for its serial dramatizations broadcast Monday through Friday, at 2:15 p. m.

MRS. DWIGHT MORROW will address college women of America when she speaks over an NBC-WEAF network under the auspices of the Alumnae Committee of Seven Colleges. Discussing "The College Graduate and the New Leisure," Mrs. Morrow will talk from the NBC Radio City Studios at 5 p. m. to group meetings from coast-to-coast.

MADGE KENNEDY, star of numerous Broadway productions as well as important leads in several movies, will come to the microphone as the guest of "Red Davis" for a series of three programs. She will assist "Red Davis" in these dramatic sketches Monday, Wednesday and Friday, respectively, at 7:30 p. m., over an NBC-WJZ network. A repeat performance will be heard again at 1:15 a. m. for Pacific Coast listeners.

FREDERICK JAGEL, famous tenor, will be the guest star of the Atwater Kent program over the CBS-WABC network at 8:30 p. m.

EDWARD A. FILENE, L.L.D., of Boston, will speak on "Mass Prosperity and Medical Care" during the "Doctors, Dollars and Disease" program over the CBS-WABC network tonight at 10:45 p. m.

Tuesday, Oct. 23

HAPPY DAYS REVUE, another one-hour daytime show, staged from WCAU's studios in Philadelphia, will be heard over the CBS-WABC network at 9 a. m.

The premiere of Columbia's "Variety Hour" as a daytime feature, scheduled over the CBS network at 3 p. m., will be heard today with an array of regular Columbia artists.

"Understanding Music" provides a new CBS feature which will be heard at 6:30 p. m.

"Local Government from the Ground" (Continued on Page 17)

UNCLE EZRA

With a Radio Program That is Different Hear This Kindly Lovable Old Character

TONIGHT
WCSH-WEAF
7:15 P.M. EST

N.B.C. Red Network Every WED. FRI. SUN.

You'll like this program!

"SMILIN' ED" McCONNELL

Sponsored by **ACME QUALITY PAINT and LIN-X**

You'll hear him over the Columbia Broadcasting System WABC WAAB WDRC WCAU WEAN WJSV WHP WFEA WJAS

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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an easy way to make money every week!

WOULD you like to deliver Radio Guide to homes right in your own neighborhood every week and make a steady weekly cash income?

You can do this by devoting just a few hours' time each week. In addition you can earn marvelous merchandise prizes free! Baseball goods, bicycles, fishing tackle, golf equipment, Boy Scout accessories—all the things a boy likes—are included in our FREE PRIZE CATALOG for Radio Guide Boy Salesmen. Send the coupon below today for full particulars and catalog. It costs nothing.

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Radio Guide Court,
731 Plymouth Court,
Chicago, Ill.

Please send me your FREE PRIZE CATALOG and tell me how I can earn money every week with Radio Guide.

Name Age.....
Street Address
City State

Programs for Monday, October 22

Star ★ Indicates High Spot Selections

7:00 A.M.
 ABS—Morning Salute: WMCA
7:30 A.M.
 CBS—Organ Revue: WABC
 NBC—Yoichi Hitooka, xylophone: WJZ
 ABS—Toast & Coffee Hour: WMCA
7:45 A.M.
 NBC—Pollock & Lawnhurst: WEAF
 WBEN
 NBC—Jolly Bill and Jane: WJZ
 WGY—Old Man Sunshine
 WHAM—Jack Foy, songs
8:00 A.M.
 NBC—Organ Rhapsody: WEAF WTIC
 WCSH WTAG WBEN
 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—Landt Trio & White: WJZ WBZ
 WHAM
 ABS—Pedal Points, organ and piano:
 WMCA WPRO
 WJAR—Organ Rhapsody (NBC)
8:30 A.M.
 NBC—Cheerio: WEAF WGY WCSH
 WEEI WTIC WBEN WJAR WTAG
 CBS—Lyric Serenade: WABC
 NBC—Lew White, organ: WJZ WHAM
 WSYR
 ABS—The Pick Me Ups: WMCA
8:45 A.M.
 ABS—Harmonizers, male trio: WMCA
 WPRO
9:00 A.M.
 NBC—Morning Glories: WEAF WCSH
 WTAG
 NBC—Breakfast Club: WJZ WBZ
 WSYR
 CBS—Modern Minstrels: WABC
 WOKO WNAC WDRC WLBZ WFEA
 WHEC WGR WEAN WICC WGLC
 ABS—Top o' the Morning: WMCA
 WPRO
 WBEN—News; Hollywood Impressions
 WGY—Annette McCullough, songs
 WHAM—Tower Clock Program
9:15 A.M.
 NBC—Don Hall Trio: WEAF WEEI
 WCSH WJAR WBEN
 WGY—△Mid-Morning Devotions
 WHAM—Cooking School
9:30 A.M.
 NBC—Eva Taylor, songs: WEAF
 WCSH WTIC WBEN
 ABS—John X. Loughran: WMCA
 ABS—Pick Me Ups: WPRO
 WGY—Little Jack Little's Orchestra
 WHAM—Breakfast Club (NBC)
 WKBW—Modern Minstrels (CBS)
9:45 A.M.
 NBC—Mattinata, Chorus: WEAF
 WCSH WTIC WTAG
 ABS—Bernie Dolan, pianologue:
 WMCA WPRO
 WBEN—Sally Work's Column
 WGY—High Priests of Harmony
10:00 A.M.
 NBC—News; Breen and de Rose:
 WEAF WEEI WTIC WTAG
 CBS—News; Harmonies in Contrast:
 WABC WOKO WDRC WEAN WGLC
 WLBZ WKBW WICC WAAB WFEA
 NBC—Josephine Gibson, hostess coun-
 sel: WJZ WBZ WHAM WSYR
 ABS—The Care and Feeding of Men:
 WMCA WPRO
 WBEN—Little Jack Little
 WGY—News; Southerners
10:15 A.M.
 NBC—Clara, Lu 'n' Em: WEAF WJAR
 WEEI WCSH WGY WTIC WBEN
 WTAM
 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—The Land of Beginning Again:
 WEAF
 CBS—Marion Carley, pianist: WOKO
 WHEC WGLC WKBW
 NBC—Today's Children: WJZ WBZ
 NBC—Three Scamps: WCSH WTIC
 WJAR
 ABS—Crane Calder; Harmonettes:
 WMCA WPRO
 WBEN—Maurice Nicholson, organist
 WGY—Market Basket
 WHAM—Mrs. Thrifty Buyer
10:45 A.M.
 CBS—Doris Lorraine; Norm Sherr:
 WABC WNAC WOKO WFBL WGLC
 WKBW WHEC WLBZ
 NBC—Morning Parade: WEAF WJAR
 NBC—News; Radio Kitchen: WJZ
 WHAM
 ABS—Food Talk: WMCA
 ABS—Egon Putz, pianist: WPRO
 WGY—Johnny Marvin, tenor
11:00 A.M.
 NBC—U. S. Navy Band: WEAF WGY
 WTIC WCSH WJAR WBEN WTAG

CBS—Connie Gates & Jimmie Brierly:
 WABC WOKO WNAC WKBW WDRC
 WEAN WFBL WLBZ WGLC WFEA
 WHEC WORC
 NBC—The Wire Saver: WJZ
 NBC—The Homeymooners: WHAM
 ABS—Rigo Santiago, songs: WMCA
 WPRO
11:15 A.M.
 NBC—Tony Wons, philosopher: WJZ
 WBZ WHAM WSYR
 ABS—Lyric Strings: WPRO
 WEEI—U. S. Navy Band (NBC)
11:30 A.M.
 NBC—The Melody Mixers: WJZ
 WSYR
 CBS—Bridge Talk; E. H. Downes:
 WABC WDRC WOKO WLBZ WFEA
 WGR WEAN WKBW WGLC WFBL
 WHEC WNAC
 ABS—Tony Cabooch: 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: WEAF
 WEEI WCSH WTAG WJAR WBEN
 ★ CBS—Voice of Experience: WABC
 WNAC WDRC WEAN WFBL WGR
 WSYR
 NBC—Fields and Hall, songs: WJZ
 ABS—Bob Fallon's Orch.: WMCA
 WPRO
 WGY—Banjoleers
 WHAM—Hank Keene's Radio Gang
12:15 P.M.
 NBC—Honeyboy & Sassafras: WEAF
 WTIC WEEI WTAG WJAR WBEN
 NBC—Charles Sears, tenor: WJZ
 WSYR
 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.
 NBC—Farm and Home Hour: WJZ
 WBZ WHAM WSYR
 NBC—Merry Madcaps: WEAF WTIC
 WCSH
 ABS—Here's How: WMCA WPRO
 WBEN—Merry Makers
 WGY—Farm Program
12:45 P.M.
 ABS—Will Hollander's Orch.: WMCA
 WPRO
 WBEN—Stock & Commodity Quota's
 WTAG—Merry Madcaps (NBC)
1:00 P.M.
 NBC—Markets and Weather: WEAF
 CBS—George Hall's Orchestra: WABC
 WDRC WOKO WAAB WHEC WGLC
 WKBW
 WBEN—Farm Service
 WGY—Musical Program
1:15 P.M.
 NBC—Peggy's Doctor, sketch: WEAF
 WGY WEEI WTIC WCSH WJAR
 WBEN WTAG
 ABS—Mirror Reflections: WMCA
 WPRO
 WGR—George Hall's Orchestra (CBS)
1:30 P.M.
 NBC—Rex Battle's Ensemble: WEAF
 WTIC WCSH WJAR WTAG WEEI
 CBS—Savitt Serenade with Diane:
 WABC WOKO WNAC WDRC WGLC
 WKBW WFBL WORC
 NBC—Vic & Sade: WJZ WBZ WSYR
 ABS—Eddie Prior's Orch.: WMCA
 WPRO
 WBEN—Dollars and Sense
 WGY—The Vagabonds
 WHAM—School of the Air
1:45 P.M.
 ★ NBC—Great Composers Prgm.: WJZ
 CBS—Pat Kennedy; Art Kassel's
 Orchestra: WABC WNAC WGR
 NBC—Rex Battle's Ensemble: WBEN
 WGY
 ABS—The Ragamuffins: WMCA
2:00 P.M.
 NBC—Revolving Stage: WEAF WCSH
 WTIC WJAR WTAG WBEN
 ★ CBS—Marie, the Little French Prin-
 cess: WABC WOKO WDRC WNAC
 WICC WHEC WFBL WORC WFEA
 WEAN WGR WGLC
 ABS—Oklahoma Buck Nation: WMCA
 WPRO
 WGY—Lauren Bell, baritone
 WHAM—Musical Program
2:15 P.M.
 CBS—Romance of Helen Trent: WABC
 WOKO WDRC WNAC WICC WHEC
 WFBL WORC WFEA WEAN WGR
 WGLC WKBW

ABS—American Mixed Quartet: WMCA
 WPRO
 WGY—Household Chats
 WHAM—School of the Air
2:30 P.M.
 NBC—Home Sweet Home: WJZ
 CBS—School of the Air: WABC WNAC
 WOKO WDRC WGR WFBL WGLC
 WHEC WEAN WICC WFEA WORC
 NBC—Smack Out: WHAM WSYR
 ABS—Piano and Organ Concertos:
 WMCA WPRO
 WEEI—The Revolving Stage (NBC)
 WGY—Albany on Parade
2:45 P.M.
 NBC—Gus Van, songs: WEAF WTIC
 WGY WCSH WEEI WTAG WJAR
 NBC—Richard Maxwell, tenor: WJZ
 WBEN—Book Chat
 WHAM—Contract Bridge Talk
3:00 P.M.
 NBC—Radio Guild: WJZ WBZ WHAM
 WSYR
 CBS—Skylights: WABC WOKO WNAC
 WDRC WGLC WLBZ WORC WEAN
 WFBL WFEA WICC WGR
 NBC—Ma Perkins: WEAF WEEI WGY
 WCSH WTIC WTAG WBEN
 ABS—Catherine Curtis, tenor: WMCA
 WPRO
3:15 P.M.
 NBC—Dreams Come True: WEAF
 WEEI WCSH WTIC WGY WTAG
 WJAR WBEN
 ABS—Vi Bradley: WMCA WPRO
3:30 P.M.
 ★ CBS—U. S. Marine Band: WABC
 WOKO WDRC WNAC WGR WHEC
 WGLC
 NBC—Woman's Radio Review: WEAF
 WCSH WGY WTIC WJAR WBEN
 WTAG
 ABS—Sports Talk; Bob Haring's Or-
 chestra: 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 WGR
 NBC—John Martin's Story Hour:
 WEAF
 NBC—Betty & Bob: WJZ WBZ WGY
 WHAM WCSH WSYR WJAR WBEN
 WTAG
4:15 P.M.
 CBS—Carlile and London, piano duo:
 WABC WLBZ WOKO WNAC WICC
 WDRC WEAN WFBL WGLC WFEA
 WHEC WORC WGR
 NBC—Gale Page, songs: WBZ
 NBC—Gypsy Trail: WEAF WGY
 WCSH WEEI WJAR WTAG
 NBC—Songs and Stories: WJZ
 WBEN—Stock & Commodity Quota's
 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: WEAF
 WEEI WGY WTIC WJAR WTAG
 WBEN—Gordon Johnson, organist
 WHAM—Edward C. May, organist
4:45 P.M.
 NBC—Archie Bleyer's Orch.: WJZ
 WHAM WSYR
 NBC—Adventures on Mystery Island:
 WEAF WCSH WEEI WTIC WTAG
 WJAR
 WBEN—Uncle Ben's Club
 WGY—Stock Reports
5:00 P.M.
 CBS—Og, Son of Fire: WABC WAAB
 WGR
 NBC—George Sterney's Music: WJZ
 NBC—Mrs. Dwight Morrow, talk:
 WEAF WBEN WEEI WCSH WTIC
 WTAG
 WGY—Joan Darling
 WHAM—Jolly Roger
5:15 P.M.
 NBC—Tom Mix's Straight Shooters:
 WEAF WRC WGY WTIC WCSH
 WEEI WTAG WJAR WBEN
 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—Rafter S. Riders: WEAF WEEI
 WCSH WTIC WBEN WTAG WJAR
 CBS—Jack Armstrong, sketch: WABC
 WOKO WDRC WGR WEAN WHEC
 WNAC
 NBC—The Singing Lady: WJZ WBZ
 WHAM
 ABS—Bob Fallon's Orch.: WPRO
5:45 P.M.
 NBC—Orphan Annie: WJZ WBZ
 WHAM WSYR

NBC—Capt. Tim Healy: WEAF WTIC
 WCSH WGY WEEI WBEN WJAR
 WTAG
 CBS—Gordon, Dave and Bunny,
 songs: WABC WAAB WDRC WOKO
 WEAN WFBL
Night
6:00 P.M.
 NBC—Xavier Cugat's Orch.: WEAF
 WJAR WTAG
 CBS—Buck Rogers, sketch: WABC
 WAAB WOKO WHEC WFBL
 WKBW
 NBC—U. S. Army Band: WJZ
 ABS—Alex Botkin's Ensemble: WMCA
 WPRO
 WBEN—News; Household Reveries
 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: WEAF
 ABS—Investors' Service: WMCA
 WBEN—Novelty Ensemble
 WGY—Jimmy Allen, sketch
6:30 P.M.
 NBC—News; Carol Deis, soprano:
 WEAF
 CBS—The Shadow: WABC WAAB
 WDRC WOKO WEAN WFBL WORC
 WHEC WKBW
 NBC—News; Three X Sisters: WJZ
 WSYR
 ABS—News; Dance Orchestra: WPRO
 ABS—Screen Revue, S. Taylor: WMCA
 WBEN—Sports Review
 WGY—News; Evening Brevities
 WHAM—Reveries
6:45 P.M.
 NBC—Billy Batchelor, sketch: WEAF
 WEEI WCSH WGY WTIC WBEN
 WJAR WTAG
 NBC—Lowell Thomas, news: WJZ
 WBZ WHAM
 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 stor-
 ies: WEAF WTAM
 ABS—Bob Haring's Orchestra: WMCA
 WPRO
 WBEN—Adventures of Jimmy Allen
 WGY—Jules Landes' Streamliners
7:15 P.M.
 NBC—Plantation Days; Mildred Bailey,
 songs: WJZ WHAM WBZ WSYR
 CBS—Just Plain Bill: WABC WNAC
 WGR
 NBC—Gene & Glenn: WEAF WEEI
 WGY WCSH WBEN WTAG WJAR
 ABS—American Poet: WMCA WPRO
7:30 P.M.
 NBC—The Dixie Dandies with Al
 Bernard: WEAF WGY WCSH WJAR
 WTAG
 CBS—Paul Keast, baritone: WABC
 WOKO WDRC WORC WHEC WFBL
 WGR
 ★ NBC—BEECH-NUT PRESENTS
 Red Davis; Featuring Burgess Mer-
 edith, Jack Rosalie, Marion Barney &
 Elizabeth Wragge, comedy sketch:
 WJZ WHAM WBZ WSYR WBEN
 ABS—One Man Minstrel Show: WMCA
 WPRO
7:45 P.M.
 NBC—Frank Buck's Adventures:
 WEAF WCSH WGY WBEN
 CBS—Boake Carter, news: WABC
 WNAC WGR
 NBC—Dangerous Paradise, sketch:
 WJZ WHAM WBZ WSYR
 ABS—Strickland Gillilan, news: WMCA
 WPRO
8:00 P.M.
 ★ NBC—STUDEBAKER CHAMPIONS
 Present Richard Humber's Orch.;
 Joey Nash, vocalist: WEAF WJAR
 WEEI WGY WCSH WTIC WBEN
 WTAG
 CBS—Carson Robison's Buckaroos:
 WABC WNAC WDRC WOKO WHEC
 WGR WEAN WFBL
 ★ NBC—Jan Garber's Supper Club:
 WJZ WBZ WHAM WSYR
 ABS—Heat Waves: WPRO
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—Garden Concert: Gladys Swart-
 out, mezzo-soprano: WEAF WTIC

WEEI WCSH WGY WBEN WTAG
 WJAR
 NBC—King's Guard Quartet: WJZ
 WBZ WHAM WSYR
 ★ CBS—Josef Pasternack's Orch.;
 Guest Stars: WABC WOKO WDRC
 WNAC WEAN WFBL WGR
 ABS—Melody Musketiers: WPRO
 ABS—Sagebrush Harmonizers: WMCA
8:45 P.M.
 NBC—Schooner Seth Parker: WJZ
 WHAM WBZ WSYR
 ABS—Furnished Room, dramatic skit:
 WMCA WPRO
9:00 P.M.
 ★ NBC—Harry Horlick's Gypsies:
 WEAF WTIC WEEI WCSH WGY
 WTAG WBEN
 CBS—Rosa Ponselle; Orch.; Chorus:
 WABC WDRC WOKO WNAC WHEC
 WLBZ WFBL WFEA WICC WORC
 WEAN WKBW WGLC
 NBC—Greater Minstrels: WJZ WHAM
 WBZ WJAR WSYR
 ABS—Bob Haring Presents: WMCA
 WPRO
9:30 P.M.
 ★ NBC—House Party; Donald Novis,
 tenor: WEAF WEEI WCSH WGY
 WJAR WBEN WTAG
 NBC—Princess Pat Players: WJZ
 WHAM WBZ WSYR
 ★ CBS—EX-LAX PRESENTS THE
 Big Show Gertrude Niesen, vocalist;
 Block & Sully, comedians; Lud
 Gluskin's Orch.: 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; Orch.: WEAF
 WEEI WCSH WTIC WGY WJAR
 WBEN WTAG
 NBC—America in Music: WJZ
 ABS—Brad Browne and Al Llewyn:
 WMCA WPRO
 WHAM—Courtland Manning
10:15 P.M.
 NBC—America in Music: WHAM
 WSYR
10:30 P.M.
 ★ NBC—Mobilization for Human
 Needs; Pres. Franklin D. Roosevelt
 & Newton D. Baker, speakers: WJZ
 WEAF WBZ WGY WTAG WBEN
 WCSH WHAM
 ★ CBS—Mobilization for Human Needs;
 Pres. Roosevelt, speaker: WABC
 WAAB WOKO WGR WEAN WLBZ
 WFBL WHEC WORC WFEA WICC
 ABS—Sleepy Hall's Orch.: WMCA
 WPRO
11:00 P.M.
 NBC—The Grumats Family, sketch:
 WEAF WTIC WCSH WGY WJAR
 CBS—Jerry Cooper, baritone: WABC
 WKBW WAAB WHEC
 NBC—Hal Kemp's Orchestra: WJZ
 WHAM WSYR
 ABS—Voice of Romance: WMCA
 WPRO
 WBEN—News; Sports Review
11:15 P.M.
 NBC—Jesse Crawford, organist: WEAF
 WTIC WCSH WJAR WEEI
 CBS—Glen Gray's Orch.: WABC
 WDRC WNAC WFEA WORC WEAN
 WLBZ
 ABS—Dancing 'Till 2 A. M.: WMCA
 WPRO
 WGY—Soloist
11:30 P.M.
 NBC—Jolly Coburn's Orch.: WJZ
 WBZ WHAM WSYR
 NBC—Will Osburn's Orchestra: WEAF
 WCSH WEEI WJAR WTAG WBEN
 CBS—Glen Gray's Orch.: WOKO
 WFBL WHEC WICC WKBW
 WGY—Charles Boulanger's Orchestra
11:45 P.M.
 CBS—Clyde Lucas' Orch.: WABC
 WNAC WDRC WOKO WICC WHEC
 WORC WFBL WKBW WEAN WFEA
 WLBZ
 WBEN—Will Osburn's Orch. (NBC)
12:00 Mid.
 CBS—Joe Haymes' Orch.: WABC
 WOKO WNAC WFBL WICC WEAN
 WKBW
 NBC—Buddy Rogers' Orch.: WEAF
 WEEI WGY
 NBC—Guy Lombardo's Orch.: WJZ
 WHAM WBZ WSYR
12:30 A.M.
 NBC—Angelo Ferdinando's Orch.: WJZ
 CBS—Jimmy Lunceford's Orch.:
 WABC WOKO WNAC WICC WEAN
 WFBL
 NBC—Anson Weeks' Orchestra: WEAF
 WJAR WGY WEEI

Music in the Air

By Carleton Smith

(Time Shown Is Eastern Standard)

Otto Klemperer will fill three hours of air time this Sunday afternoon. In addition to the regular Philharmonic broadcast, he will be guest conductor for General Motors (NBC at 8 p. m.).

A *wunderkind*, he learned music with his letters, with his mother for teacher. A more formal education began later, first at the Frankfurt Conservatory, then in Berlin. In 1906 he made his debut conducting Max Reinhardt's production "Orpheus in the Underworld." Then, on the recommendation of Gustav Mahler, Otto Klemperer was engaged by the German Theater of Prague where he stayed three years. The next step was the Hamburg Opera, where he was first conductor for another three years. Bremen and Strasbourg followed.

In 1917 he came to Cologne where two important things happened. There, for the first time, he began conducting symphonic concerts as well as opera.

There, too, appearing under his baton in a Mozart performance, he met the young soprano whom he was later to marry—JOHANNA GAISLER.

Mr. Klemperer's first visit to this country was in January, 1926, as guest conductor of the New York Symphony Orchestra. He returned in a similar capacity for the second half of the following season. Last winter he was on the Pacific Coast

as conductor of the Los Angeles Philharmonic Orchestra. Beginning January 1, 1935, he will succeed LEOPOLD STOKOWSKI as conductor of the Philadelphia Orchestra for seven weeks.

During his Berlin period he was, in addition to his operatic activities, director of the famous Philharmonic Chorus, founded by Siegfried Ochs, and under his baton regular performances of such choral classics as Beethoven's "Missa Solemnis" were given. At the opera he was responsible for the premieres of many important contemporary works, by such composers as Stravinsky, Hindemith, Krenek, Schoenberg, etc.

He has chosen for the Philharmonic's performance this Sunday, Igor Stravinsky's much debated "Symphony of Psalms," in which the Schola Cantorum will be the assisting chorus. His program with the General Motors Symphony Orchestra has not been announced.

"Art In America"

FOR THOSE READERS who have written in asking for details of the "Art in America" series of broadcasts, we list them herewith (Saturday nights, NBC at

8 p. m.):

Oct. 20—The Grand Style and the Virtuosi; Hunt, La Farge, Duveneck, Chase, Portrait Painters Fashionable and Unfashionable; Sargent and Eakins.

Oct. 27—American Sculpture Since the Civil War: From John Quincy Ward to Lachaise and Zorach.

Nov. 3—Henry Hobson Richardson, America's First Modern Architect.

Nov. 10—The Architecture of Public Buildings, Academic Revivalism.

Nov. 17—Frank Lloyd Wright and the International Style in Architecture.

Nov. 24—Theater Art. Stage Design in the American Theater.

Dec. 1—The Impressionists: Robinson, Twachtman, Hassam, Weir, Prendergast, Glackens, Lawson, Mary Cassatt, Reporters in Independence; Henri, Davies, Sloan, Luks, Bellows.

Dec. 8—The Impact of Modern Art, The Armory Show; Dickinson, Sheeler, Hopper, Speicher, and others.

Dec. 15—The Contemporary American World: Social and Political Caricature, the Print Makers, Mural Painting, Regional Developments.

Program Details

SUNDAY, OCTOBER 21

NBC, 4:15 p. m. Lilian Buckman, soprano. Turner Layton's I Took My Mother's Heart in My Two Hands; Lieblich Sang Die Golde Nachtigall by Gliere; Poldowski's L'Heure Exquise; You Are the Evening Cloud, by Horsman.

NBC, 7:30 p. m. Queena Mario, soprano. Musette Waltz from Puccini's Boheme; Dvorak's Songs My Mother Taught Me; Down in the Forest from Ronald's A Cycle of Life; Coming Through the Rye.

MONDAY, OCTOBER 22

NBC, 1:45 p. m. Isidor Philipp, lecturer. Emma Boynet, pianist. Josef Stopak, violinist. Leon Fleitman, violinist. Oswaldo Mazzucchi, cellist. Bourre Fantastique by Chabrier; Idyll by Chabrier; La Marchande D'Eau Fraiche and Le Petit Ane Blanc by Ibert; Quartet in A Major by Chausson.

NBC, 6:30 p. m. Carol Dies, soprano. Orchestra directed by Joseph Littau. Phyllis Has Such

Charming Graces by Wilson; Be Still My Heart; Liadow's The Musical Snuff Box.

TUESDAY, OCTOBER 23

NBC, 1:30 p. m. Celia Branz, contralto and String Quartet: Joseph Stopak, Ralph Silverman, Leon Fleitman and Oswaldo Mazzucchi. Respighi's Il Tramonto; Quartet in E Minor by Verdi; Revicata, Stornellatrice and Invito Alla Danza by Respighi.

WEDNESDAY, OCTOBER 24

NBC, 9:30 p. m. John McCormack, tenor. Donaudy's O Del Mio Amato Ben; Under the Willow She's Sleeping; Rachmaninoff's Where Night Descends; The Rose of Tralee; Believe Me if All Those Endearing Young Charms; A Little Prayer for Me.

THURSDAY, OCTOBER 25

NBC, 1:45 p. m. Isidor Philipp, lecturer; Emma Boynet, pianist; Joseph Stopak, violinist. Debussy's Sarabande and Toccata; Ravel's Forlase; Kullman's Efflux; Nocturne by Isidor Philipp; Sonata for Piano and Violin by Kullman.

FRIDAY, OCTOBER 26

NBC, 3:30 p. m. Temple of Song, choir directed by Noble Cain. Beethoven's The Glory of God in Nature; Schubert's Du Bist Die Ruh; The Spinning Wheel; Wagner's O Joyful Morn; Schubert's Heidenroslein; Traume by Wagner; Bourree and The Spirit Also Helpeth Us by Bach.

NBC, 4 p. m. Musical Art Quartet: Sasha Jacobsen, Paul Bernard, Louis Kievman, Marie Romaet-Rosanoff. Beethoven's Serenade, opus 8, in D major; Brahms Quartet in B flat major, opus 67.

NBC, 6:30 p. m. Marion McAfee, soprano. Old Black Joe; Margetson's Tommy Lad; Schubert's Der Erlkoenig; His Lullaby; Gounod's Ah! Je Veux Vivre.

SATURDAY, OCTOBER 27

NBC, 9 p. m. Rose Bampton, contralto. My Heart at Thy Sweet Voice from Samson and Delilah by Saint-Saens; The Rosary by Nevins.

Coming Events

(Continued from Page 15)

Up" will be the subject of discourse in the weekly "You and Your Government" series, at 7:30 p. m., over the NBC-WEAF network. PROFESSOR JOHN M. CAUS, of the University of Wisconsin, is the guest speaker.

MARY EASTMAN, soprano, and EVAN EVANS, tenor, will be guest soloists with ISHAM JONES and his orchestra over the CBS-WABC network at 9:30 p. m.

Wednesday, Oct. 24

A new series by BETTY MOORE, interior decorator, will be launched over the CBS-WABC network at 10:30 a. m.

JAMES P. WARBURG, banker and expert on international finance, will give his views on national recovery in a speech to be broadcast from Philadelphia over an NBC-WEAF network. Warburg will be the principal speaker at the Annual Meeting of the Service Clubs in the Philadelphia District, combining the Rotary, Kiwanis and Lions Clubs at the Bellevue-Stratford Hotel. On the air at 1:30 p. m.

NATIONAL STUDENT FEDERATION, starting its fifth season on the air, will be heard over the CBS-WABC network at 4:15 p. m. Another long popular CBS feature, CURTIS INSTITUTE OF MUSIC Program, will be presented at 4:15 p. m., in the first of a 1934-35 series.

Thursday, Oct. 25

THE BLUEBIRDS, a girls' trio, will be heard at 10:05 a. m., and IDA BAILEY ALLEN will be heard in her radio home-makers' program at a new time, 10:45 p. m., over the CBS-WABC network.

During the ACADEMY OF MEDICINE program over the CBS-WABC network at 11:15 a. m., Dr. Donald B. Armstrong, 3rd vice-president of the Metropolitan Life Insurance Company, will speak on "Cancer, a Personal and Public Health Problem."

The Dedication Ceremonies of the Department of Justice Building, in Washington, will be available to NBC-WJZ listeners when a portion of this dedication is broadcast from 3:15 to 4 p. m. The fol-

lowing speakers will participate in the broadcast: Attorney General HOMER S. CUMMINGS, J. CRAWFORD BIGGS, Solicitor-General of the U. S., presiding, and SCOTT M. LOFTIN, President of the American Bar Association. There will be incidental music by the U. S. Marine Band.

Each week "The Forum of Liberty" will present leading national figures who will discuss current industrial and public problems. ARNOLD JOHNSON'S orchestra, and baritone EDWARD NELL, supply the musical portion of the program to be heard at 8:30 p. m. over the CBS-WABC network.

FRAY and BRAGGIOTTI, Franco-Italian piano team, will be heard over the CBS-WABC network at a new time, 10:45 to 11 p. m.

Friday, Oct. 26

A special feature of the Northeastern Ohio Teachers' Association Annual Convention from the Cleveland Public Auditorium will be a broadcast of the Northwestern-Ohio District Chorus of 500 boys and girls. OLAF CHRISTIANSON, of Oberlin College, will be the guest conductor. This chorus will be presented over an NBC-WEAF network at 9 a. m.

Dramas of seadromes, combination airplanes and dirigibles, the recovery of gold from the ocean's floor and many other exciting possibilities of the future, will be presented for boys in the new "THRILLS OF TOMORROW" series of programs heard over an NBC-WEAF network at 6 p. m.

EDMUND LOWE, motion picture star who has just finished a new picture, "Man Lock," will be the guest star in "Hollywood Hotel," at 9:30 p. m. over the CBS-WABC network.

Saturday, Oct. 27

JAMES GRAFTON ROGERS, former Assistant Secretary of State, and PHILIP J. WICKSER, Secretary of Coordination Committee of the American Bar Association, will speak on "Better Justice Through a National Program for the Bar Association" during the "Lawyer and the Public" program over the CBS-WABC network at 7:45 p. m.

THE HOUSEHOLD HOUR
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EVERY TUESDAY NIGHT
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Tune in on
BLOCK & SULLY
GERTRUDE NIESEN
LUD GLUSKIN
and His Continental Orchestra
MONDAYS 9:30 P. M. ES
COLUMBIA NETWORK Time

EX-LAX—THE CHOCOLATED LAXATIVE

You'll enjoy

REDDAVIS



TONIGHT

NBC-WJZ
NETWORK
COAST-TO-COAST
and every MON., WED.
and FRI. NIGHT

RICHARD HIMBER
AND HIS
STUDEBAKER
CHAMPIONS
with Joey Nash

MONDAY 8:00 Eastern
P.M. Standard Time
NBC—including WEAF—WEEI
—WTIC—WJAR—WTAG—WCSH
WGY—and Coast to Coast Network

Programs for Tuesday, October 23

Star ★ Indicates High Spot Selections

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

7:00 A.M.
ABS—Morning Salute: WMCA

7:30 A.M.
NBC—Yoichi Hiraoka, xylophonist: WJZ

CBS—Organ Reveille: WABC
ABS—Toast and Coffee Hour: WMCA

7:45 A.M.
NBC—Fallock & Lawhurst: WFAE WBEN

NBC—Jolly Bill and Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Radio City Organ: WFAE WGSB WTAG WBEN

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: WFAE
CBS—City Consumer's Guide: WABC
NBC—Landi Trio & White: WJZ WBZ WHAM

ABS—Pedal Points, organ and piano: WMCA WPRO
WJAR—Organ Program (NBC)

8:30 A.M.
NBC—Cheerio; Music: WFAE WGY WGSB WEEL WTIC WTAG WJAR WBEN

CBS—Salon Musicale: WABC
NBC—Lew White, organ: WJZ WHAM WSYR

ABS—The Pick Me Ups: WMCA

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

9:00 A.M.
NBC—Herman & Banta: WFAE WGY
CBS—Happy Days Revue: WABC WOKO WDRC WNAC WGR WFEA WHEC WICC WLBZ WEAN WFBL WGLC WORC

NBC—Breakfast Club; orchestra: WJZ WBZ WSYR

ABS—Top o' the Morning; Ed Smith: WMCA WPRO

WBEN—News; The Tall Texan
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WFAE WEEL WGY WTAG WBEN WGSB

ABS—One Man Band; Frank Novak: WMCA WPRO
WHAM—Tom Grierson organist

9:30 A.M.
NBC—Eva Taylor, songs: WFAE WBEN WTIC WGSB WEEL

ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WGY—Little Jack Little's Orchestra
WHAM—Breakfast Club (NBC)
WKBW—Happy Days Revue (CBS)

9:45 A.M.
NBC—Allen Prescott, the Wife Saver: WFAE WTIC WGSB WTAG

ABS—The Dentist Says: WMCA
ABS—Bernie Dolan, pianist: WPRO
WBEN—Sally Work's Column
WGY—High Priests of Harmony
WHAM—Mary E. Freeman

10:00 A.M.
NBC—News; Breen and de Rose: WFAE WEEL WGY WTAG WBEN

CBS—News; Rangers: WABC WOKO WAAB WDRC WFBL WORC WICC WKBW WFEA WGLC

NBC—Edward MacHugh: WJZ WBZ WHAM WSYR

ABS—Family Law: WMCA WPRO

10:15 A.M.
CBS—Bill and Ginger: WABC WAAB WDRC WKBW WFBL WOKO WLBZ WGR

NBC—Clara, Lu 'n' Em: WFAE WEEL WGY WGSB WTIC WJAR WBEN WTAG

NBC—Castle of Romance: WJZ WBZ WHAM

ABS—News; Lyric Strings: WMCA WPRO

10:30 A.M.
NBC—Morning Parade: WFAE WGSB WEEL WJAR WBEN

NBC—Today's Children: WJZ WBZ WSYR

CBS—Madison Ensemble: WABC WOKO WNAC WDRC 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: WTAG
WGY—Johnny Marvin, tenor
WHAM—Squire Haskin, Organist
WKBW—Madison Ensemble (CBS)

11:00 A.M.
NBC—The Honeymooners: WJZ
CBS—Eton Boys: WABC WDRC WNAC WORC WEAN WLBZ

NBC—Galaxy of Stars: WBEN
CBS—Mary Lee Taylor: WKBW
ABS—Christian Science Lecture: WMCA

ABS—Old Songs & News: WPRO
WGY—Galaxy of Stars (NBC)

11:15 A.M.
CBS—Alex Semmler, pianist: WABC WOKO WDRC WNAC WHEC WGLC WKBW

NBC—Tony Wons, philosopher: WJZ WHAM WBZ WSYR

NBC—Your Child: WFAE WEEL WGY WGSB WTIC WJAR WBEN WTAG

ABS—Lyric Strings: WPRO

11:30 A.M.
NBC—U. S. Marine Band: WJZ WHAM WBZ WSYR

NBC—Three Shades of Blue, trio: WFAE WGY WEEL WTIC WGSB WJAR WBEN

CBS—U. S. Navy Band: WABC WOKO WNAC WDRC WFEA WEAN WHEC WORC WFBL WLBZ WGLC WKBW

ABS—Baron Wrangle: WMCA
ABS—Crane Calder: WPRO

11:45 A.M.
NBC—Keenan & Phillips, piano duo: WFAE WGY WTIC WEEL WGSB WTAG WJAR WBEN

ABS—Stick and Keys: WMCA WPRO

Afternoon

12:00 Noon
NBC—Leon Salathiel, basso: WFAE WEEL WGSB WTAG WJAR WBEN

CBS—Voice of Experience: WABC WNAC WDRC WEAN WFBL WGR

ABS—Bob Fallon's Orch.: WMCA WPRO
WGY—Joan Darling
WHAM—Hank Keene's Radio Gang

12:15 P.M.
CBS—Connie Gates, songs: WABC WOKO WAAB WLBZ WGLC WGR WFEA WHEC

NBC—Honeyboy and Sassafras: WFAE WEEL WTIC WTAG WJAR WBEN
WGY—Martha and Hal
WHAM—News; Agricultural Forum

12:30 P.M.
NBC—Farm & Home Hour: WJZ WHAM WBZ WSYR

CBS—Harold Knight's Orch.: WABC WOKO WKBW WFBL WGLC WHEC WFEA WLBZ WORC

NBC—Merry Madcaps: WFAE WTIC WGSB WJAR WBEN

ABS—Trudy Thomas, songs: WMCA WPRO
WGY—Farm Program

12:45 P.M.
ABS—Will Hollander's Orch.: WMCA WPRO

WBEN—Stocks & Commodity Quota's
WGR—Harold Knight's Orch. (CBS)
WHAM—Rotary Club Speaker

1:00 P.M.
NBC—Market and Weather: WFAE
CBS—George Hall's Orchestra: WABC WDRC WOKO WAAB WHEC WGR WGLC

NBC—Rex Battle's Ensemble: WGSB WTIC WTAG WJAR

WBEN—Farm Service
WGY—The Southerners
WHAM—Rotary Club Speaker

1:15 P.M.
NBC—Rex Battle's Ensemble: WFAE WEEL WBEN

ABS—Sid Schwartz, news: WMCA WPRO
WGY—The Vagabonds

1:30 P.M.
NBC—Vic & Sade: WJZ WBZ WSYR
CBS—Esther Velas Ensemble: WABC WDRC WOKO WNAC WKBW WHEC WFBL WGLC WFEA

NBC—Master Music Hour: WFAE WTIC WGSB WGY WTAG WJAR

ABS—Eddie Prior's Orch.: WMCA WPRO

WBEN—Dollars and Sense
WHAM—School of the Air

1:45 P.M.
NBC—Beulah Croft, song portraits: WJZ WHAM WSYR

CBS—Esther Velas' Ensemble: WORC WFEA WLBZ WEAN WGR

ABS—Ragamuffins: WMCA
ABS—Eddie Prior's Orch.: WPRO
WBEN—Master Music Hour (NBC)

2:00 P.M.
NBC—Crossouts from Log of Day: WJZ

CBS—Marie, the Little French Princess: WABC WAAB WDRC WHEC WGR WICC WGLC WFEA WLBZ WEAN WFBL WORC

ABS—Jack Filman, sports: WMCA WPRO

Y. N.—Pure Food Institute: WGSB
WEEL—Master Music Hour (NBC)
WGY—Health Hunters, sketch
WHAM—Rochester Civic Orchestra

2:15 P.M.
★ CBS—Romance of Helen Trent: WABC WOKO WDRC WAAB WEAN WGLC WFBL WLBZ WFEA WORC WICC WHEC WKBW

ABS—Stephen Barry, songs: WMCA WPRO
WGY—Household Chats
WKBW—Ann Leaf, organist (CBS)

2:30 P.M.
CBS—School of the Air: WABC WOKO WNAC WDRC WICC WFEA WHEC WFBL WGLC WGR

NBC—King's Guard Quartet: WFAE WGSB WEEL WTAG WJAR WBEN

NBC—Home Sweet Home: WJZ
ABS—Roads of Romance: WMCA WPRO

NBC—Smack Out: WHAM WSYR
WGY—Albany on Parade

2:45 P.M.
NBC—Gus Van, songs: WFAE WGSB WGY WJAR WBEN WEEL

NBC—Nellie Revell Interviewing Ralph Kirby: WJZ WHAM WSYR

3:00 P.M.
NBC—Concert Band: WJZ WSYR WHAM

NBC—Ma Perkins: WFAE WGY WEEL WTIC WGSB WTAG WBEN

CBS—Columbia Variety Hour: WABC WOKO WDRC WGR WLBZ WFEA WICC WEAN WORC WFBL WHEC WGLC WNAC

ABS—Geraldine Garrick's Matinee: WMCA WPRO

3:15 P.M.
NBC—The Wise Man: WFAE WGSB WTIC WJAR WTAG WEEL

ABS—Heat Waves, male trio: WMCA WPRO

WBEN—Buffalo Historical Society
WGY—Matinee Players
WHAM—Rochester Civic Orchestra

3:30 P.M.
NBC—Woman's Radio Review: WFAE WGY WGSB WTIC WEEL WTAG WJAR WBEN

NBC—Music Magic: WJZ WBZ WSYR
ABS—Sports; Soloists; Bob Haring's Orch.: WMCA

ABS—Today's Winners: WPRO

3:45 P.M.
WHAM—Music Magic (NBC)

4:00 P.M.
CBS—Visiting America's Little House: WABC WNAC WOKO WHEC WGR WLBZ WGLC

NBC—Chick Webb's Orch.: WFAE WTIC

NBC—Betty & Bob: WJZ WBZ WGY WHAM WGSB WSYR WTAG WJAR WBEN

4:15 P.M.
CBS—Poetic Strings: WABC WOKO WGLC WGR WNAC

NBC—Platt & Nierman, pianists: WJZ WHAM WBZ WSYR

NBC—Chick Webb's Orchestra: WGY WGSB WEEL WJAR WLBZ WTAG WBEN—Stock & Commodity Quota's

4:30 P.M.
NBC—Palmer Clark's Orch.: WJZ WHAM WBZ

CBS—Science Service: WABC WOKO WKBW WNAC WDRC WFBL WFEA WEAN WORC WGLC WICC WLBZ WGR

NBC—The Jesters: WFAE WEEL WGY WTIC WTAG WJAR WBEN

4:45 P.M.
CBS—Dick Messner's Orch.: WABC WOKO WAAB

NBC—Adventures on Mystery Island: WFAE WTIC WEEL WJAR WTAG WBEN—Uncle Ben's Club
WGY—Stock Reports
WHAM—Stamp Club

5:00 P.M.
NBC—George Stern's Orch.: WFAE WTIC WEEL WGY WTAG WJAR WBEN

CBS—Dick Messner's Orch.: WKBW
NBC—Your Health: WJZ WHAM

5:15 P.M.
CBS—Skippy, sketch: WABC WOKO WAAB WDRC WGR WFBL WHEC WEAN

NBC—Jackie Heller, tenor: WJZ
WBEN—Women in the News
WGY—Three Schoolmasks
WHAM—Uncle Wiggily

5:30 P.M.
NBC—Singing Lady: WJZ WBZ WHAM

NBC—Radio Charades: WFAE WTAG WTIC WJAR

CBS—Jack Armstrong: WABC WOKO WDRC WHEC WEAN WGR WNAC

ABS—Sally's Radio Party: WMCA

ABS—Bob Fallon's Orchestra: WPRO
WBEN—Uncle Wiggily
WGY—Uncle Wiggily

5:45 P.M.
NBC—Little Orphan Annie: WJZ WBZ WHAM WSYR

CBS—Robinson Crusoe, Jr.: WABC WOKO WDRC WKBW WHEC WGLC WFBL

NBC—Nursery Rhymes: WFAE WGY WBEN

CBS—Miniatures: WAAB
NBC—Buddy and Blake: WEEL

Night

6:00 P.M.
NBC—Dance Orch.: WFAE WTAG
NBC—Horacio Zito's Orch.: WJZ
CBS—Buck Rogers, sketch: WABC WAAB WOKO WHEC WFBL WKBW

ABS—Charlie Eckel's Orch.: WMCA WPRO

WBEN—News; Household Reveries
WGY—Old Man Sunshine
WHAM—Sportcast

6:15 P.M.
NBC—Mid Week Hymn Sing: WFAE WTAG WJAR

CBS—Bobby Benson and Sunny Jim: WABC WAAB WDRC WOKO WGR WEAN WFBL WLBZ

ABS—Investors' Service: WMCA
ABS—Charley Eckel's Orch.: WPRO
WBEN—Novelty Ensemble
WGY—Adventures of Jimmy Allen
WHAM—Comedy Stars of Hollywood

6:30 P.M.
NBC—News; Mary Small, songs: WFAE
CBS—Understanding Music: WABC WDRC WKBW WLBZ WFEA WEAN WHEC WGLC

NBC—News; Dorothy Page: WJZ
ABS—Lazy T Roundup: WMCA
ABS—News; Dance Orchestra: WPRO
WBEN—Sports Review
WGY—Evening Brevities
WHAM—Reveries

6:45 P.M.
CBS—Understanding Music: WAAB WDRC WORC WOKO

NBC—Bill Batchelor, sketch: WFAE WEEL WGSB WGY WTIC WJAR WTAG WBEN

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 WDRC WNAC WGR WEAN WFBL

NBC—Amos 'n' Andy, sketch: WJZ WBZ WHAM

NBC—Gould & Shefter: WFAE WGSB
ABS—Paul Barry, songs; Bob Haring's Orchestra: WMCA WPRO
WBEN—Adventures of Jimmy Allen
WGY—Utica Club Singers

7:15 P.M.
NBC—Irene Bordini, Orch.: WJZ WHAM

NBC—Gene & Glenn: WFAE WGY WGSB WEEL WRVA WJAR WBEN WTAG

CBS—Just Plain Bill: WABC WNAC WGR

ABS—Gridiron Greats; Guests: WMCA WPRO

7:30 P.M.
NBC—You & Your Government: WFAE WTIC WGY WGSB

CBS—Whispering Jack Smith's Orchestra: WABC WDRC WOKO WNAC WEAN WORC WFBL WGR

★ NBC—HOUSEHOLD FINANCE Corp. Presents Musical Memories; Edgar A. Guest & Co.: WJZ WBZ WHAM WSYR WBZA WBAL WMAL

ABS—Max Bergere's Ensemble: WMCA WPRO

7:45 P.M.
CBS—Boake Carter: WABC WNAC WGR

NBC—Frank Buck's Adventures: WFAE WGSB WGY WBEN

ABS—Strickland Gillilan, news: WMCA WPRO

8:00 P.M.
★ NBC—Crime Clues: WJZ WBZ WSYR

★ CBS—“Lavender and Old Lace”: WABC WOKO WNAC WDRC WGR WFBL WEAN

NBC—Leo Reisman's Orch.; Phil Duesy, baritone: WFAE WEEL WGSB WGY WTIC WTAG WJAR WBEN

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 Orch.: WFAE WEEL WGSB WGY WTIC WJAR WBEN WTAG

★ CBS—Abe Lyman's Orchestra: WABC WOKO WDRC WNAC 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 WDRC WNAC WOKO WFBL WEAN WKBW

★ NBC—Ben Bernie's Orch.: WFAE WGSB WGY WEEL WTIC WTAG WJAR WBEN

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 WDRC WORC WFBL WFEA WICC WKBW WHEC WEAN WGR WLBZ WOKO

★ NBC—Ed Wynn, the famous Fire Chief; Graham McNamee; Eddy Duchin's Orch.: WFAE WTIC WGSB WGY WEEL WJAR WBEN WTAG
NBC—Hands Across the Border: WJZ WBZ

ABS—Broadway Variety Show: 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: WFAE WEEL WGY WGSB WTIC WJAR WBEN WTAG

★ CBS—CAMEL CIGARETTES Presents “The Camel Caravan” with Walter O'Keefe; Annette Hanshaw; Glen Gray's Orch.: WABC WDRC WOKO WNAC WORC WFBL WICC WHEC WLBZ WKBW WEAN WFEA

NBC—Seven Seas, narrative: WJZ WHAM WSYR

ABS—Jolly Russians: WMCA WPRO

10:30 P.M.
NBC—Tim & Irene's Sky Road Show: WJZ WSYR

CBS—George Givot, comedian: WABC WOKO WDRC 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 WDRC WORC WKBW WHEC

NBC—Del Campo's Orch.: WJZ WHAM WSYR

NBC—Willard Robison's Orch.: WFAE WTIC WGSB WTAG WJAR

ABS—Voice of Romance: WMCA WPRO

WBEN—News; Sports Review
WGY—Ma Frasier's Boarding House

11:15 P.M.
CBS—Harry Salter's Orchestra: WABC WOKO WNAC WLBZ WORC WEAN WFBL WFEA

NBC—Del Campo's Orch.: WBZ
NBC—Robert Royce, tenor: WFAE WTIC WEEL WGSB WJAR WTAG

ABS—Dance Music 'Till 2 A.M.: WMCA WPRO
WGY—Musical Program

11:30 P.M.
NBC—D'Orsey Brothers' Orch.; Bob Crosby: WJZ WHAM WBZ WSYR

CBS—Henry Busse's Orch.: WABC WDRC WNAC WFBL WLBZ WORC WEAN WFEA WICC WHEC WKBW

NBC—Carl Hoff's Orch.: WFAE WEEL WGSB WTAG WJAR

WBEN—David Cheskin's Orchestra
WGY—Charles Boulanger's Orchestra

11:45 P.M.
WOKO—Henry Busse's Orch. (CBS)

12:00 Mid.
NBC—Henry King's Orch.: WFAE WGY WEEL WJAR

NBC—Emil Coleman's Orch.: WJZ WBZ WHAM WSYR

CBS—Clyde Lucas' Orch.: WABC WNAC WICC WOKO WEAN WFBL WKBW

12:30 A.M.
NBC—Felix's Orch.: WFAE WEEL WGY WJAR

CBS—Enoch Light's Orch.: WABC WNAC WOKO WICC WEAN WFBL WKBW

NBC—Seymour Simons' Orch.: WJZ WBZ WHAM WSYR

1:00 A.M.
CBS—Jimmy Lunceford's Orch.: WABC

YOU ARE INVITED!

TO TUNE IN ON THE NEW ALL-STAR CAMEL CARAVAN

Read these Names—Your insurance of the finest entertainment radio has to offer

★ WALTER O'KEEFE ★ ANNETTE HANSHAW ★ CASA LOMA ORCHESTRA ★
and other Headliners



★ **WALTER O'KEEFE.** Radio's famous singing comedian comes to the new Camel Caravan as Master of Ceremonies. Thousands of old and new friends will flock to his brilliant satire.

★ **ANNETTE HANSHAW.** Already one of America's most popular radio stars, this lovely, petite songstress will rise to greater heights than ever before on the new Caravan!



★ **GLEN GRAY** and his Casa Loma Orchestra. Once again by universal request radio's most popular dance orchestra provides the musical setting for the new Caravan.

TUNE IN! Every Tuesday and Thursday evening over coast-to-coast WABC-Columbia network

TUESDAY

10:00 p.m. Eastern Time—9:00 p.m. Central Time
8:00 p.m. Mountain Time—7:00 p.m. Pacific Time

THURSDAY

9:00 p.m. Eastern Time—8:00 p.m. Central Time
9:30 p.m. Mountain Time—8:30 p.m. Pacific Time

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"GET A LIFT WITH A CAMEL!"

Programs for Wednesday, October 24

Star ★ Indicates High Spot Selections

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

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

8:00 A.M.
NBC—Richard Leibert, organist: WEA
WTIC WCHS WTAG WBEN
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—Landt Trio & White: WJZ
WBZ WHAM
ABS—Pedal Points, organ and piano: WMCA WPRO
WJAR—R. Leibert (NBC)

8:30 A.M.
NBC—Cheerio: WEA WGY WCHS
WEEI WTIC WTAG WBEN
CBS—Lyric Serenade: WABC
NBC—Low White, organist: WJZ
WHAM WSYR
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 WDRS WICC WEAN
WFBL WLBZ WGLC WFEA WHEC
WGR WKBW WGR
NBC—Herman & Banta: WEA
NBC—Breakfast Club: WJZ WBZ
WSYR
ABS—Top o' the Morning; Ed Smith: WMCA WPRC
WBEN—News; Hollywood Impressions
WGY—Scissors and Paste
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WEA WEEI
WTAG WBEN WCHS
ABS—Harmonizers: WPRO
WGY—Mid-morning Devotions
WHAM—Cooking School

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

9:45 A.M.
NBC—Southernaires, male quartet: WEA WTIC WTAG WNAC
CBS—Waltz Time: WABC WEAN
WFGL WLBZ WICC WGLC WFEA
WHEC WORC WNAC WKBW
ABS—New York Public School Assembly: WMCA WPRO
WBEN—Sally Work's Column
WGY—Joan Darling
WHAM—Mary Freeman, talk

10:00 A.M.
NBC—Josephine Gibson, hostess counsel: WJZ WBZ WSYR
CBS—News; Patterns in Harmony: WABC WAAB WDRS WEAN WFBL
WORC WGLC WFEA WICC WGR
WOKO
NBC—News; Breen & de Rose: WEA
WEEI WTAG
ABS—Dad Dailey, talk: WMCA WPRO
WBEN—Little Jack Little
WGY—Billy Rose, tenor

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

10:30 A.M.
CBS—Fiddler's Fancy: WOKO WGLC
WFBL WHEC WKBW
CBS—All About You: WABC WDRS
WAAB WORC WEAN
NBC—The Land of Beginning Again: WEA
NBC—Today's Children: WJZ WBZ
WSYR
NBC—Three Scamps: WJAR WTIC
WCHS WBEN
ABS—Crane Calder; Harmonettes: WMCA WPRO
WGY—Market Basket
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
CBS—The Bluebirds: WABC WNAC
WKBW WFBL WHEC WGLC
WBZ
NBC—Betty Crocker: WEA WEEI
WGY WCHS WTAG WJAR WBEN
NBC—News; Radio Kitchen: WJZ
WHAM WSYR

ABS—Food Talk: WMCA
ABS—Egon Putz, pianist: WPRO

11:00 A.M.
NBC—Juan Reyes, pianist: WEA
WCHS WGY WTAG WJAR WBEN
CBS—Cooking Close-Ups: WABC
WOKO WNAC WDRS WEAN WFBL
WKBW
NBC—The Wife Saver: WJZ
ABS—Rigo Santiago, songs: WMCA
WPRO
WHAM—Betty Moore

11:15 A.M.
CBS—The Fish Tale, sketch: WNAC
NBC—Alice Remsen, songs: WEA
WGY WCHS WEEI WTAG WJAR
WBEN
NBC—Tony Wons, philosopher: WJZ
WBZ WSYR
ABS—Lyric Strings: WPRO
WHAM—Hank Keene's Radio Gang

11:30 A.M.
NBC—U. S. Army Band: WJZ WBZ
WHAM WSYR
CBS—Betty Moore: WABC WNAC
WHEC WLBZ WGLC
NBC—Homespun: WEA WGY
WEEI WJAR
ABS—Danville Clarion: WMCA WPRO
WBEN—Your Health, talk

11:45 A.M.
NBC—Down the Song Trail: WEA
WTIC WEEI WCHS WJAR WBEN
CBS—Jane Ellison: WABC WNAC
WOKO WDRS WFBL WEAN WGR
WHEC
ABS—Elsa Clements, soprano: WMCA
WPRO
WGY—Johnny Marvin, tenor

Afternoon

12:00 Noon
NBC—Al & Lee Reiser: WEA WCHS
WEEI WTAG WJAR WBEN
CBS—Voice of Experience: WABC
WNAC WDRS WGR WEAN WFBL
NBC—Fields & Hall: WJZ WSYR
ABS—Bob Fallon's Orch.: WMCA
WPRO
WGY—Banjoleers
WHAM—Tower Trio

12:15 P.M.
NBC—Honeyboy & Sassafras: WEA
WEEI WTIC WTAG WJAR WBEN
CBS—Betty Barthell, songs: WABC
WDRS WOKO WGR WGLC WHEC
WORC WFEA
NBC—Charles Sears, tenor: WJZ
WGY—Martha and Hal
WHAM—News; Farm Forum

12:30 P.M.
NBC—Nat'l Farm & Home Hour: WJZ WBZ WHAM WSYR
CBS—Jan Savitt's Orch.: WABC
WGLC WOKO WHEC WORC
WKBW
NBC—Merry Madcaps: WEA WTIC
WCHS WJAR
ABS—Here's How: WMCA WPRO
WBEN—News; Merry Makers
WGY—Farm Program

12:45 P.M.
ABS—Will Hollander's Orch.: WMCA
WPRO
WBEN—Stock & Commodity Quota's
WTAG—Merry Madcaps (NBC)

1:00 P.M.
CBS—George Hall's Orchestra: WABC
WOKO WDRS WAAB WHEC
WGLC
NBC—Soloist: WJAR WTIC WCHS
NBC—Market and Weather: WEA
WBEN—Farm Service
WGY—The Southerners

1:15 P.M.
NBC—Peggy's Doctor, sketch: WEA
WEEI WGY WTIC WCHS WJAR
WBEN WTAG
ABS—Mirror Reflections: WMCA
WPRO
WGR—George Hall's Orchestra (CBS)

1:30 P.M.
NBC—Service Clubs in Philadelphia; Speaker: WEA WCHS WTIC
WEEI WTAG WJAR
CBS—Little Jack Little's Orch.: WABC
WNAC WDRS WKBW
WORC WFBL WGLC WHEC
NBC—Vic & Sade: WJZ WBZ WSYR
ABS—Eddie Prior's Orch.: WMCA
WPRO
WBEN—Dollars and Sense
WGY—The Vagabonds
WHAM—School of the Air

1:45 P.M.
NBC—Words & Music: WJZ
CBS—Dan Russo's Orch.: WABC
WOKO WLBZ WGR
WBEN—Service Clubs (NBC)

2:00 P.M.
NBC—Wandering Minstrel: WJZ
WHAM WSYR

NBC—Two Seats in the Balcony: WEA WTIC WGY WCHS WTAG
WJAR WBEN
CBS—Marie, the Little French Princess: WABC WOKO WDRS WGLC
WEAN WGR WFBL WLBZ WICC
WHEC WORC WAAB
ABS—Civic Symphony Orch.: WMCA
WPRO

2:15 P.M.
CBS—Romance of Helen Trent: WABC
WKBW WOKO WDRS WGLC WGR
WEAN WFBL WLBZ WICC WHEC
WORC WAAB
WGY—Household Chats
WHAM—School of the Air

2:30 P.M.
NBC—The Sizzlers Trio: WEA WEEI
WTIC WJAR WBEN WCHS
CBS—School of the Air: WABC WNAC
WOKO WDRS WEAN WGR WFBL
WLBZ WICC WFEA WHEC WORC
WGLC
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: WEA WTIC
WCHS WTAG WJAR
WBEN—State Women's Clubs
WGY—High Priests of Harmony

3:00 P.M.
NBC—Rambler's Trio: WJZ WHAM
WBZ
★ CBS—Kate Smith's Matinee: WABC
WNAC WDRS WHEC WGR WEAN
WFBL WICC WLBZ WGLC WORC
WHEC WOKO
NBC—Ma Perkins: WEA WTIC WGY
WEEI WCHS WTAG WBEN

3:15 P.M.
NBC—Concert Favorites: WJZ WBZ
WHAM
NBC—Dreams Come True: WEA
WGY WTIC WCHS WEEI WJAR
WBEN WTAG

3:30 P.M.
NBC—Women's Radio Revue: WEA
WGY WTIC WCHS WJAR WBEN
WTAG
ABS—Clem McCarthy and Tony Wake-
man, sports; Orch.: WMCA
ABS—Today's Winners: WPRO

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

4:00 P.M.
NBC—Pop Concert: WEA WTIC
CBS—Nat'l Student Prgm.: WABC
WNAC WKBW WOKO WDRS
WEAN WFBL WLBZ WICC WGLC
WHEC WORC WGR
NBC—Betty & Bob: WJZ WBZ WGY
WHAM WCHS WSYR WTAG WJAR
WBEN

4:15 P.M.
CBS—Institute of Music: WOKO
WHEC WGLC WGR
NBC—Pop Concert: WEEI WCHS WGY
WJAR WTAG
NBC—Dorothy Page, singer: WJZ
WBZ
WBEN—Stocks & Commodity Quota's
WHAM—News

4:30 P.M.
NBC—Palmer Clark's Orch.: WJZ
NBC—Jesters Trio: WEA WTIC
WCHS WJAR WBEN
WGY—Business Women's Talk
WHAM—School of Music

4:45 P.M.
NBC—Adventures on Mystery Island: WEA
WTIC WEEI WCHS WTAG
WJAR
NBC—George Sterner's Orch.: WJZ
WBZ WSYR
WBEN—Uncle Ben's Club
WGY—Stock Reports

5:00 P.M.
CBS—"Og, Son of Fire": WABC
WDRS WAAB WGR
NBC—Al Pearce's Gang: WJZ
NBC—Chick Webb's Orch.: WEA
WEEI WTIC WCHS WJAR WBEN
WTAG
WGY—Lang Sisters

5:15 P.M.
NBC—Jackie Heller, tenor: WJZ
WSYR
CBS—Skippy, sketch: WABC WOKO
WAAB WDRS WGR WEAN WHEC
WFBL
NBC—Tom Mix's Straight Shooters: WEA
WGY WGY WTIC WCHS WEEI
WTAG WJAR WBEN

5:30 P.M.
NBC—Alice in Orchestra: WEA
WEEI WTIC WCHS WTAG WBEN
CBS—Jack Armstrong: WABC WOKO
WDRS WGR WHEC WORC WEAN
WNAC

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 WDRS WOKO WEAN
WFBL
NBC—Capt. Tim Healy: WEA WEEI
WTIC WCHS WGY WTAG WJAR
WBEN
NBC—Little Orphan Annie: WJZ
WBZ WHAM WSYR

Night

6:00 P.M.
NBC—Angelo Ferdinando's Orch.: WEA
WEEI WGY WJAR WTAG
CBS—Buck Rogers, sketch: WABC
WAAB WOKO WKBW WFBL
WHEC
NBC—Education in the News: WJZ
ABS—Alex Bodkin's Ensemble: WMCA
WPRO
WBEN—News; Household Reveries
WGY—Old Man Sunshine
WHAM—Sportcast

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

6:30 P.M.
NBC—News; Three X Sisters: WJZ
CBS—The Shadow: WABC WDRS
WOKO WAAB WEAN WFBL WHEC
WORC WKBW
NBC—News; Martha Mears, contralto: WEA
ABS—Screen Revue: WMCA
ABS—News; Dance Orchestra: WPRO
WBEN—Sports Review
WGY—Evening Brevities
WHAM—Pleasure Cruise

6:45 P.M.
NBC—Billy Batchelor, skit: WEA
WGY WTIC WCHS WEEI WTAG
WJAR WBEN
NBC—Lowell Thomas: WJZ WBZ
WHAM WSYR
ABS—Sports Prgm.: WMCA

7:00 P.M.
NBC—Franklyn Bauer, tenor: WEA
WTAG WJAR
NBC—Amos 'n' Andy, sketch: WJZ
WBZ WHAM
CBS—Myrt & Marge, sketch: WABC
WEAN WFBL WGR WOKO WNAC
WDRS
ABS—Bob Haring's Orchestra: WMCA
WPRO
WBEN—Adventures of Jimmy Allen
WGY—Jules Landes' Streamliners

7:15 P.M.
NBC—Plantation Echoes; Mildred Ba-
iley, songs: WJZ WHAM WBZ
WSYR
NBC—Gene & Glenn, comedy: WEA
WGY WCHS WEEI WJAR WBEN
WTAG
CBS—Just Plain Bill: WABC WDRS
WGR WNAC
ABS—Screen Review: WPRO

7:30 P.M.
★ NBC—ALKA-SELTZER PRESENTS
Uncle Ezra's Radio Station: WEA
WGY WCHS
★ NBC—BEECH-NUT PRESENTS
Red Davis; Featuring Burgess Mer-
edith, Jack Rosalie, Marion Barney &
Elizabeth Wragge, comedy sketch:
WJZ WBZ WHAM WSYR WBEN
CBS—Paul Keast, baritone: WABC
WFBL WGR WHEC WORC WOKO
WDRS
ABS—Molly Picon, songs: WMCA
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: WEA
WCHS WGY WBEN
ABS—Strickland Gillilan, news: WMCA
WPRO

8:00 P.M.
★ NBC—Mary Pickford & Stock Co.: WEA
WTIC WEEI WCHS WGY
WTAG WJAR WBEN
NBC—Crime Clues: WJZ WBZ WSYR
★ CBS—Easy Aces, sketch: WABC
WDRS WOKO WFBL WGR
ABS—Piano Moods: WPRO
WHAM—P. T. A. Program

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

8:30 P.M.
NBC—Wayne King's Orch.: WEA
WCHS WGY WTIC WJAR WBEN
WTAG
★ CBS—Alex Grey's Broadway Vari-
eties: WABC WNAC WDRS 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 Al-
len: WEA WGY WTIC WEEI WCHS
WTAG WJAR WBEN
★ CBS—Nino Martini; Orchestra; Chorus: WABC WNAC WDRS
WOKO WORC WHEC WEAN WFBL
WICC WLBZ WKBW WFEA WGLC
★ NBC—20,000 Years in Sing Sing,
drama: WJZ WBZ WSYR WHAM
ABS—American Op'r House Pre-
sents: WMCA WPRO

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

10:00 P.M.
NBC—Dennis King, baritone; Orches-
tra: WJZ WHAM WBZ WSYR
★ CBS—Byrd Expedition: WABC
WOKO WDRS WNAC WFBL
WLBZ WREC WKBW WORC
WHEC
★ NBC—Guy Lombardo's Orch.: WEA
WTIC WEEI WCHS WGY
WJAR WBEN WTAG
ABS—Beauty That Endures: WMCA
ABS—Milton Kellm'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 WDRS WAAB WGR
WEAN WFBL WICC WHEC WORC
WLBZ
NBC—Nat'l Radio Forum: WEA
WGY WTIC WJAR WBEN
ABS—Arthur Warren's Orch.: WMCA
WPRO

11:00 P.M.
NBC—The Grumitts Family, sketch: WEA
WGY WCHS WTIC WJAR
CBS—Leon Belasco's Orch.: WABC
WAAB WORC WHEC WKBW
NBC—Zig Zag Circle Ranch: WJZ
WSYR
ABS—Voice of Romance: WMCA
WPRO
WBEN—News; Sports Review
WHAM—News; Dance Music

11:15 P.M.
CBS—Ozzie Nelson's Orch.: WABC
WNAC WFEA WLBZ WKBW
WEAN WHEC
NBC—Robert Royce, tenor: WEA
WCHS WEEI WTIC WJAR WGY
NBC—George Sterner's Orch.: WJZ
WHAM WSYR
ABS—Dancing Till 2 A. M.: WMCA
WPRO

11:30 P.M.
NBC—Art Kassel's Orch.: WJZ
NBC—Jolly Coburn's Orch.: WEA
WEEI WCHS WGY WTIC WJAR
WBEN
WHAM—Jan Campbell's Orchestra

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

12:00 Mid.
CBS—Jacques Renard's Orch.: WABC
WNAC WOKO WEAN WFBL WICC
WKBW
NBC—Archie Bleyer's Orch.: WJZ
WHAM WBZ WSYR
NBC—George Olsen's Orch.: WEA
WEEI WJAR
WGY—Charles Boulaenger's Orchestra

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

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

Plums and Prunes

By Evans Plummer

Bill Hay, permanent fixture as announcer of AMOS 'N' ANDY, will be seen in person, announcing the famous pair in person, in the currently beginning series of vaudeville appearances of the ace NBC blackface team! On all their previous stage dates, Amos 'n' Andy left Hay at home. But in their motion picture film, "Check and Double Check," the announcer introduced them.

However, this will be the first opportunity of hundreds of thousands of listeners to see Bill, the third member of the internationally celebrated program. No spectators are allowed in or outside the Amos 'n' Andy studio.

In New York this past week, they open in vaudeville Friday in Washington, D. C., and the following week are slated to play Baltimore.

"SATURDAY JAMBOREE," that plumful free-for-all entertainment of NBC which originates in Chicago, has been switched to 7:15 p. m. EST. And you all must know by now that "ONE MAN'S FAMILY," most popular of all night dramatic programs according to the recent RADIO GUIDE poll, has been kicked down the ladder to 6 p. m. EST, except in the West and Southwest where it is sponsored and heard Fridays at 10:30 p. m. EST.

All of which makes us very angry, and almost inclined to switch camps to the highbrow educators who have taken their noses out of their books to wage warfare against radio-as-is, in the hopes of cramming you full of book "larnin" from 7 to 10 p. m. each night.

GENE ARNOLD would have required very little more to be kept contented and continuing on the Contented Program!

IT COULD ONLY have happened in Chicago.

The script of the "JACK ARMSTRONG" program, heard over CBS, called last week for the firing of a time-keeper's gun during the miking of a mythical football game. The sound effects man, fearing too great a noise if the revolver were to be fired in the studio, opened a window and discharged the gun through it into the open air. . . . With the typically Windy City result that a vast throng gathered immediately outside the Wrigley Building Annex expectantly



UNCLE EZRA

This genial old owner of Station E-Z-R-A, a mythical 5-watter is, in private life, Pat Barrett of Station WLS, Chicago. He will air his rural broadcasts thrice weekly, Sunday, Wednesday and Friday over the NBC-WEAF network at 7:15 p. m. EST

awaiting the squad car, patrol wagon and all the trimmings, including a possible look at the bandits.

Outside the Studios

EVEN AS YOU AND I they are . . . They eat, sleep and worry about the rent . . . For example: ORGANIST IRMA GLEN resting her pedal pushing tootsies

Contests on the Air

All is quiet this week on the contest front. The old favorites continue to keep contestants busy, while sponsors are planning new diversions to test listeners' skill in various ways. Tune in the programs designated for further details than are given herewith:

(Time Shown Is Eastern Standard)

SUNDAY

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. Sponsors, Spratt'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 Court of Human Relations." Re-broadcast 11:30 p. m. Weekly contest. Prizes: 4-door sedan and \$100 all-wave radio receiving set. Nature, best verdict re case given in broadcast. Sponsor, MacFadden Publications.

THROUGH THE WEEK

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 re-broadcast 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.

by attiring herself in shorts and sweatshirt and taking long hikes through the Indiana dunes country . . . COUNTESS OLGA ALBANI, of the *Silken Strings* show, gazing from her near northside apartment upon the Chicago water tower, landmark of the northern boundary of the fire of 1871, and wishing she could burn up the local radio editors with a hot game of stud poker, of which, being noble, she knows her kings and queens . . . RUDY VALLEE, catching *Henry King's* opening at the Congress Hotel, and pulling a Garbo by going "disguised" in a pair of dark glasses . . . TONY WONS amusing himself by whittling a wooden statuette of soloist GINA VANNA of "The House by the Side of the Road" program . . . Notre Dame alumnus and musical director LEROY SHIELD helping his alma mater by providing the squad with musical arrangements to give rhythm to their plays . . . "Grand Hotel" leading lady ANNE SEYMOUR filling in her spare time by studying French, Spanish and voice, and taking ballet dancing lessons.

THREE CHICAGO MIKEMEN of the CBS net came into national prominence recently. If you didn't observe, here 'tis: TRUMAN BRADLEY went to Detroit to do the new Ford Symphony show; PAT FLANAGAN was busy on the World Series, and HAROLD ("What-a-Man") PARKES kept the Texas vs. Notre Dame grid tangle on the airlines.

Tag Lines

GOODMAN ACE, of the "Easy Aces," has signed several contracts for motion picture shorts and travelogues. Can you imagine a travelogue properly razzed by Ace? . . . JACK BENNY is walking the halls of the Essex House, his New York

home, trying to memorize the lines for his new Broadway show. Heretofore all of his stage work has been ad libbed.

DeLLOYD McKAYE, colored queen of the ivories many times awarded plums here but overlooked by the radio kings, is now packing them in at the Coliseum, in London, England, to watch her work upon the world's largest revolving stage. She's signed for eight months, by the way, and has her pick of Berlin or Paris to follow! . . . Very listenable: handsome young NORM RUVELL'S warbling to ART KASSEL'S sweet music. And don't miss the Kassel version of "The Bathtub Ran Over Again."

At last!

REDDAVIS



BETTY

IS BACK

TONIGHT

NBC • WJZ NETWORK
COAST-TO-COAST
and every Mon., Wed.
and FRI. NIGHT

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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Name Age
Please Print or Write Name Plainly
Address
City State

Famous Network Stars
LUM and ABNER
Lovable old characters from the hill country
NOW ON
WLW—7:15 E. S. T.
WGN—8:30 C. S. T.
WOR—9:30 E. S. T.
WXYZ—9:30 E. S. T.
EVERY EVENING EXCEPT SATURDAY AND SUNDAY
HORLICK'S
THE ORIGINAL
MALTED MILK

UNCLE EZRA
With a Radio Program That is Different Hear This Kindly Lovable Old Character
N.B.C. Red Network Every WED. FRI. SUN.
TONIGHT
WCSH-WEAF
7:30 P.M. EST

Programs for Thursday, October 25

Star ★ Indicates High Spot Selections

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

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

8:00 A.M.
NBC—Richard Leibert, organist: WEA
WTIC WCSH WTAG WBEN
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 & White: WJZ WBZ
WHAM
ABS—Pedal Points: WMCA WPRO
WJAR—Radio City Organ (NBC)

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

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

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

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

9:30 A.M.
NBC—Mildred Dilling, harpist: WEA
WTIC WCSH WEEI WTAG WBEN
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WGY—Little Jack Little's Orchestra
WKBW—Sunny Side Up (CBS)

9:45 A.M.
NBC—Musicals of the Old South:
WEA WTIC WCSH
CBS—Rangers, quartet: WABC WOKO
WDRC WNAC WEAN WFBL WGR
WICC WFEA WHEC WGLC
ABS—Bernie Dolan, pianologue:
WPRO
ABS—The Dentist Says: WMCA
WBEN—Sally Work's Column
WGY—High Priests of Harmony

10:00 A.M.
NBC—Edward MacHugh, baritone: WJZ
WBZ WSYR
CBS—News; The Bluebirds: WABC
WFBL WAAB WKBW WOKO
WGLC
NBC—News; Breen & de Rose: WEA
WEEI WTAG WBEN
ABS—“Family Law”: WMCA WPRO
WGY—Hollywood Looking Glass
WHAM—Hank Keene's Radio Gang

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

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

10:45 A.M.
CBS—Visiting with Ida Bailey Allen:
WABC WOKO WDRC WNAC
WEAN WFBL WLBZ WICC WFEA
WHEC WKBW WGLC
NBC—News; Radio Kitchen: WJZ
WHAM
NBC—Morning Parade: WTAG
WGY—Johnny Marvin, tenor

11:00 A.M.
NBC—Galaxy of Stars: WBEN WGY
CBS—Mary Lee Taylor: WKBW
NBC—Hazel Arth, songs: WJZ WHAM
CBS—Swinging Along: WABC WNAC
ABS—Old Songs & New: WMCA
WPRO

11:15 A.M.
NBC—Frances Lee Barton: WEA
WTIC WGY WEEI WCSH WJAR
WBEN WTAG
CBS—Academy of Medicine: WABC
WDRC WNAC WOKO WHEC
WKBW WGLC WLBZ
NBC—Tony Wons, philosopher: WJZ
WBZ WHAM WSYR
ABS—Lyric Strings: WPRO

11:30 A.M.
NBC—U. S. Navy Band: WJZ WBZ
WHAM
CBS—Poetic Strings: WABC WOKO
WDRC WNAC WEAN WFBL
WLBZ WFEA WHEC WKBW WGLC
NBC—Carnival; Gale Page, contralto;
Jackie Heller, tenor: WBEN
NBC—Pedro Via's Orch.: WEA
WCSH WEEI WTIC WJAR WTAG
ABS—Baron Wrangle: WMCA
ABS—Helen Board, songs: WPRO
WGY—The Southerners

11:45 A.M.
ABS—Sticks & Keys: WMCA WPRO
WGY—Banjoleers

Afternoon

12:00 Noon
NBC—Fields & Hall: WJZ WSYR
CBS—Voice of Experience: WABC
WNAC WDRC WEAN WFBL WGR
NBC—Treasure Chest: WEA WGY
WCSH WEEI WTIC WJAR WJAR
WBEN
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
WGLC
NBC—Honeyboy & Sassafras: WEA
WEEI WTIC WJAR WBEN WTAG
WGY—Martha and Hal
WHAM—News; Farm Forum

12:30 P.M.
NBC—Merry Madcaps: WEA WTIC
WBEN
★ CBS—ACME WHITE LEAD &
Color Works Present “Smilin' Ed”
McConnell: WABC WNAC WDRC
WEAN WFBL WFEA WICC WORC
WKBW WJAS WHP WJSV WCAU
WAAB
NBC—Farm & Home Hour: WJZ
WHAM WBZ WSYR
ABS—Trudy Thomas, songs: WMCA
WPRO
WGY—Farm Program

12:45 P.M.
CBS—George Hall's Orch.: WABC
WOKO WFBL WLBZ WKBW
WFEA WORC WGLC
ABS—Will Hollander's Orch.: WMCA
WPRO
WBEN—Stock and Commodity Quo'ns

1:00 P.M.
NBC—Market and Weather: WEA
NBC—Jan Brunasco's Ensemble:
WCSH WTIC WJAR WJAR
CBS—George Hall's Orch.: WGLC
WGR
WBEN—Consumer's Information
WGY—The Southerners

1:15 P.M.
NBC—Jan Brunasco's Ensemble:
WEA WBEN WEEI
CBS—Frank Dailey's Orch.: WABC
WDRC WOKO WGR
ABS—Advertising Club Luncheon:
WMCA WPRO

1:30 P.M.
NBC—Vic & Sade: WJZ WBZ WSYR
NBC—George Duffy's Orch.: WEA
WCSH WTIC WEEI WTAG WJAR
CBS—Frank Dailey's Orch.: WGLC
WKBW
WBEN—Dollars and Sense
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
WSYR WGY
WBEN—Gordon Johnson, organist
WHAM—Jan Campbell's Orchestra

2:00 P.M.
NBC—Stones of History, drama: WEA
WTIC WEEI WJAR WBEN WTAG
CBS—Marie, the Little French Prin-
cess: WABC WGR WNAC WOKO
WDRC WEAN WFBL WLBZ WICC
WFEA WHEC WORC WGLC
ABS—Egon Putz, pianist: WMCA
WPRO
WGY—Paul Curtis, tenor

2:15 P.M.
ABS—Ragamuffins: WMCA

CBS—Romance of Helen Trent: WABC
WGR WNAC WOKO WDRC WEAN
WFBL WLBZ WICC WFEA WHEC
WORC WGLC
ABS—Oklahoma Buck Nation: WPRO
WGY—Household Chats
WHAM—School of the Air

2:30 P.M.
NBC—Home Sweet Home: WJZ
NBC—Smack Out: WHAM
CBS—School of the Air: WABC WOKO
WNAC WDRC WEAN WGR WFBL
WLBZ WICC WFEA WHEC WORC
WGLC
NBC—Trio Romantique: WEA WEEI
WCSH WJAR WTAG WBEN
ABS—Piano & Organ Concertos:
WMCA WPRO
WGY—Albany on Parade

2:45 P.M.
NBC—Gus Van, songs: WEA WCSH
WGY WTIC WBEN WJAR
NBC—Echoes of Erin: WJZ WHAM

3:00 P.M.
NBC—Ma Perkins: WEA WCSH WGY
WEEI WTIC WTAG WBEN
CBS—Metropolitan Parade: WABC
WNAC WOKO WDRC WGR WEAN
WFBL WICC WFEA WHEC WLBZ
WGLC
ABS—Catherine Curtis: WMCA WPRO

3:15 P.M.
★ CBS—Dedication of the Dept. of
Justice Bldg.: WABC WNAC WOKO
WDRC WGR WEAN WFBL WICC
WFEA WHEC WLBZ WGLC
NBC—Dreams Come True: WEA
WCSH WGY WEEI WTIC WBEN
WTAG WJAR
★ NBC—Dedication of the Dept. of
Justice Bldg.: WJZ WHAM WBZ
WSYR
ABS—Heat Waves, trio: WMCA
WPRO

3:30 P.M.
CBS—Dants: WABC WOKO WGR
WNAC WEAN WFBL WLBZ WICC
WFEA WHEC WGLC
NBC—Woman's Radio Review: WEA
WCSH WTIC WEEI WJAR WTAG
WBEN
ABS—Sports; Soloists; Orch.: WMCA
ABS—Today's Winners: WPRO
WGY—Dramatic Sketch

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

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

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 WGLC
NBC—Blue Room Echoes: WTAG
WJAR
NBC—Arlene Jackson, songs: WEA
WGY—Limey Bill
WHAM—News

4:30 P.M.
NBC—Palmer Clark's Orch.: WJZ
WHAM WBZ WSYR
★ CBS—Youth Day Conference:
WABC WOKO WNAC WDRC WEAN
WICC WFBL WLBZ WFEA WHEC
WORC WKBW WGLC
NBC—Tommy Harris, tenor: WEA
WEEI WTIC WJAR WBEN WTAG
WGY—John Sheehan, tenor

4:45 P.M.
NBC—Archie Bleyer's Orch.: WJZ
WBZ WSYR
CBS—Dick Messner's Orch.: WABC
WOKO WNAC WDRC WEAN WFBL
WLBZ WICC WGLC WFEA WHEC
WORC WKBW
NBC—Adventures on Mystery Island:
WEA WCSH WEEI WTIC WJAR
WTAG
WBEN—Uncle Ben's Club
WGY—Stock Reports
WHAM—Stamp Club

5:00 P.M.
NBC—Nat'l P. T. A. Congress: WEA
WTIC WTAG WJAR WBEN
NBC—Stanleigh Malotte, songs: WJZ
CBS—Loretta Lee, songs: WABC
WDRC WAAB WGR WEAN WLBZ
WICC WFEA WORC WHEC WGLC
WKBW
WGY—Lang Sisters
WHAM—Jolly Roger

5:15 P.M.
CBS—Skippy: WABC WAAB WDRC
WOKO WGR WEAN WFBL WHEC

WGY—Musical Program
WHAM—Uncle Wiggly

5:30 P.M.
NBC—Tales of Courage: WEA WCSH
WJAR
CBS—Jack Armstrong: WABC WOKO
WDRC WEAN WGR WHEC
NBC—Singing Lady: WJZ WBZ
WHAM
E. T.—Uncle Wiggly: WBEN WGY
ABS—Sally's Radio Party: WMCA
ABS—Bob Fallon's Orch.: WPRO

5:45 P.M.
CBS—Miniatures: WLBZ WORC
WAAB
NBC—Orphan Annie: WJZ WBZ
WHAM WSYR
CBS—Robinson Crusoe, Jr.: WABC
WDRC WOKO WHEC WKBW
WFBL WGLC
WBEN—Helen Townsend, organist
WCSH—Buddy and Blake

Night

6:00 P.M.
NBC—Xavier Cugat's Orch.: WEA
WJAR WTAG
CBS—Buck Rogers, sketch: WAAB
WOKO WFBL WHEC WKBW
NBC—Wm. Lundell, interview: WJZ
ABS—Dick Mansfield's Orch.: WMCA
WPRO
WBEN—News; Household Reveries
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
WBEN—Novelty Ensemble
WGY—Col. Jim Healey
WHAM—Comedy Stars

6:30 P.M.
★ CBS—Football Highlights: WABC
WDRC WNAC WOKO WORC WHEC
WEAN WFBL WLBZ WICC WFEA
WKBW
NBC—News; Armand Girard, baritone:
WJZ
NBC—News; Mary Small, vocalist:
WEA
ABS—Lazy T-Roundup, Cowboy Tom:
WMCA
ABS—Dance Orchestra: WPRO
WBEN—Sports Review
WGY—Evening Brevities
WHAM—Pleasure Cruise

6:45 P.M.
NBC—Billy Batchelor, sketch: WEA
WCSH WGY WEEI WTIC WBEN
WJAR WTAG
★ CBS—Beauty Program: WABC
WAAB WDRC 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: WEA
WCSH
CBS—Myrt & Marge, sketch: WABC
WNAC WOKO WDRC WEAN WGR
WFBL
ABS—Paul Barry, songs; Bob Har-
ing's Orchestra: WMCA WPRO
WBEN—Adventures of Jimmy Allen
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: WEA
WGY WCSH WEEI WTIC WJAR
WBEN
ABS—Silver Voiced Lovers: WMCA
ABS—Fisher's Gypsy Orch.: WPRO

7:30 P.M.
NBC—The Dixie Dandies with Al
Bernard: WEA WCSH WGY
WBEN WJAR WTAG
CBS—Whispering Jack Smith's Orches-
tra: WABC WOKO WNAC WDRC
WFBL WGR WEAN WORC

7:45 P.M.
NBC—Frank Buck's Adventures: WEA
WGY WCSH WBEN
CBS—Boake Carter, News: WABC
WNAC WGR
NBC—Shirley Howard, vocalist: WJZ
ABS—Strickland Gillilan, news: WMCA
WPRO
WHAM—On Wings of Song

8:00 P.M.
CBS—Easy Aces, sketch: WABC WGR
WOKO WDRC WFBL

NBC—O'Henry Stories: WJZ
★ NBC—Vallee's Variety Hour:
WEAF WTAG WBEN WJAR WEEI
WCSH WGY WTIC
ABS—Three Little Funsters: WMCA

8:15 P.M.
★ CBS—Constitutional Party: WABC
WNAC WDRC WFEA WGR WORC
WEAN WFBL WLBZ WOKO WICC
ABS—Five Star Final: WMCA WPRO

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 WSYR
ABS—Sagebrush Harmonizers: WMCA
ABS—Melody Muskateers: 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: WEA WEEI
WGY WCSH WTIC WJAR WBEN
WTAG

★ CBS—CAMEL CIGARETTES PRE-
sents the Camel Caravan with Wal-
ter O'Keefe; Annette Hanshaw;
Glen Gray's Orch.: WABC WNAC
WDRC WOKO WEAN WORC WFEA
WFBL WLBZ WICC WHEC WKBW
ABS—Pan-Americans, orch.: WMCA
WPRO

9:30 P.M.
CBS—Fred Waring's Orch.: 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:
WEA WCSH WGY WEEI WTIC
WJAR WBEN WTAG
CBS—Forty-Five Minutes in Holly-
wood: WABC WOKO WDRC WNAC
WEAN WFBL WHEC WKBW
NBC—Roads That Move: WJZ WSYR
ABS—Blood and Thunder: WMCA
WPRO
WHAM—Music; News

10:30 P.M.
NBC—Economic Talk: WJZ WHAM
WBZ
ABS—Gene Kardo's Orch.: WMCA
WPRO

10:45 P.M.
CBS—“Fats” Waller's Rhythm Club:
WABC WAAB WDRC WOKO WGR
WEAN WFBL WLBZ WFEA WHEC
WORC

11:00 P.M.
NBC—Jack Berger's Orch.: WEA
WTAG WCSH
CBS—Vera Van, songs: WABC WAAB
WDRC WHEC WKBW
NBC—Del Campo's Orch.: WJZ WHAM
ABS—Voice of Romance: WMCA
WPRO
WBEN—News; Sports Review
WGY—Ma Frasier's Boarding House

11:15 P.M.
CBS—Little Jack Little's Orch.:
WABC WNAC WOKO WEAN WFBL
WLBZ WKBW WFEA WHEC WORC
NBC—Jesse Crawford, organist: WEA
WEEI WTIC WCSH WJAR WTAG
ABS—Dancing 'Till 2 A. M.: WMCA
WPRO
WGY—Charles Boulanger's Orchestra

11:30 P.M.
NBC—D'Orsey Brothers' Orch.: WEA
WCSH WGY WJAR WTAG WBEN
NBC—Charlie Davis' Orch.: WJZ
WHAM WBZ WSYR

11:45 P.M.
CBS—Paul Sabin's Orch.: WABC
WPRO
12:00 Mid.
NBC—George Olsen's Orch.: WJZ
WBZ WHAM WSYR
CBS—Red Nichols' Orch.: WABC
WNAC WOKO WEAN WFBL WICC
WKBW
NBC—Enric Madriguera's Orch.: WEA
WEEI WGY WJAR

12:30 A.M.
NBC—Dancing in the Twin Cities:
WJZ WBZ WHAM WSYR
CBS—Enoch Light's Orch.: WABC
WNAC WOKO WEAN WFBL WICC
WKBW
NBC—Buddy Rogers' Orch.: WEA
WGY WEEI

1:00 A.M.
CBS—Jimmy Lunceford's Orch.: WABC

The "It" Man of Radio

(Continued from Page 5)

singing and playing job. "I arrived as the 'Thin Man,'" Dick explained, "for I hadn't had a regular meal in weeks, and I expected to fatten up in Charlie's band. But Charlie kept hopping around so fast and I worked so hard that in a few months I was the 'Thinnest Man.' However, I managed to save a few dollars, so that when I quit I had enough train fare to take me to Chicago, where I figured I'd burn the town up with my talents."

Curiously enough, Chicago too was cold to his talents, and in a few weeks he was happy to be able to rejoin Davis' band. Followed several weeks of vaudeville with the band. Then things began to break for Dick.

Pittsburgh was Dick's lucky spot. He played several theaters in the Smoky City before he settled at the Stanley Theater there, for a one-week stay. He remained four years.

When the talkies and the musical films arrived, the Warner Brothers' studios sent their scouts with instructions to bring in the likely looking vaudeville masters of ceremonies. Dick was one of the lucky few selected.

The Warner Brothers' company was casting for "The Crooner," and Dick took the usual screen test. He spent many anxious hours waiting for the results, and his heart sank to his boots when David Manners was selected for the feature role. Dick prepared to leave Hollywood, heavy hearted and discouraged.

But before Dick had a chance to pull his stakes, the studio heads recalled him. It seemed that his test hadn't been so bad after all, and after several weeks of dickering Dick found himself cast in "Blessed Event," "42nd Street," "Gold Diggers," "Twenty Million Sweethearts," "Dames," and stardom in Hollywood.

So Dick is in the limelight and in the money. But is he dazzled? He is not. Both his fast-tapping feet are on the ground, and calculated to stay there. Not a remnant of conceit shows about his countenance, from the irresistible grin to the tousled red hair.



EDWARD NELL

This youthful baritone whose popularity increases with every broadcast will be a feature of the musical portion of the new "Forum of Liberty" program. Backed by Arnold Johnson's orchestra he will be heard in the series each Thursday at 8:30 p. m. (EST) over a CBS-WABC network

Ask him if he has "gone Hollywood." Dick will look momentarily exasperated. "I'll bite. What IS 'going Hollywood'? Anyway, I don't think I have."

"Hollywood Hotel" starring Dick Powell, may be heard every Friday evening over a CBS-WABC network at 9:30 EST. The program is sponsored by the Campbell Soup Company.

The Cover Girl

Grace Hayes, who adorns the cover of RADIO GUIDE this week, is a successful but thwarted contralto. Not that she carries the torch in her songs—her frustration is of an entirely different nature. She wants to be a dramatic actress. Now that success has given her the impetus, she is taking the trouble to find out whether her talent for *Ophelia* supports her ambition.

Somehow or other, the title "contralto" does not do her full justice. It is merely a matter of classifying her because her voice, despite its clarity, its sweetness and its harmonious pitch, encompasses three full octaves. She's at home on any range.

Credit goes to Charles Dillingham for discovering in her material for a niche above what was then known as the "two-a-day" field. He borrowed her for his production "Punch and Judy," and a revue engagement in London was the reward for her success in the Dillingham show.

The Schuberts, fountain pens in hand, met her practically at the boat upon her return to America, with the result that she appeared exclusively in their productions for the ensuing five years. You will remember her in the "Merry World," "Passing Show of 1926," "A Night in Spain" and similar productions.

At present she is heard as an NBC sustaining artist on a weekly Friday program over the WJZ network at 8:15 p. m. EST.

Physically Miss Hayes does not comply with the routine standard for musical comedy stars. She is five feet, nine inches tall and weighs 140 pounds. She is a distinctive brunet type, and the olive of her complexion highlights the extreme blue of her eyes. Her hair took its color from the ravens. She is Miss Hayes at present, being free of matrimonial entanglements.



RUTH YORKE

You know her best as "Marie, The Little French Princess," the role in which she is returning to the air waves. The popular series depicting her romances and adventures can be heard daily except Saturday and Sunday at 2 p. m. (EST) over a CBS-WABC network

Any Mother's Son

(Continued from Page 9)

to permit him to concentrate on the work at hand.

He wandered blindly down Sutter Street contemplating his task. On and on he walked, once just narrowly escaping being struck by a truck, another time treading perilously close to an open trench in a street under repair, and wishing all the time that he had his prospective job in as firm a grip as he held the precious manuscripts.

Mike's Answer

While he still stumbled down Market Street seeking haven, he looked at a jeweler's clock. Fifteen minutes of the hour had elapsed and he hadn't even found a place to sit down. Even the park offered him little solace, as roistering children broke the stillness. He could hear the beating pulse of the city; it struck like a trip-hammer on his nerves. Another precious ten minutes gone—then, inspiration.

Of all places, he selected the Ferry terminal, one of the busiest spots in the city. As wayfarers milled around him he forgot all save the importance of reading those scripts. There amid the turmoil he concentrated, perhaps not so much on the pages before him as on what he would say when he went back.

Knowing that his opportunity lay in aggression, he returned to the network executive and said: "They're lousy. Give them to me and I'll show you what I can do with them." What he did must have been satisfactory, as he was signed up for production work.

He Tries Writing

It was suggested that he try some original scripts. He proposed a series dealing with the law courts and volunteered one to be called "The Arm of the Law." It clicked. As Raffetto shrewdly had cast himself as the hero, he was soon collecting at both ends.

His following successes (as a director of dramatics) were "Death Valley Days" and "Winning the West." At that time young Carlton Morse was writing successful scripts, but he began to dally with the idea of "One Man's Family" and it was launched. So successful has it been under Raffetto's guidance that Morse devotes his entire skill to the series.

Mike had arrived. He had planted himself in a field where he was certain to flourish, but his legally trained mind covered all contingencies. He reasonably calculated that if his production efforts were

unproductive, he would be fixed as an actor.

That he has succeeded in both endeavors is written into fan books and etched into human hearts from coast to coast. He is the eternal heart-throb; every wife's husband, every girl's brother, and best of all, any mother's son.

But it is to his immediate family that he is all the heroes rolled into one. They consist of his wife, the former Pauline Traylor opposite whom he played roles in those callow college days, and their two daughters, Gina, eight, and Sarah, five.

Mike is a lithe brunet, five feet, nine inches tall and weighing 136 pounds. He was born December 30, 1900, and seems destined to thrive endlessly in his tireless role of Paul Barbour.

"One Man's Family" may be heard (as a sustaining feature) over the NBC-WEAF networks in the East, at 6 p. m. EST every Saturday; and over an NBC network in the West and Southwest (sponsored by Wesson Oil and Snow Drift, Inc.) at 10:30 p. m. EST every Friday.

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Programs for Friday, October 26

Star ★ Indicates High Spot Selections

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

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 & Lawnhurst: WFAE WBEN
NBC—Jolly Bill and Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Organ Rhapsody: WFAE WTIC WWSH WTAG WBEN
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—Laudt Trio and White: WJZ WBZ WHAM
ABS—Pedal Points, organ & piano: WMCA WPRO
WJAR—Organ Rhapsody (NBC)

8:30 A.M.
NBC—Cheerio: WFAE WGY WWSH WEEI WTIC WTAG WBEN WJAR
CBS—Raymond Scott, pianist: WABC
NBC—Lew White, organist: WJZ WHAM WSYR
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—N. W. Ohio District Chorus: WFAE WTAG
CBS—Metropolitan Parade: WABC WOKO WDRC WNAC WEAN WGLC WLBZ WHEC WICC WGR
NBC—Breakfast Club: WJZ WBZ WSYR
ABS—Top o' the Morning: WMCA WPRO
WBSN—News; Hollywood Impressions
WGY—Max Dolin's Grenadiers
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WFAE WEEI WBEN WWSH
ABS—Harmonizers, male trio: WPRO
ABS—Vaughn De Leath, songs: WMCA
WGY—Johnny Marvin, tenor
WHAM—Cooking School

9:30 A.M.
NBC—The Mystery Chef: WFAE WWSH WTIC WEEI WGY WTAG WBEN WJAR
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WHAM—Breakfast Club (NBC)
WKBW—Metropolitan Parade (CBS)

9:45 A.M.
NBC—Johnny Marvin, tenor: WFAE WTIC WWSH WTAG WJAR
CBS—The Cosmopolitans: WABC WOKO WNAC WDRC WEAN WGR WFBL WHEC WICC WGR WGLC
ABS—Bernie Dolan, pianologue: WMCA WPRO
WBSN—Sally Work's Column
WGY—High Priests of Harmony
WHAM—Mary Freeman, talk

10:00 A.M.
NBC—News; Breen and de Rose, songs: WFAE WEEI WTIC WTAG
CBS—News; Bluebirds Trio: WABC WDRC WAAB WEAN WFBL WLBZ WICC WFEA WGR WKBW WOKO WGLC
NBC—Josephine Gibson, hostess counsel: WJZ WBZ WSYR
ABS—Dad Dailey: WMCA WPRO
WBSN—Little Jack Little
WGY—Billy Rose, tenor

10:15 A.M.
CBS—Bill & Ginger: WABC WOKO WNAC WEAN WFBL WGR
NBC—Hazel Arth, contralto: WJZ WBZ
NBC—Clara, Lu 'n' Em: WFAE WEEI WGY WWSH WTIC WTAG WJAR WBEN
ABS—News; Lyric Strings: WMCA WPRO
WHAM—Tom Grierson, organist

10:30 A.M.
CBS—Marion Carley, pianist: WOKO WGR WFBL WHEC WKBW WGLC
NBC—Today's Children: WJZ WBZ WSYR
CBS—“All About You”: WABC WDRC WAAB WEAN
NBC—The Land of Beginning Again: WFAE
NBC—Joe White, tenor: WBSN WTIC WWSH WJAR
ABS—Crane Calder, Harmonettes: WMCA WPRO
WGY—Market Basket
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
NBC—Betty Crocker: WFAE WEEI WWSH WGY WJAR WBEN WTAG
CBS—Doris Lorraine; Norm Sherr: WABC WDRC WNAC WHEC WOKO WLBZ WKBW WGLC
NBC—News; Radio Kitchen: WJZ WHAM
ABS—Food Talk: WMCA
ABS—Egon Putz, pianist: WPRO

11:00 A.M.
CBS—Cooking Closeups: WABC WOKO WNAC WDRC WEAN WFBL WKBW
NBC—Music Appreciation Hour: WJZ WFAE WEEI WGY WBZ WJAR WBEN WTIC WWSH WTAG WSYR
ABS—Rigo Santiago, songs: WMCA WPRO

11:15 A.M.
CBS—U. S. Army Band: WABC WNAC WDRC WEAN WFBL WLBZ WHEC WGR WKBW
ABS—Lyric Strings: WPRO

11:30 A.M.
ABS—Tony Cabooch: WMCA WPRO WOKO—U. S. Army Band (CBS)

11:45 A.M.
CBS—The Cadets: WABC WNAC WKBW
ABS—Adventures in Melody: WMCA WPRO

Afternoon

12:00 Noon
NBC—Joseph Honti, pianist: WFAE WWSH WEEI WTAG WJAR WBEN
CBS—Voice of Experience: WABC WNAC WDRC WGR WEAN WFBL
NBC—Fields and Hall: WJZ
ABS—Bob Fallon's Orch.: WMCA WPRO
WGY—Banjoleers
WHAM—News; Agricultural Forum

12:15 P.M.
NBC—Honeyboy & Sassafras: WFAE WEEI WTIC WTAG WJAR WBEN
CBS—Betty Barthell, songs: WABC WAAB WOKO WDRC WFEA WHEC WHEC WGR WLBZ WGR WGLC
NBC—Charles Sears, tenor: WJZ WSYR
WGY—Jerry Brannon and Ladyfingers
WHAM—Iris Talk; A. B. Katkamier

12:30 P.M.
NBC—Farm & Home Hour: WJZ WBZ WHAM WSYR
CBS—Allan Laefer's Orch.: WABC WOKO WKBW WFBL WLBZ WFEA WGLC WHEC WGR
NBC—Merry Madcaps: WFAE WTIC WWSH WJAR WBEN
ABS—Here's How: WMCA WPRO WGY—Farm Program

12:45 P.M.
ABS—Will Hollander's Orch.: WMCA WPRO
WBSN—Stock & Commodity Reports

1:00 P.M.
NBC—Markets and Weather: WFAE
CBS—George Hall's Orchestra: WABC WOKO WDRC WAAB WHEC WKBW WGLC
NBC—Jan Brunesco's Ensemble: WWSH
WBSN—Farm Service
WGY—The Southerners

1:15 P.M.
CBS—George Hall's Orch.: WGR
NBC—Peggy's Doctor, sketch: WFAE WEEI WTIC WGY WWSH WTAG WJAR WBEN
ABS—Reflections, Sid Schwartz: WMCA WPRO

1:30 P.M.
CBS—Little Jack Little's Orch.: WABC WGR WEAN WFBL WGLC WLBZ WFEA WHEC WNAC WDRC WKBW
NBC—Vic & Sade: WJZ WBZ WSYR
NBC—Airbreaks: WFAE WTIC WWSH WEEI WTAG
ABS—Backstage in Welfare: WMCA WPRO
WBSN—Dollars and Sense
WGY—The Vagabonds
WHAM—School of the Air

1:45 P.M.
NBC—Words and Music: WJZ
CBS—Esther Velas' Ensemble: WABC WNAC WGR WEAN WFBL WHEC WOKO
NBC—Airbreaks: WBSN WGY
ABS—Eddie Prior's Orch.: WPRO
WHAM—Jan Campbell's Orchestra

2:00 P.M.
NBC—Magic of Speech: WFAE WWSH WTIC WTAG WJAR WBEN
CBS—Marie, the Little French Princess: WABC WGLC WGR WNAC WGR WEAN WFBL WHEC WOKO

ABS—Buck Nation: WMCA WPRO
WGY—Musical Program
WHAM—Words and Music (NBC)

2:15 P.M.
CBS—Romance of Helen Trent: WABC WOKO WNAC WKBW WEAN WFBL WICC WFEA WHEC WGLC
NBC—Morin Sisters: WJZ WSYR
ABS—Jerry Baker, tenor: WPRO
WGY—Household Chats
WHAM—School of the Air

2:30 P.M.
CBS—School of the Air: WABC WICC WOKO WNAC WEAN WGLC WFEA WHEC WGR WGR
NBC—The Sizzlers Trio: WFAE WTIC WEEI WWSH WGR WJAR WTAG
NBC—Home Sweet Home: WJZ
NBC—Smack Out: WHAM
ABS—Roads of Romance, gypsy orchestra: WMCA WPRO
WBSN—Organ Hymn Hour
WGY—Albany on Parade

2:45 P.M.
NBC—Gus Van, songs: WFAE WTIC WWSH WTAG WJAR
NBC—Alden Edkins, bass-baritone: WJZ WHAM
WGY—High Priests of Harmony

3:00 P.M.
CBS—Philadelphia Orch.: WABC WGR WOKO WNAC WHEC WGLC
NBC—Ma Perkins: WFAE WGY WTIC WWSH WEEI WTAG WBEN
NBC—Sally, Irene & Larry: WJZ WBZ WHAM WSYR
ABS—Lorine Letcher Butler, talk: WMCA WPRO

3:15 P.M.
NBC—The Wise Man: WFAE WEEI WTIC WGY WWSH WBEN WJAR WTAG
NBC—Don Carlos' Orch.: WJZ WHAM WSYR
ABS—Vi Bradley: WMCA WPRO

3:30 P.M.
NBC—Woman's Radio Review: WFAE WWSH WTIC WGY WTAG WJAR WBEN
NBC—Temple of Song: WJZ WHAM WSYR
ABS—Sports; Soloist; Orch.: WMCA
ABS—Today's Winners: WPRO

4:00 P.M.
NBC—Betty and Bob: WJZ WBZ WHAM WGY WWSH WSYR WBEN WJAR WTAG
★ NBC—Master Music Hour: WFAE WTIC

4:15 P.M.
NBC—Platt and Nierman, pianists: WJZ WBZ
NBC—Master Music Hour: WTAG WJAR WWSH
WBSN—Stock & Commodity Reports
WGY—Book News
WHAM—News

4:30 P.M.
NBC—Catherine Palmer, soprano: WJZ
WBSN—Poetry and The Organ
WGY—Soloist
WHAM—Boy Scout Program

4:45 P.M.
NBC—Gen. Fed. of Women's Clubs: WJZ WHAM WSYR
WBSN—Uncle Ben's Club
WGY—Stock Reports

5:00 P.M.
★ CBS—“Og, Song of Fire,” sketch: WABC WDRC WAAB WGR
NBC—Broadcast from London: WFAE WTIC WWSH WTAG WJAR WBEN
NBC—Al Pearce's Gang: WJZ WGY—Lang Sisters
WHAM—Edward C. May, organist

5:15 P.M.
CBS—Skippy, sketch: WABC WOKO WAAB WDRC WEAN WGR WFBL WHEC
NBC—Jackie Heller, tenor: WJZ WSYR
NBC—Tom Mix's Straight Shooters: WFAE WTIC WWSH WGY WEEI WTAG WBSN WJAR
WHAM—Hank Keene's Radio Gang

5:30 P.M.
NBC—Singing Lady: WJZ WHAM WBZ
CBS—Jack Armstrong: WABC WOKO WDRC WNAC WEAN WHEC WGR
NBC—Nellie Revel Interviews: WFAE WWSH WEEI WTIC WJAR WBEN
ABS—Bob Fallon's Orch.: WPRO
ABS—Sally's Radio Party: WMCA WGY—Drama

5:45 P.M.
CBS—Miniatures: WLBZ WICC WGR WFEA WAAB
NBC—Orphan Annie: WJZ WBZ WHAM WSYR
CBS—Robinson Crusoe, Jr.: WABC WOKO WDRC WKBW WHEC WFBL WGLC

NBC—Capt. Tim Healy: WFAE WEEI WTIC WWSH WGY WJAR WBEN WTAG

Night

6:00 P.M.
NBC—Thrills of Tomorrow: WFAE WGY WTAG
CBS—H. V. Kaltenborn, News: WABC WAAB WDRC WOKO WKBW WFBL WGLC WHEC WGR
NBC—Jack Berger's Orchestra: WJZ
ABS—Boys' Club: WMCA WPRO
WBSN—News; Household Reveries
WHAM—Sportcast

6:15 P.M.
CBS—Bobby Benson and Sunny Jim: WABC WAAB WDRC WOKO WFBL WLBZ WEAN WGR
NBC—Mysterious Island: WFAE
ABS—Charley Eckles' Orch.: WMCA WPRO
WBAL—Jack Berger's Orch. (NBC)
WBSN—Novelty Ensemble
WGY—Jimmy Allen, sketch

6:30 P.M.
NBC—News; Marion McAfee, songs: WFAE
CBS—Football Reporter: WABC WDRC WOKO WNAC WEAN WFBL WLBZ WICC WFEA WHEC WGR WKBW
NBC—News; Dorothy Page, contralto: WJZ
ABS—Lazy T-Roundup, Cowboy Tom: WMCA
WBSN—News; Dance Orchestra: WPRO
WBSN—Sports Review
WGY—Evening Brevities
WHAM—Pleasure Cruise

6:45 P.M.
CBS—Beauty Program: WABC WDRC WKBW WEAN WAAB
NBC—Billy Batchelor, sketch: WFAE WTIC WEEI WWSH WGY WBEN WJAR WTAG
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—Gould & Shefter: WFAE
CBS—Myrt and Marge: WABC WOKO WDRC WEAN WFBL WGR WNAC
ABS—Gloria Grafton, songs; Bob Haring's Orchestra: WMCA WPRO
WBSN—Adventures of Jimmy Allen
WGY—Jules Landes' Streamliners

7:15 P.M.
NBC—Mildred Bailey, songs: WJZ WBZ WHAM WSYR
NBC—Gene and Glenn WFAE WWSH WGY WEEI WBEN WJAR
CBS—Just Plain Bill: WABC WDRC WNAC WGR
ABS—Jennie Goldstein, songs: WMCA
ABS—Gypsy Ensemble: WPRO

7:30 P.M.
NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WFAE WWSH WGY
CBS—Paul Keast, baritone: WABC WOKO WDRC WFBL WHEC WGR WGR
NBC—BEECH-NUT PRESENTS RED Davis; Featuring Burgess Meredith, Jack Rosalie, Marion Barney & Elizabeth Wragge, comedy sketch: WJZ WBZ WHAM WSYR WBEN
ABS—Sporting Millions: WMCA
ABS—Fisher's Gypsy Ensemble: WPRO

7:45 P.M.
★ NBC—Dangerous Paradise, sketch: WJZ WHAM WBZ WSYR
NBC—Frank Buck's Adventures: WFAE WGY WWSH WBEN
CBS—Boake Carter, News: WABC WNAC WGR WDRC
ABS—Rigo Santiago, songs: WPRO

8:00 P.M.
★ NBC—Concert; Jessica Dragonette, soprano; Orchestra: WFAE WTIC WGY WEEI WWSH WBEN WTAG WJAR
★ NBC—Irene Rich: WJZ WBZ WHAM WSYR
CBS—Easy Aces: WABC WOKO WDRC WGR WFBL
ABS—Heat Waves: WPRO

8:15 P.M.
NBC—Grace Hayes, songs: WJZ WBZ
CBS—Edwin C. Hill: WABC WNAC WOKO WDRC WEAN WGR
ABS—Five Star Final: WMCA WPRO
WHAM—Adventures of Jimmy Allen

8:30 P.M.
★ CBS—Court of Human Relations: WABC WOKO WNAC WDRC WGR WHEC

NBC—Soloists; Al Goodman's Orch.: WJZ WHAM WBZ WSYR
ABS—Melody Musketeers: 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.: WFAE WEEI WWSH WGY WTAG WJAR WBEN
★ CBS—March of Time: WABC WOKO WNAC WDRC 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 Fiorito's Orch.: WABC WOKO WNAC WDRC WHEC WLBZ WKBW WEAN WFBL WFEA WGR
★ NBC—One Night Stands; Pick & Pat: WFAE WWSH WTIC WGY WTAG WJAR WBEN
★ NBC—Phil Baker, comedian: WJZ WBZ WHAM
ABS—Continental Cafe: WMCA WPRO
WGR—HORLICK'S MALTED MILK Presents Lum and Abner, sketch

10:00 P.M.
★ NBC—The Dixie Dandies with Al Bernard: WJZ WHAM WBZ WSYR
★ NBC—The First Nighter: WFAE WWSH WEEI WTIC WGY WJAR WBEN WTAG
ABS—Nat'l Affairs Series: WMCA WPRO

10:15 P.M.
ABS—Cottone's Soiree Musicale: WMCA WPRO

10:30 P.M.
CBS—Kate Smith's Swanee Music: WABC WAAB WOKO WDRC WICC WEAN WFBL WLBZ WFEA WGR WHEC WGR
NBC—The Jewish Hour: WJZ WHAM
NBC—Gothic Choristers: WFAE WTIC WEEI WWSH WGY WJAR WTAG WBEN—Bohemian Nights

10:45 P.M.
ABS—Sleepy Hall's Orch.: WMCA WPRO

11:00 P.M.
NBC—George R. Holmes: WFAE WTIC WWSH
CBS—Ozzie Nelson's Orch.: WABC WDRC WAAB WHEC WKBW
NBC—Charlie Davis' Orch.: WJZ WHAM WSYR
ABS—Voice of Romance: WMCA WPRO
WBSN—News; Sports Review
WGY—Charles Boulanger's Orchestra

11:15 P.M.
NBC—Angelo Ferdinand's Orch.: WFAE WTIC WWSH WEEI WJAR
CBS—Ozzie Nelson's Orch.: WNAC WEAN WLBZ WFEA WGR WOKO
ABS—Dancing 'Till 2 A. M.: WMCA WPRO

11:30 P.M.
NBC—Jolly Coburn's Orch.: WJZ WHAM WBZ WSYR
NBC—Freddie Martin's Orchestra: WFAE WEEI WWSH WTAG WJAR WBEN—David Cheskin's Orchestra
WGY—Dance Orchestra

11:45 P.M.
CBS—Frank Dailey's Orch.: WABC WKBW WNAC WDRC WOKO WLBZ WLBZ WICC WGLC WFEA WHEC WGR
NBC—Eddy Duchin's Orch.: WFAE WEEI WGY WJAR
CBS—Jacques Renard's Orch.: WABC WEAN WFBL WICC WGLC WNAC WOKO WKBW WLBZ WICC WFEA WHEC WGR
NBC—Ralph Kirby, baritone; Felix's Orch.: WJZ WBZ WHAM WSYR

12:30 A.M.
NBC—Hollywood on the Air: WFAE WEEI WGY WJAR
CBS—Dan Russo's Orch.: WABC WOKO WNAC WEAN WFBL WICC WGLC
NBC—Archie Bleyer's Orch.: WJZ WBZ WSYR
WHAM—Tommy Tucker's Orchestra

12:45 A.M.
CBS—Frank Dailey's Orch.: WABC WOKO WNAC WEAN WFBL WICC

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

Studio Notes and News

By Murray Arnold

Tristram Coffin, WNAC-WAAB announcer, stepped up and said "I do" to lovely *Dorothy Whitcomb*, of Brookline, on September 29! . . . CHARLIE STAHL, for many years recognized as one of Quakertown's ace salesmen, is receiving congratulations upon his election to govern WPEN, due to the illness of CLARENCE TAUBEL, owner! . . . RABBI HENRY TAVEL will discuss "Current Problems" over WDEL starting next Sunday at 1 p. m.

BENEDICT GIMBEL, JR., now filling the president's chair at WIP with new switching of officers, with Franklin Lamb vice-presiding.

WHAM is back again in the Marigold, Rochester, with the installation of JAN CAMPBELL as maestro . . . BOB CARTER has rejoined the announcing staff at WIP . . . STERLING V. COUCH's new show, "The Radio Audition Broadcast," heard over WDRC every Wednesday at

Theme Songs That "Click"

The melodic signature used as the closing theme on all Atwater Kent programs—ever since that pioneer sponsor went on the air—is an old English hymn entitled "Now the Day is Over."

The music was written by the famous British composer, Joseph Barnby, who wrote also the immortal "Sweet and Low." The words, as follows in part, were written by Sabine Baring-Gould:

"Now the day is over,
Night is drawing nigh,
Shadows of the evening
Steal across the sky."

The composition was written and published in "The Church Times" in England during the year 1865. It experienced a short run of favor, and then slipped from view and was buried under the dust of time until the sponsors of the Atwater Kent radio show unearthed it from a moth-eaten file.

Grace Moore and John Charles Thomas sang it recently when they appeared as the guest stars of the newly inaugurated series over the Columbia network.



HENRY PATRICK

Give him liberty and lots of breath because he's a top-heavy favorite with listeners of Station WIP, Philadelphia. Henry, who is RADIO GUIDE'S own musical representative on the air, recently won the Philadelphia-Crosby Crooners' contest and can be heard Saturdays at 12:45 p. m. and Sundays at 7 p. m.

11 p. m., is attracting wide attention at Hartford . . . SASCHA JACOBSEN, world renowned concert violinist, has been booked for a series of exclusive radio appearances over WBAL, while the famous star is directing his Musical Art Quartet at the beautiful estate of John W. Garrett, former ambassador to Italy.

TASTY YEAST is auditioning "Chubby Chums", a new ARTHUR Q. BRYAN script show, at WCAM . . . FRANCES J. CRONIN, staff organist at WNAC-WAAB, celebrated his third anniversary with the Yankee network on October 4 . . . DAVE WALLS, WPEN's song stylist, has finally



EVERETT MITCHELL

Although he is heard on a variety of programs, this veteran NBC announcer is most widely known for his handling of the perennial favorite of radio, the "Farm and Home" hour. It is heard every week-day over a wide NBC-WJZ network at 12:30 p. m. (EST)

TONIGHT LISTEN TO

UNCLE EZRA

You'll enjoy the humor and philosophy of this genial be-whiskered old character in a radio program that is different.

Every Wed., Fri. and Sunday

N. B. C. Red Network

WCSH WEAF
7:30 P.M.
EST

Professional STAGE TAP DANCING

LEARN AT HOME NEW EASY WAY

Professional Stage Method. Surprise and entertain your friends. Be popular, earn extra money, develop hidden talent. No music or experience needed. Begin dancing first day. Beginner's fundamentals and complete Professional Tap Dances included. Easy way to reduce or build up figure. For ladies or men. Send only \$3.75 money order (or check) plus 17-lesson notes. Or send no money (if in U.S.) and pay postage \$3.98 on delivery. No more to pay. **TRY FIVE DAYS.** If not delighted, money refunded. Limbering exercises FREE if you enroll now.

THORNTON DANCE STUDIOS
827 Irving Park Blvd., Suite M45, Chicago, Ill.

been accepted by the winsome THERESA MARIE WATSON, with the nuptials in the offing.

"Little Women", Louisa May Alcott's literary masterpiece, will be aired over WEEI in a series of 22 broadcasts, first show scheduled to hit the air (under sponsorship of Jordan Marsh Co.) this Friday at 5:30 p. m.

TED VON ZIEKURSCH, Daily News sports editor, heard over WCAU for the past two weeks, skyrockets to the Dixie

On Short Waves

From England, Japan, the high seas and the Antarctic, short wave will bring news, opinion and entertainment this week to its fans.

"Causes of War" will be discussed this Friday, October 26 at 5 p. m. EST by LORD BEAVERBROOK, noted English publisher, over the English stations GSB on 31.55 and GSD on 25.53 meters. This program, one in a series of noted speakers organized to combat war, will be rebroadcast by NBC-WEAF.

From Tokio on Friday, October 19, from 7 to 7:15 p. m. EST, come ceremonies on the eve of the opening of the 15th annual conference of the INTERNATIONAL RED CROSS. Rebroadcast by NBC-WEAF, this program will originate on station JVM on 27.93 meters.

SETH PARKER'S sea-chanties will come from the schooner "Seth Parker" on Monday, October 22, at 8:45 p. m. EST. Originating over KNRA on 48.70, 24.30 and 31.22 meters, this program will be rebroadcast over NBC-WJZ.

On Wednesday, October 24, another CBS Byrd Expedition two-way broadcast will be presented over KFZ at 10 p. m. EST.

RADIO GUIDE Program

LEE LAWRENCE

WITH

DOROTHY ALLINSON
Pianist

WLIT

Monday—and—Friday
5:15 p.m.

RADIO GUIDE Presents

HENRY PATRICK

IN

"SONGS of ROMANCE"

WITH

ROGER MOOREHOUSE

WIP

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

network in his programs of sport reminiscings.

Latest Philly rumors run to the effect that WCAU's head, Dr. Levy, is auditioning announcers for the coming KYW!

A SERIES OF full hour programs reminiscent of its old-time studio parties will be introduced by WTIC this Saturday night at 10:30 . . . with TOMMY TUCKER moving into the Odenbach Peacock Room in Rochester, WHAM has restored its wire, and will carry Tucker's music nightly, as well as furnishing two afternoon spots weekly to WTIC . . . CLARENCE FUHRMAN and his orchestra have snared that lucrative Phoenix Hosiery commercial, soon to be aired twice weekly over WIP . . . JIM FETTIS and his orchestra said to be all set for the DuPont, in Wilmington . . . WBAL listeners are now traveling back to the "elegant eighties" and the "naughty nineties", when WBAL is presenting "Baltimore Memories" every Saturday night at 7:45 p. m.

PHILLESSE CHEVALIER, after a summer absence, returns to the WDRC mike next Thursday at 8 p. m., with pianist MARGARET BROWN accompanying!

WILLARD ALEXANDER rumored to be placing his baton aside to join the booking department of the Music Corporation of America; his hand to be taken over by MCA!

It will delight . . .
amuse you!

RED DAVIS



LINDA

TONIGHT

NBC
WJZ NETWORK
COAST-TO-COAST

Begin listening to this fine program tonight

Doz. ASPIRIN TABLETS 5c

Certified products give full value in quantity and quality. Doz. Chocolate Laxatives, 5c; Dr. Joy's Toothpaste (big 60c size), 25c; Dentifits' Toothbrush (40c quality) 20c; Harriet Hill's Vanishing Cream (jumbo 60c size) 25c; Cold Cream (60c size) 25c; Wave Powder makes qt. professional wave set, 15c; New Large Bottle Iodine, 15c. Or mail this adv. with only \$1.00 for all 8 above items. Money back if not satisfied. NOT "cheap merchandise," but certified quality products at reasonable prices. Direct mail enables us to sell for less.

P. O. Box 363, Evanston, Ill.

Programs for Saturday, October 27

Star ★ Indicates High Spot Selections

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

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 & Lawnhurst: WFAE WBEN
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Organ Rhapsody: WFAE WGSB WTAG WBEN
NBC—Morning Devotions: WJZ WBZ
CBS—Chapel Singer: WABC
ABS—Barnacle Bill: WMCA
WGY—Musical Clock
WHAM—Kindly Thoughts

8:15 A.M.
NBC—Laudt Trio and White: WJZ WBZ WHAM
ABS—Pedal Points: WMCA WPRO

8:30 A.M.
NBC—Cheerio: WFAE WGY WGSB WEEL WTIC WJAR WBEN WTAG
NBC—Low White, organist: WJZ WHAM WSYR
ABS—The Pick Me Ups: WMCA

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

9:00 A.M.
NBC—Herman & Banta: WFAE WGY WGSB WEEL WTIC WJAR WBEN WTAG
NBC—WOKO WGR WEAN WFBL WLBZ WICC WGLC WFEA WHEC WORC
NBC—Breakfast Club: WJZ WBZ WSYR
ABS—Top o' the Morning: WMCA WPRO
WBEN—News; Hollywood Impressions
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WFAE WGSB WGY WEEL WTIC WJAR WBEN
ABS—One Man Band, Frank Novak: WMCA WPRO
WHAM—Breakfast Club (NBC)

9:30 A.M.
NBC—Banjoleers: WFAE WEEL WGY WTIC WGSB WJAR WBEN
CBS—Cheer Up: WHEC WKBW
ABS—Lou Janoff, tenor: WMCA WPRO

9:45 A.M.
NBC—Johnny Marvin, tenor: WFAE WTIC WJAR WTAG WGSB
CBS—Eton Boys Quartet: WABC WORC WNAC WOKO WEAN WFBL WICC WGLC WFEA WGR
ABS—Bernie Dolan, pianologue: WMCA WPRO
WBEN—Sally Work's Column
WGY—High Priests of Harmony

10:00 A.M.
NBC—News; Annette McCullough, songs: WFAE WGY WEEL WTIC WTAG WBEN
CBS—News; Mellow Moments: WABC WAAB WEAN WHEC WKBW WFBL WLBZ WICC WGLC WFEA WORC
NBC—Edward MacHugh: WJZ WSYR
ABS—“Family Law,” Frances Ballard: WMCA WPRO
WHAM—Tom Grierson, organist

10:15 A.M.
CBS—Carlton & Shaw: WABC WAAB WEAN WFBL WGLC WFEA WHEC WORC WKBW
NBC—Singing Strings: WJZ WHAM WBZ WSYR
NBC—Morning Parade: WFAE WGSB WTIC WEEL WGY WTAG WJAR
ABS—News; Lyric Strings: WMCA WPRO
WBEN—Youngster's Playtime

10:30 A.M.
CBS—Let's Pretend: WABC WNAC WDRC WOKO WFBL WLBZ WHEC WKBW
NBC—Morning Parade: WBEN

ABS—Uncle Nick's Kindergarten: WMCA WPRO

10:45 A.M.
NBC—News; Originalities; Jack Owens, tenor: WJZ
NBC—Morning Parade: WEEL WGY—Johnny Marvin, tenor
WHAM—Hank Keene's Radio Gang

11:00 A.M.
CBS—Pete Woolery's Orch.: WABC WDRC WNAC WEAN WLBZ WICC WGLC WKBW WFEA WORC
NBC—Galaxy of Stars: WBEN WGY
NBC—Alma Schirmer, pianist: WFAE WTIC WEEL WTAG WJAR
NBC—The Honeymooners: WJZ WBZ

11:15 A.M.
NBC—Tony Wons, philosopher: WJZ WHAM WBZ
NBC—The Vass Family: WFAE WGY WTIC WEEL WTAG WJAR WBEN
ABS—Lyric Strings: WPRO

11:30 A.M.
NBC—Melody Mixers: WJZ WHAM
NBC—Down Lovers' Lane: WFAE WEEL WGSB WTIC WJAR WBEN WTAG
CBS—Carnegie Hall: WABC WDRC WOKO WNAC WEAN WFBL WLBZ WGLC WFEA WHEC WORC WKBW
ABS—Rona Valdez, soprano: WMCA WPRO
WGY—Children's Theater

11:45 A.M.
CBS—Concert Miniatures: WABC WNAC WDRC WOKO WHEC WKBW WGLC WLBZ
ABS—Sticks & Keys: WMCA WPRO

Afternoon

12:00 Noon
CBS—Connie Gates, songs: WABC WDRC WNAC WEAN WFBL WLBZ WGLC WFEA WHEC WORC WGR
NBC—Armchair Quartet: WFAE WGSB WEEL WJAR WBEN WTAG
NBC—Fields and Hall: WJZ
ABS—Bob Fallon's Orch.: WMCA WPRO
WGY—Joan Darling
WHAM—4-H Club Program

12:15 P.M.
NBC—Honeyboy and Sassafras: WFAE WEEL WTIC WTAG WJAR WBEN
CBS—Along the Volga: WABC WAAB WOKO WLBZ WDRC WGR WGLC WFEA WHEC WORC
NBC—Genia Fonariova, 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 WORC WKBW
NBC—Merry Madcaps: WFAE WTIC WJAR
NBC—Farmers' Union Prgm.: WJZ WHAM WBZ WSYR
ABS—Here's How: WMCA WPRO
WBEN—News; Merry Makers
WGY—Farm Program

12:45 P.M.
ABS—Three Blue Chips: WMCA WPRO
WBEN—Stock & Commodity Reports
WTAG—Merry Madcaps (NBC)

1:00 P.M.
NBC—Jan Bruneseo's Ensemble: WFAE WGSB WEEL WTAG WJAR
CBS—George Hall's Orchestra: WABC WOKO WDRC WAAB WFBL WGR WICC WGLC WFEA WHEC WORC
NBC—Farmers' Union Prgm.: WTIC
ABS—Charlie Davis' Orch.: WMCA WPRO
WBEN—Farm Service
WGY—Stock Reports

1:15 P.M.
NBC—Jan Bruneseo's Orch.: WBEN WGY

1:30 P.M.
NBC—Dick Fidler's Orchestra: WFAE WEEL WGSB WTAG WJAR WBEN
NBC—Vic & Sade: WJZ WBZ WHAM
CBS—Esther Velas' Ensemble: WABC WOKO WDRC WNAC WEAN WFBL WGLC WHEC WORC WKBW

ABS—Charley Eckels' Orch.: WMCA WPRO
WGY—The Vagabonds

1:45 P.M.
CBS—Football; Army vs. Yale: WABC WOKO WORC WNAC WEAN WFBL WLBZ WGLC WHEC WKBW WGR
NBC—Words and Music: WJZ WHAM
ABS—The Ragamuffins: WMCA
WGR—George Hall's Orchestra (CBS)
WTIC—Dick Fidler's Orch. (NBC)

2:00 P.M.
NBC—Rex Battle's Ensemble: WFAE WTIC WGY WGSB WEEL WBEN WJAR WTAG
CBS—Football: WAAB WICC
ABS—Jack Filman, sports: WMCA WPRO

2:15 P.M.
NBC—Songfellows Quartet: WJZ WBZ WHAM WSYR
ABS—Harmonica Harmonizers: WMCA WPRO

2:30 P.M.
NBC—Don Pedro's Orch.: WJZ WBZ WHAM WSYR
NBC—Green Brothers' Orchestra: WFAE WGSB WTIC WEEL WGY WJAR WBEN WTAG
ABS—Piano & Organ Concertos: WMCA WPRO

3:00 P.M.
NBC—Radio Playbill, drama: WFAE WGSB WGY WTIC WEEL WJAR WBEN
ABS—Jack Orlando's Orch.: WMCA WPRO

3:30 P.M.
NBC—Week End Review: WFAE WGY WGSB WTIC WEEL WBEN WJAR
NBC—Saturday Songsters: WJZ WBZ WHAM WSYR
ABS—Sports; Soloists; Bob Haring's Orchestra: WMCA
ABS—Today's Winners: WPRO

4:00 P.M.
NBC—Don Carlos' Orchestra: WJZ WHAM WBZ WSYR

4:15 P.M.
NBC—High and Low: WJZ WBZ WHAM WSYR
WGY—The Vagabonds

4:30 P.M.
NBC—Palmer Clark's Orchestra: WJZ WHAM WBZ WSYR
NBC—Our Barn: WFAE WEEL WGY WTIC WGSB WBEN WJAR WTAG

5:00 P.M.
NBC—George Sterney's Orchestra: WFAE WGY WEEL WJAR WBEN WTAG
CBS—Little Jack Little's Orchestra: WABC WAAB WOKO WDRC WICC WEAN WFBL WLBZ WGLC WFEA WKBW WHEC WORC
NBC—Stanleigh Malotte, songs: WJZ WHAM WBZ

5:15 P.M.
CBS—On the Air Tonight: WABC
NBC—Jackie Heller, tenor: WJZ WBZ WHAM WSYR
WGY—John Finke, pianist

5:30 P.M.
NBC—Our American Schools: WFAE WGY WEEL WTIC WTAG WJAR WBEN
CBS—Jack Armstrong: WABC WOKO WDRC WNAC 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: WORC WICC WLBZ WAAB
CBS—Robinson Crusoe, Jr.: WABC WOKO WKBW WFBL WGLC WHEC
NBC—Ranch Boys: WJZ WHAM WBZ

Night

6:00 P.M.
CBS—Frederic William Wile, political talk: WABC WOKO WAAB WHEC WGLC WKBW WORC
NBC—One Man's Family: WFAE WGSB WEEL WBEN WJAR WTAG

NBC—Angelo Ferdinando's Orchestra: WJZ WBZ
ABS—Alex Botkin's String Ensemble: WMCA WPRO
WGY—Old Man Sunshine
WHAM—Sportscast

6:15 P.M.
CBS—Mischa Ruginsky's Orch.: WABC WOKO WAAB WDRC WGR WLBZ WICC WGLC WHEC WORC
ABS—Charley Eckels' Orch.: WMCA WPRO
WGY—Col. Jim Healey
WHAM—Comedy Stars

6:30 P.M.
NBC—News; Peg La Centra, songs: WFAE WTIC WJAR
CBS—Football Reporter: WABC WDRC WLBZ WNAC WOKO WORC WEAN WFBL WICC WFEA WHEC WKBW
NBC—News; Football Scores: WJZ WSYR
ABS—Buddy Cantor: WMCA
ABS—Jack Orlando's Orch.: WPRO
WBEN—Sports Review
WGY—Evening Brevities
WHAM—Evening Interlude

6:45 P.M.
NBC—Football Resume; Thornton Fisher: WFAE WGY WEEL WGSB WTIC WBEN
NBC—Flying with Cap't. Al Williams: WJZ WSYR
CBS—Beauty Program: WABC WAAB WDRC WKBW WEAN
ABS—Tony Wakeman, sports: WMCA WPRO

7:00 P.M.
CBS—Soconylund Sketches: WABC WOKO WGR WDRC WFBL WLBZ WICC WGLC WFEA WORC WNAC
NBC—Religion in the News: WFAE WBEN
NBC—John Herrick, baritone: WJZ WSYR
ABS—Save A Life: WMCA WPRO
WGY—Antoinette Halstead, contralto
WHAM—Hank and Herb

7:15 P.M.
NBC—D'Orsey Brothers' Orch.; Bob Crosby, vocalist: WJZ WSYR
CBS—Leon Belasco's Orch.: WABC
NBC—Jamboree: WFAE WGSB WTAG WBEN WJAR
ABS—Arthur Warren's Orch.: WMCA WPRO

7:30 P.M.
CBS—Whispering Jack Smith's Orchestra: WABC WOKO WNAC WDRC WEAN WGR WFBL WORC
ABS—One Man's Minstrel Show: WMCA WPRO
WBEN—Washington Highlights
WBZ—D'Orsey Brothers' Orch. (NBC)
WGY—Musical Program
WHAM—Otto Thurn's Orchestra

7:45 P.M.
★ NBC—Floyd Gibbons, headline hunter: WFAE WGY WTIC WGSB WEEL WBEN WTAG WJAR
NBC—Pickens Sisters: WJZ WSYR
CBS—The Lawyer and the Public: WABC WGR WOKO WDRC WFEA WGLC WICC WEAN WFBL WLBZ WHEC WORC WAAB
ABS—Max Bergere: WMCA WPRO

8:00 P.M.
★ NBC—Sigmund Romberg; Wm. Lyon Phelps: WFAE WEEL WTIC WGSB WGY WBEN WJAR WTAG
★ CBS—Roxey & His Gang: WABC WOKO WDRC WNAC WEAN WFBL WORC WGR
NBC—Art in America: WJZ WMAI WBZ WSYR
ABS—Three Little Funsters: WMCA
ABS—Bob Fallon's Orch.: WPRO
WHAM—Jan Campbell's Orchestra

8:15 P.M.
NBC—Grace Hayes, songs: WJZ WBZ WSYR
ABS—Central Union Mission: WMCA
WHAM—Adventures of Jimmy Allen

8:30 P.M.
NBC—George Olsen's Orch.: Ethel Shutta: WJZ WHAM WSYR

8:45 P.M.
CBS—“Fats” Waller's Rhythm Club: WABC WOKO WNAC WDRC WGR WHEC WFEA WGLC WEAN WFBL WLBZ WICC WORC
ABS—Tony Caboch: WMCA WPRO

9:00 P.M.
★ NBC—Songs You Love; Soloists; Orch.: WFAE WEEL WGY WTIC WGSB WTAG WBEN WJAR
★ CBS—Grete Stueckgold; Orchestra: WABC WKBW WNAC WOKO WDRC WEAN WFBL WFEA WHEC WORC WGLC WLBZ
★ NBC—RCA RADIOTRON PRESENTS Radio City Party, Featuring Frank Black's Orch.; John B. Kennedy; Guest Stars: WJZ WBZ WHAM WSYR
ABS—Americana Revue: WMCA WPRO

9:30 P.M.
★ CBS—STUDEBAKER CHAMPIONS; Richard Himber's Orch.; Joey Nash, tenor: WABC WDRC WOKO WAAB WEAN WFBL WICC WFEA WORC WKBW WCAU WCAO WJSV
★ NBC—ALKA SELTZER PRESENTS Barn Dance; Uncle Ezra; Spare Ribs; Linda Parker; Hoosier Hot Shots; Lulu Belle; Maple City Four: WJZ WHAM WBZ WSYR
★ NBC—The Gibson Family: WFAE WTIC WEEL WGY WGSB WJAR WBEN WTAG

10:00 P.M.
★ CBS—Edward D'Anna's Band: WABC WDRC WAAB WKBW
ABS—Blood and Thunder: WMCA WPRO

10:30 P.M.
NBC—Hal Kemp's Orch.: WJZ WGSB WBZ
CBS—Saturday Revue: WABC WOKO WAAB WDRC WEAN WFBL WICC WLBZ WFEA WHEC WGR WORC
ABS—Harry Rosenthal's Orchestra: WMCA WPRO
WHAM—News; Hughie Barrett's Orch.

11:00 P.M.
NBC—Willard Robison's Orch.: WJZ WHAM WSYR
NBC—Guy Lombardo's Orch.: WFAE WTIC WEEL WGSB WJAR WBEN WTAG
CBS—Glen Gray's Orchestra: WABC WAAB WDRC WKBW WGLC WORC
ABS—Voice of Romance: WMCA WPRO
WGY—Charles Boulanger's Orchestra

11:15 P.M.
ABS—Nick Kenny's Scandals: WMCA WPRO
WBEN—Sports Review

11:30 P.M.
★ CBS—Benjamin Franklin, sketch: WABC WEAN WFBL WICC WHEC WORC WOKO WKBW WNAC
NBC—Freddie Martin's Orch.: WJZ WHAM WBZ WSYR
NBC—Paul Whiteman's Party: WFAE WEEL WGY WTIC WGSB WTAG WBEN WJAR

11:45 P.M.
ABS—Dance Orchs. Till 2 A. M.

12:00 Mid.
NBC—Enric Madriguera's Orch.: WJZ WBZ WSYR
NBC—Art Kassel's Orch.: WFAE WEEL WJAR WTAG
CBS—Joe Haymes' Orch.: WABC WNAC WOKO WEAN WFBL WICC WKBW
WBEN—Midnight Reveries; Organ
WHAM—Tommy Tucker's Orchestra

12:15 A.M.
★ NBC—Carefree Carnival: WFAE WEEL WGY WJAR WBEN WTAG

12:30 A.M.
CBS—Pancho's Orchestra: WABC WOKO WNAC
NBC—Emil Coleman's Orch.: WJZ WHAM WBZ WSYR

1:00 A.M.
CBS—Spud Murphy's Orch.: WABC

Sportcasts of the Week

(Time Shown Is Eastern Standard)

SCHEDULE OF EVENTS
MONDAY, Oct. 22: 12:05 a. m., 12, 7 and 10 p. m., Six-Day Bike Race, CKCL (580 kc); 10 p. m., Boxing, WHN (1010 kc). **TUESDAY**, Oct. 23, also **WEDNESDAY**, **THURSDAY**, **FRIDAY**: 12, 7 and 10 p. m., Bike Race, CKCL (580 kc). **TUESDAY**, Oct. 23: 9:15 p. m., Wrestling, WGFB (630 kc). **FRIDAY**, Oct. 26: 10 p. m., Boxing, ABS-WFBE network. **SATURDAY**, Oct. 27: 12, 7 and 10:30 p. m., Bike Race Final Laps, CKCL (580 kc). (See box for football games.)

A choice spot for pigskin followers Saturday, October 27 will be the WSM (650 kc) broadcast of the Vanderbilt-Louisiana State game from the former's gridiron. The Commodores have not performed for radio listeners for three years but WSM will handle all of their home games exclusively this Fall. With Tommy Henderson, who formerly scintillated at quarterback for Vandy, assisting Jack Harris of the WSM staff, this important Southern Conference conflict should make good listening.

FOSTER HEWITT again takes a seat at the Toronto saucer where the first Six-Day bike race of the season starts Sunday, Oct. 21 at midnight. Beginning with the opening lap Hewitt will come on daily throughout the week with three periods with the pedal experts. On Saturday, Oct. 27 the final mad hour and a half of whirling will be sent to CKCL listeners beginning at 10:30 p. m.

EDDIE DOOLEY presents a couple of

Football Broadcasts

(Time Shown Is Eastern Standard)

SATURDAY, OCT. 20
 NBC Network—Columbia vs. Navy, 2:15 p.m.
 NBC-CBS Networks—St. Mary's vs. Fordham, 2:15 p.m.
 KMOX (1090 kc)—Missouri vs. St. Louis, 2:45 p.m.
 WGN (720 kc)—Carnegie Tech vs. Notre Dame, 3 p.m.
 WHN (1010 kc)—WOR (710 kc)—Columbia vs. Navy, 2:15 p. m.
 WINS (1180 kc)—Manhattan vs. Michigan State, 2:30 p.m.
 WLS-WENR (870 kc)—game to be announced
 WSAI (1330 kc)—Cincinnati vs. Ashland, 2:30 p.m.
 WSM (650 kc)—Vanderbilt vs. Auburn, 3 p.m.

SUNDAY, OCT. 21
 WGN (720 kc)—Chicago Bears vs. Cincinnati (professional), 3 p.m.
 WINS (1180 kc)—Pittsburgh vs. N. Y. Giants (professional), 2 p.m.

SATURDAY, OCT. 27
 CBS Network—Army vs. Yale, 1:45 p.m.
 WGN (720 kc)—Northwestern vs. Ohio State, 3 p.m.
 WHAS (820 kc)—Auburn vs. Kentucky, 2:45 p.m.
 WHN (1010 kc)—WOR (710 kc)—Columbia vs. Penn State, 2:15 p.m.
 WINS (1180 kc)—Manhattan vs. Catholic U., 2:15 p.m.
 WJR (750 kc)—Michigan vs. Illinois, 3 p.m.
 WLS-WENR (870 kc)—Game to be announced
 WSAI (1330 kc)—Cincinnati vs. Georgetown, 2:30 p.m.
 WSM (650 kc)—Vanderbilt vs. L. S. U., 3 p.m.

All American coaches in his Friday, October 19, football period over the CBS-WABC network at 6:30 p. m. Both mentors face a couple of tough battles with their respective rivals, so Dooley will have LOU LITTLE tell what his Columbia Lions will do to the Navy eleven, while JIMMY CROWLEY tells of his hopes for Fordham against the Galloping Gaels of St. Marys. These contests will eliminate a couple of national contenders, and the preview should attract many grid listeners.

TOM MANNING is doing right well for himself in the competition to pick a National favorite baseball announcer. Miss Alice Traver, of Sandusky, Ohio, writing for the Traver family, socks down eight votes for the Cleveland sportscaster, proving that when a whole family can agree on a single announcer he must be good. And their neighbors down the street in Sandusky, the Coopers, keep it unanimous by casting their five votes for Manning. France Laux is another up in the

money, so let's hear from the listeners-in from other parts.

BENNY LEONARD took time off from his WHN fight broadcast spot to pay a visit to the Windy City. He's still tops with the boys who consider him the best lightweight ever . . . Grid followers missed out on some keen sport when CBS failed to obtain permission to air the Southern California-Pittsburgh fracas after they had announced weeks in advance that it would be broadcast . . . WGN has had a mike at the games of the Chicago Bears since 1931 . . . Maybe "Dizzy" Dean was serious about threatening to turn songwriter. After hearing Pratt and Sherman over KMOX, the mighty one decided he could do better.

WORLD SERIES NOTES: That "boo" rendered by Detroit fans for the benefit of JOE MEDWICK was the loudest and longest we've ever heard over the radio or anywhere else . . . Couple the delays, protests and freak happenings of the Series with the America's Cup races, and you have a swell weird sports parlay . . . What a change in atmosphere when the mike was shifted from the joyful surroundings of the Cardinal locker room to that occupied by the gloomy, tamed Tigers . . . TEX CARLETON and DIZZY DEAN copped honors for their victory speeches, while MICKEY COCHRANE did well in expressing the consensus of feeling of the Detroit players. And now we can put away baseball broadcasting talk until next spring.

Bandstand and Baton

New York is beginning to notice the unusual rhythms and style of the orchestra featured in its Pennsylvania Hotel now. But New York, in this case, is at least a year behind midwestern fans. For the featured band is HAL KEMP'S, and Hal's boys have been favorites around Chicago since last Fall. So, New Yorkers, here's an introduction to one of the best bands in the business, sent you with the compliments of Kemp's myriad followers.

That's Hal himself who directs and plays an occasional sax lead. Hal's a graduate of the University of North Carolina, class of '23, and has directed his own band ever since. He's toured Europe and calls Marion, Alabama, his home town. Hal is married, has a year-old daughter. SKINNAY ENNIS is the handsome, young-looking drummer whose singing drags down the women's votes. Skinnay's from Salisbury, N. C.; he's been with Kemp since the band organized ten years ago. Behind the piano in the corner is JOHN SCOTT TROTTER, who deserves much of the credit for the band's success. Trotter does most of the arrangements, and hails from Charlotte, N. C.

SAXIE DOWELL, from Raleigh, N. C., BEN WILLIAMS of Concord, N. C., and PORKY DANKERS of Lake City, Minn., are the saxophone artists. All three have been saxophoning and clarinetting with Kemp during their entire musical careers. Williams doubles on the flute and Dowell does an occasional vocal.

Three Illinois natives and one Ohioan are in the brass section of the orchestra. WENDELL MAYHEW of Milford and EDDIE KUZBORSKI, Chicago, push trombones, and CLAYTON CASH of Urbana with EARL GEIGER of Cleveland, Ohio, are trumpet and melophone artists. PHIL FENT of Lincoln, Neb., is banjoist and JACK SHIRRA, all the way from Scotland, plays the bass horn.

CALLING ALL CARS! Missing since Wednesday morning, October 3, FRANK STAFFA, guitarist with RUDY VALLEE'S Connecticut Yankees, has been found, victim of a nervous breakdown. He may not return to the band. The disappearance of Harry Patent, Rudy's violinist, is still shrouded in mystery.

SEYMOUR SIMONS, after breaking all sorts of records in his late Baker Hotel, Dallas, Texas, stand, moves into the Cosmopolitan Hotel, Denver. His broadcasts while there will be over KOA and a west-coast NBC network . . . RICHARD COLE is the replacement in the Baker, with WFAA airings.

CAB CALLOWAY really directs his band. You who have seen him on the

stage will appreciate the recent story from San Antonio, Texas. An enthused audience kept Calloway on the stage for two hours, refusing to let the show stop until the colored leader collapsed from sheer exhaustion. He revived in time for his next show, however.

LEON BELASCO begins a new bi-weekly series of Columbia broadcasts this week. Belasco opened at the Casino de Patee in New York last week, after being replaced at the St. Moritz by WILLARD ROBISON.



TED FIORITO

The brilliant conductor-composer adds to his laurels by his part in the widely-heralded "Hollywood Hotel" programs heard over a CBS-WABC nation-wide network every Friday night at 9:30 (EST) and which bring Dick Powell and guest movie stars to the microphone

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The Old Jumping Jenny Wren
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The Icehouse Murder

(Continued from Page 29)

immediately to her bedside. The old grandmother moaned when she saw the blackened flesh. Pitiful as was the baby's condition, however, already there had been a tremendous improvement. Under the administration of stimulants, the feeble pulse was increasing in strength and frequency. The child had begun to breathe perceptibly.

Grandma Witte prayed. It seemed that her prayer was to be answered. Medical skill had done its utmost . . . Slowly the child's eyes flickered open . . . Baby Dorette smiled feebly. "Papa . . . gramma," she murmured. The old woman clasped and unclasped her hands.

But the head doctor sighed. Slowly the baby's eyes closed, and she died.

In the office of the hospital, Essig was questioning the two boys, Henry Koda and Walter Ciesielski. As a result of their revelations, another radio flash gal-

vanized Chicago's patrol system:

"Attention all cars . . . attention all cars . . . wanted for kidnaping and murder. Boy, 13 or 14 years old. Height, 5 feet to 5 feet 2 inches. Weight, around 110 pounds. Wearing white shirt, blue corduroy long pants, brown lumberjack- et, gray cap and black shoes. Complexion medium. Name unknown. Thought to live in neighborhood around Oakley Avenue and Wilmot Street. If apprehended, notify 32nd district . . . Attention all cars . . . wanted for kidnaping and murder . . ."

Radio Cars Close in

"Dis afternoon," young Henry Koda told Captain Essig, "me and my brother Robert, and Walter here, and two other guys, we was playing near the icehouse. A guy comes along and tells us to scam. He was about 14 years old. So we run home, but we see him crawlin' through a hole in the basement.

"So Walter and my brother and me come back, with one of the other guys, about half an hour later. We thought they was gangsters in the building. One of the guys said maybe it had something to do with the missin' baby he'd heard about over the radio at home. Anyway, we got some clubs and went in there . . . and there was the baby."

"This fellow that told you to 'scram,'" said Essig. "Do you know him?" "I dunno what his name is," Walter spoke up, "But I seen him around the neighborhood lots. I think he lives near the corner of Oakley Avenue and Wilmot Street."

Again Essig picked up the hospital telephone, and another radio message went out from police headquarters:

"Attention Car 56 . . . Car 56 . . . Car 56 . . . Upon arrival of relief from detail at 1780 Milwaukee Avenue, proceed to vicinity of Oakley Avenue and Wilmot Street and make enquiries for boy described in preceding message. Attention Car 56 . . ."

In Car 56—which a few minutes before had been detailed to watch the abandoned icehouse—were Officers William Moffett and Edward Culloney. As soon as their relief arrived, they followed their radioed instructions, and set out to comb the Oakley-Wilmot district. It was painstaking, plodding police work—but radio had



Acting Captain of Police Essig, who directed the radio search for little Dorette

lightened the task in two ways: first, by starting the search seconds, not hours, after the clues had been gathered; and second, by arousing the neighborhood in which the two policemen were obliged to search.

Dozens of radio fans had followed the police flashes. As Moffett and Culloney went from door to door, asking if anyone knew a youth in the district who answered to the description broadcast, they found that already this broadcast description had set the neighborhood to thinking.

"Yes," said one housewife, "that might be George Rogalski. He lives around the corner, at 1863 North Oakley Avenue. I thought of him when I heard the police broadcast a little while ago."

So the two officers went to the Rogalski home. There they found George.

A little persistent questioning, and George confessed:

"I just wanted to look at her," he said. He had walked the child for three miles to the vacant structure, then carried her up-

stairs in his arms.

"I just wanted to look at her, and the building was the only place I could take her. She was pretty. I didn't touch her or anything. I just looked at her. She wasn't scared. She only seemed worried and missed her grandmother and sister. Pretty soon I heard a noise in the building and I got scared and ran away."

"I went to school the next day, and about five o'clock Tuesday afternoon I went back to the building. Some boys were playing around there, and I told them to 'scram.' Then I went upstairs and looked at the little girl. There were some black marks on her. I went home and had supper, and then you came and got me."

Examination of the child disclosed that she had not been harmed by more than exposure and starvation. George merely had looked at her, an adolescent curiosity that brought him to trial for murder.

The jury that heard the trial found him guilty. Moved by the boy's youth and the underprivileged character of his home environment, they fixed his punishment at ten years in prison, at least until he had attained his twenty-first birthday. Under Illinois law, so youthful a defendant is sent to the reformatory rather than the penitentiary, and on Sept. 1, George was admitted to Pontiac, closing one of the most sensational cases in Chicago's redbook of crime.

Sensational also was the speed—thanks to radio—with which the case was solved. Due to radio's dual capacity for arousing the community and enlisting public co-operation, and of speeding police organization, the boy responsible for the death of little Dorette was caught long before daylight of the morning following the discovery of the dying child in the icehouse.

In Next Week's Issue of RADIO GUIDE: From Barber Chair to Hot Squat

The Chicago barber who heard his customers talking about a big cash pay-roll, decided to lay aside his shears for a grimmer implement. He made up his mind to trim the paymaster—with an automatic, if necessary. But the trail that led from the barber-shop to the pay-off at the end of Chicago's Navy Pier—one mile out in Lake Michigan—also led from the barber chair to the electric chair. In next week's RADIO GUIDE you will find the story of how radio found this murder-trail—and what the police did about it.

What, No Villains?

(Continued from Page 8)

points out, the radio sister complains of her teasing brother (and we know this happens in real life) and when the brother rudely retorts with "Shut up! You're always tattling!" (real life again) the mother or some other character could then, or a little later, administer the necessary and salutary correction. The listening children would benefit thereby. It is not inconsistent in real life to have repentance and apology follow the words or acts of a transgressor.

I have written nearly 400 books for boys, girls and children, and more than 7000, daily bedtime stories. I have told hundreds of my stories over the air and they appeared to be liked. In each book or story there has been the element of conflict and a more or less complete villain. I have made it a policy to let the good triumph and the bad meet with defeat and punishment. I am aware that in real life this system too often is reversed.

But I incline that much toward ideal-

ism. In the course of a quarter of a century of writing for the young I have found it is the best policy to govern what little influence on youthful character my writings and broadcasts may have had.

In conclusion I would say, let the broadcasts for children by child and adult actors be as nearly realistic as is common with life itself within the bounds of reason. But since it is easily within the powers of writers, broadcasters and the wireless protractors, let them make all this a medium for little lessons in kindness, thoughtfulness and politeness, and mix with it healthful fun and happiness. My practice, in writing my little daily stories, has been to send the child to bed with a smile. Perhaps this isn't always possible in the continuity of radio sketches but it should be the aim.

Above all, the vivid imaginations of children should not be overlooked. These imaginations should be stimulated gently and fed, but tenderly cared for; they are easy to shock and blight, causing harm that many years will not eradicate.

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HAROLD POTTER, 1619 Broadway, Dept. G, New York. Arranger of many hits including: "Carolina Moon," "Valley of the Moon," "Girl of My Dreams," "Little Street Where Old Friends Meet," etc.

Man Can Talk With God, Says Noted Psychologist

A new and revolutionary religious teaching based entirely on the misunderstood sayings of the Galilean Carpenter, and designed to show how we may find, understand and use the same identical power which Jesus used in performing His so-called Miracles, is attracting world wide attention to its founder, Dr. Frank B. Robinson, noted psychologist, author and lecturer. "Psychiana," this New Psychological Religion, believes and teaches that it is today possible for every normal human being, understanding spiritual law as Christ understood it, to duplicate every work that the Carpenter of Galilee ever did—it believes and teaches that when He said, "the things that I do shall ye do also," He meant what He said and meant it literally to apply to all mankind, through all the ages.

Dr. Robinson has prepared a 6,000 word treatise on "Psychiana," in which he tells about his long search for the Truth, how he finally came to the full realization of an Unseen Power or force so dynamic in itself that all other powers and forces fade into insignificance beside it—how he learned to commune directly with the Living God, using this mighty, never-failing power to demonstrate health, happiness and financial success, and how any normal being may find and use it as Jesus did. He is now offering this treatise free to every reader of this paper who writes him. If you want to read this highly interesting, revolutionary and fascinating story of the discovery of a great Truth, just send your name and address to Dr. Frank B. Robinson, Dept. PB, Moscow, Idaho. It will be sent free and postpaid without cost or obligation. Write the Doctor today.—Copyright 1933, Dr. Frank B. Robinson.—Advertisement.

WINNERS OF JINGLE NO. 11

Published in Radio Guide Issue Week Ending Oct. 13th

When Roosevelt speaks on the air, I'm thrilled quite beyond all compare. He's a great President, And to me he has meant

1st Prize \$25 Verne E. Starks Denver, Colo. "The end of 'red ink' and 'gray hair.'"

2nd Prize \$15 G. M. McKelvey Pittsburgh, Pa. "New faith in the flag we all share."

3rd Prize \$10 Mrs. Gust A. Oberg Deerwood, Minn. "A new deal with aces to spare."

\$5.00 Prizes:

O. J. Mullen Philadelphia, Pa.	Ernest R. Lowe Waltham, Mass.
Samuel Hembree Elizabeth, N. J.	Mrs. Harriet E. Olson Valley City, N. D.
Mrs. R. C. Carr Oklahoma City, Okla.	Mrs. R. Douglass Gago Port Gibson, Miss.
Mrs. J. R. Shelton Austin, Tex.	H. R. Shaw Jackson, Mich.
Kenneth B. Webb Saxton's River, Vt.	Mrs. H. Featherstone Minneapolis, Minn.

COUNTESS ALBANI

As She Appears Under the

MIKEroscope

By Fred Kelly

It's barely possible that Countess Albani might not be able to define an arpeggio to your entire satisfaction, but if you want to know what your chances are in a six-handed stud game to fill an inside straight, she can tell you down to the last decimal. For poker is both her strength and her weakness.

And if you'd please her mightily, which would be your first impulse after you had known her five minutes, you'd forget austere symbols of nobility and think of her only as Olga Albani, or, if you'd prefer to go back to the flyleaf of the family Bible, Olga Maria Aurora Medolaga Albani.

Like a great many persons of Spain, her native land, she doesn't stand in awe of a title. To the aristocratic, and she is that to the soles of her shoes, it just one of the appurtenances of life amid the social higher-ups. So, contrary to custom in this, our native land, she accepted the title to win the Count instead of wedding the Count to get the title. Besides, she's a blood relative of the Royal House of Italy, whereas she's only a Countess by marriage.

When you start conjuring up romantic visions of languid nobility dawdling under lacy parasols and picture hats while some lackey dances attendance, you can count Olga Albani out. Rather, you will find her riding a spirited horse at a sparkling canter; swimming with expert speed and skill; driving a golf ball straight down the fairway 225 yards or smashing a tennis ball back to the base-line. And she loves to fence—but then what married woman doesn't?

But these are only avocations, adjuncts to her career as housewife and singer. And don't overlook that domestic angle. Like all true Castilian women, Olga—nee Hernandez, by the way—was trained first in the arts and wiles of running a household. Every potential Spanish bride (and that's every girl in Spain) is considered poorly educated until she is made ready to accept major-domoship of a home.

The Countess enjoyed this routine training along with her academic courses. As wife and mother, hostess and director-general of her domicile, she displays the same ease and facility that distinguish her sparkling soprano voice. She has been married for ten years and has one son, Guarda.

Ever since her radio debut she has been a storm center among transcontinental listeners. "She's the most amazing soprano on the air," cry her protagonists. "She runs second to our favorite," retort the detractors.

Listeners forget entirely the vocal demarcations in their enthusiasm for the glitter of the artist. That's why the Countess lags behind no one in purely personal appeal. The same magnetism which won her acclaim when she made her Broadway debut as star in "New Moon" makes itself felt over the loudspeaker.

The same gracious carriage and sureness of self have asserted themselves throughout her professional career, which has included beside her stage and film successes such radio programs as Eastman Kodak, General Motors, Cities Service, Mobiloil, Fleischmann, Eveready and Elgin Watch. Realsilk Hosiery presents her now over the NBC-WJZ network—in which Chicago gets all the breaks, as the Countess has taken up her residence there for the duration of the engagement.

Physically, too, she carries on the charm tradition. The admixture of Italian and Spanish blood has endowed her with brunet Latin characteristics and the most piquant of accents. She is five feet, five and one-half inches tall and weighs 125 pounds. She was born August 13, 1903, and was brought to America in 1908. She has lived here ever since.



COUNTESS ALBANI

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-seventh. 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 reproduction 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

ROGER WOLFE KAHN is not on the air at present. (B. S. F., Indianapolis, Ind.)

GUY LOMBARDO'S orchestra employs four saxophones. (F. J., New Bedford, Mass.)

THE VOICE OF THE UNITED STATES NEWS is Hilmar Robert Baukhage. (A. L. T., Northbridge, Conn.)

CARMAN is the name of Al Kavelin's pianist. Kavelin's theme song, "Love Has Gone" will be available at music stores before long. (Berenice Adams, New York City.)

THE MAXWELL HOUSE SHOWBOAT program is broadcast from a studio in Radio City,

not from the river towns they name. (Bill of South Florida.)

CLAUDE HOPKINS is about thirty years old. He was born in Alexandria, Va. (John M. Wirth, Brooklyn, N. Y.)

JACK OWENS may be addressed in care of NBC, Merchandise Mart, Chicago. (Miss Edith Martin, Richmond, Va.)

THE NORSEMEN QUARTET sings on the Betty and Bob program. (Margaret Coleman, St. Albans, N. Y.)

GENE ARNOLD sings on all the programs on which he appears except on the Carnation Con-

tented program and the Crazy Water program on Sundays. On these he appears only as the narrator. (A. T., Niagara Falls, N. Y.)

LEAH RAY was born February 16, 1915. She is not married. Her real name is Leah Ray Hubbard. (A. Kannapolis, N. C. Listener.)

BESS JOHNSON, who is Lady Esther, is also Frances Moran in the Today's Children sketch. (Mrs. H. H., Bearsville, N. Y.)

"YOUR LOVER," Frank Luther, is married to Zora Layman. He is 5 feet 9 inches tall, weight 175 pounds, is 34 years old and has dark brown hair and greyish-blue eyes. (Helen Apitz, Woodhaven, N. Y.)



*The clean center leaves are the mildest leaves
They Taste Better!*

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