

Radio Guide

The National Weekly of Programs and Personalities

Week Ending October 26, 1935

E C B 87

Volume V
Number 1

5¢



Every Bandleader's Secret—Bernie Goes West

News and Views of the Week

Drama Chief Of NBC Answers

The headquarters of radio drama is Chicago. We turned to the Midwest City and the production head of the National Broadcasting Company to discuss the RADIO GUIDE campaign for better dramatic presentations. Clarence L. Menser, the responsible and directing head of this division, gives a very clear, academic and expert analysis of radio drama in this answer:

I have been asked to prepare a statement in answer to two recent editorials in RADIO GUIDE lamenting the present state of radio drama. The request for an answer to these editorials is to me somewhat embarrassing because, in my opinion, the statements are more or less true. It becomes very difficult to answer a statement with which you generally agree. However, I offer the following comments which I think are pertinent to the discussion:

There has been a great deal of discussion about the *tripe and drivel* which is broadcast under the head of original radio drama. It must be admitted that a great deal of poor material is broadcast. This fact, in and of itself, does not state the whole proposition, however. I believe that the general average of dramatic material is no lower in radio than it is in pictures or on the stage. The idea that both the stage and screen are putting out a constant stream of literary gems is, of course, mistaken. It is true that both the stage and the pictures do put out productions of high merit, but along with these comes a constant flow of tripe and drivel in their own fields.

To insist that nothing good comes out of the air in the way of dramatic productions is to plead ignorance of what is being broadcast.

Dramatic material of a high standard is being broadcast on many programs. Our Radio Guild has for many years presented standard and classic plays. My own Miniature Theater for years brought to the air the best material available from short plays. The sponsored Radio Theater at the present time is using standard Broadway successes. The Beauty Box Revue is using musical comedies of the same high grade. As for the suggestion that O. Henry stories should be presented, the reason they are not being done in 1935 by the National Broadcasting Company is that they were done so many times before that they are practically worn out.

Not Tripe And Drivel

The Sherlock Holmes stories provided what many people thought was a high grade dramatic series. Listeners to a Bible series — Immortal Dramas — which we presented from our Chicago studios thought it anything but tripe and drivel. Several years ago I produced in New York and in Chicago a series called Over Jordan for which the basic material was taken from Roark Bradford's book, which happens also to be the source of the greatest dramatic success in our generation, *The Green Pastures*. This is a casual list which I have noted on the spur of the moment. I am sure investigation would reveal it to be but a very small part of what actually is broadcast under the head of standard or classic drama.

It is common for critics of radio to sigh for the good old days. They seem to imply that merely because a piece of writing is old, it is therefore a classic. Anyone who has devoted much time to the study of dramatic literature knows that this is not true, and anyone who has worked seriously in radio knows that much of the stuff that has been classic in one form is simply not to be considered for radio until it has been changed greatly by a rewrite man. In many instances rewrite men soon have discovered that they might as well start from scratch and write the whole thing as to try to adapt to radio one of the so-called classics.

I disagree definitely with the statement that the field of contemporary writers is barren. I think the work of Paul Rhymer in *Vic and Sade*, for instance, is of a quality which is beyond question. There are many others in radio doing comparable work.



Clarence L. Menser: He agrees to disagree

It is traditional in the theater and in the movies, as well as in radio, that high grade performance often makes a poor play stand out as a success. In the same way, many a play which seems mediocre on paper has been lifted to a higher level by expert direction and production. This leads to a point which is a pet of mine. It is that we have yet to scratch the surface on the possibilities of production for radio. In a few isolated instances we have pointed the way. The series of Biblical dramas is a definite example.

Being Held Back

I disagree genuinely with the editorial paragraph stating that program directors have contributed to the sorry state of radio drama by not knowing their business; that they know that the material is poor but do not seem to know how to correct it. I state definitely that program directors in radio are qualified to make changes if they are allowed to do so. I personally know of a great many things that can be done to improve our programs but they probably will not be done until everybody connected with radio becomes fully aware of the fact that our product is the program, and that no matter how far-flung our lines may be or what an array of stations we have, if we put out a poor product we are in error.

The mere fact that a fifteen-minute show can be produced with an hour's rehearsal has nothing to do with whether this should be done. When or if radio reaches the point where as much time and thought and energy is given to the production of a radio program which is going to entertain ten million people, as would be given to a theatrical production which would be a success if it played to a hundred thousand people, then radio will avoid a great deal of criticism. This probably will come in time. If it were thrust full blown upon the industry now the result would definitely upset too many people.

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Since I have been associated with the National Broadcasting Company I have noted a great increase in willingness on the part of advertisers to believe that it takes money and time to produce good shows. That attitude will go farther, undoubtedly. I believe we eventually will come to the realization that the next big development in radio, and the one thing which will bring our programs up to a state of perfection comparable to our physical outlay, is proper emphasis upon production. I believe it is fundamental to the industry.

Time, Tide and Radio

It should be noted, in passing, that the radio production director's job is much more intense than that of either the theater or movie director. We work to a definite time pattern. We haven't the opportunity, as the movie directors have, of perfecting a series of scenes on successive days and then combining them to make one sequence, or of playing the show several times, as the theater directors do, and of perfecting the production as the run continues. This merely emphasizes the fact that we should take greater care with our preparations before the broadcast than is necessary in either the movies or the theater.

One other element should be mentioned. That is the audience. We have done much in the last five or six years to educate our audience to listen to radio drama. Much more needs to be done, and undoubtedly will be done in the future. I say this because there is a great difference in listening to radio drama or to music. Music always has appealed to the ear, and almost solely to the ear. Although many people have enjoyed seeing an orchestra or a singer in action, at least ninety percent of their enjoyment has come from what they heard. This has not been true of drama. In many cases the greater part of the enjoyment from a show has come from what the audience has seen while it was hearing the lines. In radio we have been forced to turn this whole thing upside down and to teach the audience to listen only. This is not to be done in a day. It involves the whole matter of establishing a body of traditions which are accepted generally, and which mean the same thing to the audience as to the actors.

Creating New Traditions

In the Chinese theater a great body of traditions has grown up through thousands of years. If a man comes on the stage carrying a certain type of flag, for example, the audience accepts the fact that he is not a man at all, but that the man is dead and that this is his spirit moving across the stage. There are many others. Without these traditions the Chinese theater could not exist. With these traditions it gives great enjoyment to the Chinese people.

Much the same thing is true of radio drama, and indeed a great deal of the criticism against radio drama may be accounted for by the fact that we are so young in the business we have been unable to build up a great body of traditions on which we can get general audience acceptance. In other words, there still is a tremendous job to be done in the matter of educating the audience to listen to radio drama. This undoubtedly will be done. Radio must realize that we will get around to this normally.

The statement that radio producers should study the renaissance of the movies in order to solve their own problems, learning to depend upon stories by the masters, is to me lacking in foundation. I have no figures before me, but I am sure that thorough investigation would reveal that the percentage of photoplays based upon Dickens, Dumas, Thackeray, Stevenson and other writers of yesteryear is very small compared to the total output of the movies. The statement that "most of these (writers) would lend themselves to dramatization for radio" seems to me to have no bearing in the discussion because most of these writers already have lent themselves to dramatizations without number which have been produced on the air.

Fibber's Molly Tells the Truth

Caught Out of Character, Molly McGee — Marian Jordan to Her Husband and Children — Tells the Inside Story of Her Career

By Harry Steele

SO'S YOUR old Aunt Kate," may be the flippest crack in the world on the ready lips of our current youth—but unless you're particularly interested in the exact meaning of "a sock on the button," don't ever say it to Marian Jordan, the Molly of NBC's Fibber McGee sketches.

Because her own Aunt Kate is almost a sacred figure, not alone to Marian but also to Jim Jordan, Marian's husband. It was through Jim that Marian acquired Aunt Kate. She really is his aunt so that Marian set up the relationship by marriage. But were she Marian's own mother, the comedienne could not hold her in greater reverence. Time was when Aunt Kate was the master key to Marian's future, and neither of the Jordans ever has forgotten how their beloved kin unlocked the door that blocked the way to the career they craved.

Naturally the tale reverts to an earlier day when Jim helped his Dad farm a big acreage near Peoria, Illinois, and Marian, unaware that Destiny was stalking the furrows of the Jordan farm, was going to school in the hustling town. Before strange circumstances brought about a climax in the affairs of these neighbors who knew nothing of each other, there was to develop a reversal of the traditional saga, a story in which the principals were the traveling farmer and the salesman's daughter

THAT would be Marian who, about the time she quit public school to enter St. John's Parochial school, began to manifest a deep-rooted interest in the arts. She studied violin, piano and voice, achieving a success that prepared her for the four years of teaching by which she earned a comfortable living after her schooling was concluded.

While Marian was sharpening up her talents by participating in all sorts of civic, church and semi-professional musical and theatrical ventures, the boy from the farm outside of town was pursuing an almost parallel path. The family had moved to town and Jim, too, studied voice and found his footsteps automatically pointed toward the stage.

Various jobs sustained him during that training period and he served as machinist, clerk or whatever offered itself when the previous job slipped out from under. Then came the bold venture. Jim migrated to Chicago to find his place on the stage. Meanwhile Marian varied her teaching enterprise by playing the organ at motion-picture theaters and other places where a professional was desired. So far there had been no hint of a Jim or an Aunt Kate. They were of the fabric of her life but to date the pattern had failed to show through.

IN CHICAGO Jim had a variety of theatrical experiences. But the war was each day a more certain menace, and knowing he would want to go in the event hostilities took actual shape, he decided to return to Peoria so that he might depart from home. It was a while before the call came and Jim utilized part of his spare time by joining the choir of St. John's Church. The Mrs. Jordan-to-be already was a member and thus, against a sanctified background of harmony, was launched the acquaintance so shortly to be interrupted by the Four Horsemen—but not before it had ripened into love and culminated in marriage.

Jim joined up, was one of a khaki-clad mob herded into a liner at a mysterious port, and reached St.-Nazaire eager to do his part but already rendered hors-de-combat by a serious illness. While he was in the hospital it be-



Marian Jordan, according to husband Jim—Fibber himself—is more attractive now than she was when they married, years ago

came known that he was too good an entertainer to offer up as a target. So he was drafted into an entertainment unit which traveled up and down the lines trying to save morales shattered by the vicious revelations of 20th Century warfare.

BACK at home young Marian Jordan continued with her choir work and teaching, never doubting her man would be returned to her whole, and endlessly dreaming of the pursuits they would follow when he had put the tragedies of conflict behind him. Close to her was Jim's Aunt Kate offering the encouragement that is needed when one's new helpmate is off to the wars, and counseling her on the sort of advice to tender her spouse about his future career.

There was no end, she said, to the opportunities which business held out for ambitious young men. Farming, too, had its possibilities if a city-bred girl could turn her mind to the exacting and exhausting duties of husbandry. Marian listened and didn't cross Aunt Kate by confessing her hope that Jim's theatrical experience, coupled with her own, offered a ready-made chance, an opportunity that would be enhanced by the nation's need for levity as a panacea for the pessimism bred of international struggle.

"I'll see that you get the financing for whatever

"Drat that cuckoo! I've got him at last!"
And here's proof that the McGees' pest
has been captured after all these weeks

business you and Jim decide he should go into," the thrifty Aunt Kate promised. "I've saved my money carefully and I want Jim to have what he needs."

It was a relief to the young bride to know that the way was being made easier for her returning man, but it smote her conscience to let Aunt Kate plan while she knew only too well that Jim yearned for a stage career, an ambition which she secretly supported. She even ventured the comment that perhaps Jim would return to his interrupted stage life when he returned.

BOSH!" parried Aunt Kate. "What kind of people go on the stage? Jim doesn't want to be a big sissy, does he? Both of you ought to know that I'll never give him a cent to help him waste his time that way." That was as Marian thought, and she returned wistfully to the prospects of Jim's opening a machine shop or launching into some similar enterprise with which he would be totally out of sympathy.

Eventually the soldier-minstrel marched in his last parade, completed his final grimace for the delight of his fellow warriors—and there he was, back in Peoria, a full-fledged actor and entertainer if one ever existed. He didn't possess Marian's fine tact for wheedling. When Aunt Kate asked him what plans he had for the immediate future, he didn't equivocate for a moment.

"I'd like to organize a road company of my own with Marian and myself, both of us acting and singing and carrying other performers to make up a complete variety show," he excitedly told her.

Let Florida tell of its devastating tempests; let California report its terrestrial upheavals; let Max Baer recount the ferocity of Young Black Joe. All of these are pastoral diversions before the unleashed objections of Aunt Kate

NO IS a short word almost universally expressed with brevity. But Marian reports the wordage consumed by Aunt Kate before she finally voiced that negative syllable, already have been laid end to end in Webster's, Funk and Wagnall's and their appendices. Then she characteristically relented and advanced them \$500 which eventually proved their passport to radio by dint of some experience-building detours.

Jim and Marian were (Continued on Page 15)

What Made 'Em Popular

How Well Do You Know the Exact Musical Style of Your Favorite Maestros? Herein They Are Taken Apart—By One Who Knows

St. Louis Blues—Memphis Blues—Tiger Rag—Mood Indigo—In a Little Spanish Town. What are They and Why Were They Hits?



Eddy Duchin, spectacular piano-playing maestro, whose men hang on the best they can

By Marvin W. Strate

TO THE majority of radio listeners, the terms *Jazz* and *Popular Music* are synonymous. Actually they must be thought distinct and separate. But even the initiate has difficulty in explaining the distinction satisfactorily. The ordinary person who likes something with a tune is as much outraged by true jazz as is the person to whom all composers since Brahms are anathema. The tune-lovers, however, quite possibly will care for the popular music of the moment, while the Brahms lovers necessarily will continue to be outraged.

An accurate description of jazz comes, oddly enough, from the staid and stodgy *London Times*. "It is not an orgy," said that worthy journal, "but a scientific application of measured and dangerous stimuli." Which is rather neat but still wouldn't fit one for going out into the world unaided and recognizing jazz in the raw. The same description might be applied to Stravinsky, Schoenberg, or even Richard Strauss, and no one would dream of associating them with jazz as moderns know it! And the most wildly improbable of moderns quite frequently writes music which is purely a scientific application of measured and dangerous stimuli. So that alone is not enough of a definition.

Actually, it is virtually impossible to define jazz *per se*, because invariably some portion of the definition applies to rag-time, popular music as we know it today; and when discussing tone color and harmonies, the same definition, with very little stretching, applies to the work of certain very serious moderns in music.

SO PERHAPS a brief history of jazz can define it better than so many words. It is generally reckoned, as the revered Mr. Gilbert has it, to have begun about 1910. Naturally in the South; in the Rampart Street section of New Orleans, the story says, wild notes issued from the cornet of one Buddy Bolden, notes which were at least unlikely. In fact, they had no place in the score. This is perhaps the most distinctive element of true jazz. The spontaneous interpolations of some virtuoso in the band, produced in moments of frenzy closely bordering a condition of intoxication. It is an improvisation of considerable, sometimes incredible, technical brilliance.

The immortal W. C. Handy of St. Louis produced such jazz classics as *St. Louis Blues*, *Memphis Blues*, and a host of other efforts not so well known, sometime

during the second decade of this Century. The Original Dixieland Jazz-band appeared in New York in 1916, but jazz already had been in San Francisco. It was Le Rocca, of this band, who gave the college proms of all time his *Tiger Rag*. It is a far cry from the one-steps and the rag-time which had spread over the nation shortly before. Two other classics which defy description are *Milenberg Joys*, and *Copenhagen*.

After the War jazz began taking form, if the phrase is not too self-contradictory, and its heroes began to be known. The trumpet supplanted the cornet, and produced such virtuosi as Bix Biederbecke, Red Nichols, and the Negro sensation, Louis Armstrong, who makes up in vigor what the others possess in finesse. Nichols gathered about him the original *Five Pennies*, whose true jazz recordings are cherished as collectors' items today. As indeed they are. This was after the turn of the third decade, and jazz had reached a point of great refinement.

JACK TEAGARDEN, trombonist, was of this group, and some of his dark, sweet interruptions bring tears to the eyes of the initiate to this day, when heard on the old recordings. Many of them did not have the benefit of electrical transcription, and lose much as a result. Other notables in this stellar aggregation include pianists Joe Sullivan and Art Schutt, clarinetists Benny Goodman and Jimmy Dorsey, guitarist Eddie Lang, one of the first practitioners on the bass saxophone named Adrian Rollini, and another virtuoso of the trombone with the slightly doubtful name of Miff Mole. All, at one time or another, helped constitute the Red Nichols and His *Five Pennies* band which made jazz history.

Jazz may be torrid, fast and furious, or it may be slow, deliberate, swinging. Swing jazz is perhaps the most comprehensible, having a pleasant melodic line, rather distinctive intervals and harmonies, and an uncomplicated rhythm underlying the various instrumental excursions which typify all jazz. The manner may be

forthright and direct, as in Nichols' arrangement of *Ida*, or achieved with the merest quaver of three or four instruments as in Ellington's interpretation of his own *Mood Indigo*. It may be loud and raucous—which is usually thought of it—or it may be soft and sweet. It may be—but seldom is—merely a manner of treating a popular tune of the moment, but this is not usually successful. Nor does it bear resemblance to the over-stuffed symphonic effect achieved by certain of the current maestros.



Ted Fiorito, perennially favorite piano-playing maestro with distinctive style



Jazz—"Scientific application of measured and dangerous stimuli"

Jazz has a language of its own just as has horse racing, or the practice of medicine, or stamp collecting. *Corny* is the description of music a la Rudy Vallee. *Licks* are the impromptu embroidery added by an instrumentalist, although they may also mean the nonsense syllables sung by the singers known as *scat*; i. e., Cab Calloway. *Go to Church* means to play it soft and sweet and in unison.

To jam is the expression which, roughly, means "every man for himself" and "give it

all you've got." *Jam sessions* are indulged in by many musicians now playing straight with some dance orchestra, but who feel an urge to get back to first principles in jazz. Several may get together after working hours; the pianist may commence in E flat, the others get in swing, until one of them is taken with an inspiration. There ensues a spontaneous exhibition of virtuosity which never may be repeated.

It is quite likely to be so good that "It's way out of this world!" as an admiring listener will exclaim. Each player in turn may be similarly taken, add his bit, and go back to doing the usual thing. The effort may be totally spontaneous, never recaptured; or it may be some standard number which at best is written in skeleton only.

Get Off may be the caption on a score which is merely chorded or vaguely sketched in. And get off they do, frequently each instrumentalist in turn. It is practically synonymous with *jam*.

THE leading practitioner of jazz today is beyond question Edward Kennedy—Duke—Ellington, a Negro piano virtuoso who has gathered about him a group of musicians playing together as one man, in a manner at times uncanny. In personal appearance he reminds one definitely of Paul Robeson, exhibits the same high intelligence and, in his field, is certainly as eminent.

He is one of the few who have not compromised with commercial music, as distinct from jazz. He has admirers in all parts of the world, has made phenomenal successes in England and on the Continent, and stands supreme as the chief purveyor of jazz in this country. If you hear his music it is quite likely to be authentic.

The current leader among white jazz experts is Benny Goodman, whose orchestra became increasingly prominent on the air as one of three on the *Let's Dance* program. He still blows one of the hottest clarinets in the business, and in addition is a remarkably sound musician.

The Dorsey brothers, formerly virtuosi in their own right, already have gone commercial with their

Wayne King, leader in bandleader popularity and in playing waltz tunes over the air

orchestra, although you still hear fine clarinet and trombone with that band. Red Nichols long since has gone back on his first love, and save for his own superb trumpet playing his orchestra today is just like any other. The negro trumpeter, Louis Armstrong, continues to blow his horn as legitimate trumpeters say it cannot be blown. Each one of his recordings ends in a veritable spasm of high C's after much beating about the bush getting there. It is a phenomenal performance.

ANOTHER phenomenon, of course, is Cab Calloway, whose utterly incredible vocalizing in the scat tradition is something uniquely his own. He may have imitators, but none attain the heights he does. Primarily a showman, his dynamic appearance on the stage has the fascination of a tiger about to break out of his cage. His band lacks the polish which Ellington's has, and the arrangements usually are a far cry from the ingenious things produced by the Duke; but what they lack in individuality they make up in noise. In Aldous Huxley's words, "What songs! What gongs! What blasts of Bantu melody!"

In marked distinction from all this is the greatest part of what the radio listener hears incessantly over the air. All the really important name bands, as they are known, are comprised of remarkably competent musicians, men of considerable versatility and musical background. Many are of symphony caliber, which is particularly true of the Whiteman organization. Thoroughly trained musically, they have chosen the dance bands largely because they pay well. One frequently hears amazingly fine performances by some instrumentalist or other in the course of a dance program broadcast from one of the more prominent hotels or dance spots.

The better organizations are pretty much confined to the East where they find playing more profitable once the name is established. But they have a habit of beginning under quite modest circumstances in the Midwest or on the Pacific Coast and, because of radio, soon being in demand in New York—sight unseen. The fame may be short-lived. All are eclipsed more or less permanently at some time or other. They have their ups and downs in the public fancy and may, like Whiteman has, come back to popularity repeatedly.

This type of music has a deadly sameness about it which is its chief fault. It is turned out in mass quantities for public consumption. Sheet music royalties on the usual popular ditty no longer amount to anything, and even so singular hits (Continued on Page 26)

Fiddling for a Million

(Part Three)

By Henry Bentinck

FOLLOWING that ten-week tryout, with his option taken up by the bookers, Ben Ancel found himself launched as an actor, officially. There was a \$5 increase in the weekly salary check, and as Ben viewed his new status he decided that perhaps his mantle of dignity demanded a name that would click more readily with audiences. It must be noted in connection with this reflection that ability as a violinist and a flair for polite clowning were not the fiddling boy's only stock in trade. He was possessed of an intuitive understanding of stage requirement, plus a youthful sagacity that has been a steadfast ally in his saga of struggle and accomplishment.

He sought euphony in a name. Many were the combinations he put together before he concluded that *Ben Bernie*, with its brevity and touch of alliteration, was the only one by which he desired to be known in the profession. Today, the surviving members of the family are called by the familiar *Bernie*, although officially they still are known as Ancel, the name inscribed on the headstones which mark the graves of Ben's father who died in 1925—and of his devoted mother whose death occurred in the Spring of 1932. Sturdy Julius, the father, lived to see only the dawn of his son's success, but Anna Ancel entered the promised land which overflowed with the milk and honey that can spring only from the bottomless well of an adoring son's achievements.

BUT in that raw era which found the boy playing in second-rate houses, trying out the dreary routines with which he varied a non-too-intriguing fiddling act, little of his later success was indicated. In the first months of his rounds of New York and suburban theaters, the newness of his experiences was sufficient to nourish his interest in his activities. But novelty soon was succeeded by a mounting sense of the sordidness of his life. More often than not Ben's fiddle was in hock. Those were the weeks between engagements, and rescuing his instrument meant obtaining an advance of his week's salary. While he appeared in New York this exigency never existed, but his engagements took him out of town frequently; and the thirty dollars began to loom as pitifully inadequate.

This phase of theatrical struggle robbed Ben of much of his spontaneity. He abandoned most of his patter and developed into a straight violinist. Fortunately there was magic in his touch, and his growing skill as a musician compensated for the lack of his former monologue. And for two years Ben wandered on in this uncertain orbit, increasing his earnings but always sensing the difference between his accomplished mediocrity and his hoped-for headline status.

It was in Philadelphia that the inevitable occurred. In a cheap theatrical hotel there during a week at an unimportant showhouse, he met another disgruntled fiddler, Charles Klass. As is traditional in the theater, their acquaintance led to the discussion of the possibilities of a team, and from that chance contact there emerged a duo which endured for two years and was known as Klass and Bernie, the Fiddle Up Boys. It is no charge of Ben's but that of all who knew him in those days—that the team had more Bernie than Klass.

But the merger somehow inspired both of its principals. Their week in Philadelphia concluded, they went back to New York where Ben disclosed the union to Schenck and Williams. By now the Ancel family had achieved a devout interest in the false glamour of the theater, and they cheered the boys' ambition to put 'em in the aisles at every appearance. When Ben announced his bookers had scheduled a Los Angeles opening for the team, it was as momentous an occasion as when the elder Anzelevitz had stalked into the hovel back in Russia and announced that the family shortly was embarking for America.

PROUDLY big Julius went to work on a suit-case for his boy. It was to be a piece of luggage that would dwarf all other traveling equipment yet devised, yet it must be practical, an economically constructed one that would obviate for some time the need to purchase another. Roomy and stout it would be. Who knows how much of love went into the creation of that bag of bags, with what proud precision every rivet was made fast? Only the happy father who, on the day of its completion, carried it home with pardonable arrogance over its creation.

Ben accepted it with the fine show of sincerity which already had endeared him to audiences, and which ever since has been the keynote of his ability to foster love and loyalty. If, when he lifted it, he sensed the effort

Ben Bernie Comes to Grief with His First Partnership — and a Kindly Fate Steps in

that had been wasted in his behalf, he did not betray his discovery to any of those loved ones. To all of the Ancels who shared pride in the prowess of the head of the house, Ben exhibited an excitement that was infectious.

When he took the suit-case to his room to pack his few belongings—then he shook his head in tolerant reali-



Ben's smashing success in the motion picture *Stolen Harmony*, from which the above camera study was taken, put the finishing touches upon that million begun by his first iron suit-case journey across the continent

zation while his eyes gleamed with tears over the love and care which had gone into the gift. To insure permanence Papa Ancel, the blacksmith, had made the case of sheet iron!

It weighed almost as much as did the frail boy who would have to carry it away without a sign other than of appreciation and gratitude. Ben didn't falter. As he and Klass started for the railroad station to launch their migratory adventure, the overlaid boy toted his gift

bag with a show of pride equalled only by his father's in the hand-wrought monstrosity.

The moment was at hand. Grouped around one of the guarded iron gates of the Grand Central Terminal was ringed a circle of Ancels, all with tear-stained faces while two happy but unknowing youths set forth for what seemed another side of the universe. Their transportation had been arranged through the booking office and Ben, as spokesman for the act, handled the fluttering badges of passage.

"Yours is the second Pullman," advised the gateman.

"That's right," declared Ben, more willing to adopt a yes-man attitude than ask that strange and awesome dignitary what he meant. And seizing Klass by the hand, he led the way to what, so far as either knew, was the only vehicle ever created for railway travel, *the day coach!*

WHEN the conductor glimpsed their tickets he smiled in tolerant understanding and informed the travelers that they were out of their element. "You belong in a Pullman several cars forward," he told them. "These are sleeper tickets. You boys go on up ahead and I'll have the porter bring your things up."

"The word Pullman didn't mean a thing to me," Ben relates. "I had done mighty little traveling, but when I got in that coach and saw the other passengers taking off their shoes and shucking bananas, I knew I was in the sort of train I was accustomed to. So I decided to dig in for the remainder of the trip."

They were two travel-worn youths that stepped off the train in Los Angeles to begin a career which was to return one of the boys to mediocrity while it projected the other into one of the most brilliant courses ever to be recorded in the long history of theatrical enterprises.

The team of Klass and Bernie was ill-starred from the beginning. Patently Klass was not of the caliber of his partner, and he suffered by the reflection of Ben's growing popularity. Most performers' lives in the theater are not so marked by audience reception as they are by the way they are received by theater attaches. Popularity inevitably begins back of the wings.

The characteristics that make Ben Bernie the

beloved Maestro today, began to show through the thin covering of inexperience the moment he and Klass began their work on the Coast. The lowliest scene-shifter and the most adamant house-treasurer (inevitably the tiger in the theatrical menagerie) immediately knew him as friend, not actor. Inadequate as his salary was, Ben always had a dollar or two with which to reward some special favor; his capacity for listening to the other fellow's troubles and giving sage advice, kept him in touch with all the domestic trivia that beset stage hands and their buddies from Los Angeles to Long Island.

It would be pleasant to be able to record that Ben Bernie, because he's the sort of a fellow he is, had smooth going from the day he ventured forth a full-fledged vaudevillian. But he was to know adversity in its most terrorizing shapes, to feel the nipping clutch of poverty just when success seemed assured; to plumb the most remote depths of despair—and emerge from the experience richer in understanding, and with his every charm heightened and any negligible shortcomings forced into hazy obscurity.

IT WAS early in 1916 that the mismated Fiddle Up Boys came to the end of their joint trail. They had toured the country for two years. It was Ben who suggested the dissolution.

He was home again—just a vaudeville fiddler with prospects which seemed to confirm his parents' original contention that engineering was a solid, practical profession—the theater a mirage that was limned in beauty and promise but cruel in its fulfillments. Ben was a forlorn listener to their comments. He was imbued with the notion that it took two to make a successful musical act, but tryouts with a variety of partners availed little. He was just about stranded in his search for a teammate when there occurred one of those strange coincidences that baffle the tyranny of Fate!

What was that strange quirk of Fate? How was the means of skyrocketing to fame and the big money delivered into his lap? And did Ben miss seeing that big chance when it came? It's all in next week's RADIO GUIDE.

Ben Bernie's Pabst Blue Ribbon program may be heard every Tuesday at 9 p. m. EST (8 CST; 7 MST; 6 PST) over an NBC-WEAF net.

NO ROMAN HOLIDAY

Italy has crossed Ethiopia's border. Hostilities are on. Whither the invasion will lead, as concerns other nations, remains to be seen. But whether the conflict is confined to East Africa or embroils all Europe, there will be no ringside seats for radio listeners. The Utopian dream that broadcasting will follow the controversy as it does a golf tournament or a world series' baseball game, definitely is shattered. Mixed up in the collapse of that hope are prohibitive costs, the physical difficulties that must naturally be encountered and the inadequacy of radio to cover the vast front on which competing armies operate. The obstacles to broadcasting war are discussed herewith by an announcer who has had recent experience at following military maneuvers.

By George Hicks

IT'S one thing to talk about war—but quite a different matter to participate in one, even if the war is nothing more than the elaborate maneuvers of the United States Army at Pine Camp this Fall.

The twenty-three engineers, announcers and observers assigned to cover the Army war games, thought it to be just another routine job.

True, it was unusual for NBC to assign that many men to two broadcasts, one thirty minutes and the second an hour, and it was unusual to move seventeen tons of equipment, valued at more than \$50,000, some 300 miles—just for a broadcast.

These maneuvers developed to be strenuous training for both announcers and engineers, with plenty of new problems to be solved on short order. We had no precedent by which to judge our actions. Most of us were of the younger generation—with little or no actual war training.

Because of our lack of knowledge, announcers and engineers alike spent more than two weeks before leaving the Radio City studios for camp, studying up on military formation, vernacular, and other pertinent details.

Our study did not stop with our arrival at Pine Camp. The hour and a half of broadcast time devoted to descriptions and sounds of the battles between the Red and Blue armies caused us many hours of preparation to find the solution of new war broadcast problems.

Our work bore fruit. Experiments by engineers proved that it was possible to deliver a clear broadcast from the battle zone through the use of an intricate system of short-wave and ultra-high frequency relays—despite intense interference from more than 268 short-wave transmitters being utilized by the Army Signal Corps for official business in the same sector.

IT WAS also demonstrated that, in the event of a real war, the cost of broadcasting from a wide battlefield would be prohibitive. Several thousands of dollars were spent to bring you a description from an approximately ten-mile battlefield. To cover an engagement, such as the World War lines between France and Germany for an extended period of time, would cost an amount almost as great as some of the smaller nations' war debts.

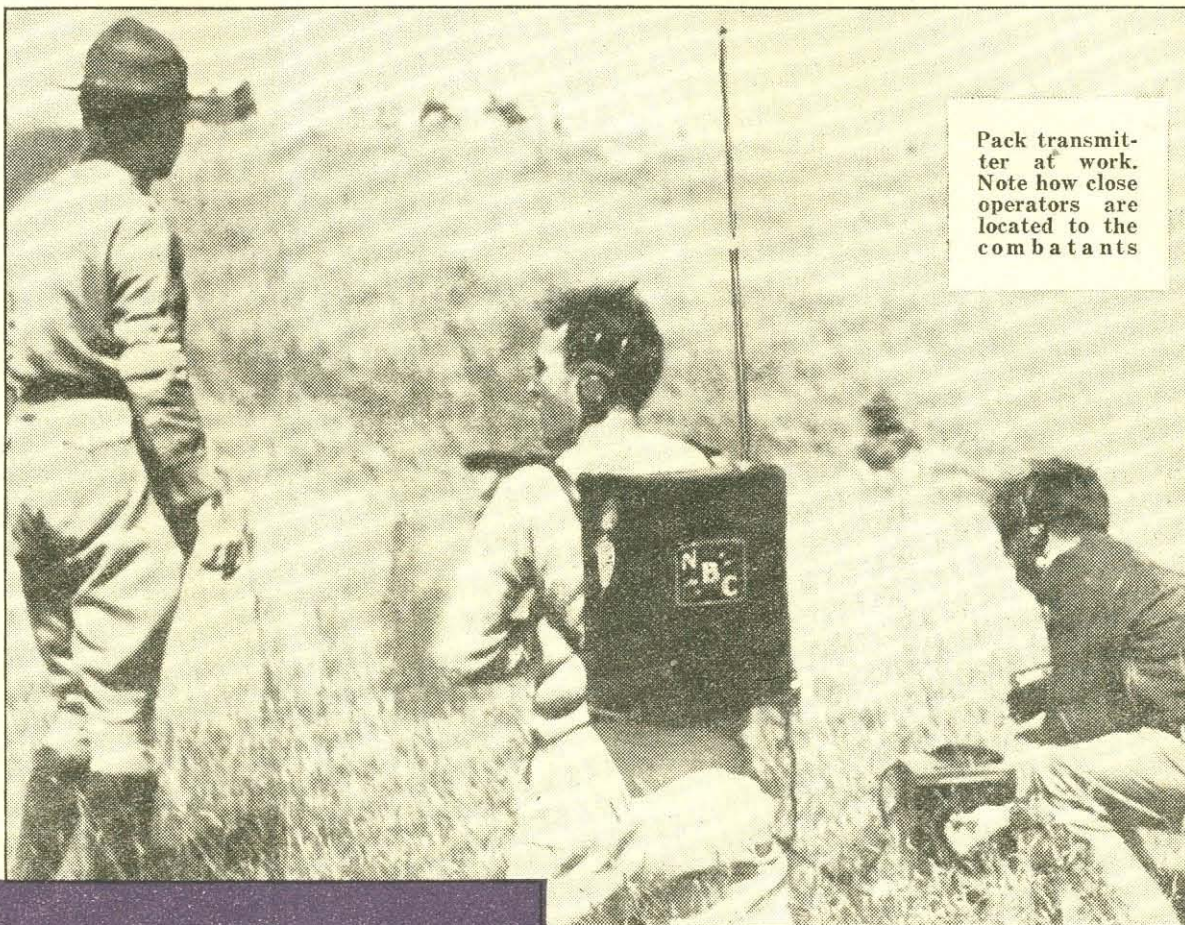
We went to the battlefield equipped with the latest in short-wave and ultra-high wave transmission paraphernalia. There were thirteen engineers manning the technical end of the experiments, and ten announcers and observers handling the actual broadcast portion of the programs.

All of us had had experience in special event broadcasts, which include such programs as football games, the City Voices series, and other similar broadcasts. But all of our previous experiences proved to be tame when it came to covering the Army maneuvers, which entailed the movements of some 36,000 troops in the sand dunes of Northern New York.

Announcers—believe it or not—shed their dignity to lift trucks from sand pits. With engineers and observers we worked alongside the enlisted men to sweat and labor in the activities of simulated warfare, which at times seemed very real.

One of our first lessons was that you couldn't always count on a battle taking place within the vicinity of your mobile transmitter at a given broadcast period.

Such an emergency proved the value of our mobile equipment. Twenty-five minutes before Nelson Case and I were scheduled to go on a coast-to-coast network on Saturday, we found ourselves in a desolate region, with both the Red and Blue Armies at ease.



Pack transmitter at work. Note how close operators are located to the combatants

If You're Expecting the War on the Air, Consider What It Took to Broadcast One Sham Battle

William Lundell, NBC's Director of Special Events, advised us by short-wave radio that an engagement, a tank and smoke-screen attack, was to take place five miles away, five minutes before we were due to take the network.

The trails through the sand dunes were crowded with regiments of the Blue Army advancing to the front. It was impossible to use the road. Our light-built mobile unit No. 5 went the five miles across country, arriving at Hill 300, the scene of the attack, three minutes before the broadcast was to start. Nine minutes later we were on the air.

This is just one example of the mobility of rolling equipment. Of course there was the time that Dan Russell, announcer, was stalled with unit No. 3, from 4 p. m. until almost midnight. The heavy truck became mired in the soft sand, and it was necessary to deflate the huge balloon tires to get out.

WE OPERATED under realistic war conditions for the tests and broadcast of our program on Friday from Pine Camp. The Red and Blue Armies were actively engaged along almost the entire ten-mile front.

We broadcast from seven positions. I carried a 25-pound pack transmitter on my back, and was assigned to the infantry. Shortly behind me, in a mobile unit, was Nelson Case. At Doolin's tower, four miles away, were Frank Healey and Fred Ripley, who commanded a view of much of the battlefield. Their position would compare with that of an observation balloon in real war. Dan Russell was with an artillery unit and Charles Wall, a Lieutenant in the Reserve Corps and the network's Budget Officer, was at the Intelligence Headquarters. Captain J. K. De Armond, of the U. S. Air Corps, Mitchell Field, who was assigned to radio duty, reported activities from an Army observation plane. Lundell manned the microphone at General Headquarters, and Barry Holloway was the observer and liaison officer.

With this set-up we started to make our first broadcast from the war zone. Shortly before the time we were to take the air, interference from several of the

Army Signal Corps short-wave sets almost destroyed our signal. Immediate action was necessary if we were to go on with our program.

Walter R. Brown, engineer in charge of the Pine Camp technical staff, devised a means of relays which eliminated most of the interference. This was attained through the use of ultra-high frequencies and ordinary short-wave transmission.

I was equipped with a one-watt pack set, operating on 37.6 megacycles. My signal was received by a mobile unit equipped with a 15-watt set operating on 31.1 megacycles, and retransmitted to a seven-and-a-half-watt transmitting set operating on 2020 kilocycles, situated on a 70-foot tower several miles away. The signal then was picked up at the receiving station located at Pine Camp and transmitted by Signal Corps circuits to the central control at General Headquarters at Great Bend, N. Y., whence it was put on a special telephone circuit to New York, and the network.

BY USING the different wave lengths we were able to avoid concentration of the interference on any one broadcast channel, and receive a comparatively clear signal.

Will radio broadcasts be practical in the event of a real war? Well that is something with which broadcasters will have to experiment. What was done at the Pine Camp sham battles were the first experiments of their kind in radio history.

We learned that radio equipment for broadcasting is mobile. The cost for covering, say an 800-mile battlefield, would be tremendous.

As to casualties—well, figure this out: Healey and Ripley, on the observation tower, were ruled dead nine times by umpire decisions—four during broadcasts and five during test periods. Holloway and I and an engineer were considered killed while preparing to broadcast from a machine-gun nest. They retreated and were wounded, along with Nelson Case and the crew of two engineers of mobile unit No. 5, less than ten minutes later. Dan Russell and his company of two engineers suffered death by an umpire's ruling. Of course, I acknowledge in the event of real war we all would have been much more cautious.

Our broadcasts of the largest peace-time Army maneuvers in the United States would have been impossible without the cooperation of such Army officials as Major General Dennis E. Nolan, Major Stanley Grogan, Major Joseph Dalton, and others, who cleared the way for us. Nor would our field broadcasts have been from the center of action without the aid of Colonel Charles Morrow, of Fort Niagara, who guided our movements on the battlefields.

Reviewing Songs

By Martin J. Porter



Ozzie Nelson, maestro, and Harriet Hilliard, vocalist, middle-aided it early this month—and now Harriet finds Ozzie her Maestro in private life as well as in her professional career

SOMEWHAT Sad Saga of Songs: Popular songs, according to network statistics, comprise about seventeen per cent of all radio entertainment, and keep most bands and vocalists working, including opera warblers (who lately have shown a weakness for Tin Pan Alley tunes) as well as blues and torch singers.

At the moment, the shelves of the American Society of Composers, which files away all compositions on which royalties are collected, are buckling under the weight of a million old and new songs, all useable for radio.

Virtually all of these songs cover only eight subjects—Love, Mother, Moon, Memories, Geography, (mostly the South and including rivers and mountains), Patriotic, Spiritual and Comedy.

Nobody seems to be able to dig up a new subject. Love, mother, moon, romance, memory, this state or that river, et cetera, represent all the originality of inspiration over a period of 40 years.

Waltzes, as a rule, endure longer than tunes in other tempos. If one comic song clicks per year, it is a record.

THE figures for 1935 are not yet compiled, for the simple reason that 1936 is still a couple of months off; but you can get a fair idea of the wear and tear on a popular song by perusing the figures for 1934, which I have dug up in the network archives.

In 1934 there were 85 tunes which seemed to stand out.

You needn't take a grain of salt with the statement that Love in Bloom was played 24,374 times within the year, not including Jack Benny's thwarted violin solos.

The use of hit songs over the radio has cut down their sheet sales by 75 per cent. Ten years ago, instead of selling only half a million copies, Love in Bloom would have sold 1,500,000—maybe.

Despite the fact that songs bring their composers comparatively small return, popular songs are more smartly written than ever. Most of them actually are in good English nowadays. But it is still good form for a writer to rhyme *sigh* with *tide*. He is well aware of the fact that it's not poetry, but when sung you're not supposed to note the flaw. It's a Tin Pan Alley license.

Because of radio, popular songs are much cleaner than they once were; and nowadays when a song is written for a risqué stage show, it is given a separate set of lyrics for radio.

That is done to prevent the studio patcher-uppers

from murdering the tune with a set of hastily rewritten words. Some years ago, in a poll taken by your reporter, I arrived at a list of the ten best songs in ten years. The top song was Old Man River, and it's still tops for technique, though it has a formidable rival in Smoke Gets in Your Eyes, which was written by the same guy—Jerome Kern.

One of the most durable of all songs written in this age is Tea for Two, by Vincent Youmans—who right now is out West trying to regain his health.

It's a paradox that Old Man River, which does not touch on love, mother or the moon, should stand out.

Another practically indestructible song is St. Louis Blues, but its longevity is due to the fact that its author, W. C. Handy, set a new musical pattern with its insinuating rhythm, which has been borrowed for concert as well as all the blues songs which have come after. It has even found its way, in pieces, into opera.

The 85 leading tunes of 1934 were played or sung a total of 1,255,669 times.

You'd imagine that Smoke Gets in Your Eyes was played almost as many times as Leo Robin's Love in Bloom, but next in frequency to Jack Benny's obsession was All I Do Is Dream of You, which was offered 23,910 times. Carioca was third in frequency, having been wafted from microphones 23,754 times. Ray Noble's The Very Thought of You was played 23,604 times; For All We Know, 23,408 times; then came Cocktails for Two, 23,110 times. Smoke Gets in Your Eyes was played a mere 22,929 times.

THE moon definitely is third in song popularity to love and mother songs. Only six about the moon really clicked last year. They were The Moon Was Yellow, Orchids in the Moonlight, Moon of Desire, A New Moon Is Over My Shoulder, Moon Country, and Moon Glow, revealing thus only a comparatively few cases of musical lunacy.

The leading 85 songs of last season included only two that were aged over ten years. They were the perennial Tea for Two and Limehouse Blues. Franz Lehár's Merry Widow Waltz was played only 1,912 times.

You might think that a composer feels great to have his song played often on the air, but as a matter of fact the more frequently it is heard, the quicker it dies, and the less money is collected for it. Yet the publishing houses, who are just as interested in making money from songs, will go to great lengths to get frequent plugs. The practise is a form of musical suicide.

On the other hand the publishers and composers would starve if the composition were not publicized.

The moral of all this is: "Don't write a song."

Plums and Prunes

By Evans Plummer

HAVE you a little short-wave set in your home? If not, you probably will have one very shortly—if the Winchelling Radio Manufacturers' Association is correct. The prognosticating RMA has it all figured out that at the beginning of the year all-wave sets numbering 1,500,000 were in use in the United States and that by the end of 1935 this total will be doubled.

That means that you should get acquainted with a dear friend of ours, a Mr. Megacycle by name, and not nearly as difficult a person as his name suggests.

My frans, Mr. Megacycle is a number. He is just exactly one thousand times as big as Mr. Kilocycle. His chief bid to fame is that he represents the radio telephone number of a short-wave station.

In fact, he is so important to the users of all-wave sets that RADIO GUIDE is now tabbing at the end of its regular program listings of stations carrying certain shows, his number. And, if you own an all-wave set, you will find the dial marked off in megacycles. Savvy? Turn to the number and there's the short-wave station—just as simple as that.

SOME RECEIVERS also have their short-wave dials marked in kilocycles or meters; sometimes both. But megacycle markings are standard on the dials of almost all of the 1934 and 1935 sets.

And for simplicity's sake, get acquainted with megacycles. They are the best way of designating the air roadways upon which to cruise to reach a given short-wave station. What is a megacycle? Well—

A megacycle equals one thousand kilocycles. A kilocycle equals one thousand cycles. A cycle is one radio wave. Imagine that! But seriously again, there is a relation between cycles and meters. It's this:

The METER is the metric yard, a lineal measuring unit. In fact, it's a fraction more than three inches

larger than a yard. The number of meters of a station's wave-length is the length of ONE OF ITS WAVES, from crest to crest.

So, inasmuch as radio waves travel at the speed of three hundred million meters per second, if we know the wave-length in meters we can divide it into 300,000,000 and determine the number of waves or cycles radiated per second—or the frequency in cycles. Move the decimal point three places to the left and you have changed the frequency in cycles to the frequency in kilocycles. Move the same decimal point three more places to the left and you have the megacycles.

In other words, Mr. Megacycle is just another way of taking the box-car proportions out of the short-wave telephone numbers and making them practical for use.

And now that Martin Porter has explained television to you (last issue) and Plummer has given you the open sesame to short waves, watch Martin Lewis next week for the lowdown on ether and its effects. It is said that he has been majoring in the subject during a recent short course in the hospital.

AND PRUNES to the guy who got us started on this subject in the first place . . . so back to the unfinished business:

WBT, CBS Southern network key at Charlotte, N. C., will present no more amateur programs, although it pioneered with this type of show. Says Bill Schudt, Jr., WBT manager, "There is now a lack of suitable amateur talent."

Could it be that all the amateurs have gone to New York?

FROM THE SAME city, but Station WSOC this time, comes news of a novel broadcast which deserves plums for its originality. It seems that the Church of God, Reverend W. T. Nelson, pastor, was staging a wholesale baptism at Brier-Creek, on the outskirts of Charlotte, and Reverend Nelson decided that broadcasting the event would stimulate church attendance. So, using carbon mikes to lessen the damage in the case of accidental duckings, Remote Operator John Ward of WSOC set up his apparatus on the edge of the creek, and Announcer Dick Richardson waded into the stream, mike in hand, to describe the ceremonies of baptizing 79 converts . . .

It's getting so a man hasn't any privacy from radio.

PODIUM POT-HOOKS: The music of FRANKIE MASTERS is emanating from Houston via KTRH and the Southwestern network stations . . . ACE BRIGODE'S lads and lassie SYLVIA RHODES are airing from Cincinnati over WSAI, WLW and the MBS net . . . GRAY GORDON is in a Louisville spot with WHAS as pickup . . . CLYDE McCOY and DELL COON are in N'Yawk without mikes and GLENN LEE and beautiful KEA REA are WFAA-WBAP high spots.

BEN BYERS, our Pacific Coast editor who swears that it is true, relays the story to us about two middle-aged women who were standing at the rail of a boat in San Francisco Bay taking in the sight of Alcatraz Island, the Federal vacation spot now being inhabited by America's surviving public enemies. But the sightseers couldn't recall the name of the isle until one of them, obviously a tuner-inner of the National Barn Dance, cried out, "Oh yes, now I remember. It's Alka-Seltzer."

Inside Stuff

Along the Airialto

By Martin Lewis

W

E CANNOT report on whether FRANCHOT TONE and JOAN CRAWFORD are married. We can tell you, however, that Miss Crawford attended all of Franchot's rehearsals when he appeared on the Vallee show last week, and that he in turn was the

only studio spectator permitted to view her rehearsals and performance on the Radio Theater program when she starred in *Within the Law*.

TOM HOWARD and GEORGE SHELTON are off the Vallee program, and if you listen to the NTG chorus girl show you probably heard them last week. Here is the story behind that move:

Howard and Shelton established a record-breaking 33-consecutive-week run on Rudy Vallee's show. LOU HOLTZ, with 24 consecutive weeks, and CROSS and DUNN with 12, were closest to this mark. Last week Vallee decided that he no longer would feature the same performers each week, as he felt that he was defeating the variety principle upon which his show is founded. Thus our two comedians found themselves without a job—but not for long. They received their notice from Vallee Tuesday afternoon. An hour or so later they were trying to sell themselves to the sponsor who foots NTG's program bills. These boys never have used a script, and hour after hour that afternoon and evening they put on an act for the sponsor. He finally weakened, and they went on the NTG show that night, unprepared and unrehearsed, and put on a wow of an act. The sponsor liked them so well that he signed them for 13 weeks, with an additional 13-week option.

Here's a bit of news that undoubtedly will surprise you as much as it did your correspondent: After more than four years of broadcasting on one program, one of the oldest acts on the air, JUNE MEREDITH and CHARLES HUGHES, will be off the First Nighter starting October 25. At this writing the reason for their departure has not been determined, nor have we been able to get any information as to who will replace them.

SOME radio stations every now and then do something very constructive and should be commended for it. On the other hand there are others who form bad habits and should be reprimanded. In the first classification we take our hat off to station WENR in Chicago which, many times during the day, before their station announcement, has their word spieler read the following warning: "Automobile drivers, please be careful. Drive slowly." It's a swell idea. In the same breath we wish our colleague, EVANS PLUMMER, would hurl another bunch of prunes at both the NBC stations in the Windy City for coming in at ill-chosen times with station break announcements. On a recent Friday night WENR cut in on the delightful Student Prince drama right in the middle of a dialogue. It was most annoying to a room full of people who were listening. WMAQ did the same thing on a FRED ALLEN broadcast during one of the comic's very funny sketches. The station announcement would be given again a few minutes later at the regular time, upon getting the signal from New York.

Mentioning the Student Prince, we would like to pay our compliments and express our thanks to the sponsor for a most delightful and entertaining hour listening to his program. It's been a long time since a radio show got us as much as this one.

Up to now, authors of radio scripts haven't had much of a break on the air. They usually are shrouded in anonymity.

But CLYDE NORTH, author of the semi-historical scripts for Columbia's Vanished Voices, is breaking down the prejudice. He gets a by-line every show, which is as it should be. STEWART STERLING, author of Crime Clues, is another one of the favored few who get recognition.

They say that in the Spring a young man's fancy lightly turns to thoughts of love, which ultimately results in a walk down that well known aisle. So far as HARRIET HILLIARD and OZZIE NELSON are concerned, they decided to SPRING the ceremony in the FALL; and personally, we think they AUTUMNmake a good couple. In case you haven't heard, they were married on Tuesday, October 8. The honeymoon will be postponed because as you read this, the new Mrs. is Hollywood-bound to star in a new picture. She will be re-united with Ozzie, and will return to his program some time next month. (You may see them lovey-doving on the facing page.)

OZZIE NELSON isn't the only ork pilot to cross the matrimonial path. JOE REICHMANN last week promised to love, honor and obey a lass who goes by the name of ELMA BENNETT. Both are now in Boston while bubby is supplying the music for the dancers at the Staller Hotel in the Hub City. In a few weeks we will tell you about our own adventure that Plummer scooped us on.

VISITORS at the NBC studios in Radio City were startled recently to see three elevator doors open, and more than fifty men with cameras in hand come out of the cars.

At first the nearby public thought there were some celebrities in the studios and their photos were to be snapped, so naturally the picture snappers had quite a following. However, they turned out to be amateur photographers attending a photo performance of the Crime Clues program. Each was intent on capturing one of seven prizes offered by the program sponsors for the best camera shots of the program as it was being enacted before the microphone.

One of the most difficult things to do is for an air actor or actress to memorize scripts. It has been tried, but in most cases proved unsuccessful; and sponsors therefore don't encourage it.

Nevertheless, ERNEST TRUOX, who starred in many Broadway shows and who now is master of ceremonies on the Highlights in Harmony program, thought he was going to show everyone up, so he rehearsed his part for many days before the program was to go on the air.

A few minutes after the show got under way Truox boasted that he didn't need a script, and proceeded to tear his continuity into bits. A moment later, about three hundred members were just about panic-stricken when the actor forgot his lines and pathetically started to stumble. Relief came only when, with a sly grin, Truox took a "spare" from his pocket and continued reading from it as though nothing had happened.

No matter how seasoned an artist one is, there is something about that ole debbil mike that gets you—and don't let anyone tell you differently.

Another star of the air who also doubles either on the stage or screen is having her troubles. HELEN HAYES is faced with the trouble of putting on poundage. (She's not the only one—where can we find twenty-nine lost pounds?) She will open soon in Queen Victoria, a biographical drama. Inasmuch as the late Queen of Great Britain was not slim, Miss Hayes, who weighs less than 100 pounds, is indulging in a diet of milk, eggs and other flesh producing foods.



Audrey Marsh, the girl who combines a winsome contralto with fine acting on the Harv and Esther Thursday night shows

AUDREY MARSH, that pretty soprano of the Harv and Esther program featuring TEDDY BERGMAN, has the bluest of blue eyes. She puts so much feeling into the songs she sings that she closes those eyes and gestures dreamily, even during rehearsals.

BUCK ROGERS—Curtis Arnall in real life—hasn't been an active Boy Scout in years. That is, not until last week end when, out riding through the woods in upper New York state, he came upon a deer, wedged between two trees and kicking. Curtis attempted to free the animal.

The poor deer was scared to death and proceeded to kick him. Bruised, but still altruistic, Curtis rode to the next small town, organized a rescue party, and succeeded in unsnarling the animal.

KILOCYCLE CHATTER: October 29 is the date set for Jumbo to replace the current EDDY DUCHIN series for the oil company. The musical show which will open shortly at the New York Hippodrome will not have a Tuesday night performance, due to the radio presentation . . . The following morning Catholic school children of the United States will be led in a vast, simultaneous recital of the Lord's Prayer and the Apostles Creed and also to hear a message from the Apostolic De'legate in Washington during a special Catholic program over an NBC-WJZ network . . . America's Town Meetings, an NBC educational feature in which international, political, economic and social problems are discussed, will be resumed on a weekly Thursday evening schedule starting October 31.

If you get up early enough on the morning of November 6 you will be able to hear the broadcast of the wedding of Lady Alice Montagu Douglas Scott to the Duke of Gloucester, third son of King George V of England. Both CBS and NBC will carry the feature.

Dynamic FATHER COUGHLIN returns to the air on November 3 and will be heard on a much larger network . . . BEN BERNIE will exchange networks with the NTG girl show on October 29, at which time the Ole Maestro can speak about the product of a new sponsor—a can company . . . SMILIN' ED MCCONNELL packed his bag and baggage and moved to Chicago, from where his broadcasts will come in the future . . . LAWRENCE TIBBETT will make one of his rare microphone appearances as an actor, when he presents a dramatic scene from his new picture, Metropolitan, on his CBS broadcast of October 29. The next Tibbett broadcast as well as the last came from the Chicago studios. The baritone is in the Windy City on his annual concert tour.

ART TATUM, previously heard as a guest of Ben Bernie while the maestro was in Chicago, has a program of his own in the mornings, daily except Sunday and Monday, replacing CLEO BROWN, who has departed for work in a Hollywood night club . . . Alois Havrilla, NBC announcing ace, is soon to do a series of film travelogues, entitled The World on Parade . . . Odette Myrtill, singing violinist, is doing extra good work on the Evening in Paris, NBC Monday night musical show.



Odette Myrtill: She may be heard any Evening in Paris



Chico and Groucho Marx, goofy funsters who never fail to get their laughs. They will guest-appear with CBS' Hollywood Hotel Friday night

SUNDAY, OCTOBER 20

RIGA, Latvia, will be brought to the American audience for the first time over the CBS-WABC network in a trans-Atlantic broadcast at 12:45 p. m. EST (11:45 a. m. CST).

RCA MAGIC KEY, broadcast over an NBC-WJZ network at 2 p. m. EST (1 CST) will include Harold Bauer, concert pianist; Walter Huston, stage and screen star; Richard Himber and his orchestra; a Swedish Male Quartet from Stockholm; a symphony orchestra conducted by Frank Black; news comments by John B. Kennedy, and Milton J. Cross as master of ceremonies.

OTTO KLEMPERER will conduct today's Philharmonic Symphony Concert heard over the CBS-WABC network at 3 p. m. EST (2 CST).

THE PINE MOUNTAIN MERRYMAKERS, new series of weekly programs, will have its premiere at 3:15 p. m. EST (2:15 CST) over an NBC-WJZ network. Cast includes John Lair, commentator; Red Foley and Lulu Belle, vocalists. Sponsored by the Pinex Company.

ROSA LINDA, concert pianist, and DESIGN FOR LISTENING, both NBC-WJZ network programs, will change time to 3:45 p. m. EST (2:45 CST) and to 4:30 p. m. EST (3:30 CST) respectively.

DALIES FRANTZ, pianist, will be the guest artist on the Ford Evening Hour over the CBS-WABC network at 9 p. m. EST (8 CST).

JACK HYLTON'S orchestra and Revue, broadcast from the S. S. *Normandie* in mid-ocean, will be heard over a CBS-WABC net at 10:30 p. m. EST (9:30 CST).

Coming Events

EST and CST Shown

(For MST Subtract One Hour from CST)

MATT CLEMENS, The Melody Master, a new weekly series of music and drama, will make its bow over an NBC-WEAF network at 11 p. m. EST (10 CST). Sponsored jointly by General Electric Company and local electric service companies.

MONDAY, OCTOBER 21

MATINEE MEMORIES, a new musical program featuring Helen Wyant, organist; Betty Schirmer, Jimmy Ague and Don Dewhurst—presented from WHK, Cleveland—begins over the CBS-WABC network at 1:15 p. m. EST (12:15 CST).

BETWEEN THE BOOKENDS and HAPPY HOLLOW, formerly heard half an hour earlier daily except Saturday and Sunday, will now be heard at 2 and 2:15 p. m. EST (1 and 1:15 CST) respectively. Between the Bookends also is heard on Sundays at 2:30 p. m. EST (1:30 CST). Both come over the CBS-WABC network.

THE AMERICAN SCHOOL OF THE AIR will resume its courses in Geography, History, Literature, Elementary Science, Music, Vocational Guidance and Current Events—a series that will include also several new features—over the CBS-WABC network Mondays through Fridays at 2:30 p. m. EST (1:30 CST).

NATIONAL HEARING WEEK will be observed over the CBS-WABC network at 4:45 p. m. EST (3:45 CST) when Doctor Frederick N. Sperry, President of the American Society for the Hard of Hearing, will speak.

LUCY MONROE, soprano, has been added regularly to Hammerstein's Music Hall, heard Mondays over an NBC-WEAF network at 8 p. m. EST (7 CST).

LUM AND ABNER resume their repeat broadcast for Western listeners at 11:15 p. m. EST (10:15 CST) over an NBC network.

TUESDAY, OCTOBER 22

RALPH KIRBERY, the Dream Singer, will be presented by the Piso Company in a new musical series over the MBS network at 12:15 p. m. EST (11:15 a. m. CST).

VIENNA PHILHARMONIC ORCHESTRA, directed by Oswald Kabasta, with Anny Konetzni as the featured soprano soloist, will be heard over an NBC-WEAF network in an international broadcast at 2:30 p. m. EST (1:30 CST).

PROFESSOR ALBERT EINSTEIN and ALFRED E. SMITH will be heard over the CBS-WABC network at 7:15 p. m. EST (6:15 CST), speaking in a program presented under the auspices of the American Christian Society for German Refugees.

TOM HOWARD and GEORGE SHELTON have been added to the regular cast of N.T.G.'s program Tuesday over NBC-WJZ facilities at 9 p. m. EST (8 CST).

WEDNESDAY, OCTOBER 23

NATIONAL STUDENT FEDERATION inaugurates its sixth season of weekly broadcasts over the CBS-WABC network at 4 p. m. EST (3 CST).

CURTIS INSTITUTE OF MUSIC program, under the direction of Fritz Reiner, begins its 1935-36 series of concerts over the CBS-WABC network at 4:15 p. m. EST (3:15 CST).

WILL H. HAYS, President of the Motion Picture Producers and Distributors Association, will speak on The New Era in Motion Pictures during the banquet at the semi-annual convention of the Society of Motion Picture Engineers. The broadcast will come from Washington, D. C., and will be carried over an NBC-WEAF network at 10:30 p. m. EST (9:30 CST).

THURSDAY, OCTOBER 24

MOBILIZATION FOR HUMAN NEEDS, a special program replacing on this day only the regular To Arms for Peace series, will be heard over the CBS-WABC network at 9:30 p. m. EST (8:30 CST).

FRIDAY, OCTOBER 25

SPENCER MILLER, JUNIOR, Director of the Workers' Education Bureau, assisted by Labor Officials, will present a broadcast dealing with Labor's social and economic conditions and legislation, over

(Continued on Page 13)

Music in the Air

By Carleton Smith

IT WAS not possible to take an airplane from Prague to Warsaw. All flights cancelled! "Political difficulties," and a shrug of the shoulders, was the only excuse I could have. To fly via Berlin meant missing Sadko, the first performance of the Moscow Theater Festival. The plane from Berlin to Moscow goes only once a week, on Sunday, and particular precautions are taken concerning the identity of each passenger. The Soviet Union as well as a number of European countries, is not anxious to have foreign planes flying over its territory. Military necessity, they say. In the Soviet Union, shades are drawn on all windows as a train draws near a military flying field.

No country of Europe is satisfied with what it has. The large ones are eager to grab the smaller—and those, like Poland, that profited by the last war, are jittery lest they lose most of their present gains.

Political boundaries will be revised, and with considerable loss of life and suffering. It is unfortunate that artificial economic divisions cannot be wiped out altogether, and an interchange of goods restored. People who are starving can't get fruit that is rotting twenty miles away. And the owners of the fruit can't exchange it for the shoes they need. There is a political boundary between them, and a prohibitive tariff on both sides.

It is impossible to make a United States of Europe. That is evident, when one looks into the faces of the people, listens to their different languages, observes their customs—and reads their newspapers.

For example, in one small area, less than the size of New Jersey, live people who think their neighbors inferior. They are not as clean nor as neat-looking. They speak a different language. They have strange customs. They use different postage stamps and different money. An unimportant matter, the latter, to be sure, but I once heard an American tourist buying laces in Venice say, "How much does it cost in real money?" Everything seems wrong with these neighbors. They have different poets, other songs, other tastes—in general, an inferior culture.

Then, the citizens of one state find it impossible to visit their neighbors. They are not allowed to take money out of their own country. They can learn nothing about the people who live 20 miles away.

And they read embittering things about them in their papers. Each government on the continent of Europe controls its press, some more and some less, and

colors all news to suit its purpose. There is no reporting of facts, as we know it in the United States. All is propaganda.

About such a small matter as the Salzburg Festival, comparatively speaking, I read flagrant lies in the Munich paper. The German report stated that the attendance at Salzburg performances did not fill half the house, that foreigners were buying seats at 60 per cent reductions, and, believe it or not, that the Austrian government had purchased 200 foreign automobiles with foreign licenses, and had filled them with any persons who could be induced to drive to Salzburg and sit through the mediocre performances.

As a matter of fact, the *ausverkauft* sign was displayed for all but one or two festival performances in Salzburg. There was not an empty seat in the theater, and although I know Americans who paid twice the price for tickets, I never heard of one who had a reduction. If one considers the names: TOSCANINI, BRUNO WALTER, REINHARDT, and what they stand for in music in the theater, and remembers at the same time the charming atmosphere of Salzburg, he will understand why the old town was crowded to overflowing.

But how are the German people to know the facts? They are not allowed in Salzburg, though it is only a mile from the German frontier, and until the Nazi prohibitions the Germans always flocked over to Salzburg and to the Austrian Alps. They have forgotten that, however; and, like most readers, they believe what they see in print.

I have crossed 16 frontiers this Summer, on a train of as many coaches. The cars with never more than five or six travellers suddenly would be empty, and other people would get aboard on the other side of the border.

Be on the lookout for 53 more symphony concerts to be added to the National Broadcasting Company's schedules for the current season. The first of these will start November 7, with the extended series to be presented by the Rochester Philharmonic Orchestra.

Recommended: DALIES FRANTZ, called the white hope of the young American pianists, is the guest soloist on the Ford hour (October 20, CBS) . . . KOUSSEVITSKY conducts the Boston Symphony (October 26, NBC) . . . TIBBETT sings from Chicago (October 22, CBS) . . . KLEMPERER directs the New York Philharmonic (October 20, CBS).

On the Black-and-Blue Network

Calling All Cars

The Four Stickups Who Tried to Rob a Jersey Dress Company Should Have Known Better Than to Fall by the Black-and-Blue Route

By Fred Kelly

PONDEROUS and pompous, the armored car moved down Chandler Avenue. With its rugged steel sides, pierced with loopholes, it dominated that busy, industrial thoroughfare of Roselle, New Jersey. But a scant block behind, matching its mastodonic dignity with furtive impudence, a little car followed slowly. And in that little car were four swarthy, nervous young men with grim faces and quick, dark eyes.

When the big fortress on wheels stopped in the August heat outside the factory of the Godof Dress Company, the little car stopped too. And when armed and uniformed guards removed a big black bag from an opened steel door, four pairs of dark eyes watched that bag unblinkingly as it was carried into the ground-floor office of the factory.

Meanwhile, inside the office of the Godof Dress Company, Treasurer Nathan Goldberg was looking through the window. A pleased smile creased Mr. Goldberg's face as he watched his company's payroll of over \$4,000 being delivered. An armored car, he mused, was the right medium to safeguard such a sum. Holdup men hesitated to attack an armored car.

The clock on the office wall—just above the big steel safe—stood at ten minutes to four. From the factory in the rear of the office came the mingled hum of fifty sewing machines. In about an hour and a half the fifty girls who ran those machines would line up to receive the little square pay envelopes containing their share of that \$4,000 payroll. And, thanks to the far-sightedness of Mr. Nathan Goldberg, who had engaged the services of the armored car and its guards, it seemed very unlikely that prowling holdup men would stand a ghost of a chance of snatching that money and disappointing those fifty girls. So Mr. Goldberg continued to smile contentedly. But then, of course, he could not see the four swarthy young men who sat in the little car which was parked down the street, waiting like four dark cats watching a rat-hole.

THE armed guards tramped into the office. They delivered the payroll cash, and the treasurer signed for it. As they tramped out, Mr. Goldberg took the money and—passing up the big steel safe—carried the payroll upstairs to the second floor where there were more machines, and more employes awaiting their weekly wages. There he deposited the money in a smaller safe, and then marched, with the dignity befitting an efficient and cautious executive, down the stairs to his office on the ground floor. Again he looked out of the window, but by now the big armored car had driven away—taking with it some of the treasurer's feeling of security.

Even so, the blow fell with the suddenness of a thunderbolt.

Four swarthy men with grim faces and quick dark eyes came swiftly through the front door. Mr. Goldberg turned towards them.

"What can I—" he began, and then stopped short. He raised hands that were well-kept and white—raised them high above his head. And they were no whiter than his face, for four guns were pointed at his stomach.

"We want that dough—quick!" Pushing in the swinging gate beside the switchboard, the leader of the mob

advanced towards the treasurer.

"It isn't here!" cried Goldberg, pointing towards the big safe.

"Nuts!" The thug spat out the word. "Open that safe or I'll burn you down!" Goldberg opened his mouth and tried to speak. Words just wouldn't come. The gunman's finger began to tighten on the trigger.

"Oh my God, don't shoot!" cried the frightened treasurer, finding his voice at last. He moved to the big safe, knelt down and began to twirl the knob with shaking hands. He was a man of balances, not bullets. And

he was sick with fear for what these irresponsible fiends might do to him when they found the safe empty of money.

Meanwhile, the hum of machines in the back room had stopped dead. One of the bandits had thrust his way through the rear door, and was menacing the fifty girls with his revolver. Another had lined up the office staff. The remaining two kept their guns trained on Goldberg.

BUT they hedged him in eagerly when at last the safe door swung open.

"Empty!" cried the leader, as he thrust the treasurer aside and peered in.

"Come on, you guys!" he almost screamed. "There's something phoney about this! We gotta scam!"

It was ludicrous the way those four tough guys nearly hurt themselves, all trying to get out of the office door at once. But Nathan Goldberg didn't notice the ludicrous side of the situation. He was too busy breathing a little prayer of thanks—thanks that he was still alive.

It was at least a minute or two before he was able to pull himself together. Then he dashed to a telephone—but by that time the holdup men had vanished, leaving no clue to their whereabouts. By that time they had become just four men in a car, speeding through the streets of a little city—apparently as immune to detection as four raindrops that had fallen in the ocean.

But then those little things began to happen which no crook, however clever, can foresee.

"Mr. Goldberg!" screamed one of the office girls who had run to the window. "Those men are in a little car with a New York license! They're headed down the street towards Warinanco Park!"

Over the telephone the stammering Mr. Goldberg relayed this important information. And before he had hung up the receiver, this radio call rang in the loudspeakers of little Roselle's four radio patrol cars:

"Calling all cars . . . All cars . . . Four gunmen in a small car have just tried to hold up the Godof Dress Company at 1107 Chandler Avenue . . . Car has a New York license . . . All Cars . . ."

Now it happened that just four blocks away from the Godof Dress Company's establishment Lieutenant Petersen and Patrolman W. M. Personette of the Roselle police force were cruising in a radio car at that very moment. And while in the old days of police work it might take an officer an hour to hear of a crime committed four blocks away from him, radio has changed all that.

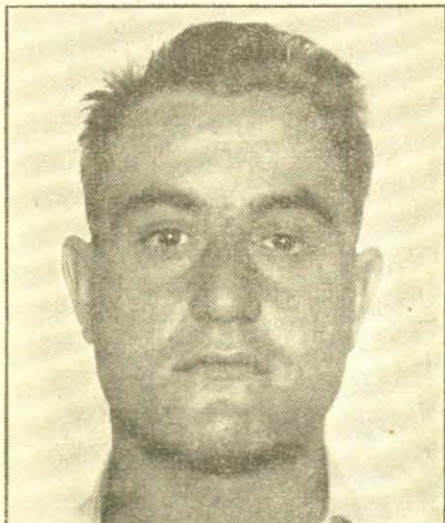
GET going!" snapped Petersen, whipping on the car's siren—as Personette kicked the accelerator flat on the floorboards.

Afterwards the bandits frankly admitted that it was the wail of that siren—it seemed only about a block from them—that frightened them out of all sense of direction by the time they had gone scant blocks from the scene of the crime. And indeed it must have filled them with awe, that eerie blare, stabbing at them so soon after their apparently successful getaway. At that moment they were just entering Roselle's beautiful.

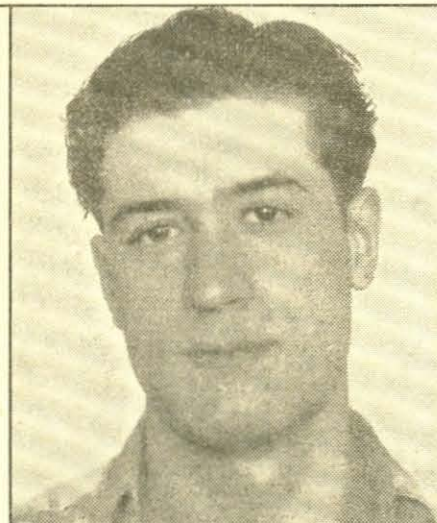
(Continued on Page 27)



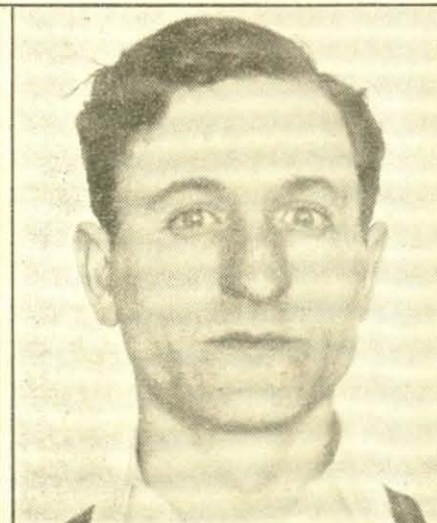
"Empty!" . . . "It's a trap!" . . . "Come on, you guys. There's something phoney about this. We gotta scam!"



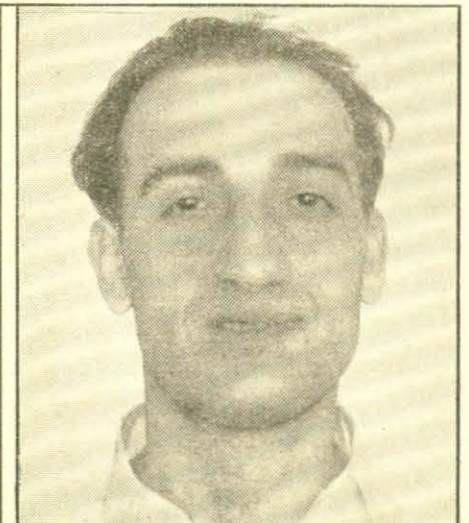
Michael di Maggio



Charles Marino



Eugene Uricola



James Oddo

8:30 p.m. EST 7:30 CST
 * CBS—Leslie Howard, stage and screen star, & Dramatic Cast, "The Amateur Gentleman": WABC KMOX WHAS WBBM WKRC (sw-6.12)
 WCPO—Bill Mandell
 WGN—Horace Heidt's Orch.
 WSAI—Ace Brigode's Orch.

8:45 p.m. EST 7:45 CST
 NBC—Hendrik Willem van Loon, author: WJZ WKCY WLW KDKA WHAM (sw-11.87)

9:00 p.m. EST 8:00 CST
 * CBS—Sunday Evening Hour; Dalies Frantz, pianist, guest: Victor Kolar, conductor: WABC WHAS KMOX WKRC WSMK WBBM (sw-6.12)

* NBC—Manhattan Merry-Go-Round, featuring Famous Acts of the American Theater; Rachel Carlay, blues singer; George Metaxa, tenor; Pierre Le Kreeun, tenor; Men About Town, trio; Orchestra, direction Andy Sannella: WEA WGM WGY WSAI (sw-9.53)
 NBC—Life Is A Song; Charlie Previn's Orch.; Countess Olga Albani: WJZ WENR WLW KDKA WHAM (sw-6.14)

WAVE—To be announced
 WKCY—Musical Revue
 WCPO—Carl Kennedy
 WSM—Francis Craig's Orchestra

9:15 p.m. EST 8:15 CST
 WAVE—Bert Kenney Parade
 WCPO—Two Spanish Guitars
 WGN—Fiddle Riddles

9:30 p.m. EST 8:30 CST
 * NBC—American Album of Familiar Music; Frank Munn, tenor; Vivienne Segal, soprano; Bertrand Hirsch, violinist; Gus Haenschen's Orchestra: WEA WGM WGY WSAI WJZ WKCY WENR WLW (sw-6.14)
 * NBC—Walter Winchell, columnist: WJZ KDKA WENR WHAM WLW (sw-6.14)
 WKCY—News
 WCPO—Williams and Fey
 WGN—Sunday Evening Club

9:45 p.m. EST 8:45 CST
 NBC—Niela Goodelle, songs: WJZ WENR WKCY KDKA WHAM (sw-6.14)
 WCPO—Dance Rhythms
 WLW—Unbroken Melodies

10:00 p.m. EST 9:00 CST
 * NBC—Velvetone Music; Soloists and Orchestra: WJZ KDKA WKCY WHAM WENR (sw-6.14)

* NBC—Sunday Concert; Paul Robeson, baritone, guest; Erno Rapee's Orch.: WEA WGM WSM WAVE WSAI WTAM (sw-9.53)
 * CBS—Wayne King's Orch.: WABC WHAS WKRC KMOX WBBM (sw-6.12)
 MBS—Famous Jury Trials: WGN WLW
 WCPO—Michelson's Orch.

10:15 p.m. EST 9:15 CST
 WCPO—Rhythm and Rhyme

10:30 p.m. EST 9:30 CST
 NBC—Alexander Haas' Orch.: WJZ WKCY WSMK
 CBS—Jack Hylton's Orchestra: WABC KMOX WBBM WSMK (sw-6.12)
 KDKA—Y. M. C. A. Program
 WENR—Symphony Orchestra
 WGN—Concert Orchestra
 WHAM—County Medical Talk
 WHAS—Sweet Music
 WKRC—Billy Snyder's Orch.
 WLW—Follies

10:45 p.m. EST 9:45 CST
 WGN—Veloz & Yolanda's Orch.
 WHAM—Alexander Haas' Orch. (NBC)

11:00 p.m. EST 10:00 CST
 NBC—Fireside Singers; News: WJZ KDKA WHAM (sw-6.14)
 NBC—Matt Clemens the Melody Master: WEA WGM WGY WSAI WSM (sw-9.53)
 News: WENR WKRC WLW
 WAVE—Walkathon
 WHAS—Dream Serenade
 WTAM—Pinky Hunter's Orch.

11:15 p.m. EST 10:15 CST
 * NBC—Walter Winchell, Columnist: WAVE WSM
 NBC—Shandor, violinist: WJZ WHAM
 KDKA—A Missionary Broadcast
 WENR—Geo. Hessberger's Orch.
 WGN—Joe Sanders' Orch.
 WLW—Ace Brigode's Orch.
 WWL—Dance Orchestra

11:30 p.m. EST 10:30 CST
 NBC—News; Leonard Keller's Orch.: WEA WGM WGY WSAI WTAM (sw-9.53)
 NBC—Jimmy Carr's Orchestra: WJZ WHAM
 CBS—News; Frank Dailey's Orchestra: WABC
 KMOX—June and Jerry
 WAVE—Skating Derby
 WBBM—Musical Moments, vocalists and orchestra

WENR—Earl Hines' Orchestra
 WGN—Orville Knapp's Orch.
 WHAS—Gray Gordon's Orch.
 WLW—Ted Fiorito's Orch.
 WSM—Community Chest Prgm.

11:45 p.m. EST 10:45 CST
 CBS—Grank Dailey's Orchestra: WKRC WSMK
 CBS—Seymour Simons' Orch.: KMOX WBBM
 KMOX—Maurie Sherman's Orch.
 WAVE—Variety Program
 WGN—Jan Garber's Orchestra
 WLW—Tommy Tucker's Orch.

12:00 Mid ES 11:00 p.m. CS
 CBS—Dick Messner's Orchestra: WABC WKRC WSMK KMOX WHAS
 NBC—Dancing in the Twin Cities; Cecile Golly and Bob McGrew's Orch.: WJZ KDKA WHAM WAVE WSM WLW (sw-6.14)
 NBC—Dick Fidler's Orchestra: WEA WGM WGY WTAM WKCY WBBM—George Olsen's Orch.
 WENR—Jack Russell's Orchestra
 WHAS—Gray Gordon's Orch.

12:15 a.m. ES 11:15 p.m. CS
 WGN—Veloz & Yolanda's Orch.

12:30 a.m. ES 11:30 p.m. CS
 NBC—Earl Hines' Orch.: WJZ KDKA (sw-6.14)
 CBS—Dick Messner's Orchestra: WABC WKRC WSMK WBBM KMOX
 NBC—Sammy Kaye's Orchestra: WEA WGM WGY WTAM WKCY WSM WAVE
 WENR—Jess Hawkins' Orch.
 WGN—Joe Sanders' Orchestra
 WHAS—To be announced
 WLW—Bob Chester's Orch.

12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day Is Done
 WGN—Veloz & Yolanda's Orch.

1:00 a.m. ES 12:00 Mid CS
 WBBM—Bob Parelli's Orch.
 WENR—George Hessberger's Orchestra
 WGN—Continental Gypsies
 WLW—Moon River, organ and poems

1:15 a.m. EST 12:15 CST
 WGN—Jan Garber's Orchestra

1:30 a.m. EST 12:30 CST
 WBBM—News; Maurie Stein's Orchestra
 WENR—Jack Russell's Orchestra
 WGN—Joe Sanders' Orchestra

Coming Events

FOOTBALL BROADCASTS

Please refer to page 21 for a complete list of football broadcasts on October 19 and 20.

(Continued from Page 10)

the CBS-WABC network at 6:45 p. m. EST (5:45 CST).

BOB CROSBY and his orchestra will present a new series of musical tidbits over an NBC-WJZ network at 8:15 p. m. EST (7:15 CST). Sponsored by Roger & Gallet, perfume makers.

THE MARX BROTHERS will be featured, along with extracts from their new motion picture, on the Hollywood Hotel broadcast over the CBS-WABC network at 9 p. m. EST (8 CST). Dick Powell, Anne Jamison, Igor Gorin and Frances Langford also will be in the show.

SATURDAY, OCTOBER 26

OLD SKIPPER and His Gang will be heard at a new time, 1:30 p. m. EST (12:30 CST); so will the JAMBOREE program, 6:45 p. m. EST (5:45 CST); likewise the RUSSIAN SYMPHONIC HOUR, 9:15 p. m. EST (8:15 CST)—all over an NBC-WJZ network.

FOOTBALL SOUVENIR PROGRAM will be heard over the CBS-WABC network at 2:15 p. m. EST (1:15 CST).

ARMY vs. YALE, football classic, will be described over the CBS-WABC network by Ted Husing, starting at 2:30 p. m. EST (1:30 CST).

WE AMERICANS, a new weekly series of Man in the Street broadcasts and interviews by Walter Pitkin, noted author and lecturer, will begin over the CBS-WABC network at 8 p. m. EST (7 CST).

RUBINOFF AND HIS VIOLIN, his 33-piece orchestra, Virginia Rea, soprano; Jan Pearce, tenor; and Graham McNamee—all will be heard on the new show that replaces the G-Men series, over an NBC-WJZ network at 9 p. m. EST (8 CST). Sponsored by the Chevrolet Motor Car Company.

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TOWN.....STATE.....

Hits of Week

I'M ON A SEE-SAW, a song but recently introduced, this week achieved the notable distinction of sharing top kilocycle honors with Cheek to Cheek, the nation's song rage that has been coming up for some time. The former was selected by the bandleaders as the individual hit of the week, while Cheek to Cheek continued to be the tune most frequently played over the networks. The poll follows:

SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Cheek to Cheek	30
I'm in the Mood for Love	28
Top Hat	25
Broadway Rhythm	23
Without a Word of Warning	21
I'm on a See-Saw	19
I Wished on the Moon	17
Page Miss Glory	15
Paris in Spring	13
Lulu's Back in Town	11

BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
I'm on a See-Saw	30
Top Hat	28
Cheek to Cheek	25
East of the Sun	19
From the Top of Your Head	17
I Wished on the Moon	15
I Wish I Were Aladdin	13
Piccolino	11
I Found a Dream	10

CBS—Bobby Benson & Sunny Jim: WABC (sw-11.83)
 KDKA—To be announced
 WAVE—Skeets Morris Parade
 WCPO—Dance Rhythms
 WGY—Joe LaTour, sketch
 WHAM—Dangerous Paradise
 WKRC—Dick Bray; News
 WLW—Sundown Varieties
 WSM—Banner Comic
 WTAM—Hot Dates in History
 WWVA—Dinner Music

6:30 p.m. EST 5:30 CST
 NBC—News; Stanley High, talk: WEA (sw-9.53)
 CBS—Jack Armstrong, sketch: KMOX WBBM
 NBC—Irene Wicker, the Singing Lady: WGN
 CBS—News; Vanished Voices, musical and dramatic: WABC (sw-11.83)
 NBC—News; The Charioteers: WJZ
 KDKA—Texans
 WCKY—Three X Sisters (NBC)
 WCPO—Star Serenaders
 WENR—What's the News
 WGBF—Singing Cowboy
 WGY—News; Evening Brevities
 WHAM—Terry & Ted
 WHAS—Hon. A. B. Chandler
 WKRC—Onward Cincinnati
 WLW—Bob Newhall, sports
 WSAI—Headlines in the News
 WSM—News; Financial News
 WTAM—News; Sportsman

6:45 p.m. EST 5:45 CST
 NBC—Billy and Betty, dramatic sketch: WEA
 NBC—Lowell Thomas, news: WJZ KDKA WLW WTAM (sw-11.87-15.21)
 NBC—Orphan Annie: WSM
 NBC—Ranch Boys: WENR
 CBS—Herbert Foote, organist: WSMK
 Jimmy Allen, sketch: KMOX WBBM
 WCKY—Studio Program
 WCPO—Around the Town
 WGBF—Club Time
 WGY—News; Musical Program
 WHAM—News
 WKRC—Rep. Campaign Com.
 WSAI—Knot Hole Club
 WWVA—Musical Moments

7:00 p.m. EST 6:00 CST
 ★ NBC—Amos 'n' Andy: WEA WLW WGY WTAM (sw-9.53)
 ★ CBS—Myrt and Marge, sketch: WABC WWVA WKRC (sw-11.83)
 NBC—Dinner Concert; Richard Leibert, organist: WJZ KDKA WCKY WENR WHAM WAVE (sw-11.87)
 CBS—Buck Rogers: WHAS KMOX WBBM
 WCPO—The Cincinnati Players
 WGN—Palmer House Ensemble
 WHAS—Home Town Boys
 WSAI—Modernization of Homes
 WSM—Sarie and Sallie

7:15 p.m. EST 6:15 CST
 ★ NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WEA WLW WGY WSAI (sw-9.53)
 CBS—Vocals by Verrill: WABC WSMK (sw-11.83)
 NBC—Capt. Tim Healy: WJZ KDKA WENR WHAM WCKY (sw-11.87)
 MBS—Lilac Time: WLW WGN
 KMOX—Frank Hazzard, tenor; Orchestra
 WAVE—Newspaper
 WBBM—Pat Flanagan's Sports
 WCPO—Alys Michot Recital
 WGBF—Zoo News
 WHAS—Lond o' Dreams
 WKRC—All Star Radio Roundup
 WSM—Leon Cole, organist
 WWVA—Frolics

7:30 p.m. EST 6:30 CST
 NBC—Education in the News: WEA WLW WGY WTAM
 CBS—"Singin' Sam": WABC WHAS WKRC KMOX WBBM (sw-11.83)
 ★ NBC—Lum & Abner, comedy sketch: WJZ WENR WLW
 KDKA—The Singing Seven
 WAVE—Bert Kenney
 WREN—Organ and Piano Duo
 WCKY—Strange As It Seems
 WCPO—Harry Hartman's Sport Review
 WGBF—Historical Facts
 WGN—Winners
 WGY—Jim Healey, commentator
 WHAM—Musical Moments; Soloist and Orchestra
 WSM—Musical Moments
 WWVA—News

7:45 p.m. EST 6:45 CST
 NBC—Herbert "Fritz" Crisler, commentator on football news: WEA WGY
 ★ CBS—Boake Carter, news; WABC WHAS WKRC KMOX WBBM (sw-11.83)
 NBC—Dangerous Paradise, sketch; Elsie Hitz & Nick Dawson: WJZ WENR KDKA WLW WAVE (sw-11.87)
 WCKY—Musical Moments
 WCPO—Will Hauser's Orch.
 WGN—Quin Ryan's Amateur Night
 WHAM—The Forty-Niners
 WSAI—My County
 WSM—Red Cross on the Air
 WTAM—Fur Trappers
 WWVA—Strange As It Seems

8:00 p.m. EST 7:00 CST
 CBS—Land o' Dreams; orch., vocalist; reader: WSMK WBBM
 ★ NBC—S. C. JOHNSON & SON Presents Fibber McGee & Molly: WJZ WHAM KDKA WCKY WENR WAVE WSM (sw-11.87)
 ★ NBC—Hammerstein's Music Hall; Lucy Monroe, soprano: WEA WLW WGY
 ★ CBS—Guy Lombardo's Orch.: WABC WWVA (sw-6.12)
 KMOX—To be announced
 WCPO—Michelson's Orchestra
 WGN—Lone Ranger
 WKRC—Frank Black's Orch.
 WLW—Hot Dates in History
 WWVA—Strange As It Seems

8:15 p.m. EST 7:15 CST
 WCPO—Charter Comm. Speaker
 WLW—Fairview Fire House
8:30 p.m. EST 7:30 CST
 ★ NBC—Margaret Speaks, soprano; Mixed Chorus; William Daly's Orch.: WEA WLW WSM WAVE WGY (sw-9.53)
 NBC—Evening in Paris; Vocalists: WJZ KDKA WHAM WLS WCKY (sw-11.87)
 ★ CBS—One Night Stands; Pick & Pat, dramatic and musical: WABC WBBM WKRC WHAS KMOX (sw-6.12)
 MBS—Grandstand Thrills: WLW WGN
 WSAI—Carefree Capers

8:45 p.m. EST 7:45 CST
 WCPO—Amateur Night Prgm.
9:00 p.m. EST 8:00 CST
 NBC—Harry Horlick's Gypsies: WEA WLW WGY (sw-9.53)
 NBC—Greater Minstrels: WJZ WHAM KDKA WLS WLW WSM (sw-6.14)
 ★ CBS—Radio Theater: WABC WHAS WKRC KMOX WBBM (sw-6.12)
 WAVE—Musical Memory Contest
 WCKY—Mystery Maid
 WGN—News; Sports Review

9:15 p.m. EST 8:15 CST
 WAVE—Paul Winer's Orchestra
 WCKY—To be announced
 WCPO—Alice Stuerenberg
 WGN—The Couple Next Door
9:30 p.m. EST 8:30 CST
 NBC—Princess Pat Players; WJZ KDKA WENR WCKY WHAM (sw-6.14)
 ★ NBC—Open House; Grace Moore, soprano; Josef Pasternack's Orch.: WEA WLW WGY WTAM WSM WLW (sw-9.53)
 WCPO—To be announced
 WGN—Musical Moments
 WSAI—News

9:45 p.m. EST 8:45 CST
 WCPO—Michelson's Orchestra
 WGN—Here, There and Everywhere
 WSAI—Rheiny Gau, songs
10:00 p.m. EST 9:00 CST
 ★ NBC—Ray Knight's Cuckoo Hour: WJZ KDKA WHAM WENR (sw-6.14)
 ★ CBS—Wayne King's Orch.: WABC WHAS KMOX WKRC WBBM (sw-6.12)
 NBC—Contented Prgm.: WEA WLW WGY WSAI WSM (sw-9.53)
 MBS—Famous Jury Trials: WGN WLW
 WAVE—Reveries
 WCKY—News
 WCPO—Michelson's Orch.
10:15 p.m. EST 9:15 CST
 WAVE—Accordian Band
 WCKY—Ray Knight's Cuckoo Hour (NBC)
 WCPO—Will Hauser's Orchestra
 WCPO—Studio Selections

10:30 p.m. EST 9:30 CST
 NBC—Nat'l Radio Forum; guest speakers: WEA WLW WGY WSAI (sw-9.53)
 CBS—The March of Time, dramatized news events: WABC WHAS WKRC WBBM KMOX (sw-6.12)
 WCPO—Will Hauser's Orch.
 WGN—The Northerners
 WLW—Mendoza Melodies
 WSM—Campus Theater

10:45 p.m. EST 9:45 CST
 CBS—Manhattan Choir: WABC WSMK WBBM (sw-6.12)
 KMOX—Sport Page of the Air
 WHAS—Musical Moments, vocalists and orch.
 WKRC—Evening Serenade
11:00 p.m. EST 10:00 CST
 NBC—Sammy Kaye's Orchestra: WEA WLW WGY WSAI WCKY
 ★ CBS—Myrt & Marge, sketch: WHAS KMOX WBBM
 NBC—Dorothy Lamour, soprano: WHAM KDKA (sw-6.14)
 CBS—Tommy Dorsey's Orch.: WABC
 NBC—News; Dorothy Lamour, soprano: WJZ
 ★ NBC—Amos 'n' Andy: WSM News: WKRC WLW
 WAVE—Walkathon
 WENR—Globe Trotter
 WGN—Horace Heidt's Orch.

11:15 p.m. EST 10:15 CST
 NBC—Ink Spots; Negro Quartet: WJZ WCKY WHAM WSM
 CBS—George Olsen's Orchestra: WBBM WKRC
 NBC—Leonard Keller's Orch.: WEA WLW WGY WSAI
 KDKA—Four Dynamos of Rhythm
 KMOX—Comedy Stars
 WAVE—Paul Miner's Orchestra
 WGN—Fiddle Riddles
 WHAS—Dance Time
 WTAM—Sammy Kaye's Orch.

11:30 p.m. EST 10:30 CST
 NBC—Jesse Crawford, organist: WSAI WTAM WGY (sw-9.53)
 CBS—Jerry Freeman's Orch.: WABC WHAS WSMK WKRC
 NBC—Ray Noble's Orchestra: WJZ WHAM WCKY WSM
 NBC—News; Jesse Crawford, organist: WEA
 MBS—Ted Fiorito's Orchestra: WGN WLW
 KDKA—Radio Night Club
 KMOX—News; Maurie Sherman's Orchestra
 WAVE—Skating Derby
 WBBM—Herbie Kay's Orchestra (CBS)
 WBN—Albert Socarras' Cuban Orchestra
 WENR—Earl Hines' Orchestra

11:45 p.m. EST 10:45 CST
 NBC—Ray Noble's Orchestra: WAVE
 KMOX—To be announced
 WENR—Chas. Boulanger's Orch.
12:00 Mid ES 11:00 p.m. CS
 NBC—Jack Russell's Orchestra: WEA WLW WGY
 NBC—Shandor violinist; Luigi Romanelli's Orch.: WJZ KDKA WCKY WSM WHAM WAVE (sw-6.14)
 CBS—Seymour Simons' Orch.: WABC WHAS WSMK WBBM WKRC KMOX
 WENR—Jack Russell's Orchestra
 WGN—Veloz & Yolanda's Orch.
 WTAM—Hal Goodman's Orch.
12:30 a.m. ES 11:30 p.m. CS
 NBC—Al Lyons' Orch.: WJZ KDKA WENR WAVE WCKY (sw-6.14)
 CBS—Hawaii Calls: WABC WKRC WBBM WSMK KMOX
 NBC—To be announced: WEA WGY
 WGN—Horace Heidt's Orchestra
 WHAS—Dream Serenade
 WLW—Moon River
 WSM—Jimmy Gallagher's Orch.
 WTAM—Dick Fidler's Orchestra

12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day Is Done
1:00 a.m. ES 12:00 Mid CS
 MBS—The Midnight Flyers; Joe Sanders' Orch.: WGN WLW WBBM—Al Diem's Orchestra
 WENR—Geo. Hessberger's Orch.
1:30 a.m. EST 12:30 CST
 WBBM—News; Floyd Town's Orchestra
 WENR—Jack Russell's Orch.
 WLW—Night Club Parade
2:00 a.m. EST 1:00 CST
 WBBM—Maurie Steins' Orchestra
2:30 a.m. EST 1:30 CST
 WBBM—Bob Pacelli's Orchestra

Fibber's Molly Tells the Truth

(Continued from Page 3)
 their own producers, bookers, and managers, the only extraneous attache being the advance man who wended his way through the hinterlands signing up for engagements in anything that boasted a roof. Barns knew them, Chautauqua tents provided them a stage, they played at church affairs, and even an opera house or two sheltered them for their performances. "We had lots of problems with scenery and settings," Marian relates in recalling their rural environs, "but on one occasion we accomplished a sound effect that the movies would give a lot to reproduce. "Rebuffing the despicable villain, I hissed, 'You can't make a silk purse out of a sow's ear!' The stirring remark evidently was overheard by some swine penned behind our temporary stage. And were they sensitive? In unison they launched the loudest barrage of squeals ever heard outside the stockyards."

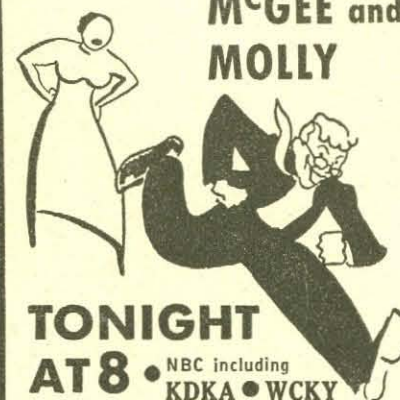
It was against so colorful a background as this that Marian Jordan built up the experience she displays with such sincerity in her radio characterizations. Her versatility is the fruit of contacts with the very sort of persons she typifies—even to the brash youngsters of Kaltenmyer's Kindergarten and her various roles in Smack Out (which she, assisted by Jim, wrote); the Saturday Jamboree. Mr. Twister, and memorable other programs in which she has been featured.

Between times Marian has found time to have her babies and play an important part in shaping their careers. They are Katherine, 15 years old, and Jim, Junior, who is 11. Jim, Senior, was born November 16, 1896; Marian a year later.

Mrs. Jordan is gentle and soft-spoken and adheres to type so far as the world has come to accept blondes. She is blue-eyed and fair of skin, is five feet, four and one-half inches tall and wavers between 127 and 130 pounds, only attaining the latter figure when pork shanks and sauerkraut are in season.

Fibber McGee and Molly, with Marian and Jim Jordan, are presented every Monday night over an NBC-WJZ network at 8 p. m. EST (7 CST; 6 MST; 5 PST) by S. C. Johnson and Son.

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Programs for Tuesday, October 22

Star ★ Indicates High Spot Selections

7:45 a.m. EST 6:45 CST
NBC—Yoichi Hiraoka, xylophonist: WFAE
NBC—Rise and Shine; News: WJZ
KMOX—Ambrose Haley and the Ramblers
WLW—Syncopators
WSAI—Musical Sun Dial
WSM—Leon Cole, organist
WTAM—Junior Broadcasters

8:00 a.m. EST 7:00 CST
NBC—Spareribs: WFAE
CBS—Bluebirds, girls' vocal trio; City Consumers' Guide: WABC
NBC—Morning Devotions: WJZ WAVE KDKA WCKY (sw-21.54)
Musical Clock: WGY WTAM
KMOX—News; Home Folks' Hour
WCPO—Daily Thought
WGBF—△Gospel Tabernacle
WGN—Good Morning
WHAS—Georgia Wildcats
WLS—News
WLW—American Family Robinson
WSAI—△Church Forum
WSM—△Morning Devotion
WWVA—Morning Edition

8:15 a.m. EST 7:15 CST
NBC—News; City Consumer's Guide: WFAE
NBC—Pals: WJZ WAVE WSM
News: KDKA WCKY
WCPO—Today's Headlines and Highlights
WHAS—Log Cabin Boys
WLS—Morning Roundup
WTAM—Dr. Sunshine
WWVA—Tex Harrison's Texas Buckaroos

8:30 a.m. EST 7:30 CST
NBC—Ross Graham, baritone; William Meader, organist: WJZ KDKA WCKY (sw-21.54)
CBS—Salon Musicale; On the Air Today: WABC
NBC—Cheerio: WFAE WTAM WLW WGY WSM
KMOX—Tick-Tock Revue
WAVE—Musical Clock
WCPO—Morning Concert
WHAS—Breakfast Business
WKRC—Fiddlin' Farmers
WSAI—McCormick's Old Time Fiddlers
WWVA—Morning Dance Tunes

8:45 a.m. EST 7:45 CST
NBC—Laudt Trio & White; WJZ KDKA WCKY (sw-21.54)
WGBF—Timely Topics
WLS—Jolly Joe & His Pet Pals

9:00 a.m. EST 8:00 CST
NBC—Organ Rhapsody; Richard Leibert, organist: WFAE WSAI
CBS—Bugle Call Revue: WABC WSMK WHAS WKRC
★ NBC—Breakfast Club; Edna Odell, contralto; Ranch Boys: WJZ WAVE KDKA WSM WCKY (sw-15.21)
Hymns of All Churches: WGY WLW
KMOX—Views on News
WLS—Lulu Belle and Scotty
WTAM—Vaughn King's Calisthenics
WWVA—Cowboy Loye and Just Plain John

9:15 a.m. EST 8:15 CST
NBC—Richard Leibert, organist: WLW WGY
KMOX—Musical Jewel Box
WGBF—City Court
WKRC—Saving Sue
WLS—The Hilltoppers
WTAM—Board of Education

9:30 a.m. EST 8:30 CST
NBC—Doc Schneider's Yodeling Cowboys: WFAE WSAI WLW WGY
KMOX—The Corn Huskers
WCPO—Pat Gillick
WKRC—Bugle Call Revue (CBS)
WLS—△Morning Devotions
WTAM—Health and Home
WWVA—Flyin' X Round-Up

9:45 a.m. EST 8:45 CST
NBC—The Wife Saver: WFAE
CBS—Men of Manhattan, male quartet; News: WABC WKRC WSMK WHAS
KDKA—Style & Shopping Service
KMOX—Fascinating Melodies
WCPO—Arkansas Fiddlers
WGN—Len Salvo, organist
WGY—Musical Program
WLS—Tommy Tanner and Sodbusters

WLW—Back Stage Wife, drama
WSAI—On the Mall
WTAM—The Magic Hour

10:00 a.m. EST 9:00 CST
NBC—News; Ralph Kirbery, the Dream Singer: WJZ
NBC—News; Tune Twisters: WFAE WSM WAVE WTAM
CBS—Romany Trail: WABC WKRC WHAS WSMK
NBC—News; Art Tatum, pianist and songs: KDKA (sw-15.21)
KMOX—News Thru a Woman's Eyes
WCKY—News; Model Melodies
WCPO—△Wade Mouse, evangelist
WGN—Hymns of All Churches
WGY—News; Market Basket
WLS—Prairie Ramblers; Patsy Montana; Hiram & Henry
WLW—Betty Crocker
WSAI—Household Hints
WWVA—Georgie Porgie Program

10:15 a.m. EST 9:15 CST
NBC—Home Sweet Home, dramatic sketch: WFAE WGY WLW WTAM
NBC—Edward Mac Hugh, gospel singer: WJZ WSM KDKA WCKY WAVE (sw-15.21)
KMOX—Let's Compare Notes
WCPO—Dot Club News
WGBF—Household Hour
WGN—Margery Graham
WKRC—Woman's Hour

10:30 a.m. EST 9:30 CST
NBC—Gypsy Trail: WFAE WSAI WTAM WSM
CBS—U. S. Navy Band: WABC WHAS KMOX WSMK WKRC
NBC—Today's Children: WJZ KDKA WLS WCKY (sw-15.21)
MBS—Virginians, male quartet: WGN WLW
WAVE—△Devotional Service
WCPO—Today's Headlines
WGY—Banjoers and Radio Sweethearts
WWVA—Rapid Ad Service

10:45 a.m. EST 9:45 CST
NBC—Herman & Banta, xylophone and piano: WJZ WCKY KDKA (sw-15.21)
NBC—Three Shades of Blue, male trio: WFAE WSM WSAI
KMOX—Police Court B'dcast
WCPO—Popular Piano Melodies
WGN—Backstage Wife
WHAS—Monticello Party Line
WLS—Morning Minstrels
WLW—Live Stock Reports; News
WWVA—Navy Band (CBS)

11:00 a.m. EST 10:00 CST
NBC—Ida Bailey Allen: WFAE WGY WTAM
CBS—Brad and Al, songs and patter: WABC (sw-15.27)
NBC—Honey Moomers: WJZ WLW WCKY WAVE WSM KDKA (sw-15.21)
CBS—Mary Lee Taylor: WHAS KMOX
WCPO—Variety Program
WGBF—Mister and Missus
WGN—Friendly Neighbor's House Party
WKRC—Kentucky D. A. R.
WLS—Martha Crane; Helen Joyce; Morning Homemakers Hr.
WSAI—Musical Scrapbook
WWVA—Royal Serenaders

11:15 a.m. EST 10:15 CST
NBC—Gran and Smith, piano duo: WJZ WSM WCKY
CBS—Clyde Barrie, baritone: WABC WWVA WSMK KMOX (sw-15.27)
NBC—Studio 7: WFAE WGY
MBS—Jacob Tarshish: WLW WGN
KDKA—Grab Bag
WAVE—△Devotional Service
WCPO—To be announced
WGBF—The Magic Hour
WHAS—Strange As It Seems
WKRC—Jane Grey
WSAI—Organ Reveries
WTAM—Jerry Brannon

11:30 a.m. EST 10:30 CST
NBC—Geo. Hessberger's Orch.: WJZ WCKY KDKA WAVE (sw-15.21)
CBS—Mrs. Wiggs of the Cabbage Patch, sketch: WABC WKRC KMOX (sw-15.27)
NBC—Your Child: WFAE WGY WTAM WSAI WSM
WCPO—Homespun Philosopher
WGBF—Baby Shop Man
WGN—Bachelor's Children
WHAS—Dear Mother
WLS—News Report; Markets
WLW—Chandler Chats
WWVA—Ev and Ory

11:45 a.m. EST 10:45 CST
NBC—Herma Menhe, pianist: WFAE WSAI
CBS—Just Plain Bill, sketch: WABC WKRC KMOX (sw-15.27)
MBS—Minstrels: WGN WLW
WCPO—Frigid Facts
WGBF—Hoosier Philosopher
WGY—Musical Program
WHAS—Billy Farrell, pianist
WLS—Wm. O'Connor, tenor; Sue Roberts
WSM—Hessberger's Band (NBC)
WTAM—Morning Parade
WWVA—Gertrude Miller

12:00 p.m. EST 11:00 a.m. CS
NBC—Three Scamps: WFAE WSAI WTAM WCKY WAVE WSM
CBS—The Voice of Experience, advice: WABC WKRC KMOX WWVA WHAS (sw-15.27)
NBC—Simpson Boys of Sprucehead Bay, sketch: WJZ KDKA—News
WCPO—College of Music
WGBF—Wedding Anniversaries
WGN—We Are Four
WGY—Musical Program
WLS—Roundup; Variety Aces
WLW—Farmyard Follies, hill-billy revue

12:15 p.m. EST 11:15 a.m. CS
NBC—Honeyboy and Sassafas: WFAE WTAM WSAI
CBS—Rhythm Bandbox: WABC WKRC (sw-15.27)
NBC—Merry Macs; News: WJZ NBC—Merry Macs: WSM WAVE
MBS—Ralph Kirbery, the Dream Singer: WGN WLW
KDKA—Salt and Peanuts
KMOX—This and That
WCKY—News
WGY—Weavers
WHAS—Univ. of Louisville
WLS—Old Kitchen Kettle Mary Wright
WWVA—Noon Edition

12:30 p.m. EST 11:30 a.m. CS
NBC—Merry Madcaps: WFAE WTAM WSAI
CBS—"Mary Marlin," sketch: WABC WKRC KMOX WHAS (sw-15.27)
NBC—Nat'l Farm & Home Hour; Guest Speakers; Walter Blaufuss' Orch.: WJZ WCKY WSM WAVE KDKA (sw-15.21)
WCPO—Noon-time Tunes
WGN—To be announced
WGY—Farm Program
WLS—Little Bits from Life; William Vickland
WLW—Livestock, River, Weather & Market
WWVA—Tony and Dominic

12:45 p.m. EST 11:45 a.m. CS
NBC—Five Star Jones, sketch: WABC KMOX WKRC (sw-15.27)
WCPO—Luncheon Melodies
WGBF—Bulletin Board
WGN—Painted Dreams
WHAS—To be announced
WLS—Weather; Produce Report; News
WLW—Farm and Home Hour (NBC)
WTAM—Noon-day Resume
WWVA—Luncheon Music

1:00 p.m. EST 12:00 m CS
CBS—Frank Dailey's Orchestra: WABC WSMK WKRC (sw-15.27)
NBC—News; Market & Weather Reports: WFAE
KMOX—Magic Kitchen
WCPO—Musical Masterpieces
WGBF—Church and School News
WGN—Len Salvo, organist
WGY—Faye and Cleo, songs
WHAS—College of Agriculture
WLS—Dinnerbell Program
WSAI—Police Flashes
WTAM—Sammy Kaye's Orch.

1:15 p.m. EST 12:15 CST
NBC—Sammy Kaye's Orchestra: WFAE
KMOX—June and Jerry
WGBF—Farmer Purcell
WGN—Rich Man's Darling
WGY—Bag and Baggage
WHAS—Benny Ford's Arkansas Travelers
WKRC—Melodious Measures
WSAI—Dance Interlude
WWVA—Musical Program

Afternoon

1:30 p.m. EST 12:30 CST
NBC—Charley Boulanger's Orchestra: WFAE WGY WTAM
CBS—Milton Charles, organist: WABC WKRC WSMK (sw-15.27)
NBC—Castles of Romance: WJZ WAVE WCKY
KDKA—Sammy Fuller
KMOX—Magic Kitchen
WCPO—Laura Karch
WGN—Markets; △Mid-day Services
WHAS—Livestock Reports
WLW—Painted Dreams
WSAI—Treadwells on Tour
WSM—News
WWVA—Dr. H. Lamont

1:45 p.m. EST 12:45 CST
NBC—Music Guild: WFAE WGY WTAM
CBS—Radio Gossip Club with Eddie and Fannie Cavanaugh: KMOX
CBS—Madison Ensemble: WABC (sw-15.27)
NBC—Rochester Civic Orch.: WJZ WAVE WCKY
KDKA—Mac and Bob
WCPO—Howard Collins
WGBF—Curbstone Reporter
WHAS—Mrs. Randolph, shopping
WLS—Dinnerbell Program
WLW—Ted Fiorito's Orch.
WSM—Dept. of Agriculture
WWVA—△Gospel Tabernacle

2:00 p.m. EST 1:00 CST
NBC—Words and Music: WJZ WAVE WCKY KDKA (sw-15.21)
★ CBS—Between the Bookends: WABC WKRC KMOX (sw-15.27)
NBC—Music Guild: WSAI (sw-15.83)
WCPO—Today's Headlines and Ivory Interludes
WGBF—Rotary Club
WGN—Palmer House Ensemble
WGY—Health Hunters, sketch
WHAS—University of Kentucky
WLS—Hometowners; Fed. Housing Bureau Speaker
WLW—School of the Air
WSM—Farm Scrap Book

2:15 p.m. EST 1:15 CST
CBS—Happy Hollow, dramatic sketch: WABC WKRC (sw-15.27)
KMOX—Window Shoppers
WCPO—Miniature Concert
WGN—Romance of Helen Trent
WGY—Household Chats
WLS—Hometowners and Grace Wilson
WSM—To be announced
WWVA—The Ol' Pardner

2:30 p.m. EST 1:30 CST
★ NBC—Int'l B'dcast from Vienna: WFAE WTAM WGY (sw-15.33)
CBS—American School of the Air; "Beauty of Line in Building": WABC WKRC WHAS WSMK KMOX (sw-15.27)
NBC—Golden Melodies: WJZ WSM WAVE WCKY
KDKA—Home Forum
WGBF—Billboard
WGN—Blackstone Ensemble
WLS—Grain Market
WSAI—Today's News
WWVA—Ma Perkins

2:45 p.m. EST 1:45 CST
WCPO—Enric Madriguera's Music
WGN—Palmer House Ensemble
WLS—Homemakers Program
WSAI—Margoff Ensemble
WSM—Ma Perkins
WWVA—Cap, Andy and Flip

3:00 p.m. EST 2:00 CST
NBC—The Silver Flute; Tales of Wandering Gypsies: WJZ WSM WCKY WAVE
CBS—Town Topics with Lois Long; Guests; Orch.: WABC WSMK WHAS WKRC (sw-15.27)
NBC—Pat Kennedy, tenor: WFAE
KDKA—To be announced
KMOX—Ma Perkins
WCPO—Beniamino Gigli, songs
WGY—Musical Program
WLS—Book Review
WLW—Dorothea Ponce
WSAI—Blackstone Ensemble
WTAM—Musical Cocktail
WWVA—Cowboy Loye and Just Plain John

3:15 p.m. EST 2:15 CST
NBC—Ma Perkins, dramatic sketch: WFAE WGY WLS WTAM WLW
KDKA—Romance of Dan and Sylvia

NBC—James W. Wilkinson, baritone: WFAE WTAM WCKY
NBC—Irene Wicker, the Singing Lady: WJZ WLW KDKA (sw-15.21-11.87)
KMOX—Piano Recital
WAVE—Walkathon
WCPO—Shoppers Special
WENR—Music and Comments
WGY—Microphone Discoveries
WHAS—Herbert Koch, organist
WKRC—Tune Time
WSAI—George Elliston, poems
WWVA—Home Edition

5:45 p.m. EST 4:45 CST
NBC—Clara, Lu and Em, sketch: WFAE WTAM WSAI WAVE
WGY WSM WGN (sw-9.53)
CBS—Tito Guizar, tenor: WABC WKRC KMOX WSMK (sw-15.27)
NBC—Little Orphan Annie: WJZ KDKA WLW (sw-15.21-11.87)
WCKY—Jane and Bob
WCPO—Pat Gillick
WENR—"That Certain Four"
WWVA—Congress of Rhythm

Night

6:00 p.m. EST 5:00 CST
NBC—Flying Time: WGY WENR (sw-9.53)
NBC—News; Southernaires, male quartet: WJZ
CBS—Buck Rogers, sketch: WABC (sw-11.83)
NBC—Southernaires: WCKY WAVE
CBS—Cadets Quartet: WSMK KMOX
NBC—Flying Time; News: WFAE KDKA—News-Reeler
WBBM—News; Musical Variety
WCPO—Dinner Music
WGN—Armchair Melodies
WHAM—Sports
WHAS—Out-O'Dusk
WKRC—"Smilin' Dan"
WLW—Old Fashioned Girl, Helen Nugent, contralto, orchestra
WSAI—Omar, the Mystic
WSM—News; Bobby Tucker, Pan-American Broadcast
WTAM—Two Men and a Maid
WWVA—All-Star Sport Final

6:15 p.m. EST 5:15 CST
NBC—Mid-week Hymn Sing; Kathryn Palmer, soprano; Joyce Allmand, contralto; John Jamison, tenor; Arthur Billings Hunt, baritone & director; Lowell Patton, organist: WFAE WSAI WTAM WENR WGY (sw-9.53)
CBS—Benay Venuta, songs: WABC WSMK (sw-11.83)
NBC—Animal Close-Ups; Stories by Don Lang: WJZ WCKY KDKA—The O'Malleys
KMOX—Russell Brown & Edith Karen, songs
WAVE—Skeets Morris Parade
WBBM—Robin Hood Jr.
WCPO—To be announced
WHAM—Comedy Stars
WKRC—Dick Bray
WLW—Sundown Varieties
WSM—Comic Club
WWVA—Dinner Music

6:30 p.m. EST 5:30 CST
NBC—Irene Wicker, the Singing Lady: WGN
CBS—Jack Armstrong, sketch: KMOX WBBM
NBC—News; Stanley High, talk: WFAE WSAI
CBS—News; Kuban Cossack Choir; Orch.: WABC (sw-11.83)
NBC—News; Walter Cassel, baritone: WJZ WCKY WSM
KDKA—The Texans
WCPO—Star Serenaders
WENR—What's The News
WGBF—Singing Cowboy
WGY—News; Evening Brevities
WHAM—Terry & Ted
WKRC—Onward Cincinnati
WLW—Bob Newhall, sports
WTAM—News; Sportsman

6:45 p.m. EST 5:45 CST
NBC—Orphan Annie: WGN WSM
NBC—Billy & Betty: WFAE
CBS—Kuban Cossack Choir; WWVA WHAS
NBC—Lowell Thomas, news: WJZ KDKA WLW WTAM (sw-11.87-15.21)
NBC—The Charioteers: WENR Jimmy Allen, sketch: KMOX WBBM
WCKY—Dinner Hour Concert
WCPO—Around the Town
WGBF—Seroco Club
WGY—Musical Program
WHAM—News

WKRC—Republican Campaign Committee
 WSAI—Knot Hole Club
7:00 p.m. EST 6:00 CST
 NBC—Easy Aces, comedy sketch:
 WJZ KDKA WENR WCKY WHAM (sw-11.87)
 * CBS—Myrt & Marge, drama:
 WABC WWVA WKRC (sw-11.83)
 * NBC—Amos 'n' Andy: WFAF WLW WGY WTAM (sw-9.53)
 CBS—Buck Rogers, sketch:
 WHAS KMOX WBBM
 WAVE—Bert Kenney's Orch.
 WCPQ—Carl Kennedy
 WGBF—Musical Moments
 WGN—Palmer House Ensemble
 WSAI—Ted Fiorito's Orch.
 WSM—Joseph Macpherson, baritone; Sports Review
7:15 p.m. EST 6:15 CST
 CBS—American Jewish Christian Committee; Prof. Albert E. Einstein; Hon. Al E. Smith; Dr. S. Parkes Cadman: WABC (sw-11.83)
 CBS—Jimmy Farrell, songs:
 WABC WHAS WKRC (sw-11.83)
 NBC—Norseman Quartet: WJZ KDKA WHAM WCKY WENR (sw-11.87)
 MBS—Lilac Time: WGN WLW KMOX—Frank Hazzard and Orchestra
 WAVE—Radio Newspaper
 WBBM—While the City Sleeps
 WBN—Lou Breese's Amateur Show
 WCPQ—Chamber of Com. Prgm.
 WGBF—Zoo News
 WHAS—Hon. A. B. Chandler
 WSM—Dangerous Paradise
 WWVA—Twilight Reveries
7:30 p.m. EST 6:30 CST
 NBC—Ed Sullivan, columnist; Bertrand Hirsch's Orchestra; Harold Richards, tenor: WFAF
 * CBS—Kate Smith's Time; Jack Miller's Orch.: WABC WKRC WHAS KMOX WWVA WBBM (sw-11.83)
 * NBC—Lum and Abner, comedy sketch: WJZ WENR WLW KDKA—Pittsburgh Varieties
 WAVE—Ben Klasson
 WCKY—News
 WCPQ—Harry Hartman's Sport Review
 WGBF—Historical Facts
 WGN—Winners
 WGY—Miners' Quartet
 WHAM—LeBrun Sisters
 WSAI—Jackie Heller, tenor (NBC)
 WSM—Comedy Stars of Hollywood
 WTAM—To be announced
7:45 p.m. EST 6:45 CST
 NBC—You & Your Government: WFAF WAVE WSAI WTAM
 * CBS—Boake Carter, news:
 WABC WHAS KMOX WKRC WBBM (sw-11.83)
 NBC—Mario Cozzi, baritone; News: WJZ WENR WHAM WCKY
 MBS—Washington Merry-Goround: WGN WLW
 WCPQ—Will Hauser's Orch.
 WGY—Musical Program
 WSAI—Bob Chester's Orch.
 WSM—Jimmy Gallagher's Orch.
 WWVA—Waring's Pennsylvanians
8:00 p.m. EST 7:00 CST
 NBC—Leo Reisman's Orchestra; Phil Ducey & Johnny: WFAF WAVE WTAM WGY WSM
 NBC—Crime Clues: WJZ WLS KDKA WHAS WLW WHAM (sw-11.87)
 CBS—Lavender and Old Lace: Lucy Monroe, soprano: WABC WKRC WHAS KMOX WBBM (sw-6.12)
 WCKY—Barn Dance
 WCPQ—Lunken Airport Series
 WGN—Those O'Malleys
 WSAI—Tommy Tucker's Orch.
8:15 p.m. EST 7:15 CST
 WCPQ—Michelson's Orch.
 WGN—Fiddle Riddles
 WWVA—Final Edition
8:30 p.m. EST 7:30 CST
 * NBC—Welcome Valley, drama, with Edgar A. Guest; Bernadine Flynn; Sidney Ellstrom; Betty Winkler; Joseph Galluccio's Orch.: WJZ WLS WLW KDKA WHAM (sw-11.87)
 * CBS—Lawrence Tibbett, baritone; Don Voorhees' Orchestra: WABC WHAS WKRC KMOX WBBM (sw-6.12)
 * NBC—Wayne King's Orch.: WFAF WTAM WGY WAVE WSAI (sw-9.53)

WCKY—Dell Leonard's Orch.
 WCPQ—Parisien Ensemble
 WGN—Isham Jones, "Evening Serenade"
 WSM—Souvenirs
8:45 p.m. EST 7:45 CST
 WCPQ—Studio Dance
 WGN—Horace Heidt's Orchestra
 WSM—Francis Craig's Orchestra
9:00 p.m. EST 8:00 CST
 * NBC—Ben Bernie's Orch.: WFAF WTAM WSAI WGY (sw-9.53)
 NBC—Nils T. Granlund & His Girls; Howard & Shelton: WJZ WHAM KDKA WCKY WAVE WLS WSM (sw-6.14)
 * CBS—The Caravan; Walter O'Keefe, comedian; Deane Janis; Glen Gray's Orchestra: WABC WHAS WKRC WBBM KMOX (sw-6.12)
 WCPQ—Detective Story Hour
 WGN—News; Sports Review
 WLW—Los Amigos, Spanish Music
9:15 p.m. EST 8:15 CST
 WCPQ—Dance Parade
 WGN—The Couple Next Door
9:30 p.m. EST 8:30 CST
 * NBC—Helen Hayes in "The New Penny," with all-star cast; Mark Warnow's Orch.: WJZ KDKA WHAM WENR WCKY (sw-6.14)
 * NBC—Eddy Duchin's Orch.: WFAF WGY WTAM WAVE WSM WLW (sw-9.53)
 CBS—Fred Waring's Orchestra; Col. Stoopnagle and Budd: WABC KMOX WBBM WKRC WHAS (sw-6.12)
 WGN—Dance Orchestra
 WSAI—News
9:45 p.m. EST 8:45 CST
 WCPQ—Michelson's Orchestra
 WSAI—Rheiny Gau, songs
10:00 p.m. EST 9:00 CST
 * NBC—The Studio Party; Sigmond Romberg; Deems Taylor, m. c.; Helen Marshall, soprano; Morton Bove, tenor; Rise Stevens, contralto; Geo. Britton, baritone; Chorus; Orchestra: WFAF WGY WTAM WLW (sw-9.53)
 NBC—Wendell Hall, songs: WJZ WCKY WHAM WENR KDKA (sw-6.14)
 WAVE—Reveries
 WGBF—Mysterious Pianist
 WGN—Horace Heidt's Orch.
 WSAI—Bob Chester's Orch.
 WSM—Jubilee Singers & Choir
10:15 p.m. EST 9:15 CST
 NBC—Ray Heatherton and Lucille Manners: WJZ WSM KDKA—Pittsburgh Round Table
 WAVE—Amer. Liberty League
 WCKY—News
 WCPQ—Popular Rhythms
 WENR—Star Dust
 WGN—Veloz & Yolanda's Orch.
 WHAM—Marvels of Eyesight
 WSAI—Gob Geltman's Orch.
10:30 p.m. EST 9:30 CST
 NBC—Republican State Committee: WFAF WAVE WGY WTAM WHAM (sw-9.53)
 CBS—The March of Time, dramatized news: WABC WBBM WHAS WKRC KMOX (sw-6.12)
 NBC—Heart Throbs of the Hills: WJZ WENR WCKY
 WCPQ—Will Hauser's Orch.
 WGBF—News
 WGN—Lawrence Salerno; Concert Orchestra
 WLW—Cotton Queen Showboat
 WSAI—Wallenstein's String Sinfonia
 WSM—Francis Craig's Music Box
10:45 p.m. EST 9:45 CST
 NBC—Al and Lee Reiser, piano duo: WFAF WTAM WGY (sw-9.53)
 CBS—Poets' Gold; Readings; Orch.: WABC (sw-6.12)
 KDKA—On the Mall
 KMOX—Sport Page of the Air
 WBBM—Dance Orchestra
 WGBF—Wrestling Matches
 WHAM—To be announced
 WHAS—Dr. H. W. Bromley
 WKRC—Fred Koehler
11:00 p.m. EST 10:00 CST
 NBC—Ramon Ramos' Orchestra: WFAF WCKY WSAI
 CBS—Abe Lyman's Orchestra: WABC
 NBC—News; Jimmy Carr's Orchestra: WJZ WHAM
 * CBS—Myrt & Marge, drama: WHAS KMOX WBBM
 NBC—News; Jimmy Carr's Orchestra: WJZ
 * NBC—Amos 'n' Andy: WSM KDKA—Sports, Ed Sprague

WAVE—Walkathon
 WENR—Globe Trotter
 WGY—Boyd Gaylord's Orch.
 WKRC—News; Billy Snyder's Orchestra
 WLW—News
 WTAM—Dick Fidler's Orchestra
11:15 p.m. EST 10:15 CST
 NBC—Leonard Keller's Orch.: WFAF WENR WSAI WSM WGY WLW (sw-9.53)
 CBS—Abe Lyman's Orchestra: WSMK
 KDKA—Lovelorn Column in Rhythm & Rhyme
 KMOX—News
 WAVE—Paul Miners
 WBBM—Musical Moments, vocal-ist and orch.
 WGN—The Dream Ship
 WHAS—Dance Time
11:30 p.m. EST 10:30 CST
 NBC—News; Enric Madriguera's Orch.: WFAF
 CBS—Dick Gardiner's Orchestra: WABC WHAS WBBM WWVA WKRC WSMK
 NBC—Reggie Childs' Orchestra: WJZ WHAM WCKY WLW
 NBC—Enric Madriguera's Orch.: WGY WSAI (sw-9.53)
 KDKA—Maurice Spitalny's Orch.
 KMOX—Maurie Sherman's Orch.
 WAVE—Skating Derby
 WBN—Albert Socarra's Cuban Orchestra
 WENR—Earl Hines' Orchestra
 WGN—Orville Knapp's Orch.
 WSM—Dance Orchestra
 WTAM—Pinky Hunter's Orch.
11:45 p.m. EST 10:45 CST
 NBC—Jesse Crawford, organist: WFAF WSAI WGY (sw-9.53)
 KMOX—Eddie Dunstetter; Tom Baker, songs
 WAVE—Bill Scotty's Orchestra (NBC)
 WENR—Chas. Boulanger's Orch.
 WGBF—Coral Room
 WGN—Jan Garber's Orchestra
 WLW—Ted Fiorito's Orch.
12:00 Mid ES 11:00 p.m. CS
 NBC—Phil Harris' Orchestra: WFAF WGY WENR
 CBS—Herbie Kay's Orchestra: WABC WKRC WBBM
 NBC—Shandor, violinist; Ranny Weeks' Orch.: WJZ WAVE KDKA WHAM WSM WCKY (sw-6.14)
 KMOX—News
 WGBF—Dance Music
 WHAS—Gray Gordon's Orch.
 WLW—Bob Chester's Orch.
 WTAM—Duffy Dills, musical
 WWVA—Blue Grass Roy
12:15 a.m. ES 11:15 p.m. CS
 CBS—Herbie Kay's Orchestra: WSMK
 MBS—Veloz & Yolanda's Orch.: WGN WLW
 KMOX—Miles Haggell Presents
 WGBF—Dance Music
12:30 a.m. ES 11:30 p.m. CS
 NBC—Earl Hines' Orch.: WFAF WGY
 NBC—Joe Rines' Orch.: WJZ KDKA WCKY WAVE (sw-6.14)
 CBS—Freddie Bergin's Orch.: WABC WWVA WKRC
 KMOX—Three Girls and a Boy
 WBBM—Floyd Town's Orchestra (CBS)
 WENR—Jess Hawkins' Orch.
 WGBF—Dance Orchestra
 WGN—Horace Heidt's Orchestra
 WLW—Moon River
 WHAS—Dream Serenade
 WSM—Jimmy Gallagher's Orch.
 WTAM—Hal Goodman's Orch.
12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day Is Done
 WGBF—Dance Music
 WGN—Joe Sanders' Orchestra
 WSMK—Freddie Bergin's Orch. (CBS)
 WBBM—Eddie Neibaur's Orch.
1:00 a.m. ES 12:00 Mid CS
 WENR—Glenn Lees Orchestra
 WGN—Continental Gypsies
 WLW—Bob Chester's Orch.
1:15 a.m. EST 12:15 CST
 WGN—Jan Garber's Orchestra
1:30 a.m. EST 12:30 CST
 MBS—Joe Sanders' Orchestra: WGN WLW
 WBBM—News; Seymour Simons' Orchestra
 WENR—Jack Russell's Orchestra
 WHAS—Dream Serenade
1:45 a.m. EST 12:45 CST
 WAVE—Larry Funk
 WGN—Horace Heidt's Orchestra
 WLW—Night Club Parade
2:00 a.m. EST 1:00 CST
 WBBM—Maurie Stein's Orch.
 WGN—Veloz & Yolanda's Orch.
2:30 a.m. EST 1:30 CST
 WBBM—Bob Pacelli's Orchestra

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the historic tomb which is said to enshrine the remains of those immortal lovers, and the surrounding woods and gardens were the boy's playgrounds until he neared manhood. When Nino was only 10 he discovered he had a voice, and thenceforth his ambitions were mainly musical. (Jobn Metzger, Chicago, Ill.)

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6:30 p.m. EST 5:30 CST
 NBC—Irene Wicker, the Singing Lady; WGN
 CBS—Jack Armstrong, sketch; KMOX WBBM
 NBC—News; Stanley High, political talk; WFAF (sw-9.53)
 CBS—News; Vanished Voices, musical and dramatic; WABC (sw-11.83)
 NBC—News; The Charioteers; WJZ
 NBC—News; Ray Heatherton, baritone; WSM WCKY
 KDKA—Those Three Girls
 WCPO—Star Serenaders
 WENR—What's the News?
 WGBF—Singing Cowboy
 WGY—Evening Brevities
 WHAM—Terry & Ted
 WKRC—Conrad Cincinnati
 WLW—Bob Newhall, sports
 WSAI—Headlines in the News
 WTAM—News; Sportsman

6:45 p.m. EST 5:45 CST
 NBC—Orphan Annie; WSM WGN
 CBS—Herbert Foote, organist; WHAS
 NBC—Billy and Betty, sketch; WFAF
 NBC—Lowell Thomas, news; WJZ KDKA WLW WTAM (sw-11.87-15.21)
 NBC—Ranch Boys Trio; WENR Jimmy Allen, sketch; KMOX WBBM
 WCKY—Dinner Hour Concert
 WCPO—Around the Town
 WGBF—Seroco Club
 WGY—News-Δ Musical Program
 WHAM—News
 WKRC—Rep. Campaign Com.
 WSAI—Knot Hole Club
 WWVA—Musical Moments

7:00 p.m. EST 6:00 CST
 ★ NBC—Amos 'n' Andy; WFAF WLW WGY WTAM (sw-9.53)
 ★ CBS—Myrt & Marge, drama; WABC WWVA WKRC (sw-11.83)
 NBC—Easy Aces; Comedy Sketch; WJZ KDKA WENR WCKY WHAM (sw-11.87)
 CBS—Buck Rogers, sketch; WHAS KMOX WBBM
 WAVE—Variety Musicale
 WCPO—Hornberger Trio
 WGBF—Birthday Club
 WGN—Palmer House Ensemble
 WSAI—Fireside Hour
 WSM—Sarie & Sallie; Sports

7:15 p.m. EST 6:15 CST
 ★ NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station; WFAF WGY WTAM WSAI (sw-9.53)
 NBC—Capt. Tim Healy; WJZ KDKA WENR WHAM WCKY (sw-11.87)
 CBS—Jerry Cooper, baritone; WABC WSMK (sw-11.83)
 MBS—Lilac Time; WGN WLW
 KMOX—To be announced
 WAVE—Radio Newspaper
 WBBM—Pat Flanagan on Sports
 WCPO—To be announced
 WGBF—News
 WHAS—To be announced
 WKRC—All Star Radio Roundup
 WSM—John Lewis; Strings
 WWVA—Frolics

7:30 p.m. EST 6:30 CST
 NBC—Our American Schools; WFAF WSAI WAVE WTAM
 ★ CBS—Kate Smith's Time; Jack Miller's Orchestra; Ted Collins, announcer; WABC WKRC WHAS KMOX WWVA WBBM (sw-11.83)
 ★ NBC—Lum & Abner, comedy sketch; WJZ WENR WLW
 Musical Moments; Soloist and Orchestra; WHAM WSM
 KDKA—Lois Miller and Rosey Rowswell
 WCKY—Musical Cocktail
 WCPO—Harry Hartman's Sport Review
 WGBF—Historical Facts
 WGN—Milky Way Winners
 WGY—Jim Healey, commentator

7:45 p.m. EST 6:45 CST
 NBC—Dangerous Paradise, drama; Elsie Hitz and Nick Dawson; WJZ KDKA WENR WAVE WLW (sw-11.83)
 NBC—City Voices; WFAF WSAI
 ★ CBS—Boake Carter, news; WABC WHAS KMOX WKRC WBBM (sw-11.83)
 WCKY—Musical Moments, soloists and orchestra
 WCPO—Will Hauser's Orch.
 WGN—Quin Ryan's Amateur Show
 WGY—Musical Program
 WHAM—The Forty-Niners
 WSM—Variety Musicale

WTAM—Dick Fidler's Orchestra
 WVA—Home Town Boys

8:00 p.m. EST 7:00 CST
 ★ NBC—One Man's Family, sketch; WFAF WSM WTAM WAVE WGY WLW
 CBS—Cavalcade of America, dramatic sketch; WABC WHAS WKRC WBBM KMOX (sw-6.12)
 NBC—The Rendezvous; WJZ KDKA WCKY WHAM WLS (sw-11.87)
 WCPO—Studio Dance
 WGN—The Lone Ranger
 WSAI—Bob Chester's Orch.
 WWVA—Final Edition

8:15 p.m. EST 7:15 CST
 WCPO—Michelson's Orch.
 WWVA—Rhythm & Romance

8:30 p.m. EST 7:30 CST
 ★ NBC—"The House of Glass," sketch with Gertrude Berg, Joe Greenwald, Paul Stewart, Helen Dumas, Bertha Walden, Bill Artzt's Orch.; WJZ KDKA WCKY WHAM WLS (sw-11.87)
 ★ CBS—Burns & Allen; Orch.: WABC WKRC KMOX WHAS WBBM (sw-6.12)
 ★ NBC—Wayne King's Orch.; WFAF WTAM WGY WSAI WSM
 MBS—Heatrolatown; WGN WLW WAVE—Bert Kenny
 WCPO—To be announced

8:45 p.m. EST 7:45 CST
 WAVE—Paul Miner's Orchestra
 WCPO—Bob Jones

9:00 p.m. EST 8:00 CST
 ★ CBS—Lily Pons, soprano; Andre Kostelanetz' Orch.; Chorus; WABC WKRC WHAS WSMK WBBM KMOX (sw-6.12)
 ★ NBC—Town Hall Tonight; Fred Allen, Portland Hoffa, Art Players, Amateurs & Peter Van Steedens' Orch.; WFAF WTAM WSM WAVE WLW WGY (sw-9.53)
 NBC—John Charles Thomas, baritone; Frank Tours' Orchestra; WJZ WLS KDKA WCKY WHAM (sw-6.14)
 WCPO—Boxing Matches
 WGN—News; Sports Review
 WSAI—Ace Brigade's Orch.

9:15 p.m. EST 8:15 CST
 WGN—The Couple Next Door

9:30 p.m. EST 8:30 CST
 ★ NBC—Warden Lawes; Twenty Thousand Years in Sing Sing; "The Web of Crime"; WJZ WENR KDKA WCKY WHAM (sw-6.12)
 CBS—Six Gun Justice, dramatic sketch; WABC WKRC WBBM (sw-6.14)
 KMOX—Comedy Stars
 WGN—Wallenstein Sinfonietta
 WHAS—Down on the Farm
 WSAI—News

9:45 p.m. EST 8:45 CST
 KMOX—To be announced
 WHAS—Sweet Music; Hot Dates in History
 WSAI—Rheiny Gau, songs

10:00 p.m. EST 9:00 CST
 CBS—On the Air with Lud Gluskin; WABC WSMK WBBM (sw-6.12)
 NBC—String Symphony; WJZ WAVE KDKA WHAM WSM (sw-6.14)
 NBC—Cabin Revue; Conrad Thibault, baritone; Harry Salter's Orch.; Frank Crumit, m.c.; WFAF WTAM WGY WSAI (sw-9.53)
 KMOX—Musical Moments; Soloist; Orchestra
 WCKY—News
 WGN—Joe Sanders' Orch.
 WKRC—Evening Serenade

★ **WLW—KEN-RAD PRESENTS** Unsolved Mysteries, drama

10:15 p.m. EST 9:15 CST
 NBC—String Symphony; WCKY
 KMOX—Hot Dates in History
 WGN—Musical Moments
 WKRC—One the Air with Lud Gluskin (CBS)

10:30 p.m. EST 9:30 CST
 NBC—"The New Era in Motion Pictures," Will Hays; WFAF WGY WTAM WLW WHAM WAVE (sw-9.53)
 CBS—The March of Time, dramatized news events; WABC WHAS KMOX WBBM WKRC (sw-6.12)
 WGN—Attilio Faggiore, Orch
 WSAI—Bob Chester's Orch.

10:45 p.m. EST 9:45 CST
 CBS—Jerry Cooper, baritone; WABC WKRC WSMK WBBM (sw-6.12)
 KMOX—Sport Page of the Air

WCPO—Will Hauser's Orch.
 WHAS—Musical Moments, vocalists and orch.

11:00 p.m. EST 10:00 CST
 NBC—News; Dorothy Lamour, songs; WJZ
 CBS—Frank Dailey's Orchestra; WABC
 NBC—Dorothy Lamour, soprano; WHAM
 ★ NBC—Amos 'n' Andy; WSM KMOX WHAS WBBM
 KDKA—Sports, Ed Sprague
 WAVE—Walkathon
 WENR—Globe Trotter
 WGY—Ted Black's Orchestra
 WKRC—News; Billy Snyder's Orchestra
 WLW—News
 WSAI—Jan Garber's Orch.

11:15 p.m. EST 10:15 CST
 NBC—Ink Spots; WJZ WHAM WSM
 CBS—Public Opinion; WABC WBBM
 KDKA—Dream Ship
 KMOX—News; Organ Recital
 WAVE—Paul Miners' Orch.
 WGN—Fiddle Riddles
 WHAS—Dance Time
 WLW—Salute to Muncie, Ind.
 WTAM—Pinky Hunter's Orch.

11:30 p.m. EST 10:30 CST
 ★ NBC—House of Glass, dramatic sketch; WSM WAVE
 NBC—News; Enric Madriguera's Orch.; WFAF
 CBS—Herbie Kay's Orchestra; WABC WHAS WKRC WBBM
 NBC—Enric Madriguera's Orch.; WSAI WCKY WGY (sw-9.53)
 NBC—Luigi Romanelli's Orch.; WJZ WHAM
 KDKA—Radio Night Club
 WENR—Earl Hines' Orchestra
 WGN—Orville Knapp's Orch.
 WTAM—Hal Goodman's Orch.

11:45 p.m. EST 10:45 CST
 NBC—Jesse Crawford, organist; WFAF WCKY WSAI WGY (sw-9.53)
 KMOX—Maurie Sherman's Orch.
 WENR—Chas. Boulanger's Orch
 WGN—Jan Garber's Orchestra
 WLW—Ted Fiorito's Orch.

12:00 Mid ES 11:00 p.m. CS
 NBC—Phil Harris' Orch.; WFAF WGY WCKY
 CBS—George Olsen's Orchestra; WABC WKRC WBBM KMOX WSMK
 NBC—Shandor, violinist; Harold Stern's Orch.; WJZ WHAM WSM
 KDKA—Maurice Spitalny's Orch.
 WAVE—Skating Derby
 WENR—Jack Russell's Orch.
 WGN—Veloze & Yolanda's Orch.
 WHAS—Gray Gordon's Orch.
 WLW—Ace Brigade's Orch.
 WTAM—Sammy Kaye's Orch.

12:15 a.m. ES 11:15 p.m. CS
 WAVE—Jimmy Joy's Orchestra

12:30 a.m. ES 11:30 p.m. CS
 NBC—Lights Out, drama; WFAF WENR WAVE WTAM WGY WSM WCKY
 CBS—Phil Scott's Orch.; WABC WKRC WBBM KMOX
 NBC—Charles Dornberger's Orchestra; WJZ KDKA (sw-6.14)
 WGN—Horace Heidt's Orchestra
 WHAS—Dream Serenade
 WLW—Moon River

12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day Is Done
 WGN—Joe Sanders' Orchestra
 WSMK—Jhil Scott's Orchestra (CBS)

1:00 a.m. ES 12:00 Mid CS
 WBBM—Al Dien's Orch.
 WENR—Enric Madriguera's Orchestra
 WGN—Continental Gypsies
 WLW—Bob Chester's Orch.

1:15 a.m. EST 12:15 CST
 WGN—Jan Garber's Orch.
 WLW—Ted Fiorito's Orch.

1:30 a.m. EST 12:30 CST
 NBC—Meredith Willson's Orch.; WAVE
 MBS—Joe Sanders' Orch.; WGN WLW
 WBBM—News; Seymour Simons' Orchestra
 WENR—Jack Russell's Orchestra

1:45 a.m. EST 12:45 CST
 WGN—Horace Heidt's Orchestra
 WLW—Night Club Parade

2:00 a.m. EST 1:00 CST
 WBBM—Maurie Steins' Orchestra
 WGN—Veloze & Yolanda's Orch.
 WSM—To be announced

2:30 a.m. EST 1:30 CST
 WBBM—Bob Pacelli's Orch.

IT IS Irene Wicker, NBC's Singing Lady, the vigorous champion of better programs for children, whose portrait is reproduced on the cover of RADIO GUIDE this week. Irene is well within her rights in sponsoring the children's cause, as she is admittedly the most popular child program artist in radio today.

Her interest in the proper radio material for children originates at her own fireside, and is the fruit of listening to a jumble of broadcasts designed apparently for juvenile hearing but missing the target by literal miles of comprehension value.

So much has been written about Miss Wicker's personal life that no more than mere details are important here. The obtrusive feature is that so slight a person possibly could absorb so much real toil. She is only five feet, two inches tall and weighs slightly more than a hundred pounds, yet her vivacity is a radiant characteristic; and the intelligence that energizes her multiple activities literally glisters through big brown eyes.

Originally Irene Seaton, she exchanged her last name for that of her present co-worker in the studios, Walter Wicker, during her college days. The extra E in her first name is her good-natured concession to a luke-warm faith in numerology. The Wickers have two children, a boy and a girl.

The Kellogg Company presents The Singing Lady, Irene Wicker, daily except Saturdays and Sundays over an NBC-WJZ network at 5:30 p. m. EST (4:30 CST; 3:30 MST; 2:30 PST) and over a split NBC network at 6:30 p. m. EST (5:30 CST; 4:30 MST; 3:30 PST).

Mr. Fairfax

(Continued from Page 17)

one-half years. It's the first marital experience for both of them, and from all appearances they'll live happily ever after, together. (R. W. H., Big Springs, Texas.)

When PAUL SULLIVAN of the WLW News Room says "Until tomorrow—it's thirty in the news room," he means the work for that day is done. It's an old phrase also used on newspaper copy to designate the end of the story. (Ralph Snyder, Altoona, Pa.)

ANNETTE HANSHAW is off the air at present. She was born October 18, 1910. (B. S., Tuckahoe, N. Y.)

ART JACOBSEN plays the part of Joe Marlin on the Mary Marlin program. He also is known as Robert Stone in the Monday night Princess Pat dramas. (Mrs. J. D. K., Indianapolis, Ind.)

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 all mankind, through all the ages.

Dr. Robinson has prepared a 6000 word treatise on "Psychiana," in which he tells about his long search for the Truth, how

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Programs for Thursday, October 24

Star ★ Indicates High Spot Selections

7:30 a.m. EST 6:30 CST
NBC—Jolly Bill & Jane; WEAF
CBS—Organ Reveille: WABC
NBC—Pollock & Lawnhurst, piano duo; WJZ
KMOX—Harry, Johnny and Aunt Sarah
WGY—Musical Clock
WHAS—Asbury College Devotions
WKRC—News; Something for Everyone
WLS—Tumble Weed
WLW—Morning Devotions
WSAI—Today's News
WSM—Delmore Brothers
WTAM—Tennesseans, musical

7:45 a.m. EST 6:45 CST
NBC—Yoichi Hiraoka, xylophonist; WEAF
NBC—Rise and Shine; News; WJZ
KMOX—Ambrose Haley
WLS—The Oshkosh Boys
WLW—Syncopeation
WSAI—Musical Sun Dial
WSM—Leon Cole, organist
WTAM—Junior Broadcasters

8:00 a.m. EST 7:00 CST
NBC—Spareribs; WEAF
CBS—The Bluebirds, girls' vocal trio; WABC
NBC—Morning Devotions; WJZ
WAVE WCKY KDKA (sw-21.54)
Musical Clock; WGY WTAM
KMOX—News; Home Folks' Hour
WCPO—Our Daily Thought
WGBF—Gospel Tabernacle
WGN—Good Morning
WHAS—Georgia Wildcats
WLS—News
WLW—U. S. Savings Bonds
WSAI—Church Forum
WSM—Morning Devotion
WVVA—Morning Edition

8:15 a.m. EST 7:15 CST
NBC—News; Morning Glories; WEAF
NBC—Morning Glories; WLW
CBS—Sidney Raphael, pianist; City Consumer's Guide; WABC
NBC—Pals; WJZ WAVE WSM
News; KDKA WCKY
KMOX—A Peach and a Pair
WCPO—Today's Headlines and Highlights
WGN—Romance Time
WHAS—Log Cabin Boys
WLS—Keep Posted
WVVA—Musical Griddle

8:30 a.m. EST 7:30 CST
NBC—Walter Cassel, baritone; William Meeder, organist; WJZ WJR KDKA WCKY (sw-21.54)
CBS—Salon Musicale; On the Air Today; WABC
NBC—Cheerio; WEAF WTAM
WLW WGY WSM
KMOX—Tick-Tock Revue
WAVE—Musical Clock
WCPO—Morning Concert
WHAS—Breakfast Business
WKRC—Fiddlin' Farmers
WLS—Junior Stars
WSAI—McCormick's Old Time Fiddlers
WVVA—Morning Dance Tunes

8:45 a.m. EST 7:45 CST
NBC—Landy Trio and White; WJZ WCKY KDKA (sw-21.54)
WGBF—Timely Topics
WLS—Jolly Joe & His Pet Pals
9:00 a.m. EST 8:00 CST
NBC—Organ Rhapsody; Richard Leibert, organist; WEAF WSAI
CBS—As You Like It; WABC WSMK WKRC WHAS
★ NBC—Breakfast Club; Edna Odell, contralto; Ranch Boys; WJZ WSM KDKA WAVE WCKY (sw-15.21)
Hymns of All Churches; WGY WLW
WLS—Lulu Belle and Scotty
WTAM—Vaughn King's Calisthenics
WVVA—Cowboy Loyce and Just Plain John

9:15 a.m. EST 8:15 CST
NBC—Organ Rhapsody; WLW WGY
KMOX—Musical Jewel Box
WGBF—City Court
WKRC—Saving Sue
WTAM—Board of Education

9:30 a.m. EST 8:30 CST
NBC—Fields and Hall, songs and patter; WEAF WSAI WLW WGY
KMOX—The Corn Huskers
WCPO—Pat Gillick
WKRC—As You Like It (CBS)
WLS—Ford Rush and Ralph Emerson
WTAM—Health and Home
WVVA—Flyin' X Round-Up

9:45 a.m. EST 8:45 CST
NBC—Doc Schneider's Yodeling Cowboys; WEAF
CBS—Russell Dorr, baritone; Orchestra; News; WABC WSMK WKRC WHAS
KDKA—Style & Shopping Service
KMOX—Fascinating Melodies
WCPO—Arkansas Fiddlers
WGN—Len Salvo, organist
WGY—Musical Program
WLS—Announcements and News
WLW—Back Stage Wife
WSAI—On the Mall
WTAM—The Magic Hour

10:00 a.m. EST 9:00 CST
NBC—News; John Herrick, baritone; WEAF WSM WAVE WTAM
NBC—News; Art Tatum, pianist; WJZ KDKA WCKY (sw-15.21)
CBS—Morning Moods; WABC WKRC WHAS
KMOX—News Thru a Woman's Eyes
WCPO—Wade House, evangelist
WGN—Hymns of All Churches
WGY—News; Market Basket
WLS—Prairie Ramblers; Patsy Montana; Hiram & Henry
WLW—Betty Crocker
WSAI—Household Hints
WVVA—Georgie Porgie Program

10:15 a.m. EST 9:15 CST
NBC—Edward MacHugh, the Gospel Singer; WJZ KDKA WCKY WAVE WSM (sw-15.21)
NBC—Home Sweet Home, dramatic sketch; WEAF WTAM WGY WLW
KMOX—Let's Compare Notes
WCPO—Dot Club News
WGBF—Household Hour
WGN—Margery Graham
WKRC—Woman's Hour
WLS—Wm. O'Connor, tenor; Sue Roberts

10:30 a.m. EST 9:30 CST
NBC—Today's Children; WJZ KDKA WCKY WLS (sw-15.21)
CBS—The Gothamaires; WABC WHAS KMOX WSMK WKRC
NBC—Breen & de Rose; Andy Sannella, guitarist; WEAF WSM WSAI WTAM
MBS—The Virginians; WLW WGN
WAVE—Devotional Service
WCPO—Gladys Catron
WGY—Banjoers and Radio Sweethearts
WVVA—Rapid Ad Service

10:45 a.m. EST 9:45 CST
NBC—Herman & Banta, xylophone and piano; WJZ WAVE WCKY KDKA (sw-15.21)
NBC—Home Town, sketch; WEAF WTAM WSAI WSM
KMOX—Police Court B'dcast
WCPO—Dr. Enstein, dogs
WGBF—Knockabouts
WGN—Backstage Wife
WGY—Mid-Morning Devotions
WHAS—Monticello Party Line
WLS—Morning Minstrels
WLW—Live Stock; News
WVVA—Gothamaires (CBS)

11:00 a.m. EST 10:00 CST
NBC—The Honeymooners; WJZ WAVE WCKY WLW KDKA WSM (sw-15.21)
CBS—Brad & Al, songs & patter; WABC (sw-15.27)
NBC—Ida Bailey Allen; WEAF WGY WTAM
CBS—Mary Lee Taylor; WHAS KMOX
WCPO—Modern String Duo
WGBF—Mister and Missus
WGN—Friendly Neighbor's House Praty
WKRC—Bulletin Board
WLS—Martha Crane and Helen Joyce
WSAI—Musical Scrapbook
WVVA—Eloise Boffo, the Indigo girl

11:15 a.m. EST 10:15 CST
NBC—Wendell Hall, songs; WJZ WCKY WSM
CBS—Madison Ensemble; WABC KMOX WKRC WHAS WVVA WSMK (sw-15.27)
NBC—Studio 7; WEAF WGY MBS—Jacob Tarshish; WGN WLW
KDKA—Grab Bag
WAVE—Nat'l Safety Congress
WCPO—Alma and Jane
WSAI—Dorothy Beckloff and Chester Zohn
WTAM—Beckloff and Zohn

11:30 a.m. EST 10:30 CST
NBC—Fountain of Song; WEAF

NBC—The Carnival; Chas. Sears, tenor; Roy Shield's Orchestra; Don McNeill, m. c.; WTAM
CBS—Mrs. Wiggs of the Cabbage Patch, sketch; WABC WKRC KMOX (sw-15.27)
NBC—Navy Band; WJZ WSM WCKY WAVE KDKA (sw-15.21)
WCPO—Homespun Philosopher
WGBF—Baby Shop Man
WGN—Bachelor's Children
WGY—Bag and Baggage
WHAS—Billy Farrell, pianist
WLS—News; Butter, Egg and Poultry Markets; Livestock Markets
WLW—Chandler Chats
WVVA—Ev and Ory

11:45 a.m. EST 10:45 CST
CBS—Just Plain Bill, sketch; WABC WKRC KMOX (sw-15.27)
MBS—Minstrel; WGN WLW
WCPO—Frigid Facts
WGBF—Hoosier Philosopher
WGY—Doc Schneider's Cowboys
WHAS—Dream Train
WLS—William O'Connor, tenor; Sue Roberts
WSAI—Radio Parade
WVVA—Gertrude Miller

Afternoon

12:00 m ES 11:00 a.m. CS
NBC—Marie Deville, songs; WEAF WSM WAVE WSAI WTAM WCKY
NBC—Simpson Boys of Sprucehead Bay; WJZ
CBS—The Voice of Experience, advice; WABC WKRC KMOX WVVA WHAS (sw-15.27)
KDKA—News
WCPO—Gwen Williams
WGBF—Wedding Anniversaries
WGN—We Are Four
WGY—Musical Program
WLS—Roundup
WLW—Farmyard Follies

12:15 p.m. ES 11:15 a.m. CS
NBC—The Merry Maes; News; WJZ
CBS—Jack Shannon, tenor; WABC WKRC (sw-15.27)
NBC—Honeyboy and Sassafras; WEAF WTAM WSAI
NBC—The Merry Maes; WAVE MBS—Ralph Kirby, Dream Singer; WGN WLW
KDKA—Salt and Peanuts
KMOX—This and That
WCKY—News
WCPO—Noon-time Tunes
WGY—Olson Weavers
WHAS—Univ. of Louisville
WLS—"Old Kitchen Kettle," Mary Wright
WSM—Farm Credit Interview
WVVA—Noon Edition

12:30 p.m. ES 11:30 a.m. CS
NBC—Merry Madcaps; WEAF WSAI
CBS—"Mary Marlin," sketch; WABC WKRC KMOX WHAS (sw-15.27)
NBC—Nat'l Farm and Home Hour; Guest Speakers; Walter Blaufuss' Orch.; WJZ WSM WCKY KDKA WAVE (sw-15.21)
WCPO—Luncheon Music
WGN—To be announced
WGY—Farm Program
WLS—"Little Bits from Life," William Vickland
WLW—Livestock, River, Weather & Market Reports
WTAM—Dick Fidler's Orchestra
WVVA—Tony Dominic

12:45 p.m. ES 11:45 a.m. CS
CBS—Five Star Jones, sketch; WABC WKRC KMOX (sw-15.27)
MBS—Painted Dreams; WGN
WCPO—Frank Zwygart, baritone
WGBF—Bulletin Board
WHAS—To be announced
WLS—Weather; Produce Markets; News
WLW—Farm and Home Hour (NBC)
WTAM—Noon-day Resume
WVVA—Luncheon Music

1:00 p.m. ES 12:00 m CS
NBC—Rex Battle's Ensemble; WJZ WTAM
NBC—News; Market & Weather Reports; WEAF
CBS—The Merry-makers; WABC WKRC WSMK (sw-15.27)
KMOX—Magic Kitchen
WCPO—George Olsen, music

WGBF—Church & School News
WGN—Len Salvo, organist
WGY—Faye and Cleo, songs
WHAS—College of Agriculture
WLS—Prairie Farmer Dinnerbell Program
WSAI—Police Flashes

1:15 p.m. EST 12:15 CST
NBC—Rex Battle's Ensemble; WEAF WGY
CBS—Matinee Memories; WABC
WCPO—To be announced
WGBF—Markets
WGN—Rich Man's Darling
WHAS—Benny Ford's Arkansas Travelers
WKRC—Melodious Measures
WSAI—Dance Interlude
WVVA—Musical Program

1:30 p.m. EST 12:30 CST
NBC—Charley Boulanger's Orch.; WEAF WGY WTAM
NBC—Julia Glass and Phillis Draueter, piano duo; WJZ WCKY
KDKA—To be announced
KMOX—June and Jerry
WAVE—To be announced
WCPO—Con. of Music
WGN—Markets; Mid-day Service Reports
WHAS—Weather and Market Reports
WKRC—Matinee Memories
WLW—Painted Dreams
WSAI—Treadwells on Tour
WSM—News Hawk
WVVA—Dr. H. Lamont

1:45 p.m. EST 12:45 CST
NBC—Sammy Kaye's Orchestra; WEAF WTAM
CBS—Academy of Medicine; Dr. Robert H. Kennedy; WABC (sw-15.27)
NBC—Happy Jack; WJZ WCKY
CBS—Radio Gossip Club with Eddie and Fannie Cavanaugh; KMOX
KDKA—Mac and Bob
WGBF—Curbstone Reporter
WHAS—Shopping Guide
WLS—Livestock Markets
WLW—Fed Fiorito's Orch.
WSM—Dept. of Agriculture
WVVA—Wheeling Gospel Tabernacle

2:00 p.m. EST 1:00 CST
NBC—Mathay's Gypsy Orch.; WEAF WSAI WTAM WSM
★ CBS—Between the Bookends; WABC WKRC KMOX (sw-15.27)
NBC—Words and Music; WJZ WAVE WCKY KDKA (sw-15.21)
WCPO—Today's Headlines and Tango Tunes
WGBF—Kiwanis Club
WGN—Garden Club
WGY—Musical Revue
WHAS—University of Kentucky
WLS—Hometowners; Fed. Housing Speaker
WLW—School of the Air
WSM—To be announced

2:15 p.m. EST 1:15 CST
CBS—Happy Hollow, dramatic sketch; WABC WKRC (sw-15.27)
KDKA—To be announced
KMOX—Window Shoppers
WCPO—Musical Masterpieces
WGN—Romance of Helen Trent
WLS—Pa & Ma Smithers
WVVA—The Ol' Pardner

2:30 a.m. EST 1:30 CST
NBC—Louise Florea, soprano; WEAF WTAM WGY WSM (sw-15.33)
CBS—American School of the Air; WABC KMOX WHAS WKRC WSMK (sw-15.27)
NBC—Music Guild; WJZ WCKY WAVE
KDKA—Home Forum
WGBF—Billboard
WGN—Blackstone Ensemble
WLS—Grain Market Summary
WSAI—News
WVVA—Ma Perkins

2:45 p.m. EST 1:45 CST
NBC—Pete Mack's Moosikers; WEAF WGY WSAI WTAM (sw-15.33)
KMOX—Window Shoppers
WCPO—Waltz Medley
WGN—Palmer House Ensemble
WLS—Homemakers' Program
WSM—Ma Perkins
WVVA—Cap, Andy and Flip

3:00 p.m. EST 2:00 CST
NBC—Pat Kennedy, tenor; Harry Kogen's Orchestra; WEAF WSAI

CBS—The Oleanders, male quartet; WABC WKRC WSMK WHAS (sw-15.27)
KDKA—Siesta
KMOX—Ma Perkins
WCPO—Jesse Crawford, music
WGN—Blackstone Ensemble
WGY—Musical Program
WLS—Dorothea Ponce, songs
WLM—Music Guild (NBC)
WTAM—Musical Cocktail
WVVA—Cowboy Loyce and Just Plain John

3:15 p.m. EST 2:15 CST
NBC—Ma Perkins, dramatic sketch; WEAF WLW WTAM WGY WLS
CBS—Waltz Time; WABC WHAS WKRC WSMK (sw-15.27)
NBC—The Herald of Sanity; WJZ WCKY WSM WAVE WSAI
KDKA—Romance of Dan and Sylvia
KMOX—Backstage Wife
WCPO—Shelf of Dreams
WGN—June Baker, home management

3:30 p.m. EST 2:30 CST
NBC—Vaughn de Leath, contralto; WJZ WCKY WAVE WSM
CBS—Do You Remember? Old favorite melodies; WABC WSMK WHAS WVVA WKRC (sw-15.27)
NBC—Vic and Sade, comedy sketch; WEAF WTAM WLW WGY
KDKA—Back Stage Wife
KMOX—News
WCPO—Afternoon Concert
WGBF—Sunshine Hour
WGN—The Mail Box
WLS—Fanfare

3:45 p.m. EST 2:45 CST
NBC—The O'Neills, dramatic sketch; WEAF WTAM WGY WLW
NBC—Norseman Quartet; WJZ WSM WCKY WAVE
KDKA—State Fed. Pa. Women
KMOX—Exchange Club
WGN—Afternoon Serenade
WLS—Homemakers' Program
WSAI—Dealers Salute

4:00 p.m. EST 3:00 CST
NBC—Betty and Bob; WJZ KDKA WENR (sw-15.21)
CBS—Salvation Army Band; WABC WSMK WKRC KMOX (sw-15.27)
NBC—Woman's Radio Review; WEAF WAVE WSM WCKY WTAM WSAI (sw-9.53)
Betty and Bob, sketch; WGY WLW
WCPO—Coney Island Races
WHAS—Week-day Devotions
WVVA—Georgie Porgie Program

4:15 p.m. EST 3:15 CST
NBC—Charles Sears, tenor; WJZ WENR KDKA (sw-15.21)
★ CBS—Int'l News Exchange; Harold Nicolson; WABC WSMK KMOX WKRC (sw-15.27)
MBS—Life of Mary Sothern, sketch; WGN WLW
WCPO—Tea Time Tunes
WHAS—To be announced

4:30 p.m. EST 3:30 CST
NBC—Radio Guild; "Lady Windemere's Fan," sketch; WJZ WENR WCKY WAVE WSM
CBS—Greetings from Old Kentucky; WABC WHAS WSMK KMOX (sw-15.27)
NBC—Girl Alone; WEAF WSAI
KDKA—Market Reports
WCPO—Variety Musical
WGBF—News
WGN—Serenade
WGY—Book News
WKRC—Eddie Schoelwer
WLW—Singing Neighbor
WTAM—Twilight Tunes
WVVA—Shopping Syncopeation

4:45 p.m. EST 3:45 CST
NBC—Tintype Tenor; WEAF WTAM WSAI
KDKA—Drama of F. H. A.
WGBF—Musical Masterpieces
WGY—Stock Reports
WKRC—Greetings from Old Kentucky (CBS)
WLW—Mary Alcott, blues singer

5:00 p.m. EST 4:00 CST
NBC—Edith Warren, songs; WEAF WSAI
CBS—Howells and Wright, piano duo; WABC WSMK WKRC (sw-15.27)

KDKA—Dynamos of Rhythm
KMOX—Broadway Melodies
WCPO—Final Headlines
WGY—Musical Program
WHAS—Southern Baptist Theological Seminary
WLW—Dick Tracy
WTAM—Symphonic Matinee
WVVA—Tex Harrison & Texas Buckaroos

5:15 p.m. EST 4:15 CST
NBC—Three Scamps; WEAF WSAI
CBS—Jimmy Farrell, songs; WABC WKRC KMOX (sw-15.27)
KDKA—Kiddies' Klub
WCPO—Salon Music
WGY—Federal Housing Talk
WLW—Jack Armstrong, drama
WVVA—Economy Notes

5:30 p.m. EST 4:30 CST
NBC—General Fed. of Women's Clubs; WEAF WTAM WCKY WGY (sw-9.53)
CBS—Jack Armstrong, sketch; WABC (sw-15.27)
NBC—Irene Wicker, the Singing Lady; WJZ KDKA WLW (sw-11.87-15.21)
KMOX—News; Waltz Time
WAVE—Walkathon
WENR—Music and Comments
WCPO—Shoppers Special
WHAS—Herbert Koch, organist
WKRC—Rhythm Revue
WSM—Financial News
WVVA—News

5:45 p.m. EST 4:45 CST
NBC—Clara, Lu 'n' Em, sketch; WEAF WTAM WSAI WAVE WGY WSM WGN (sw-9.53)
CBS—Tito Guizar, tenor; WABC WKRC KMOX WSMK (sw-15.27)
NBC—Orphan Annie; WJZ KDKA WLW (sw-15.21-11.87)
WCKY—Jane and Bob
WCPO—Pat Gillick
WENR—That Certain Four
WVVA—Congress of Rhythm

Night

6:00 p.m. EST 5:00 CST
NBC—Flying Time; WEAF WGY WENR (sw-9.53)
CBS—Cadets Quartet; WSMK KMOX
NBC—News; Arthur Lang, baritone; WJZ
CBS—Buck Rogers, sketch; WABC (sw-11.83)
NBC—Arthur Lang, baritone; WCKY WAVE
KDKA—News
WBBM—News; Musical Variety
WCPO—Dinner Music
WGN—Armchair Melodies
WHAM—Sports
WHAS—Out-O'Dusk
WKRC—Smilin' Dan
WLW—Old Fashioned Girl
WSAI—"Omar the Mystic"
WSM—News; Strings; Pan-American
WTAM—Stories in Song
WVVA—All-Star Sport Final

6:15 p.m. EST 5:15 CST
NBC—News; Harold Stern's Orchestra; WEAF
NBC—Animal Close-Ups, Don Lang; WJZ WCKY
CBS—Patti Chapin, songs; WABC WSMK (sw-11.83)
NBC—Harold Stern's Orchestra; WSAI
KDKA—The O'Malleys
KMOX—Russell Brown, Edith Karen, songs
WAVE—Skeets Morris Parade
WBBM—Robin Hood Jr.
WCPO—To be announced
WENR—Adult Education Council
WGY—Bart Dunn; Ensemble
WHAM—Comedy Stars
WKRC—Dick Bray; News
WLW—Sundown Varieties
WSM—Comic Club
WTAM—Youth and Experience, talk
WVVA—Dinner Music

6:30 p.m. EST 5:30 CST
NBC—Irene Wicker, the Singing Lady; WGN
CBS—Jack Armstrong, sketch; WBBM KMOX
NBC—News; Stanley High, talk; WEAF WSAI (sw-9.53)
CBS—News; Dick Messner's Orchestra; WABC (sw-11.83)
NBC—News; Kurt Brownell, tenor; WJZ WSM
KDKA—Curly Miller's Plough Boys
WCKY—News

Heard on the Air

7:00 p.m. EST 6:00 CST
 * NBC-Amos 'n' Andy: WFAF WGY WLW WTAM
 * CBS-Myrt & Marge, drama: WABC WWVA WKRC (sw-11.83)
 NBC-Dinner Concert; Admiral Frank B. Upham, speaker; Richard Leibert, organist; WJZ KDKA WHAM WCKY WAVE (sw-11.87)
 KMOX-To be announced
 WBBM-Football Resume
 WCPO-Roy Wilson, pianist
 WENR-Nat'l Hearing Week Program
 WGBF-Stock Markets
 WGN-Bob Eison, Sports
 WHAS-Hot Dates in History
 WSAI-American Family Robinson
 WSM-Sario & Salilo, Sports Review

7:15 p.m. EST 6:15 CST
 * NBC-ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WFAF WSAI WTAM WGY
 CBS-Lazy Dan, "The Minstrel Man": WABC WKRC WSMK WHAS WBBM KMOX (sw-11.83)
 NBC-Capt. Tom Healy: WJZ WENR WHAM KDKA WCKY (sw-11.87)
 MBS-Lilac Time: WLW WGN WAVE-Radio Newspaper
 WCPO-Rev. Herbert S. Bigelow
 WGBF-News
 WSM-Musical Moments, vocalist and orch.
 WWVA-Romantic Troubadour

7:30 p.m. EST 6:30 CST
 NBC-March Thru Life: WFAF WTAM
 * NBC-Lum & Abner, sketch: WJZ WENR WLW
 KDKA-The Singing Seven
 WAVE-Bert Kenney's Orch.
 WCKY-Strange As It Seems
 WCPO-Harry Hartman's Sport Review
 WGBF-Historical Facts
 WGN-Winners
 WGY-Jim Healey, commentator
 WHAM-Musical Moments; Soloist and Orchestra
 WSAI-Bob Chester's Orch.
 WSM-Teachers College of the Air
 WWVA-Frolies

7:45 p.m. EST 6:45 CST
 NBC-Ed Sullivan, columnist; Bertrand Hirsch's Orchestra: WFAF
 * CBS-Boake Carter, news: WABC KMOX WKRC WHAS WBBM (sw-11.83)
 NBC-Dangerous Paradise, drama; Elsie Hitz and Nick Dawson: WJZ WENR KDKA WLW WAVE (sw-11.87)
 WCKY-News
 WCPO-Will Hauser's Orch.
 WGBF-Regular Fellows
 WGN-Quin Ryan's Amateur Night
 WGY-Musical Program
 WHAM-The Forty-Niners
 WSAI-My County
 WTAM-Fur Trappers
 WWVA-Strange As It Seems

8:00 p.m. EST 7:00 CST
 NBC-Irene Rich sketch: WJZ WAVE KDKA WSM WLS WHAM WCKY (sw-11.87)
 CBS-Flying Red Horse Tavern: WABC WHAS WKRC WBBM KMOX (sw-6.12)
 * NBC-Concert; Jessica Dragonette; Orch.: WFAF WGY WTAM WSAI (sw-9.53)
 WCPO-Michelson's Orchestra
 WGN-Lone Ranger
 WLW-Hot Dates in History
 WWVA-Amateur Hour

8:15 p.m. EST 7:15 CST
 NBC-Bob Crosby's Orch.: WJZ WAVE WCKY KDKA WHAM WLS (sw-11.87)
 WCPO-Charter Comm. Speaker
 WLW-Singing Sam
 WSM-Jimmy Gallagher's Orch.

8:30 p.m. EST 7:30 CST
 NBC-College Prom, Ruth Estling, songs; Coach Harry Kipke, of Michigan, guest; Red Nichols' Orchestra: WJZ KDKA WLS WHAM WLW (sw-11.87)
 CBS-Broadway Varieties; Oscar Shaw m.c.; Carmela Ponselle, mezzo-soprano; Elizabeth Lennox, contralto; Victor Arden's Orch. and Guests: WABC WHAS KMOX WKRC WBBM (sw-6.12)

WCKY-Musical Cocktail
 WGN-Joe Sanders' Orch
 WGY-Farm Forum
 WSM-Lawrence Goodman

8:45 p.m. EST 7:45 CST
 WAVE-Paul Miner's Orchestra
 WCKY-Musical Moments
 WCPO-Galvano and Cortez
 WGN-Veloz & Yolanda's Orch
 WSM-Francis Craig's Orch
9:00 p.m. EST 8:00 CST
 * NBC-Beauty Box Theater; Guests; John Barclay, baritone and Others; Al Goodman's Orch.: WJZ WHAM WENR WCKY WAVE KDKA WSM (sw-6.14)
 NBC-Waltz Time; Frank Munn, tenor; Vivienne Segal, soprano; WFAF WTAM; WLW WGY (sw-9.53)
 * CBS-Hollywood Hotel; Dick Powell, Anne Jamison, Frances Langford, Raymond Paige's Orchestra; Igor Gorin, baritone; The Marx Brothers, guests; WABC WBBM WHAS WKRC KMOX (sw-6.12)
 WCPO-Calling All Cars
 WGN-News; Sports Review
 WSAI-World Revue

9:15 p.m. EST 8:15 CST
 WGN-The Couple Next Door

9:30 p.m. EST 8:30 CST
 * NBC-Court of Human Relations, drama: WFAF WTAM WGY (sw-9.53)
 MBS-Music Box Hour; Orch.; Chorus, Soloists; Dramatic Sketch: WGN WLW
 WCPO-Harlem Amateur Night
 WGBF-Fred Waring's Orch.
 WSAI-News

9:45 p.m. EST 8:45 CST
 WSAI-Rheny Gau songs

10:00 p.m. EST 9:00 CST
 * NBC-First Nighter, drama: WFAF WLW WTAM WSM WGY (sw-9.53)
 * CBS-STUDEBAKER CHAMPIONS Present Richard Himber's Orch.; Stuart Allen, vocalist: WABC WBBM WKRC KMOX WHAS WADC (sw-6.12)
 NBC-Meetin' House: WJZ WENR WHAM
 To be announced: WAVE WCPO KDKA-Squire Hawkins
 WCKY-News
 WGN-Horace Heidt's Orch.
 WSAI-Bob Chester's Orch.

10:15 p.m. EST 9:15 CST
 KDKA-Trojan Quartet
 WCKY-Navier Cugat's Orch
 WCPO-Will Hauser's Orchestra
 WGN-Musical Moments

10:30 p.m. EST 9:30 CST
 * NBC-Campus Revue; Mills Bros.; Art Kassel's Orch.; Hal Totten, sports: WFAF WTAM WGY WSAI WAVE (sw-9.53)
 CBS-The March of Time, dramatized news events: WABC WHAS KMOX WKRC WBBM (sw-6.12)
 NBC-Highlights in Harmony; Ernest Truex; Peg La Centra; King's Guard: WJZ WCKY WHAM WENR
 KDKA-Air Wave Theater
 WGBF-News
 WGN-The Dance Orchestra
 WLW-Bob Chester's Orch.
 WSM-Theater of the Air

10:45 p.m. EST 9:45 CST
 CBS-Mary Eastman, soprano; Concert Orchestra: WABC WSMK (sw-6.12)
 KMOX-Sport Page of the Air
 WBBM-Pat Flanagan on Sports
 WGBF-Boxing Matches
 WHAS-Musical Moments; Orchestra and Soloist
 WKRC-Evening Serenade
 WLW-Ted Fiorito's Orch.

11:00 p.m. EST 10:00 CST
 NBC-News; Dorothy Lamour, soprano; Orch.: WHAM
 CBS-Frank Dailey's Orchestra: WABC
 NBC-George R. Holmes, news: WFAF WCKY
 * CBS-Myrt & Marge, drama: WHAS KMOX WBBM
 * NBC-Amos 'n' Andy: WSM NBC-News; Dorothy Lamour, soprano; WJZ
 KDKA-News; Maurice Spitalny's Orch.
 WAVE-Walkathon
 WENR-Globe Trotter
 WGY-Ted Black's Orchestra
 WKRC-News; Billy Snyder's Orchestra

WLW-News
 WSAI-Radio Night Club
 WTAM-Sammy Kaye's Orch.

11:15 p.m. EST 10:15 CST
 NBC-Leonard Keller's Orch.: WFAF WENR WSAI WSM WCKY (sw-9.53)
 CBS-Frank Dailey's Orchestra: WSMK WBBM
 NBC-Ink Spots: WJZ WHAM KMOX-News
 WAVE-Paul Miner's Orch.
 WGN-Fiddle Riddles
 WHAS-Dance Time
 WLW-Ted Fiorito's Orch.

11:30 p.m. EST 10:30 CST
 NBC-Enric Madriguera's Orch.: WGY WCKY WSAI (sw-9.53)
 NBC-To be announced: WJZ WHAM
 CBS-Jerry Freeman's Orch.: WABC WSMK WHAS WKRC
 * NBC-Beauty Box Theater; Guests; John Barclay, baritone, and Others; Al Goodman's Orchestra: WLW
 NBC-News; Enric Madriguera's Orchestra: WFAF
 KDKA-Will Roland's Orchestra
 KMOX-Maurie Sherman's Orch.
 WAVE-Amateur Night
 WBBM-Herbie Kay's Orchestra (CBS)
 WENR-Earl Hines' Orchestra
 WGN-Orville Knapp's Orch.
 WSM-Dance Orchestra
 WTAM-Pinky Hunter's Orch.

11:45 p.m. EST 10:45 CST
 NBC-Jesse Crawford, organist: WFAF WGY WSAI WCKY WTAM (sw-9.53)
 KMOX-Jerry Freeman's Orch. (CBS)
 WENR-Chas. Boulanger's Orch
 WGBF-Colonial Club
 WGN-Jan Garber's Orchestra

12:00 Mid ES 11:00 p.m. CS
 NBC-Phil Harris' Orch.: WFAF WSM WGY WTAM WCKY WLW WENR
 CBS-Dick Messner's Orchestra: WABC WKRC
 NBC-Shandor, violinist; Sleepy Hall's Orch.: WJZ WHAM KDKA-Radio Night Club
 KMOX-News; To be announced
 WAVE-Skating Derby
 WBBM-George Olsen's Orch. (CBS)
 WGBF-Coral Room
 WGN-Veloz & Yolanda's Orch
 WHAS-Gray Gordon's Orch.

12:15 a.m. ES 11:15 p.m. CS
 WAVE-Phil Harris' Orchestra (NBC)
 WGBF-Dance Music
 WSMK-Dick Messner's Orch. (CBS)
12:30 a.m. ES 11:30 p.m. CS
 NBC-Billy Bissett's Orchestra
 WJZ WENR WHAM
 CBS-Fredie Bergin's Orch.: WABC KMOX WKRC
 NBC-Griff Williams' Orchestra: WFAF WGY WAVE WSM WCKY
 KDKA-DX Club
 WBBM-Floyd Town's Orchestra (CBS)
 WGBF-Dance Orchestra
 WGN-Horace Heidt's Orchestra
 WHAS-Dream Serenade
 WLW-Moon River
 WTAM-Hal Goodman's Orch.

12:45 a.m. ES 11:45 p.m. CS
 KMOX-When Day Is Done
 WGBF-Dance Orchestra
 WGN-Joe Sanders' Orchestra
 WSMK-Dance Orchestra (CBS)

1:00 a.m. ES 12:00 Mid CS
 WBBM-Al Dien's Orch.
 WENR-Enric Madriguera's Orchestra
 WGBF-Dance Orchestra
 WGN-Continental Gypsies
 WLW-Bob Chester's Orch.

1:15 a.m. EST 12:15 CST
 WGBF-Dance Orchestra
 WGN-Jan Garber's Orchestra
 WLW-Ted Fiorito's Orch.

1:30 a.m. EST 12:30 CST
 MBS-Joe Sanders' Orch.: WGN WLW
 WBBM-News; Seymour Simons' Orchestra
 WENR-Jack Russel's Orch.

1:45 a.m. EST 12:45 CST
 WGN-Horace Heidt's Orchestra
 WLW-Night Club Parade

2:00 a.m. EST 1:00 CST
 WBBM-Maurie Stein's Orch.
 WGN-Veloz & Yolanda's Orch

2:30 a.m. EST 1:30 CST
 WBBM-Bob Pacelli's Orch.

Magic Key of RCA ★★★
 Premiere heard Sunday, September 29, at 2 p. m. EST (1 CST; 12 noon MST; 11 a. m. PST) over an NBC-WJZ network. Sponsored by the Radio Corporation of America and affiliates.

Paul Whiteman's orchestra, the Vienna Symphony orchestra, Maria Jeritza, David Sarnoff, Doctor Walter Damosch, Frank Black's Symphony, John B. Kennedy, Mickey Mouse and barnyard aids, and even Amos 'n' Andy were on the roster of this extravaganza which the big radio companies joined-hands to bring to Sunday listeners.

Head and shoulders above the high stature of the other attractions on this magnificent presentation were Amos 'n' Andy and Mickey Mouse. The former used their allotted time to twit NBC, then explain why A&A cannot and never will permit a studio audience. Disney's rodent and other pets provided many a chuckle, and then mirthquaked listeners with their version of the quartet from Rigoletto.

Under par was Jeritza and the short-wave rebroadcast transmission of the Vienna Symphony.

Jack Benny's Program ★★
 Renewal of program series heard Sunday, September 29, at 7 p. m. EST (6 CST; 5 MST; 4 PST) over an NBC-WJZ network. Sponsored by General Foods, Inc.

With a new orchestra and tenor singer, Jack Benny's company got under way to a very poor start for the 1935-36 season. Michael Bartlett's vibrato was bad radio and ruined his diction; the dramatized commercial was in poor taste and unfunny when compared to previously established standards of this series. And that is that. We shall give Benny, this year's winner of RADIO GUIDE'S Star of Stars election, a chance to whip the show back in form and tune in again.

Phil Baker, Tourist ★★★
 Heard on occasion of premiere Sunday, September 29, at 7:30 p. m. EST (6:30 CST; 5:30 MST; 4:30 PST) over a limited CBS-WABC network. Sponsored by Gulf Oil Company. (Short-waved on 11.83 and 9.59 megacycles.)

Talent: Phil Baker and company, assisted by Hal Kemp's orchestra and the Seven G's, new choral septet.

The same old show with better music. The Seven G's were good; Hal Kemp's music was what you expected—excellent. And Baker, Bottle and Beetle swung over their routine from ham-selling to oil-peddling without a hitch.

The worst part of this program is its limited network, but if you've a new all-wave set the tuning-in can be done from anywhere.

Helen Hayes in The New Penny ★★★
 Premiere heard October 1, 9:30 p. m. EST (8:30 CST; 7:30 MST; 6:30 PST) over an NBC-WJZ network. Sponsored by General Foods for Sanka Coffee.

A rare combination of artistry, script and production was introduced on the premiere of The New Penny, Helen Hayes' first radio vehicle.


The story of Penelope Edwards concerns the life of a small-town matron whose matrimonial ship has gone on the rocks after nine years of happy sailing. Miss Hayes as Penny returns to the family homestead to resume life among her friends and to find happiness in the familiar surroundings of her girlhood.

Miss Hayes' superb portrayal of the sympathetic Penny was a delightful and realistic bit of acting that firmly establishes the character which promises to be radio's outstanding success of the current drama season.

The supporting cast with Agnes Moorehead as Mrs. Van Alastair Crowder, Ned Wever as Steve Van Brunt, Wilmer Walter as Judge Van Brunt, Fred Uttalyas as John Edwards, left little to be desired

RICHARD HIMBER'S STUDEBAKER CHAMPIONS

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 CBS—including WKRC—WADC—WHAS—
 and Coast to Coast Network



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To introduce our Beautiful Blue White Rainbow Flash Stones, we will send a 1 Kt. Imported Simulated Diamond, MOUNTED in Lovely 18 Kt. WHITE GOLD FINISH RING as illustrated, for this ad, and 15c expense in coin. Address: National Jewelry Co., Dept. E22, Wheeling, W. Va. (2 for 25c).

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Programs for Saturday, October 26

Star ★ Indicates High Spot Selections

6:00 a.m. EST 5:00 CST
 WVVA—Blue Grass Roy

6:30 a.m. EST 5:30 CST
 KMOX—Home Folks' Hour
 WLS—Smile A While Time
 WLW—Top o' the Morning
 WTAM—Sun Up
 WVVA—The Eye Opener

7:00 a.m. EST 6:00 CST
 Musical Clock: KDKA WCPO
 KMOX—Novelty Boys
 WCKY—Boone County Kids
 WKRC—This and That
 WLW—△Nation's Family Prayer
 Period
 WSAI—Good Morning
 WTAM—Slim Eberhardt
 WVVA—△Wheeling Gospel Tab-
 ernacle

7:15 a.m. EST 6:15 CST
 Musical Clock: WTAM WCKY
 KMOX—Four Harvest Hands
 WGY—Morning Salute
 WKRC—△God's Bible School
 WLW—Rise and Shine

7:30 a.m. EST 6:30 CST
 NBC—Jolly Bill & Jane; WEAF
 CBS—Orean Reveille; WABC
 NBC—Pollock & Lawnhurst, pi-
 ano duo; WJZ
 KMOX—Harry, Johnny and
 Aunt Sarah
 WGY—Musical Clock
 WHAS—△Asbury College Devot-
 ions
 WKRC—News; Something for
 Everyone
 WLS—Tumble Weed
 WLW—Morning Devotions
 WSAI—Today's News
 WSM—Delmore Brothers
 WTAM—Music Box

7:45 a.m. EST 6:45 CST
 NBC—Yoichi Hiraoka, xylophon-
 ist; WEAF
 NBC—Rise & Shine; News;
 WJZ
 KMOX—Ambrose Haley
 WLS—The Oshkosh Boys
 WLW—Syncopation
 WSAI—Musical Sun Dial
 WSM—Leon Cole, organist
 WTAM—Junior Broadcaster
 Club

8:00 a.m. EST 7:00 CST
 NBC—Morning Devotions; WJZ
 WAVE KDKA WCKY (sw-
 21.54)
 CBS—On the Air Today; Lyric
 Serenade; WABC
 NBC—Spareribs; WEAF
 KMOX—"Smilin' Ed" McConnell,
 songs
 WCPO—Our Daily Thought
 WGBF—△Gospel Tabernacle
 WGN—Good Morning
 WHAS—Georgia Wildcats
 WLS—News
 WLW—Aunt Mary
 WSAI—△Church Forum
 WSM—△Morning Devotion
 WTAM—Musical Clock
 WVVA—Mornin Edition

8:15 a.m. EST 7:15 CST
 NBC—News; Morning Glories;
 WEAF
 NBC—Pals, dramatic sketch;
 WJZ WAVE WSM
 NBC—Morning Glories; WLW
 News; KDKA WCKY
 KMOX—News; Home Folks'
 Hour
 WCPO—Today's Headlines and
 Highlights
 WLS—Keep Posted
 WTAM—Dr. Sunshine
 WVVA—Musical Griddle

8:30 a.m. EST 7:30 CST
 NBC—Walter Cassel, baritone;
 William Meeder, organist;
 WJZ KDKA WCKY (sw-
 21.54)
 CBS—Chapel Singers, male quar-
 tet; WABC
 NBC—Cheerio; WEAF WTAM
 WLW WGY WSM
 KMOX—Tick-Tock Revue
 WAVE—Musical Clock
 WCPO—Morning Concert
 WHAS—Log Cabin Boys
 WKRC—Fiddlin' Farmers
 WLS—Junior Stars
 WSAI—McCormick's Old Time
 Fiddlers
 WVVA—Morning Dance Tunes

8:45 a.m. EST 7:45 CST
 CBS—Waltz Time; Orch.: WABC
 NBC—Landt Trio and White;
 WJZ KDKA WCKY (sw-21.54)
 WGBF—Timely Topics
 WHAS—Arkansas Travelers
 WLS—Jolly Joe

9:00 a.m. EST 8:00 CST
 NBC—Richard Leibert, organist;
 WEAF WSAI
 ★ NBC—Breakfast Club; Edna
 Odell, contralto; Three Flats;
 Don McNeill, m.c.; Jack
 Owens, tenor; WJZ WSM
 KDKA WAVE WCKY (sw-
 15.21)
 CBS—Bandwagon; WABC
 WSMK WHAS WKRC
 Hymns of All Churches; WGY
 WLW
 KMOX—Views on News
 WLS—Lulu Belle and Scotty
 WTAM—Vaughn King's Callis-
 thenies
 WVVA—Cowboy Loyce and Just
 Plain John

9:15 a.m. EST 8:15 CST
 NBC—Richard Leibert, organist;
 WLW WGY WTAM
 KMOX—Musical Jewel Box
 WGBF—City Court
 WKRC—Saving Sue
 WLS—△Morning Devotions

9:30 a.m. EST 8:30 CST
 NBC—Fields & Hall, songs and
 patter; WEAF WGY WSAI
 KMOX—The Corn Huskers
 WCPO—Pat Gillick
 WKRC—Top o' the Morning
 WLS—Ford Rush; Ralph Emer-
 son, organist
 WLW—Rhythm Jesters
 WTAM—Vaughn King's Health
 and Home
 WVVA—Flyin' X Round-Up

9:45 a.m. EST 8:45 CST
 CBS—Men of Manhattan, male
 quartet; News; WABC WSMK
 WKRC WHAS
 NBC—The Vass Family; WEAF
 WLW
 KMOX—Fascinating Melodies
 WCPO—Gladys Catron
 WGY—Musical Program
 WLS—Announcements and News
 WSAI—Fire Statistics; On the
 Mall
 WTAM—The Magic Hour

10:00 a.m. EST 9:00 CST
 NBC—News; Art Tatum, pian-
 ist and songs; WJZ
 CBS—Mellow Moments; WABC
 WKRC WHAS
 NBC—Art Tatum, pianist and
 songs; KDKA (sw-15.21)
 NBC—News; John Herrick, barit-
 one; WEAF WGY WAVE
 WSM WTAM
 KMOX—News Thru a Woman's
 Eyes
 WCKY—News
 WCPO—△Wade House, evangel-
 ist
 WGN—Hymns of All Churches
 WLS—Prairie Ramblers; Patsy
 Montana; Hiram and Henry
 WLW—Virginians
 WSAI—Household Hints
 WVVA—Georgie Porgie Program

10:15 a.m. EST 9:15 CST
 NBC—The Banjoers; WEAF
 WGY WTAM WLW
 CBS—Clyde Barrie, baritone;
 WABC WKRC WHAS
 NBC—Edward MacHugh, bari-
 tone; WJZ WCKY KDKA
 WAVE WSM (sw-15.21)
 KMOX—Better Films Council
 WCPO—Dot Club News
 WGBF—Household Hour
 WGN—Margery Graham
 WKRC—Woman's Hour

10:30 a.m. EST 9:30 CST
 NBC—Marie de Ville, songs;
 WJZ WCKY WLW
 CBS—Let's Pretend, children's
 program; WABC WKRC WHAS
 NBC—Nicholas Mathay's Orch.
 WEAF WGY WSAI WTAM
 KDKA—Home Forum
 KMOX—Let's Compare Notes
 WAVE—△Devotional Hour
 WCPO—Smile Club
 WGN—Markets; Serenade
 WLS—Junior Roundup
 WSM—Homemakers' Chat
 WVVA—Rapid Ad Service

10:45 a.m. EST 9:45 CST
 NBC—Originalities; Jack Owens
 tenor; Orch.: WJZ KDKA
 WCKY (sw-15.21)
 NBC—Nicholas Mathay's Orch.:
 WSM
 KMOX—Police Court Broadcast
 WAVE—Morning Moods
 WGN—Harold Turner, pianist
 WLS—Rocky, basso
 WLW—Livestock Reports
 WVVA—Jamboree Review

11:00 a.m. EST 10:00 CST
 NBC—Our American schools;
 "Along the Old Ohio"; WEAF
 WGY WSAI WAVE WTAM
 NBC—The Honeymooners; WJZ
 WCKY
 CBS—Cincinnati Conservatory of
 Music; WABC WHAS WKRC
 WSMK KMOX (sw-15.27)
 KDKA—Kiddies Klub
 WCPO—Today's Headlines and
 Musical Medley
 WGBF—Mister and Missus
 WGN—Friendly Neighbor's House
 Party
 WLS—Martha Crane and Helen
 Joyce
 WVVA—Kiddie Program

11:15 a.m. EST 10:15 CST
 NBC—Norsemens, quartet; WEAF
 WSAI WTAM WLW
 NBC—Coleman Cox, philosopher;
 WJZ WCKY WSM WAVE
 WCPO—Ethel Knapp Behrmann
 WGN—Morning Musicals
 WGY—Bag and Baggage

11:30 a.m. EST 10:30 CST
 NBC—Mexican Marimba Orch.:
 WEAF WSAI WTAM
 NBC—Whitney Ensemble; WJZ
 WCKY WAVE WSM
 WCPO—Junior Aviators
 WGBF—Baby Shop Man
 WGN—Carl Spaeth's Orchestra
 WGY—Children's Theater of the
 Air
 WLS—News; Butter, Egg and
 Poultry Markets; Livestock
 Markets
 WVVA—Cincinnati Conservatory
 of Music (CBS)

11:45 a.m. EST 10:45 CST
 KDKA—Grab Bag
 WCPO—Frigid Facts
 WGBF—Auditions for Young
 Folks
 WHAS—Fed. of Music Clubs
 WLS—Jolly Joe's Junior Stars

Afternoon

12:00 m ES 11:00 a.m. CS
 NBC—Simpson Boys of Spruce
 head Bay; WJZ
 CBS—Orchestra, instrumentalists;
 WABC WSMK WKRC KMOX
 WHAS WVVA (sw-15.27)
 NBC—Minute Men male quartet.
 WEAF WSAI WTAM WAVE
 WCKY
 KDKA—News
 WCPO—College of Music
 WGN—The Girl Friends
 WGY—Musical Program
 WLS—Otto's Tunetwisters
 WSM—Friends and Neighbors

12:15 p.m. ES 11:15 a.m. CS
 NBC—Genia Fonariova, soprano;
 orchestra; News; WJZ
 NBC—Honeyboy and Sassafras-
 WEAF WTAM WSAI WCKY
 WLW
 NBC—Genia Fonariova, soprano;
 WAVE
 KDKA—Salt and Peanuts
 WCKY—News
 WGN—Len Salvo, organist
 WGY—Doc Schneider's Cowboys
 WLS—"The Old Kitchen Ket-
 tle," Mary Wright
 WLW—World News & Financial
 WVVA—Noon Edition

12:30 p.m. ES 11:30 a.m. CS
 NBC—Five Hours Back; Int'l
 Week-End; Orch. dir. by
 Frank Black; WEAF WTAM
 WSAI
 NBC—Farmers' Union Prgm.:
 WJZ KDKA WCKY WAVE
 WSM WLW (sw-15.21)
 CBS—Al Roth's Syncopators:
 WABC WKRC WSMK WHAS
 KMOX (sw-15.27)
 WGN—Harold Turner, pianist
 WGY—Farm Program
 WLS—The Old Story Teller
 WVVA—Tony and Dominic

12:45 p.m. ES 11:45 a.m. CS
 WCPO—Noon-time Tunes
 WGBF—Bulletin Board
 WGN—Painted Dreams
 WLS—Weather; Produce Mark-
 ets; News
 WTAM—Noon-day Resume
 WVVA—Luncheon Music

1:00 p.m. ES 12:00 m CS
 NBC—Lee Gordon's Orchestra;
 WTAM

3:30 p.m. EST 2:30 CST
 NBC—Music Guild; WEAF WSM
 WSAI WAVE WTAM
 NBC—Music Magic; WJZ WCKY
 KDKA (sw-15.21)
 KMOX—Football; Iowa vs. Il-
 linois
 WCPO—Conrad Thibault, songs
 WGBF—Football; Memorial vs.
 Bosse
 WLS—Homemakers' Program

3:45 p.m. EST 2:45 CST
 WCPO—Tea Dance Tunes
 WLS—Merry-Go-Round

4:00 p.m. EST 3:00 CST
 NBC—Lucille Manners, soprano;
 WEAF WSAI WTAM (sw-9.53)
 NBC—Teddy Hill's Orch.: WJZ
 WSM WAVE WCKY KDKA
 (sw-15.21)
 WENR—Music and Comments
4:15 p.m. EST 3:15 CST
 NBC—Teddy Hill's Orch.: WENR
 NBC—Norsemens, male quartet-
 WEAF WSAI WTAM (sw-9.53)
 WCPO—Organ Interlude

4:30 p.m. EST 3:30 CST
 NBC—Fascinatin' Rhythm; WJZ
 WCKY WSM WAVE WENR
 KDKA (sw-15.21)
 NBC—Our Barn; WEAF WGY
 WSAI (sw-9.53)
 WCPO—Yates and Yates
 WTAM—Twilight Tunes

4:45 p.m. EST 3:45 CST
 WCPO—Mary Jane Shriver
 WTAM—We Three, songs

5:00 p.m. EST 4:00 CST
 NBC—Blue Room Echoes; WEAF
 WSAI WGY WTAM WLW
 (sw-9.53)
 NBC—Musical Adventures; WJZ
 WENR WCKY WAVE WSM
 KDKA (sw-15.27-11.87)
 WCPO—Final Headlines; Salon
 Music

5:15 p.m. EST 4:15 CST
 NBC—Jackie Heller, tenor; WJZ
 WCKY WSM WAVE WENR
 KDKA—A Reereo; Bill and Alex
 WCPO—Vocal Variety

5:30 p.m. EST 4:30 CST
 NBC—Ken Sparnon's Ensemble;
 WJZ WCKY WENR KDKA
 WSM (sw-15.21-11.87)
 NBC—Temple of Songs; Chicago
 A Capella Choir, direction of
 Noble Cain; Ruth Lyon, so-
 prano; Edward Davies, bari-
 tone; WEAF WCAE WGY
 WTAM WLW (sw-9.53)
 CBS—Frank Dailey's Orchestra;
 WABC KMOX WKRC (sw-
 15.27)
 WAVE—Walkathon
 WCPO—Shoppers Special
 WGN—Len Salvo, organist
 WHAS—Herbert Koch's Orch.
 WSAI—Sports Review
 WVVA—News

5:45 p.m. EST 4:45 CST
 NBC—Gabriel Heatter; Week-
 End News Review; WJZ WSM
 KDKA WENR WCKY WAVE
 (sw-11.87-15.21)
 WCPO—Pat Gillick
 WGBF—News
 WGN—Afternoon Serenade
 WSAI—Temple of Song
 WVVA—Front Page Drama

Night

6:00 p.m. EST 5:00 CST
 NBC—El Chico Spanish Revue;
 WEAF WSAI WLW WGY
 (sw-9.53)
 CBS—Frederick Wm. Wile, "The
 Political Situation in Washing-
 ton Tonight"; WABC WKRC
 WSMK KMOX WBBM (sw-
 11.83)
 NBC—News; Kaltenmeyer's Kin-
 dergarten children's program;
 WJZ
 NBC—Kaltenmeyer's Kindergar-
 ten; WCKY WENR
 KDKA—News-Reeler
 WAVE—Skeets Morris
 WCPO—Musical Comedy Gems
 WGBF—Fourth Street Market
 WHAM—Sports
 WHAS—Out o' the Dusk
 WSM—News; Pan-American
 WTAM—To be announced

6:15 p.m. EST 5:15 CST
 NBC—News; El Chico; WEAF
 CBS—Three Little Words;
 WABC WBBM KMOX (sw-
 11.83)
 KDKA—Sports Review
 WHAM—Comedy Stars

6:30 p.m. EST 5:30 CST
 NBC—News; Football Scores;
 Morin Sisters; WJZ
 CBS—News; Football Results;
 WABC KMOX WSMK WHAS
 (sw-11.83)
 NBC—Morin Sisters; WCKY
 WHAM
 NBC—News; Alma Kitchell, con-
 tralto; WEAF WSAI (sw-9.53)
 KDKA—Plough Boys
 WBBM—Herbert Foote, organist
 WCKY—News; Morin Sisters
 WCPO—To be announced
 WENR—What's the News?
 WGBF—Stock Markets
 WGN—Len Salvo, organist
 WGY—News; Evening Brevities
 WKRC—Onward Cincinnati
 WLW—Bob Newhall
 WSM—△Sunday School Lesson
 WTAM—News; Sportsman

6:45 p.m. EST 5:45 CST
 NBC—Jamboree, variety show;
 WJZ WENR WCKY
 NBC—Religion in the News;
 Speaker; WEAF WTAM
 CBS—Saundra Brown, songs;
 WABC (sw-11.83)
 CBS—Jack Major, one-man show;
 WHAS KMOX WBBM
 KDKA—Maurice Spitalny's Orch.
 WCPO—Around the Town
 WGBF—Seroco Club
 WGN—Afternoon Musicals
 WGY—Musical Program
 WHAM—News
 WKRC—Republican Campaign
 Committee
 WLW—Allred Gus Karger
 WSAI—Knot Hole Club
 WSM—Sacred Quartet

7:00 p.m. EST 6:00 CST
 CBS—The Family on Tour with
 Frank Parker, musical and dram-
 atic; WABC WVVA (sw-
 11.83)
 CBS—L. Nazir Kurkdiie's En-
 semble; WHAS WSMK WBBM
 ★ NBC—OLD GOLD CIGAR-
 ettes Presents All-America
 Football News, with Thornton
 Fisher; Coach Elmer Layden,
 football coach of Notre Dame;
 Guest: WEAF WGY WTAM
 WAVE WLW (sw-9.53)
 KDKA—A.B.C. of Faith
 KMOX—This and That
 WCPO—Musical Masterpieces
 WGBF—Musical Moments
 WGN—Bob Elson's Sports Re-
 view
 WHAM—Hank & Herb
 WKRC—Community Players
 WSAI—Ted Fiorito's Orch.

7:15 p.m. EST 6:15 CST
 NBC—Popeye, the Sailor; Vic Ir-
 win's Orch.: WEAF WSAI
 WTAM WGY (sw-9.53)
 NBC—The Master Builder; WJZ
 WENR KDKA (sw-11.87)
 KMOX—Frank Hazzard, tenor;
 Orchestra
 WAVE—Radio Newspaper
 WBBM—Football Resume
 WCKY—News
 WGBF—Zoo News
 WGN—Palmer House Ensemble
 WLW—R. F. D. Hour
 WSM—Dangerous Paradise

7:30 p.m. EST 6:30 CST
 NBC—The Sizzlers, trio; WEAF
 WSAI WAVE
 NBC—△Message of Israel; Rabbi
 Jonah B. Wise, director; WJZ
 WENR WHAM WCKY
 CBS—Edward D'Anna's Orch.:
 WABC WKRC KMOX WHAS
 WBBM (sw-11.83)
 KDKA—Will Roland's Orchestra
 WCPO—Harry Hartman's Sport
 Review
 WGBF—Historical Facts
 WGN—Dance Orchestra
 WGY—Variety Program
 WSM—Comedy Stars of Holly-
 wood
 WTAM—Tommy Tucker's Orch.
 WVVA—Variety Musicals

7:45 p.m. EST 6:45 CST
 NBC—To be announced; WEAF
 WAVE
 MBS—Wash. Merry-Go-Round;
 WLW WGN
 WCPO—Will Hauser's Orch.
 WSAI—Organ Reveries
 WSM—Nursery Program
 WVVA—Football Reporter

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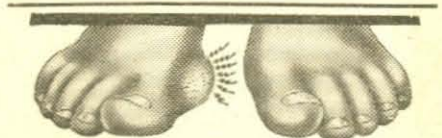
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In Cincinnati With— Orville Revelle

THIS week's pillar could be rightly named the *Memoirs of a Windy City-its*... Spent 120 hours in the nation's second largest metropolis, crossed, Boul Mich no less than forty times and am still intact to pound out a column... Was the guest of Mr. and Mrs. EVANS PLUMMER (a carload of Evan's choicest fruit to both of them for a marvelous time!) at the COLLEGE INN and it was here that I learned for the first time that GEORGE OLSEN and ETHEL SHUTTA belong in a class all by themselves when it comes to entertaining... Miss Shutta sings many songs but the one that brings the house down has lyrics just a bit too hotcha for etherizing!

MR. PLUMMER will verify that last statement as both of us witnessed the scene of a man coming in contact with the floor because of an over-abundance of applause while seated on a tilted chair... CHARLES WINNINGER, AMOS 'N' ANDY and a party of friends has a ring-side table, and from the smiles and laughter that found its way out from their direction it sounds as if everyone was having a good time!

BUT THE MOST enjoyable sight was to see in action the enormous press (the only one of its kind in the world) that prints this column and the rest of RADIO GUIDE

Saturday - Continued

- 8:00 p.m. EST 7:00 CST
★ NBC—The Hit Parade; Lennie Hayton's Orch.; Kay Thompson; WEAF WTAM WLW WAVE WGY WSM (sw-9.53)
CBS—"We Americans"; Walter Pitkin Interviews; WABC WKRC (sw-6.12)
NBC—To be announced; WJZ WCKY WHAM KDKA (sw-11.87)
KMOX—Comedy Stars of Hollywood
WBBM—Pat Flanagan on Sports
WCPO—Studio Dance
WGN—Those O'Malleys
WHAS—Hon. A. B. Chandler
WLS—Otto's Tune Twisters
WSAI—Bob Chester's Orch.
WWVA—Final Edition
- 8:15 p.m. EST 7:15 CST
NBC—Boston Symphony Orch. directed by Dr. Serge Koussevitzky; WJZ WHAM KDKA WCKY (sw-11.87)
KMOX—We Americans (CBS)
WBBM—Melodies of Yesterday
WCPO—Michelson's Orch.
WGN—Veloz & Yolanda's Orch
WLS—Prairie Ramblers; Patsy WWVA—We Americans
- 8:30 p.m. EST 7:30 CST
CBS—California Melodies; WABC WBBM WWVA KMOX WKRC (sw-6.12)
WCPO—Football; U. of Cincinnati vs. U. of Baltimore
WGN—To be announced
WHAS—Greater Louisville Ensemble
WLS—Barn Dance Party
WSAI—Carefree Capers (NBC)
WSM—Jack's Missouri Mountaineers
- 8:45 p.m. EST 7:45 CST
WGN—Palmer House Ensemble
WKRC—Evening Serenade
WSM—Delmore Brothers
- 9:00 p.m. EST 8:00 CST
★ NBC—Rubinoff & His Violin; Virginia Rea, soprano; Jan Peerce, tenor; Graham McNamee; WEAF WTAM WLW WGY WAVE (sw-9.53)
★ CBS—Nino Martini, tenor; Andre Kostelanetz Orch. & Chorus; WABC WHAS KMOX WKRC WBBM (sw-6.12)
NBC—Boston Symphony (sw-6.14)
WGN—News; Sports Review
WLS—Barn Dance Jamboree
WSAI—World Review
WSM—Possum Hunters; Uncle Dave Macon
WWVA—Where To Go To Church
- 9:15 p.m. EST 8:15 CST
NBC—Russian Symphony Choir; WJZ KDKA WCKY WHAM (sw-6.14)
WGN—The Chicago Symphony Orchestra
WSM—Gully Jumpers
WWVA—The Aristocrats
- 9:30 p.m. EST 8:30 CST
★ NBC—The Chateau; Wallace Berry, m.c.; Victor Young's Orch.; WEAF WTAM WGY WLW (sw-9.53)
★ NBC—ALKA-SELTZER PRESENTS National Barn Dance; Maple City Four; Henry Burr, tenor; Uncle Ezra; Lulu Belle; Verne, Lee & Mary; Hiram & Henry; Hoosier Hot Shots; Ridge Runners; Lucille Long and Others; WJZ KDKA WHAM WLS WAVE (sw-6.14)
- ★ CBS—Marty May-Time, comedian; Johnny Augustine's Orchestra; WABC WHAS WFBM WBBM WWVA (sw-6.12)
KMOX—Musical Moments; Soloist; Orchestra
WCKY—Front Page Dramas
WKRC—Football; Uni. of Cincinnati vs. U. of Baltimore
WSAI—News
WSM—Arthur Smith & Dixie Liners
- 9:45 p.m. EST 8:45 CST
KMOX—Piano Recital
WCKY—Dick Carroll's Orchestra
WSAI—Ace Brigade's Orch.
WSM—Curt Poulton; Jack and His Missouri Mountaineers
- 10:00 p.m. EST 9:00 CST
CBS—Salon Moderne; WABC KMOX WHAS WBBM WSMK (sw-6.12)
WCKY—News
WLS—Tommy Tucker's Orch.
WSM—Lasses and Honey
WWVA—Fred Waring's Orch.
- 10:15 p.m. EST 9:15 CST
WCKY—George Hall's Orchestra
- 10:30 p.m. EST 9:30 CST
NBC—To be announced; WEAF WGY WTAM WSAI (sw-9.53)
★ NBC—Carefree Carnival; WJZ WCKY WHAM WAVE
CBS—Guy Lombardo's Orch.; WABC WHAS WBBM WKRC KMOX (sw-6.12)
KDKA—Will Roland's Orchestra
WLS—Hayloft Theater
WLW—News
WSM—Crook Brothers Band; Delmore Brothers
- 10:45 p.m. EST 9:45 CST
KMOX—Sport Page of the Air
WFBE—Will Hauser's Orchestra
WLS—Chuck & Ray; Hoosier Sodbusters
WLW—Ted Fiorito's Orch.
WSM—Possum Hunters
- 11:00 p.m. EST 10:00 CST
★ NBC—ALKA-SELTZER PRESENTS National Barn Dance; Maple City Four; Henry Burr, tenor; Lulu Belle; Uncle Ezra; Verne, Lee and Mary; Hoosier Hot Shots; WLW NBC—News; Dance Orchestra; WJZ
CBS—Abe Lyman's Orchestra; WABC WKRC KMOX WBBM WHAS
NBC—Harold Stern's Orchestra; WEAF WGY WCKY (sw-9.53)
NBC—News; Dance Orch.; WJZ WHAM WTAM WSAI
KDKA—Sports, Ed Sprague
WAVE—Walkathon
WCPO—Will Hauser's Orchestra
WGBF—Colonial Club
WGN—Horace Heidt's Orchestra
WLS—Barn Dance
WSM—Arthur Smith & Dixie Liners
WWVA—Vivian Miller, organist
- 11:15 p.m. EST 10:15 CST
KDKA—Behind the Law
WAVE—Paul Miners' Orch.
WGBF—News
WGN—Joe Sanders' Orch.
WHAM—Tom Grierson, organist
WSMK—Abe Lyman's Orchestra (CBS)
WWVA—Midnight Jamboree
- 11:30 p.m. EST 10:30 CST
NBC—Reggie Child's Orchestra; WGY WCKY WSAI (sw-9.53)
CBS—Claude Hopkins' Orch.; WABC WKRC WHAS WSMK NBC—News; Reggie Child's Orchestra; WEAF
- NBC—Ray Noble's Orch.; WJZ WSMK WHAM
KDKA—Maurice Spitalny's Orch.
KMOX—Maurie Sherman's Orch.
WAVE—Skating Derby
WBBM—Herbie Kay's Orchestra (CBS)
WGBF—Coral Room
WGN—Orville Knapp's Orch.
WLS—Barn Dance Roundup
WSM—Robert Lunn; Binkley Brothers
WTAM—Hal Goodman's Orch.
- 11:45 p.m. EST 10:45 CST
KMOX—Claude Hopkins' Orch. (CBS)
WAVE—Ray Noble's Orchestra (NBC)
WGBF—Dance Music
WGN—Jan Garber's Orchestra
WSM—Sid Harkroader
- 12:00 Mid ES 11:00 p.m. CS
NBC—Paul Pendarvis' Orch.; WEAF WGY WAVE WCKY
CBS—Dick Messner's Orchestra; WABC KMOX WKRC WSMK
NBC—Shandor, violinist; Sleepy Hall's Orchestra; WJZ WSM WHAM
KDKA—Messages to Far North
WBBM—George Olsen's Orch. (CBS)
WHAS—Gray Gordon's Orch.
WLS—Barn Dance
WLW—Ace Brigade's Orch.
WSM—Gully Jumpers; Curt Poulton
WTAM—Dick Fidler's Orchestra
- 12:15 a.m. ES 11:15 p.m. CS
WGBF—Dance Orchestra
WGN—Veloz & Yolanda's Orch.
WLS—Barn Dance
WLW—Bob Chester's Orch.
WSM—Crook Brothers Band
- 12:30 a.m. ES 11:30 p.m. CS
NBC—Al Lyon's Orch.; WEAF WGY WAVE WCKY
NBC—Tommy Tucker's Orch.; WJZ KDKA (sw-6.14)
CBS—Sterling Young's Orch.; WABC WKRC WHAS KMOX
MBS—Horace Heidt's Orchestra; WGN
WBBM—Neibaur's Orch. (CBS)
WGBF—Dance Orchestra
WLW—Moon River
WSM—Delmore Brothers
WTAM—Sammy Kaye's Orch.
WWVA—Vivian Miller, organ interlude
- 12:45 a.m. ES 11:45 p.m. CS
MBS—Joe Sanders' Orch.; WGN WAVE—Jimmy Joy's Orchestra
WGBF—Dance Orchestra
WSMK—Sterling Young's Orch. (CBS)
WWVA—Midnight Jamboree
- 1:00 a.m. ES 12:00 Mid CS
WBBM—Al Dien's Orch.
WENR—Eric Madriguera's Orch.
WGN—Continental Gypsies
WLW—Bob Chester's Orch.
- 1:15 a.m. EST 12:15 CST
WGN—Jan Garber's Orchestra
WLW—Ted Fiorito's Orch.
- 1:30 a.m. EST 12:30 CST
NBC—Jess Hawkins' Orchestra; WENR
MBS—Veloz & Yolanda's Orch.; WGN WLW
WBBM—News; Seymour Simons' Orchestra
WLW—Night Club Parade
- 2:00 a.m. EST 1:00 CST
WBBM—Maurie Stein's Orch.
WGN—Joe Sanders' Orchestra
- 2:30 a.m. EST 1:30 CST
WBBM—Bob Paecell's Orch.
WGN—Horace Heidt's Orchestra

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The Voice of the Listener

The Words—and Music

Dear VOL: This seems to be open season for making war on the little fellow. The Lombardo-Waring-Vallee-Whiteman war on inoffensive small stations is ridiculous. Is it possible that some listeners cannot distinguish between canned music and the fresh variety? If so, they probably are the casual listeners who can't distinguish one orchestra from another and don't care. For those who know the difference and are deprived temporarily of hearing their favorites in person, the recordings are a boon. If I were a station manager and wanted revenge I'd disconcert the few discontented maestros by REFUSING TO PLAY their recordings!

San Francisco, Calif.

Mrs. W. Smith

A Marlin Spike

Dear VOL: Why can't we have Mary Marlin back on NBC? All this country around here can't get CBS until the evening so naturally we miss Mary Marlin.

We were the most wrapped up bunch in radio until the change. Now we feel that there is something lacking in the day.

Please do something about this, for we housewives do like a real life-like every day problem solved as only Mary can solve it.

Big Fork, Mont.

C. L. B.

WMAQ Evil Spreads

Dear VOL: A whole carload of prunes to both WENR and WLS for butting into the middle of the Beauty Box Theater program just to say one is leaving the air in favor of the other. Who cares which station is in charge? Tonight, they

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, which MUST NOT exceed 100 words, to VOL, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois

spent almost five minutes making this change, thus cutting out almost all of one of the best selections from an operetta. Why can't this change take place either before or after this program? Yours for less chatter on the air.

Chicago, Ill.

Annoyed

Frank Discussion

Dear VOL: Frank Parker's fans finally have been jolted out of their lethargic state and I imagine letters about him are coming in steadily to this department now. I wish to forward the idea that we listeners would prefer to hear him on programs of his own instead of on those headlined by other performers who get all the credit for the success of the broadcast, whereas it is Frank Parker's always welcome presence which insures that success. I am sure the A. and P., the Jello, and the Cities Service programs had a larger group of listeners when Frank Parker's pleasing voice and personality were a part of them than they have now.

Chicago, Ill.

Miss Catherine Mayer

Ax-Sent on Youths

Dear VOL: For many months we have been listening to the Major Bowes Amateur Hour and feel it's about time someone came out in the open and said something about the unfairness of Major Bowes in regard to giving some poor hard-trying boy or girl the gong when they sometimes have the stuff to get by with and aren't even given a chance. I refer to the program of September 1, when three lads started to play their

instruments and before one had a chance to hear them the gong was rung. If this is giving the youth of America a chance in life, I'm going to quit listening to this supposed-to-be-fine program.

Wichita Falls, Texas

Raymond Cyr

Pants Supporters

Dear VOL: Answering Cadwell's letter referring to Isham Jones: What kind of fans are those Midwesterners whose support Ish is going to lose because he prefers to wear wash pants and a polo shirt? Very poor I would say. That hasn't any reflection on his playing. His clothes are his concern and only his. If he does lose their support he isn't losing very much as that kind of support isn't worth having.

Isham Jones has the grandest band of all and I'm for him one hundred per cent. Let's hear from you other Jones fans, you Pat of Atlanta, and others as to what you think. Am I right?

San Francisco, Cal.

Elsie Still

Good 'Till Last Drop

Dear VOL: Why all the hullabaloo about Lanny Ross? His voice has not improved one iota and he can go to the foot of the class as an actor. We think Conrad Thibault has a fine voice and is a good actor. We dialed in the Show Boat program especially to hear his fine voice. Now that Conrad has been dropped and has no part in their program there surely will be no more Maxwell House coffee for our family.

Cincinnati, Ohio

W. C. Taylor

This Settles It

Dear VOL: I assume that most of the remarks against the big name bands (Eddy Duchin and Fred Waring) concerning their musical interpretations, are due to ignorance of popular music. Aside from Duchin's splendid showmanship, his orchestra presents a well balanced program, although the Duchin style is prevalent. Fred Waring, I know, is very well thought of. I'm for the showmen, Duchin and Waring.

Beverly Hills, Calif.

Marrie Fleck

The Broken Cast

Dear VOL: I've been a Betty and Bob fan for a good many years and I've been disgusted more than once with things on their program, but this last event is worse than any yet.

Why did they take all the best players out after they built up a good program? Don Ameche had the best voice of the cast, and after his vacation they take him out. Now they follow suit with Jane, George and Robert Drake, Sr.

They took Jane out once before and their program flopped; why try it again? Now they take out the best players.

Come on you Ameche fans. We want Don back on Betty and Bob.

West Hazleton, Pa.

B. A. Penkala

Rus in Urbe

Dear VOL: To L. H. N. of Moorhead, Minnesota: I'm sure fagners and other rural folks really like hillbilly music. I've lived on a farm and I know. Not many ever miss the WLS Barn Dance on Saturday night. We don't now and we've lived in the city for the past few years.

Chicago, Ill.

L. C. S.

What Made 'Em Popular

(Continued from Page 5)

as Stormy Weather, The Last Round-Up, Smoke Gets In Your Eyes, or The Object of My Affection sell only a few hundred thousand copies. Three O'Clock in the Morning, In a Little Spanish Town, and others of their periods sold into the millions, with thousands of recordings also. Radio has made this sort of thing definitely of the past.

Hits take about two weeks to catch on, are played to death in a month, and in a few more weeks are done for. All of which makes the life of the song-writer no bed of roses. It is amazing that there are not more suits for plagiarism than there are, when one considers how much alike most tunes sound.

So the only thing left for the name bands to do is to develop a style which is so distinctive that no one can fail to recognize it. In addition to which they use the further safeguard of employing a signature melody which is associated with their name and identified readily. Paul Whiteman, who has made a rather good thing out of dance music these twenty years, produced the first symphonic jazz. It was, obviously, neither symphonic nor jazz. Extremely glossy, highly finished, contrapuntal at times, and using snatches of everything from Bach to Tchaikowsky to display erudition, his music probably never has actually found favor with the dancing public since he developed his mannerisms. Admittedly his is a superb stage band.

Waring and Weems

It is still grand entertainment, and so far above the average ensemble that it is unquestionably the Philharmonic among dance bands. The great Jack Teagarden appears with Whiteman currently, and is still allowed to get off in approved jazz fashion; but it lacks the spontaneous touch associated with the old Red Nichols days.

Fred Waring and his Pennsylvanians are another aggregation of long standing. Always a stage band, they also have been in high favor for years among Eastern schools and colleges. Novelty long have been a specialty with this group, culmina-

ting in a super-gee club whose arrangements cause longing among many college organizations.

This Waring group, in spite of five shows a day and a stiff broadcasting schedule, can continue to give the impression of youth, freshness and spontaneity, which is a rare thing in this line.

Other old-timers include Ted Weems, who has periods of fame and popularity interspersed with periods of partial eclipse. He, too, is a great specialist in novelties, and his fame mounts as a new one happens to catch on.

The great majority of dance bands are routine in arrangements, following no definite policy in matters of style or manner or treatment.

Band Stylists

Others have happened, largely by chance of course, onto a style which produces a form of hysteria in the dancing and radio listening public. Most spectacular of these bands is the Lombardo group, spectacular because their style is so utterly simple and its effect on the public so complex. They specialize in sugar-watery confections produced by the most wailing saxophones, the most lady-like brasses, and the most tinkling pianos extant. The result is termed the sweetest music this side of Heaven!

It happens to be a very well-schooled group, grown adept through years of playing together. Four of the Lombardo brothers play in it, and most of the other members have been in it since it was organized. Their manner is soft, somehow neurotic and sickly; sobbing saxophones and flutes and muted brass, embellished originally with one piano, recently with two.

Staccato, light and airy, every number is like every other. Their hold on the public is intense, and of long standing. They are the best example of stylists in the playing of dance tunes as they are now assembled on the Tin Pan Alley conveyor belt.

Another tremendous success, quite recent, is the Eddy Duchin organization.

Mr. Duchin is a young man with an unusual manner of playing the piano.

The entire orchestra is built around his playing, and the result often is not too

happy. His style is predicated upon amazing ambidexterity; he carries the melody thumpingly in either hand, with erratic variations and shifts of rhythmic emphasis which are all the poor drummer can do to beat out in an attempt to maintain the tempo. The rest of the orchestra hang on as best they can, but it is stormy going.

Mr. Duchin, in addition to being a pianist, is a social lion. The radio public, none the less, responds nobly, exhibiting no class consciousness when it comes to dance music. Another specialist of great fame, with an avid public seemingly composed of susceptible high school girls, is Wayne King, also a member of the school of delicacy and quavers. His forte is waltzes, and where he gets them all no one can be quite sure. It may even be that he writes some of them himself. But that there is an unending succession of them is certain.

After the third one they might all be the same, such is the deadly similarity.

Artist Fiorito

Other less obvious piano specialists are of the Ted Fiorito variety, genuine virtuosi on the instrument, who employ their talents to somewhat greater advantage. Mr. Fiorito's embellishments often are diabolically clever, and pianistically brilliant. Further, they do not utterly drown out the orchestra.

Lesser experts on the piano include the perennial Little Jack Little, whose tinkling style is the despair of all beginning piano students, and whose chromatic facility is the envy of many slightly more advanced.

Widely imitated, and for good cause, is Hal Kemp, whose singularly agile brass and saxophones carry out a triple-tongued treatment known as *Clip Rhythm*. Very danceable, fresh, unburdened with excerpts from the classics, it showed great originality and considerable drilling for a long time.

The astounding rise of Rudy Vallee had little to do with his orchestra. It might almost be said that he succeeded in spite of it, for it had little to recommend it. For a long time he used no brass. The whole group was subdued in a manner

fitting to the voice it accompanied, and there was and is nothing distinctive about the background music.

There are dozens of exceedingly competent studio ensembles which purvey music as distinctive as that of the great name bands, but they seldom set a style or gain great fame. There was, of course, the Rubinoff group, which rendered the monstrous creations contrived from simple popular tunes, aided by that famed Stradivarius.

The Jazz Cult

Some of the more lush orchestrations have been originating in San Francisco. The Meredith Willson group has been producing some exceptionally fine things in connection with one network broadcast which is heard over the nation. Gus Arnheim, Abe Lyman, Phil Harris, and others have risen to national prominence from the West Coast also. The final stamp of approval usually comes when they succeed in the East. They have done so.

The final conclusion one can make is that jazz does not pay, while popular music does. That should be definition enough for most, and justification for the opinions of many. Jazz is at a higher level today, however, than at any time, in spite of the fact that it is practiced less. This is because of the technical superiority of those who actually can play it today, over the old-timers who had gusto instead of skill.

There still are members of the cult, a cult as exclusive as that of the collectors of early musical instruments, or that of the stamp specialists who collect imperforates. Many of the cultists live in Europe, which is an odd thing. Another odd thing is that the definitive work on jazz to date was written by a Belgian lawyer, Robert Goffin, *Aux Frontières du Jazz*. In England and on the Continent there are magazines devoted exclusively to the subject, and the collectors are avid and enthusiastic. And the jazz cult, if a final distinction is necessary, is completely apathetic to popular music, as much so as the Bach man is to Alban Berg.

Jazz is alive and flourishing, but you don't hear it very often over the radio. Very rarely, in fact.

On the Black and Blue Network

(Continued from Page 11)

spreading Warinanco Park. As the sound reached them the leader jammed on the brakes, threw open the car's front door and, without a word, ducked into the bushes. The other three followed his example. They scattered.

Meanwhile, radio signals were emanating from the squat police microphone like strands of a web surrounding a spider—and in that web four stupid and pitiful insects of crime soon were flopping feebly.

Tightening the web, a telephone call was put through to the neighboring city of Elizabeth—which immediately dispatched four radio cars to the scene of the crime. And then followed a unique tie-up of two cities and two radio systems. It happened this way: Captain Fenton Keenan personally took the microphone in Roselle. Beside him was a telephone, still connected with the desk of Elizabeth's radio dispatcher, Leonard Mayea. Suddenly, as the patrol cars drew near to the Godof plant, a truck-driver ran out into the road, waved his hands and stopped one of the Elizabeth two-way radio cars.

"I just saw four guys run out of a car in Warinanco Park!" he cried excitedly, as the patrol car squealed to a stop.

Without a moment's pause the sergeant in charge of the car snapped on his sending switch and relayed this information to Dispatcher Mayea. And just as swiftly,

Mayea broadcast this message: "Calling Cars One, Two, Three and Four . . . Cars One, Two, Three and Four . . . The Roselle bandits just abandoned their car in Warinanco Park."

With that, he picked up the waiting receiver of the telephone, and shot the same message across the wire to Captain Keenan, in Roselle. Keenan immediately spoke into his microphone:

"All cars . . . The bandits have just left their car in Warinanco Park . . . Bottle up that park, boys! . . . Don't let 'em leave it!"

With eight police cars and two radio stations working in close harmony, those four thugs just didn't have a chance. It was Petersen of the Roselle force who drew first honors in this battle of crime versus the police network.

Just on the edge of the park he saw a small, hook-nosed, dark-haired fellow in a cream-colored suit, trying to slink towards the street without attracting attention.

"Hey, you!" Petersen shouted, stopping his car. The little fellow turned and, rabbitlike, dived into the bushes. Instantly Petersen's gun spoke, and a bullet smacked into a tree.

"Don't shoot!" quavered a voice from the bushes, and the little man crawled out, climbed into Petersen's car, and meekly extended his wrists for the handcuffs. Later he gave his name as Eugene Uricola, 24, and admitted a record.

With Uricola tagged, Petersen—leaving the little man handcuffed to the steering wheel of the radio car—dashed into the bushes again with a police .38 gripped in his right hand. He had a hunch that the same bush might yield more rabbits—and his hunch was a good one. For after a brief search he found one Mike di Maggio—a tiny fellow of five feet two inches—crouching behind a tree-trunk. Little di Maggio was so frightened he tried to fight. Big Petersen merely slapped him across the face with an open palm.

"Be good, tough guy!" Petersen commanded in a bored tone. When he took this fine brace of thugs into Headquarters, Keenan flashed to his other radio cars—and to Elizabeth via telephone—this message:

"All cars . . . Calling all cars . . . Two of the four holdup men have been captured on the eastern border of the park."

And a moment later, Elizabeth's Dispatcher Mayea said to his men:

"Cars One, Two, Three and Four . . . One, Two, Three and Four . . . Roselle police have caught two of the four holdup men on the eastern border of the park. Cover that park, boys."

As if spurred by the good showing of the Roselle police, the Elizabeth boys scored the next point in this game of radio-go-seek. Near the south boundary of the park, Patrolmen Anton Knakal and

Bill Young, cruising very slowly, heard a branch crack somewhere among the trees.

"Me Indian blood," said Young solemnly, "tells me that there's a pale-face in them hills." With which he dashed into the park, gun in hand. As he did so, a tall and swarthy man leaped upon him, swinging a piece of tree-limb.

Young ducked, caught the limb expertly in his left hand, holstered his gun with the right, grinned, and started a right uppercut from way down around his knees.

Plunk! It landed. A moment later, Young emerged from the bushes with a lanky, six-foot thug—later identified as one Charles Marino, petty criminal—draped over his arm like an overcoat. Marino's feet were dragging. He was quite unconscious.

"Ire-land must be heaven-n-n," sang Young happily, "for my Mother-rr-rr came from ther-r-r-re!" Immediately, Knakal radioed his Headquarters, where Mayea, the dispatcher, relayed news of this capture to the Roselle bureau, which in turn relayed it to the Roselle cars. The police network was working nicely. The score now stood: Cops 3—Crooks 0, and the game was entering the last quarter.

But it ended very suddenly. Elizabeth's radio patrolmen Hildebrand and Norsk called upon a suspicious-looking youth, walking along Pennington Street near the park, to stop for questioning. Instead he ran. When the two patrolmen caught up with him, he committed the grave social error of taking a swing at one of them.

He, like his friend Marino, was carried unconscious to the radio car. Later he was identified as James Oddo, also with a record. He and Marino both had black and blue welts to show for their foolish attempts to swap punches with hard-hitting coppers.

Perhaps that is what caused Captain Keenan to say, as he phoned Elizabeth's Dispatcher Mayea: "Thanks for the help, Len. Our police Black-and-Blue Network sure worked fine. I see the judge has sent those lads down for a nice cozy stretch."

And Mayea replied: "Don't mention it. Catching crooks the radio way isn't work at all. Just a swell game. Let's play some more, soon."

Bulls and Boners

ANNOUNCER: "Helen Hayes steps from her dressing room lined with flowers."—Bernice Wester, Oklahoma City, Okla. (September 30; KFI; 11:03 p. m.)

JACK (One Man's Family): "They don't allow the gelatine to sit on the shelf until it gets stale."—Alice Gall, Covington, Kentucky. (October 2; WLW; 8:28 p. m.)

BOAKE CARTER: "The sun went in for a second and was out again in a minute."—Ernest W. Lloyd, Cape May, New Jersey. (October 2; WJZ; 1:25 p. m.)

BOB ELSON: "You could probably hear the smack of the bat against the ball in your radio."—Mrs. William J. Eddy, Lake Maine, Michigan. (September 11; WGN; 4:25 p. m.)

HOOSIER PHILOSOPHER: "Lying in jail for ten days is a whole lot better than lying in his grave for the rest of his life."—Charles Ching, South Bend, Indiana. (September 19; WAAF; 1:07 p. m.)

SAFETY CAMPAIGN SPEAKER: "Unless we be more careful in driving our cars half of all of us will be killed."—William McCall, Fort McHenry, Baltimore, Md. (September 5; WBAL; 3:45 p. m.)

ANNOUNCER: "We have here a letter from four granddaughters of Saint Paul."—Don Cole, Northfield, Minnesota. (October 1; WTCN; 6:30 a. m.)

WALTER WINCHELL: "The Hawks are parents of a proud baby boy."—Muriel E. Jollow, Brandon, Manitoba, Can. (September 29; KOA; 10:23 p. m.)

DAVID OWENS: "Use the week end to think up a good last line."—Pearl Hunt, St. Joseph, Mo. (September 27; WDAF; 3:14 p. m.)

One dollar is paid for each Bull and Boner published. Include date, name of station and hour. Send your contributions to Bulls and Boners Editor, care of RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

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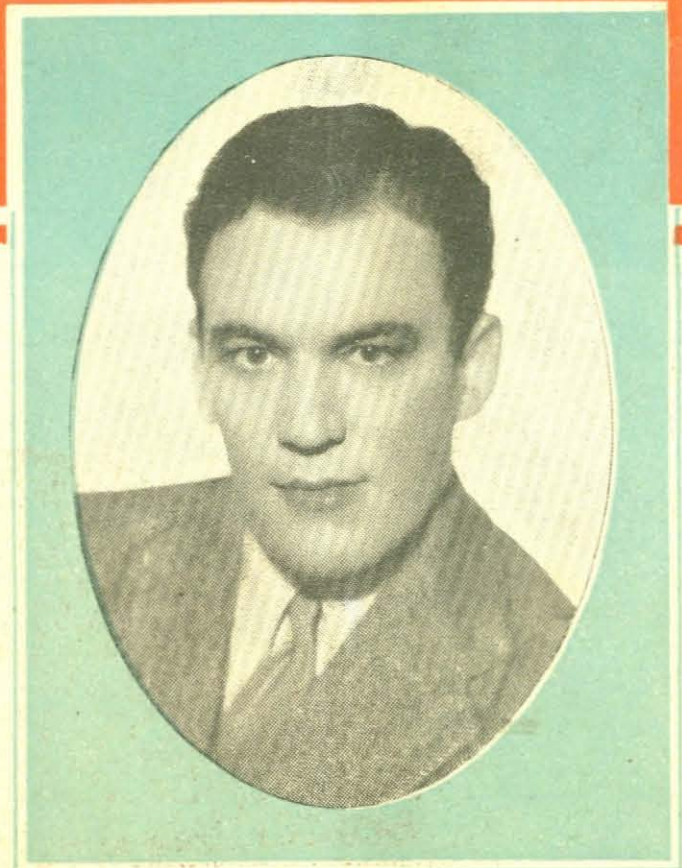
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Truman Bradley

Your Announcer



TRUMAN BRADLEY played hookey from his job, in 1929, to listen to the World Series. Kansas farmers hadn't taken kindly to the electric light bulbs Truman offered for sale, so he deserted temporarily his efforts at salesmanship, sought refuge in a soda-emporium in a small town and listened to Graham McNamee and Ted Husing broadcast the annual baseball classic.

What a job those fellows must have, Bradley mused; sitting in the press box at a stadium, talking into a microphone and getting paid for it! The next day his bulb samples were on their way back to Kansas City and Bradley was bound for California and his first knock on radio's portals.

Much has happened to Truman Bradley since. But until this year, when he was assigned to do the color announcing for the World Series broadcasts over Columbia, he hadn't reached that objective he set for himself back in those canvassing days.

Bradley was born February 8, 1905, on a farm near Sheldon, Missouri. He figured in the high school debating team that won the state championship, and, because of his oratorical ability, his family and friends decided that he should study law. So he attended Missouri State Teachers' College for three years, enrolled in the prelegal course. Then he went to Kansas City to further his law studies.

In Kansas City he went to work for that electric light bulb company. It was there that he met Jane and Goodman Ace. Ace liked the lad's voice and personality, and persuaded Truman to try the stage—even helped him get the lead in a presentation by the Kansas City Little Theater group. But stage fright got the better of the young actor and he fled several days before the opening performance. It was after that experience that he chased light bulbs all over Kansas and finally gave them up in pursuit of a Husing or McNamee role.

Truman made his first bid for radio work at the San Francisco studios of NBC. He walked in, obtained an audition, and walked out again, rated inadequate because of his slight Southern accent. Truman headed directly for his sister's home in Los Angeles.

There the theatrical bug reappeared, and this time he survived his attack of the jitters. He obtained a part alongside Edmund Breese with the Henry Duffy Players. That lasted for six weeks. For cash he went back to salesmanship—meanwhile hanging around radio stations. Finally he was notified that an audition he had made at a Los Angeles station had proved him acceptable.

Harry von Zell was an announcer at the same station then and when Harry was called to New York by CBS, he sent for Bradley. But Truman couldn't stand the big city, even though he made good at his CBS job. Homesickness got the better of him and he hit the trail for California again.

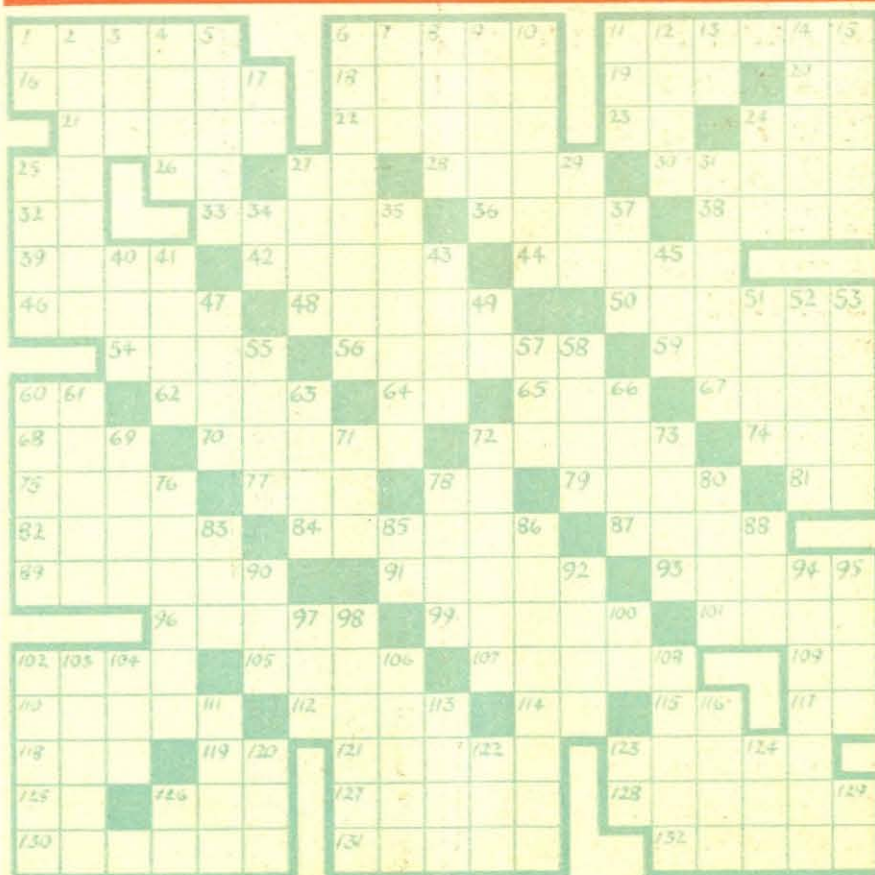
Von Zell was right after him and finally persuaded Truman to give Manhattan another whirl. Goodman Ace met him the day he returned to Broadway, and offered him the part of Brad in the Easy Aces scripts, to be produced in Chicago. In Chicago he took over part-time announcing duties with CBS in addition.

Bradley considers his biggest break was when CBS assigned him to broadcast the Ford Symphony concert at the World's Fair in 1933. Henry Ford heard him and liked his voice. When Ford was putting on his concert programs from Detroit, he summoned Bradley. Since then Truman has become a special announcer for the motor magnate, introducing him when he makes his

rare network talks, and doing Ford commercial films. He is 30 years old, six feet tall, with blue-gray eyes and dark brown hair, and still is single.

Truman Bradley announces, among other CBS-WABC programs, the Sunday Evening Hour concerts at 9 p. m. EST (8 CST; 7 MST; 6 PST) and the Story of Mary Marlin, weekdays except Saturdays at 12:30 p. m. EST (11:30 a. m. CST; 10:30 MST; 9:30 PST).

RADIO GUIDE'S X-Word Puzzle



HORIZONTAL

- 1—Necklaces
- 6—Poet Prince
- 11—Idol of the Air Lanes
- 16—Andre —, announcer
- 18—An avenue in Harlem
- 19—United States of America (abbr.)
- 20—Concerning
- 21—Prophets
- 22—English race course
- 23—Southeast (abbr.)
- 24—Kassel, maestro
- 25—Weight (abbr.)
- 26—Biblical pronoun
- 27—Initials of Maestro on College Prom
- 28—Pertaining to an era
- 30—Thespian
- 32—Clara, Lu and —
- 33—Grain
- 36—Enough (poetical)
- 38—Lofty
- 39—Reckless
- 42—Avid
- 44—A pair (poet.)
- 46—Come in
- 48—Natives of Denmark
- 50—Spin
- 54—Period of time
- 56—Harriet Hilliard's maestro-husband
- 59—Silver Voiced Tenor
- 60—State in which KMOX is located (abbr.)
- 62—Prescribed meals
- 64—Nickname of a former great baseball player
- 65—Husing's first name
- 67—Lease
- 68—Simian
- 70—Radio warden
- 72—Ill-mannered persons
- 74—Observe
- 75—Precious
- 77—Fasten
- 78—Measure of area (abbr.)
- 79—Christmas Carol
- 81—Lofty
- 82—Woven cloth
- 84—Scandinavian
- 87—Argument
- 89—Totals
- 91—Prohibited
- 93—Toil
- 96—Wicker fishing basket
- 99—Scene of two famous battles in World War
- 101—Countenance
- 102—Casa — Orchestra
- 105—Voyage
- 107—Slink
- 109—Hypothetical force
- 110—Gems
- 112—Jab with knife
- 114—Initials of composer
- 115—Bone
- 117—Northeast (abbr.)
- 118—Cavern
- 119—The Son of Fire
- 121—Barter
- 123—Anew
- 125—Half an em
- 126—Room in a seraglio
- 127—Musical instruments
- 128—Rarely
- 130—Striped horses
- 131—Slaves
- 132—Approaches

VERTICAL

- 1—Initials of Old Maestro
- 2—Contented maestro
- 3—Part of the verb to be
- 4—Baritone
- 5—Thread
- 6—Pat —, announcer
- 7—Thing, in law
- 8—One time
- 9—Grace —, soprano
- 10—Living
- 11—Haenschén's first name
- 12—At sea
- 13—Sun god
- 14—Mistake
- 15—Re-test
- 17—High school (abbr.)
- 24—Dined
- 25—Part of the verb to be
- 27—Peruse
- 29—Humble
- 31—Pop-eyed comedian
- 34—Masculine pronoun
- 35—Doctrines
- 37—Strife
- 40—Pen
- 41—Pay attention
- 43—Depend
- 45—Electrified particle
- 47—Bird
- 49—Ocean liner (abbr.)
- 51—Birds
- 52—Prongs of a fork
- 53—Compound ether
- 55—Harvest
- 57—South American Indian
- 58—Inert gas
- 60—Feminine title
- 61—Musical drama
- 63—One of a pair
- 66—Let fall
- 69—Organs of hearing
- 71—Crime Clues
- 72—Influences by gifts
- 73—Exchange for money
- 76—Ruffian
- 78—Eve's mate
- 80—This Ann is an organist
- 83—Indian weight
- 85—Right (abbr.)
- 86—Title of Olga Albani
- 88—Cloth of camel's hair
- 90—Harden
- 92—Independent kingdom
- 94—Charles —, announcer
- 95—Advice (Scot)
- 97—Bitter vetch
- 98—Little Jack —
- 100—Each (abbr.)
- 102—Vincent —, maestro
- 103—Express opinion
- 104—Pad
- 106—European capital
- 108—Harry —, maestro
- 111—Sodium bicarbonate
- 113—Cow shed
- 116—Act of selling
- 120—Fuel
- 122—River in Scotland
- 123—While
- 124—Girl's name
- 126—Conjunction
- 129—Manuscript (abbr.)

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