

AMERICA'S WEEKLY

FOR RADIO LISTENERS

# Radio Guide

WEEK ENDING

WEEK ENDING OCTOBER 27, 1934

5¢

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

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In This Issue:

Myrt and Marge  
- Barnstorming  
from "Two-a-Day"  
to Mike Fame

Irene Beasley:  
"So You Want to  
Go on the Air?"

Thrusting Radio  
Stardom on "It"  
Man of Movies

Complete Radio  
Programs  
Start on Page 14



Grace Hayes



# MYRT AND MARGE



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

By Arthur Kent

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

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

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

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

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

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

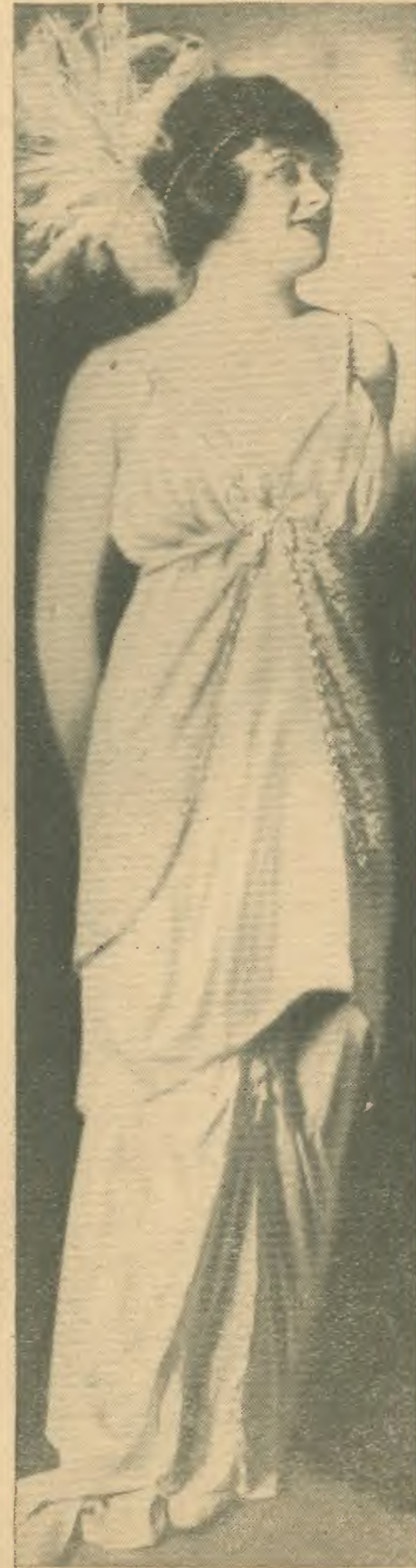
which may account for her energy. Her grandmother was the first child born in Sheboygan, Wisconsin, and Indians came from miles around to look at her. Myrtle, born in Joliet, Illinois, wanted to go on the stage almost as soon as her musical mother taught her to sing and play and "speak her piece" at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

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

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

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

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



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

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



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

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

Myrtle was very proud of her dress.

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

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

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

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

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

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

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

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

She wondered why the audience applauded so enthusiastically.

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

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

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

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

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

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

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

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

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

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

"We set out that night to walk the six blocks from home—on Jefferson Street—to the Opera House. It was a cold night.

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



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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

(Continued on Page 28)





# So You Want to Go on the Air!

By Irene Beasley

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

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

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

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

So you want to get on the air?

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

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

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

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

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

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



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

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

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

Let me point out to you a recent experience of

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

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

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



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

# The "It" Man of Radio

By Jack Banner

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

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

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

Why? Let him tell:

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

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

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

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

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

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

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

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

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

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

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

ically, experimented, and adapted himself to the microphone.

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

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

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

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

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

Well, by the time he had at-



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

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

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

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

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

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

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

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

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

(Continued on Page 23)



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

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

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

# Standing By—

With Ray Perkins

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

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

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

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

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

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

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

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

*My Aunt Paudora is very interested in the announce-*

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

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

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

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

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

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

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

## Along the Airialto

By Martin Lewis

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

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

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

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

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

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

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

# "Are You Listenin'?"

By Tony Wons

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

It is rather a pity, but it is true.

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

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

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

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



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

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

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

"Make new friends but keep the old,  
Those are silver, these are gold."

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

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

## Reviewing Radio

By Martin J. Porter

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

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

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

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

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

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

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

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

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

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

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

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

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

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

# What, No Villains?

By Howard R. Garis

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



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

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

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

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



Howard R. Garis, the author

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



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

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

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

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

Radio broadcasters and writers have taken many

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

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

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

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

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

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

# ANY MOTHER'S SON

By Harry Steele

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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

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



# Voice of the Listener

## Night Life in the Raw

Dear VOL: Chicago, Ill.  
The article Buddy Rogers wrote for RADIO GUIDE about himself was really very nice. Lots nicer than the ones that were written about Wayne King and Morton Downey. I think everyone should keep their own personal affairs to themselves, and should not let the world know everything.



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

forget to put her nightie on? Then what?—

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

Mrs. Anna J. Pierce

## Radio Realism

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

Edna St. Clair Smith

## Buy a Spare Radio

Dear VOL: Knoxville, Tenn.  
Woe is me! My favorite programs, Ben Bernie and Bing Crosby, are both on at the same time. Then on Sunday there's Joe Penner and Buddy Rogers. Can't something be done about it?

I've missed them all so much this summer, and then see what they've gone and done. What is a poor listener to do? It's just another case of "I wish I were twins." You can't imagine how awful I feel. They're my favorites.

Mrs. A. C. West

## Bound to Vin

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

H. G.

## Just Fuller Ideas

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



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

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

H. H. Fuller

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

## Other Men's Families

Dear VOL: Altoona, Pa.

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

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

## Why Dim the Stars?

Dear Vol: Mooreland, Okla.

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

Laura B. Triplett

## Music vs. Drama

Dear VOL: Hickory, N. C.

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

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

James Cook

## Sound Suggestion

Dear VOL: Athens, Pa.

In the current issue of the GUIDE you have asked opinions about commercial broadcasts and time used by announcers telling the world about their products.

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

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

Arthur De Lancy

## Fronting for Fogarty

Dear VOL: Bloomfield, N. J.

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

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

L. C. Girvan

## Attention, NBC

Dear VOL: Onalaska, Wis.

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

Bessie G. Nichols

## Bring Gibbons Back

Dear VOL: Peoria, Ill.

Do the readers of RADIO GUIDE listen only to dance orchestras and comedians? It seems that nearly all the letters printed concern only those two types of programs.

Our family of four adults has a terrible time screening on programs. But all like to listen to news commentators, Floyd Gibbons being our favorite.

News fans, why not give Mr. Gibbons, the veteran star of radio, a great big lot of applause?

Kathy

## Bad Year for Kings

Dear VOL: Cincinnati, Ohio

Permit me to say that I certainly enjoy reading RADIO GUIDE, especially "The Eddie Cantor I Know," told by his wife. That's what makes reading interesting, the reaction of the star, whether male or female, in his leisure moments off the studio, as told by wife or husband.

Then too, may I suggest having a contest whereby all Amateur Artists, whether male or female, try their talent in an audition before their local station where the winner of each group can try for state championship or national honors?

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

Herman Kabakoff.

## Music Re Porter

Dear VOL: Racine, Wis.

This letter is written in defense of Cab Calloway, whom one of RADIO GUIDE's staff writers dislikes and hopes his music will be condemned.

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

Percy J. Petersen

## Dis, Dem in Small Doses

Dear VOL: Durham, N. C.

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

Frauces Blackley

## Disgust Discussed

Dear VOL: Wellington, Ill.

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

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

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

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

Miss Clara Reeves



## Stop Ab-Husing Ted

Dear VOL: Kendallville, Ind.

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

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

Bob Stockley

## Abas Fan Clubs

Dear VOL: Hazleton, Pa.

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

Carl L. Krans

## Birth of a Notion

Dear VOL: Topeka, Kan.

I have a notion that Wayne King is being crowded close for his title "The Waltz King." The orchestra leader I have in mind is Abe Lyman.

Ever since Lyman has turned to waltzes he has risen in popularity, until now I believe he is entitled to the crown which King wears. I think Lyman uses more of a variety and better arrangements, combined with two talented singers; Vivienne Segal and Frank Munn. As to advertising, I believe if the sponsors are willing to spend vast sums on their programs for our enjoyment, we as listeners, should be willing to put up with what few minutes they take. After all, where would radio be if it were not for the sponsors? Neil M. Howell



# The Icehouse Murder

By Marshall Graves

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

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

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

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

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

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

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

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

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

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

"Uh-huh!" Both boys nodded agreement.

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

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

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

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

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

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



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



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

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

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

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

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



# Signposts of Success

By "The Doctor"



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

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

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

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

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

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

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

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

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

# Open Door to Beauty

By V. E. Meadows

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

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

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

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

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

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

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

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

## Flashes of Fun

## Bulls and Boners

## Your Grouch Box

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

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

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

—Chase and Sanborn

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

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

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

—Colgate House Party

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

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

—Town Hall Tonight

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

**Lou Holtz:** Your breathing is boyish?

**Girl:** Yes—it comes in short pants.

—Vallee Variety Hour

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

**Monk:** Your father plays golf with a flea?

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

Bakers Broadcast

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

**O'Shaugnessy:** Tot's all right!

—Colgate House Party

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

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

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

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

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

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

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

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

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

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

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

**The call from supper:**

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

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

**Competition is the strife of radio:**

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

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

By Shirley W. Wynne, M. D.

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

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

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

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

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

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

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

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

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

By Nila Mack

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



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

Jealousy is a consuming passion usually attributed to grown-ups, but unfortunately it torments children just as keenly, if not more so. As the director of children's programs I have witnessed frequently the havoc it plays with children who are striving for radio honors.

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

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

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

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

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

## Ten Years Ago

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

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

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

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

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

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

## Hits of Week

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

Following is the tabulation compiled by RADIO GUIDE:

### SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Be Still My Heart	30
Lost in a Fog	29
Two Cigaretts In the Dark	23
One Night of Love	26
I Saw Stars	25
Isn't It a Shame	24
I'm in Love	19
Love in Bloom	17
Moon Over Shoulder	14
The Continental	10

### BANOLEAVERS' PICK OF OUTSTANDING HITS:

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

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

## Wave Marks

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

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

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

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

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

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

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

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

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

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

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

# Programs for Sunday, October 21

## Log of Stations

(I—North Atlantic)

Call Letters	Kilo-cycles	Power Watts	Location	Net-Work
WAAB†	1410	500	Boston	C
WABC	850	50,000	N. Y. City	C
WBEN	900	1,000	Buffalo	N
WBZ†	990	50,000	Boston	N
WCSH†	940	2,500	Portland	N
WDRCl	1330	1,000	Hartford	C
WEAF	660	50,000	N.Y. City	N
WEAN†	780	500	Providence	C
WEEI†	590	1,000	Boston	N
WFBL†	1360	2,500	Syracuse	C
WFEA†	1430	1,000	Manchester	C
WGLC†	1370	100	Hudson Falls	C
WGR†	550	1,000	Buffalo	C
WGY	790	50,000	Schenectady	N
WHAM	1150	50,000	Rochester	N
WHFC†	1430	1,000	Rochester	C
WICC†	600	500	Bridgeport	C
WJAR†	890	500	Providence	C
WJZ	760	50,000	N.Y. City	N
WKBW†	1480	5,000	Buffalo	C
WLBZ†	620	500	Bangor	C
WMCA†	570	500	N.Y. City	A
WNAC†	1230	1,000	Boston	C
WOKO†	1430	1,000	Albany	C
WORC†	1280	500	Worcester	C
WPRO†	1210	100	Providence	A
WSYR†	570	250	Syracuse	N
WTAG†	580	500	Worcester	N
WTIC†	1040	50,000	Hartford	N

†Network Programs Listed Only.  
A—American Broadcasting System  
C—CBS Programs.  
N—NBC Programs.

## Notice

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

Look for the Bell  $\Delta$  for Religious Services and Programs

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

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

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

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

**9:15 A.M.**  
NBC—Renaissance Quintet: WEAF WGY WCSH WJAR WBEN

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

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

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

## Star $\star$ Indicates High Spot Selection

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

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

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

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

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

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

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

## Afternoon

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

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

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

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

**1:00 P.M.**  
NBC—Dale Carnegie, talk: WEAF WTC WGY WEEI WBEN WJAR WTAG  
CBS— $\Delta$ Church of the Air: WABC WOKO WDRS WAAB WGLC WHEC WORC WGR  
ABS—Rona Valdez, soprano: WPRO  
WHAM— $\Delta$ Catholic Hour

**1:15 P.M.**  
ABS—Mid day Idylls: WPRO

**1:30 P.M.**  
NBC— $\Delta$ Highlights of the Bible: WJZ WBZ WHAM  
NBC—Surprise Party; Mary Small; guest artist: WEAF WEEI WGY WCSH WTC WJAR WTAG WBEN

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

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

**2:00 P.M.**  
NBC—Anthony Frome, tenor: WJZ WBZ WSYR  
CBS—Lazy Dan the Minstrel Man: WABC WNAC WDRS WFBL WEAN WHEC WKBW WKBW  
NBC—Treasure Chest: WEAF WGY WEEI WCSH WTC WTAG WJAR WBEN  
ABS—Stapleton, Boroff and Miller: WMCA  
ABS—Greenwich Sinfonietta: WPRO  
WHAM—Down Melody Lane

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

**2:30 P.M.**  
NBC—Radin Theater: WJZ WSYR WHAM WBZ  
CBS—Royal Hawaiian Band: WABC WNAC WKBW WDRS WEAN WFBL WHEC  
NBC—Gene Arnold and Commandores: WEAF WCSH WGY WEEI WJAR WTAG  
ABS—Three Little Funsters: WMCA  
WBEN—Honorarium Organizing Program

**2:45 P.M.**  
WBEN—Ocean Recital

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

**3:30 P.M.**  
NBC—Musical Romance; Guest Star: Soloist; Orch.: WEAF WEEI WTC WGY WCSH WJAR WBEN  
NBC— $\Delta$ Nat'l Vespers: WJZ WBZ WHAM

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

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

**4:45 P.M.**  
NBC—Dream Drama, sketch: WEAF WCSH WGY WTC WEEI WJAR WBEN WTAG

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

**5:30 P.M.**  
 $\star$  NBC—House by the Side of the Road; Tony Wons: WEAF WTC WEEI WCSH WGY WBEN WTAG WJAR

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

**5:45 P.M.**  
NBC—Terhune Dog Drama: WJZ WBZ WHAM WSYR

**Night**

**6:00 P.M.**  
NBC—Heart Throbs of the Hills: WJZ WSYR  
NBC— $\Delta$ Catholic Hour: WEAF WEEI WTC WCSH WGY WJAR WBEN WTAG  
CBS—Music by Gershwin: WABC WAAB WDRS WOKO WFBL WHEC WKBW  
ABS—Charley Eckels' Orch.: WPRO  
ABS—Sally's Radio Party: WMCA  
WHAM—Tea Time Melodies

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

**6:30 P.M.**  
NBC—Grand Hotel, drama: WJZ WBZ WHAM WSYR  
 $\star$  CBS—ACME WHITE LEAD & Color Works Presents "Smilin' Ed McConnell": WABC WDRS WAAB WEAN WFBL WICC WORC WLBZ WKBW WFBL WCAU WJSV WHP WFEA WJAS  
NBC—Concert Orch.: Frank Simm, director: WEAF WCSH WGY WBEN  
ABS—Theo Kaile; Concert Orch.: WMCA WPRO

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

**7:00 P.M.**  
NBC—Franklyn Bauer, tenor: WEAF WGY WBEN  
 $\star$  NBC—JELLO PRESENTS JACK Benny with Mary Livingstone; Don Bestor's Orch.: WJZ WBZ WHAM WSYR  
CBS—California Melodies: WABC WDRS WNAC WEAN WFEA WFBL WLBZ WICC WHEC WGR WOKO WGLC  
ABS— $\Delta$ Israel Among the Nations: WMCA

**7:15 P.M.**  
 $\star$  NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WEAF WGY WBEN  
ABS—Current Jewish Events: WMCA

**7:30 P.M.**  
NBC—Queena Mario, soprano; Graham McNamee: WEAF WGY WCSH WJAR WTAG WBEN  
 $\star$  CBS—Buddy Rogers' Orch.; Jeanie Lang and trio: WABC WDRS WNAC WOKO WLBZ WORC WFEA WEAN WICC WFBL  
 $\star$  NBC—Joe Penner, comedian; Ozzie Nelson's Orch.: WJZ WBZ WHAM WSYR  
ABS—Bond Songsters: WMCA

**7:45 P.M.**  
NBC—Wendell Hall, ukelele, songs: WEAF WCSH WGY WTC WTAG WBEN WJAR  
ABS—Three Little Funsters: WMCA

**8:00 P.M.**  
 $\star$  NBC—Symphony Concert: WJZ WHAM WBZ WSYR  
CBS—Sunday Evening Concert; Guest Soloist: WABC WDRS WOKO WNAC WHEC WORC WEAN WGLC WLBZ WFEA WICC WGR  
 $\star$  NBC—Eddie Cantor, comedian; Rubinoff's Orch.: WEAF WCSH WGY WTC WTAG WBEN WJAR  
ABS—Dismal Swamp, drama: WMCA WPRO

**8:30 P.M.**  
ABS—Caribbean Nights: WMCA WPRO

**8:45 P.M.**  
ABS—Caribbean Knights: WMCA WPRO

**9:00 P.M.**  
 $\star$  NBC—Silken String; Charlie Previn's Orch.; Countess Olga Albani, soprano: WJZ WBZ WHAM WSYR

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

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

**9:30 P.M.**  
 $\star$  CBS—Will Rogers; Orch.: WABC WOKO WNAC WDRS WFEA WHEC WORC WEAN WLBZ WFBL  
 $\star$  NBC—Walter Winchell, gossip: WJZ WHAM WBZ WSYR  
NBC—Album of Familiar Music WEAF WEEI WCSH WGY WTAG WJAR WBEN

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

**10:00 P.M.**  
 $\star$  NBC—Madame Schumann-Heink: WJZ WBZ WHAM WSYR  
 $\star$  CBS—Wayne King's Orch.: WABC WDRS WAAB WOKO WFBL WKBW  
NBC—Hall of Fame; Lucrezia Bori, soprano; Guest: WEAF WEEI WGY WCSH WTC WJAR WBEN WTAG  
ABS—Jolly Russians: WMCA WPRO

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

**10:30 P.M.**  
 $\star$  NBC—Jane Froman, contralto; Modern Choir; Frank Black's Concert Orch.: WEAF WTC WEEI WCSH WBEN WTAG WJAR WGY  
CBS—Dramatic Guild: WABC WDRS WAAB WOKO WEAN WFBL WHEC WFEA WLBZ WICC WORC WGR  
NBC—An American Fireside: WJZ WHAM WBZ WSYR  
ABS—Arthur Warren's Orch.: WMCA WPRO

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

**11:00 P.M.**  
NBC—K-7, spy story: WEAF WGY WEEI WCSH WTC WJAR WBEN  
CBS—News; Little Jack Little's Orch.: WABC WOKO WDRS WLBZ WORC WFBL WFEA WEAN WHEC WGR  
ABS—Voice of Romance: WMCA WPRO

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

**11:30 P.M.**  
NBC—News; Will Osborne's Orch.: WEAF WGY WCSH WEEI WTC WJAR WTAG  
CBS—Leon Belasen's Orch.: WABC WOKO WDRS WLBZ WFBL WHEC WNAC WGR  
NBC—News; Henry King's Orch.: WJZ WHAM WBZ WSYR  
WBEN—News; Heart of Home Hour

**12:00 Mid.**  
NBC—Broadcast to Byrd Expedition: WEAF WGY WJAR  
NBC—Mills' Blue Rhythm Band: WJZ WHAM WBZ  
CBS—Paul Sabin's Orch.: WABC WGR WOKO WNAC WFBL WICC WEAN

**12:30 A.M.**  
NBC—Stan Myers' Orch.: WJZ WBZ WHAM  
NBC—Henry King's Orch.: WEAF WGY WJAR  
CBS—Frank Dailey's Orch.: WABC WOKO WNAC WEAN WFBL WICC

# Coming Events

Sunday, Oct. 21

(Time Shown Is Eastern Standard)

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

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

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

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

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

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

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

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

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

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

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

Monday, Oct. 22

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

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



THE PRESIDENT

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

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

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

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

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

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

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

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

Tuesday, Oct. 23

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

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

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

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



## BOYS-

an easy way to make money every week!

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

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

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City ..... State .....

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

**The HOOVER SENTINELS**  
SERENADE

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

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

**UNCLE EZRA**

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

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

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

You'll like this program!

**"SMILIN' ED" McCONNELL**

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

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

EVERY SUNDAY EVENING at 6:30 P.M., E.S.T. (5:30 P.M., C.S.T.)  
EVERY THURSDAY NOON at 12:30 P.M., E.S.T. (11:30 A.M., C.S.T.)

# Programs for Monday, October 22

Star ★ Indicates High Spot Selections

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

CBS—Connie Gates & Jimmie Brierly:  
 WABC WOKO WNAC WKBW WDRC  
 WEAN WFBL WLBZ WGLC WFEA  
 WHEC WGR  
 NBC—The Wife Saver: WJZ  
 NBC—The Honey-mooners: WHAM  
 ABS—Rigo Santiago, songs: WMCA  
 WPRO  
 11:15 A.M.  
 NBC—Tony Wons, philosopher: WJZ  
 WBZ WHAM WSYR  
 ABS—Lyric Strings: WPRO  
 WEEI—U. S. Navy Band (NBC)  
 11:30 A.M.  
 NBC—The Melody Mixers: WJZ  
 WSYR  
 CBS—Bridgetalk; E. H. Downes:  
 WABC WDRC WOKO WLBZ WFEA  
 WHEC WGR WEAN WLBZ WGLC WFBL  
 WHEC WNAC  
 ABS—Tony Calaboch: WMCA WPRO  
 WHAM—Home Bureau Talk  
 11:45 A.M.  
 CBS—The Cadets: WABC WNAC  
 WKBW  
 ABS—Adventures in Melody: WMCA  
 WPRO  
 WHAM—Tom Grierson, organist

## Afternoon

12:00 Noon  
 NBC—Marion McMeer, soprano: WEAF  
 WEEI WCSH WTIC WJAR WBEN  
 ★ CBS—Voice of Experience: WABC  
 WNAC WDRC WEAN WFBL WGR  
 WSYR  
 NBC—Fields and Hall, songs: WJZ  
 ABS—Bob Fallon's Orch.: WMCA  
 WPRO  
 WGY—Banjo-jobs  
 WHAM—Hank Keene's Radio Gang  
 12:15 P.M.  
 NBC—Honeyhoop & Sassafras: WEAF  
 WTIC WEEI WTIC WJAR WBEN  
 NBC—Charles Sears, tenor: WJZ  
 WSYR  
 CBS—Betty Barthell, songs: WABC  
 WAAB WDRC WOKO WORC  
 WHEC WLBZ WFEA WGLC WGR  
 WGY—Martha and Hal  
 WHAM—News; Agricultural Forum  
 12:30 P.M.  
 NBC—Farm and Home Hour: WJZ  
 WBZ WHAM WSYR  
 NBC—Merry Madcaps: WEAF WTIC  
 WCSH  
 ABS—Here's How: WMCA WPRO  
 WBEN—Merry Makers  
 WGY—Farm Program  
 12:45 P.M.  
 ABS—Will Hollander's Orch.: WMCA  
 WPRO  
 WBEN—Stock & Commodity Quota's  
 WTAG—Merry Madcaps (NBC)  
 1:00 P.M.  
 NBC—Markets and Weather: WEAF  
 CBS—George Hall's Orchestra: WABC  
 WDRC WOKO WAAB WHEC WGLC  
 WKBW  
 WBEN—Farm Service  
 WGY—Musical Program  
 1:15 P.M.  
 NBC—Peggy's Doctor, sketch: WEAF  
 WGY WEEI WTIC WCSH WJAR  
 WBEN WTIC  
 ABS—Mirror Reflections: WMCA  
 WPRO  
 WGR—George Hall's Orchestra (CBS)  
 1:30 P.M.  
 NBC—Rex Battle's Ensemble: WEAF  
 WTIC WCSH WJAR WTAG WEEI  
 CBS—Savitt Serenade with Diane:  
 WABC WOKO WNAC WDRC WGLC  
 WKBW WFBL WORC  
 NBC—Vic & Sade: WJZ WBZ WSYR  
 ABS—Eddie Prior's Orch.: WMCA  
 WPRO  
 WBEN—Dollars and Sense  
 WGY—The Vagabonds  
 WHAM—School of the Air  
 1:45 P.M.  
 ★ NBC—Great Composers Prgm.: WJZ  
 CBS—Pat Kennedy; Art Kassel's  
 Orchestra: WABC WNAC WGR  
 NBC—Rex Battle's Ensemble: WBEN  
 WGY  
 ABS—The Ragamuffins: WMCA  
 2:00 P.M.  
 NBC—Revolving Stage: WEAF WCSH  
 WTIC WJAR WTIC WBEN  
 ★ CBS—Marie, the Little French Prin-  
 cess: WABC WOKO WDRC WNAC  
 WICC WHEC WFBL WORC WFEA  
 WEAN WGR WGLC  
 ABS—Oklahoma Buck Nation: WMCA  
 WPRO  
 WGY—Lauren Bell, baritone  
 WHAM—Musical Program  
 2:15 P.M.  
 CBS—Romance of Helen Trent: WABC  
 WOKO WDRC WNAC WICC WHEC  
 WFBL WORC WFEA WEAN WGR  
 WGLC WKBW

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

NBC—Capt. Tim Healy: WEAF WTIC  
 WCSH WGY WEEI WBEN WJAR  
 WTIC  
 CBS—Gordon, Dave and Bunny,  
 songs: WABC WAAB WDRC WOKO  
 WEAN WFBL

## Night

6:00 P.M.  
 NBC—Navier Cugat's Orch.: WEAF  
 WJAR WTIC  
 CBS—Buck Rogers, sketch: WABC  
 WAAB WOKO WHEC WFBL  
 WKBW  
 NBC—U. S. Army Band: WJZ  
 ABS—Alex Botkin's Ensemble: WMCA  
 WPRO  
 WBEN—News; Household Reveries  
 WGY—Old Man Sunshine  
 WHAM—Sport Resume  
 6:15 P.M.  
 NBC—U. S. Army Band: WHAM  
 CBS—Bobby Benson and Sunny Jim:  
 WABC WAAB WOKO WDRC WEAN  
 WFBL WLBZ WGR  
 NBC—Mysterious Island: WEAF  
 ABS—Investor's Service: WMCA  
 WBEN—Novelty Ensemble  
 WGY—Jimmy Allen, sketch  
 6:30 P.M.  
 NBC—News; Carol Deis, soprano:  
 WEAF  
 CBS—The Shadow: WABC WAAB  
 WDRC WOKO WEAN WFBL WORC  
 WHEC WKBW  
 NBC—News; Three X Sisters: WJZ  
 WSYR  
 ABS—News; Dance Orchestra: WPRO  
 ABS—Serenade Revue, S. Taylor: WMCA  
 WBEN—Sports Review  
 WGY—News; Evening Brevities  
 WHAM—Reveries  
 6:45 P.M.  
 NBC—Billy Batchelor, sketch: WEAF  
 WEEI WCSH WGY WTIC WBEN  
 WJAR WTIC  
 NBC—Lowell Thomas, news: WJZ  
 WBZ WHAM  
 ABS—Tony Wakeman, sports: WPRO  
 ABS—Sports Program: WMCA  
 7:00 P.M.  
 ★ CBS—Myrt & Marge, sketch: WABC  
 WOKO WDRC WNAC WGR WEAN  
 WFBL  
 NBC—Amos 'n' Andy: WJZ WBZ  
 WHAM  
 ★ NBC—Ray Perkins, songs and stor-  
 ies: WEAF WTIC  
 ABS—Bob Haring's Orchestra: WMCA  
 WPRO  
 WBEN—Adventures of Jimmy Allen  
 WGY—Jules Landes' Streamliners  
 7:15 P.M.  
 NBC—Plantation Days; Mildred Bailey,  
 songs: WJZ WHAM WBZ WSYR  
 CBS—Just Plain Bill: WABC WNAC  
 WGR  
 NBC—Gene & Glenn: WEAF WEEI  
 WGY WCSH WBEN WTIC WJAR  
 ABS—American Poet: WMCA WPRO  
 7:30 P.M.  
 NBC—The Dixie Bandies with Al  
 Bernard: WEAF WGY WCSH WJAR  
 WTIC  
 CBS—Paul Keast, baritone: WABC  
 WOKO WDRC WORC WHEC WFBL  
 WGR  
 ★ NBC—BEECH-NUT PRESENTS  
 Red Davis; Featuring Burgess Mer-  
 edith, Jack Rosalie, Marion Barney &  
 Elizabeth Wraage, comedy sketch:  
 WJZ WHAM WBZ WSYR WBEN  
 ABS—One Man Minstrel Show: WMCA  
 WPRO  
 7:45 P.M.  
 NBC—Frank Buck's Adventures:  
 WEAF WCSH WGY WBEN  
 CBS—Boake Carter, news: WABC  
 WNAC WGR  
 NBC—Dangerous Paradise, sketch:  
 WJZ WHAM WBZ WSYR  
 ABS—Strickland Gillilan, news: WMCA  
 WPRO  
 8:00 P.M.  
 ★ NBC—STUDEBAKER CHAMPIONS  
 Present Richard Humber's Orch.;  
 Joey Nash, vocalist: WEAF WJAR  
 WEEI WGY WCSH WTIC WBEN  
 WTIC  
 CBS—Carson Robinson's Buckaroos:  
 WABC WNAC WDRC WOKO WHEC  
 WGR WEAN WFBL  
 ★ NBC—Jan Garber's Supper Club:  
 WJZ WBZ WHAM WSYR  
 ABS—Heat Waves: WPRO  
 8:15 P.M.  
 CBS—Edwin C. Hill: WABC WOKO  
 WNAC WDRC WFBL WEAN WGR  
 ABS—Five Star Final: WMCA WPRO  
 8:30 P.M.  
 NBC—Garden Concert: Gladys Swart-  
 out, mezzo-soprano: WEAF WTIC

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

# Music in the Air

(Time Shown Is Eastern Standard)

By Carleton Smith

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

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

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

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

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

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

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

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

## "Art In America"

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

8 p. m.):

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

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

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

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

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

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

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

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

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

## Program Details

SUNDAY, OCTOBER 21

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

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

MONDAY, OCTOBER 22

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

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

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

TUESDAY, OCTOBER 23

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

WEDNESDAY, OCTOBER 24

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

THURSDAY, OCTOBER 25

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

FRIDAY, OCTOBER 26

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

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

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

SATURDAY, OCTOBER 27

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

## Coming Events

(Continued from Page 15)

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

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

### Wednesday, Oct. 24

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

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

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

### Thursday, Oct. 25

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

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

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

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

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

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

### Friday, Oct. 26

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

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

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

### Saturday, Oct. 27

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

THE HOUSEHOLD HOUR

OF MUSICAL

MEMORIES PRESENTS

EVERY TUESDAY NIGHT  
Edgar A. Guest AND COMPANY

7:30 Eastern Standard Time

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with Joey Nash

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



# Programs for Tuesday, October 23

## Star ★ Indicates High Spot Selections

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

**7:00 A.M.**  
ABS—Morning Salute: WMCA

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

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

**7:45 A.M.**  
NBC—Pallock & Lamhurst: WFAF WBEN  
NBC—Jolly Bill and Jane: WJZ  
WGY—Old Man Sunshine  
WHAM—Jack Fox, songs

**8:00 A.M.**  
NBC—Radio City Organ: WFAF WGSB WTAG WBEN  
CBS—The Song Reporter: WABC  
NBC—Morning Devotions: WJZ WBZ  
ABS—Barnacle Bell: WMCA  
WGY—Musical Clock  
WHAM—Kindly Thoughts

**8:15 A.M.**  
NBC—City Consumer's Guide: WFAF  
CBS—City Consumer's Guide: WABC  
NBC—Lambert Trio & White: WJZ WBZ WHAM  
ABS—Pedal Points, organ and piano: WMCA WPRO  
WJAR—Organ Program (NBC)

**8:30 A.M.**  
NBC—Cheerio, Music: WFAF WGY WGSB WEEL WTIC WTAG WJAH WBEN  
CBS—Salon Musicale: WABC  
NBC—Low White, organ: WJZ WHAM WSVR  
ABS—The Pick Me Ups: WMCA

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

**9:00 A.M.**  
NBC—Herman & Banta: WFAF WGY  
CBS—Happy Days Revue: WABC WOKO WDRC WNAC WGR WFEA WHEC WICC WLBZ WEAN WFBL WGLC WORC  
NBC—Breakfast Club, orchestra: WJZ WBZ WSVR  
ABS—Top of the Morning; Ed Smith: WMCA WPRO  
WBEN—News; The Tall Texan  
WHAM—Tower Clock Program

**9:15 A.M.**  
NBC—Don Hall Trio: WFAF WEEL WGY WTAG WBEN WGSB  
ABS—One Man Band; Frank Novak: WMCA WPRO  
WHAM—Tom Grierson organist

**9:30 A.M.**  
NBC—Eva Taylor, songs: WFAF WBEN WTIC WGSB WEEL  
ABS—John X. Loughran: WMCA  
ABS—Pick Me Ups: WPRO  
WGY—Little Jack Little's Orchestra  
WHAM—Breakfast Club (NBC)  
WKBW—Happy Days Revue (CBS)

**9:45 A.M.**  
NBC—Allen Prescott, the Wife Saver: WFAF WTIC WGSB WTAG  
ABS—The Dentist Says: WMCA  
ABS—Bernie Dolan, pianist: WPRO  
WBEN—Sally Work's Column  
WGY—High Priests of Harmony  
WHAM—Mary E. Freeman

**10:00 A.M.**  
NBC—News: Breen and de Rose: WFAF WEEL WGY WTAG WBEN  
CBS—News; Rangers: WABC WOKO WAAB WDRC WFBL WORC WICC WKBW WFEA WGLC  
NBC—Edward MacHugh: WJZ WBZ WHAM WSVR  
ABS—Family Law: WMCA WPRO

**10:15 A.M.**  
CBS—Bill and Ginger: WABC WAAB WDRC WKBW WFBL WOKO WLBZ WGR  
NBC—Clara, Lu 'n' Em: WFAF WEEL WGY WGSB WTIC WJAR WBEN WTAG  
NBC—Castle of Romance: WJZ WBZ WHAM  
ABS—News; Lyric Strings: WMCA WPRO

**10:30 A.M.**  
NBC—Morning Parade: WFAF WGSB WEEL WJAR WBEN  
NBC—Today's Children: WJZ WBZ WSVR  
CBS—Madison Ensemble: WABC WOKO WNAC WDRC WFEA WFBL WGR WHEC WGLC  
ABS—Post's Corner, Art Egan: WMCA WPRO  
WGY—Shopping Bag  
WHAM—Mrs. Thrift; Buyer

**10:45 A.M.**  
NBC—News; Radio Kitchen: WJZ  
NBC—Morning Parade: WTAG  
WGY—Johnny Marvin, tenor  
WHAM—Squire Haskin, Organist  
WKBW—Madison Ensemble (CBS)

**11:00 A.M.**  
NBC—The Honey-mooners: WJZ  
CBS—Eton Boys: WABC WDRC WNAC WORC WEAN WLBZ

NBC—Galaxy of Stars: WBLN  
CBS—Mary Lee Taylor: WKBW  
ABS—Christian Science Lecture: WMCA  
ABS—Old Songs & News: WPRO  
WGY—Galaxy of Stars (NBC)

**11:15 A.M.**  
CBS—Alex Scamler, pianist: WABC WOKO WDRC WNAC WHEC WGLC WKBW  
NBC—Tony Wons, philosopher: WJZ WHAM WBZ WSVR  
NBC—Your Child: WFAF WEEL WGY WGSB WTIC WJAR WBEN WTAG  
ABS—Lyric Strings: WPRO

**11:30 A.M.**  
NBC—U. S. Marine Band: WJZ WHAM WBZ WSVR  
NBC—Three Shades of Blue, trio: WFAF WGY WEEL WTIC WGSB WJAR WBEN  
CBS—U. S. Navy Band: WABC WOKO WNAC WDRC WFEA WEAN WHEC WORC WFBL WLBZ WGLC WKBW  
ABS—Baron Wrangle: WMCA  
ABS—Crane Calder: WPRO

**11:45 A.M.**  
NBC—Keenan & Phillips, piano duo: WFAF WGY WTIC WEEL WGSB WTAG WJAR WBEN  
ABS—Stick and Keys: WMCA WPRO

## Afternoon

**12:00 Noon**  
NBC—Leon Salathiel, basso: WFAF WEEL WGSB WTAG WJAR WBEN  
CBS—Voice of Experience: WABC WNAC WDRC WEAN WFBL WGR  
ABS—Bob Fallon's Orch.: WMCA WPRO  
WGY—Joan Darling  
WHAM—Hank Keene's Radio Gang

**12:15 P.M.**  
CBS—Connie Gates, songs: WABC WOKO WAAB WLBZ WGLC WGR WFEA WHEC  
NBC—Honeyboy and Sassafras: WFAF WEEL WTIC WTAG WJAR WBEN WGA—Martha and Hal  
WHAM—News; Agricultural Forum

**12:30 P.M.**  
NBC—Farm & Home Hour: WJZ WHAM WBZ WSVR  
CBS—Harold Knight's Orch.: WABC WOKO WKBW WFBL WGLC WHEC WFEA WLBZ WORC  
NBC—Merry Madcaps: WFAF WTIC WGSB WJAR WBEN  
ABS—Trudy Thomas, songs: WMCA WPRO  
WGY—Farm Program

**12:45 P.M.**  
ABS—Will Hollander's Orch.: WMCA WPRO  
WBEN—Stocks & Commodity Quotations  
WGR—Harold Knight's Orch. (CBS)  
WHAM—Rotary Club Speaker

**1:00 P.M.**  
NBC—Market and Weather: WFAF  
CBS—George Hall's Orchestra: WABC WDRC WOKO WAAB WHEC WGR WGLC  
NBC—Rex Battle's Ensemble: WGSB WTIC WTAG WJAR  
WBEN—Farm Service  
WGA—The Southerners  
WHAM—Rotary Club Speaker

**1:15 P.M.**  
NBC—Rex Battle's Ensemble: WFAF WEEL WBEN  
ABS—Syl Schwartz, news: WMCA WPRO  
WGY—The Vagabonds

**1:30 P.M.**  
NBC—Vic & Sade: WJZ WBZ WSVR  
CBS—Esther Velas Ensemble: WABC WDRC WOKO WNAC WKBW WHEC WFBL WGLC WFEA  
NBC—Master Music Hour: WFAF WTIC WGSB WGY WTAG WJAR  
ABS—Eddie Prior's Orch.: WMCA WPRO  
WBEN—Dollars and Sense  
WHAM—School of the Air

**1:45 P.M.**  
NBC—Beulah Croft, song portraits: WJZ WHAM WSVR  
CBS—Eather Velas' Ensemble: WORC WFEA WLBZ WEAN WGR  
ABS—Raganuffins: WMCA  
ABS—Eddie Prior's Orch.: WPRO  
WBEN—Master Music Hour (NBC)

**2:00 P.M.**  
NBC—Crossouts from Log of Day: WJZ  
CBS—Marie, the Little French Princess: WABC WAAB WDRC WHEC WGR WICC WGLC WFEA WLBZ WEAN WFBL WORC  
ABS—Jack Filman, sports: WMCA WPRO

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

**2:15 P.M.**  
★ CBS—Romance of Helen Trent: WABC WOKO WDRC WAAB WEAN WGLC WFBL WLBZ WFEA WOC WICC WHEC WKBW  
ABS—Stephen Barry, songs: WMCA WPRO  
WGY—Household Chats  
WKBW—Ann Leaf organist (CBS)

**2:30 P.M.**  
CBS—School of the Air: WABC WOKO WNAC WDRC WICC WFEA WHEC WFBL WGLC WGR  
NBC—Kine: Guar Quartet: WFAF WGSB WEEL WTAG WJAR WBEN  
NBC—Home Sweet Home: WJZ  
ABS—Roads of Romance: WMCA WPRO  
NBC—Smack Out: WHAM WSVR  
WGY—Albany on Parade

**2:45 P.M.**  
NBC—Gus Van, songs: WFAF WGSB WGY WJAR WBEN WEEL  
NBC—Nellie Revell Interviewing Ralph Kirbery: WJZ WHAM WSVR

**3:00 P.M.**  
NBC—Concert Band: WJZ WSVR WHAM  
NBC—Ma Perkins: WFAF WGY WEEL WTIC WGSB WTAG WBEN  
CBS—Columbia Variety Hour: WABC WOKO WDRC WGR WLBZ WFEA WICC WEAN WORC WFBL WHEC WGLC WNAC  
ABS—Geraldine Garrick's Matinee: WMCA WPRO

**3:15 P.M.**  
NBC—The Wise Man: WFAF WGSB WTIC WJAR WTAG WEEL  
ABS—Heat Waves, male trio: WMCA WPRO  
WBEN—Buffalo Historical Society  
WGY—Matinee Players  
WHAM—Rochester Civic Orchestra

**3:30 P.M.**  
NBC—Woman's Radio Review: WFAF WGY WGSB WTIC WEEL WTAG WJAR WBEN  
NBC—Music Magic: WJZ WBZ WSVR  
ABS—Sports; Soloists; Bob Haring's Orch.: WMCA  
ABS—Today's Winners: WPRO

**3:45 P.M.**  
WHAM—Music Magic (NBC)

**4:00 P.M.**  
CBS—Visiting America's Little House: WABC WNAC WOKO WHEC WGR WLBZ WGLC  
NBC—Chick Webb's Orch.: WFAF WTIC  
NBC—Betty & Bob: WJZ WBZ WGY WHAM WGSB WSVR WTAG WJAR WBEN

**4:15 P.M.**  
CBS—Poetic Strings: WABC WOKO WGLC WGR WNAC  
NBC—Platt & Nerman, pianists: WJZ WHAM WBZ WSVR  
NBC—Chick Webb's Orchestra: WGY WGSB WEEL WJAR WLBZ WTAG WBEN—Stock & Commodity Quotations

**4:30 P.M.**  
NBC—Palmer Clark's Orch.: WJZ WHAM WBZ  
CBS—Science Service: WABC WOKO WKBW WNAC WDRC WFBL WFEA WEAN WORC WGLC WICC WLBZ WGR  
NBC—The Jesters: WFAF WEEL WGY WTIC WTAG WJAR WBEN

**4:45 P.M.**  
CBS—Dick Messinger's Orch.: WABC WOKO WAAB  
NBC—Adventures on Mystery Island: WFAF WTIC WEEL WJAR WTAG WBEN—Uncle Ben's Club  
WGY—Stock Reports  
WHAM—Stamp Club

**5:00 P.M.**  
NBC—George Stern's Orch.: WFAF WTIC WEEL WGY WTAG WJAR WBEN  
CBS—Dick Messinger's Orch.: WKBW  
NBC—Your Health: WJZ WHAM

**5:15 P.M.**  
CBS—Skippy, sketch: WABC WOKO WAAB WDRC WGR WFBL WHEC WEAN  
NBC—Jackie Heller, tenor: WJZ WBEN—Women in the News  
WGY—Three Schoolmaids  
WHAM—Uncle Wiggly

**5:30 P.M.**  
NBC—Singing Lady: WJZ WBZ WHAM  
NBC—Radio Charades: WFAF WTAG WTIC WJAR  
CBS—Jack Armstrong: WABC WOKO WDRC WHEC WEAN WGR WNAC  
ABS—Sally's Radio Party: WMCA

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

**5:45 P.M.**  
NBC—Little Orphan Annie: WJZ WBZ WHAM WSVR  
CBS—Robinson Crusoe, Jr.: WABC WOKO WDRC WKBW WHEC WGLC WFBL  
NBC—Nursery Rhymes: WFAF WGY WBEN  
CBS—Minnature: WAAB  
NBC—Buddy and Blake: WEEL

## Night

**6:00 P.M.**  
NBC—Dance Orch.: WFAF WTAG  
NBC—Horacio Zito's Orch.: WJZ  
CBS—Buck Rogers, sketch: WABC WAAB WOKO WHEC WFBL WKBW  
ABS—Charlie Eckel's Orch.: WMCA WPRO  
WBEN—News; Household Reveries  
WGY—Old Man Sunshine  
WHAM—Sportscast

**6:15 P.M.**  
NBC—Mid Week Harmon Sing: WFAF WTAG WJAR  
CBS—Bobby Benson and Sunny Jim: WABC WAAB WDRC WOKO WGR WEAN WFBL WLBZ  
ABS—Investors' Service: WMCA  
ABS—Charley Eckel's Orch.: WPRO  
WBEN—Novelty Ensemble  
WGY—Adventures of Jimmy Allen  
WHAM—Comedy Stars of Hollywood

**6:30 P.M.**  
NBC—News; Mary Small, songs: WFAF  
CBS—Understanding Music: WABC WDRC WKBW WLBZ WFEA WEAN WHEC WGLC  
NBC—News: Dorothy Page: WJZ  
ABS—Lazy T Roundup: WMCA  
ABS—News; Dance Orchestra: WPRO  
WBEN—Sports Review  
WGY—Evening Brevities  
WHAM—Holidays

**6:45 P.M.**  
CBS—Understanding Music: WAAB WDRC WORC WOKO  
NBC—Billy Batchelor, sketch: WFAF WEEL WGSB WGY WTIC WJAR WTAG WBEN  
NBC—Lowell Thomas News: WJZ WBZ WHAM WSVR  
ABS—Sports Review: WMCA  
ABS—Tony Wakeman sports: WPRO

**7:00 P.M.**  
CBS—Myrt and Marge, sketch: WABC WOKO WDRC WNAC WGR WEAN WFBL  
NBC—Amos 'n' Andy, sketch: WJZ WBZ WHAM  
NBC—Gould & Shelter: WFAF WGSB  
ABS—Paul Barry, songs; Bob Haring's Orchestra: WMCA WPRO  
WBEN—Adventures of Jimmy Allen  
WGY—Ethica Club Singers

**7:15 P.M.**  
NBC—Irene Bordoni; Orch.: WJZ WHAM  
NBC—Gene & Glenn: WFAF WGY WGSB WEEL WRVA WJAR WBEN WTAG  
CBS—Just Plain Bill: WABC WNAC WGR  
ABS—Gridiron Greats; Guests: WMCA WPRO

**7:30 P.M.**  
NBC—You & Your Government: WFAF WTIC WGY WGSB  
CBS—Whispering Jack Smith's Orchestra: WABC WDRC WOKO WNAC WEAN WORC WFBL WGR  
★ NBC—HOUSEHOLD FINANCE Corp. Presents Musical Memories; Edgar A. Guest & Co.: WJZ WBZ WHAM WSVR WBZA WBAL WJAL  
ABS—Max Bergere's Ensemble: WMCA WPRO

**7:45 P.M.**  
CBS—Boake Carter: WABC WNAC WGR  
NBC—Frank Buck's Adventures: WFAF WGSB WGY WBEN  
ABS—Strickland Gillilan, news: WMCA WPRO

**8:00 P.M.**  
★ NBC—Crime Clues: WJZ WBZ WSVR  
★ CBS—“Lavender and Old Lace”: WABC WOKO WNAC WDRC WGR WFBL WEAN  
NBC—Leo Reisman's Orch.; Phil Duey, baritone: WFAF WEEL WGSB WGY WTIC WTAG WJAR WBEN  
ABS—Three Little Funsters: WMCA  
WHAM—Behind the Headlines

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

**8:30 P.M.**  
NBC—Wayne King's Orch.: WFAF WEEL WGSB WGY WTIC WJAR WBEN WTAG  
★ CBS—Abe Lyman's Orchestra: WABC WOKO WDRC WNAC WFBL WEAN WHEC WGR  
★ NBC—Lawrence Tibbett, baritone: WJZ WHAM WBZ WSVR  
ABS—Melody Musketeers: WPRO  
ABS—Sagebrush Harmonizers: WMCA

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

**9:00 P.M.**  
★ CBS—Bing Crosby and the Boswell Sisters: WABC WDRC WNAC WOKO WFBL WEAN WKBW  
★ NBC—Ben Bernie's Orch.: WFAF WGSB WGY WEEL WTIC WTAG WJAR WBEN  
ABS—Pan-Americans: WMCA WPRO

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

**9:30 P.M.**  
CBS—Ishaw Jones' Orchestra: WABC WDRC WORC WFBL WFEA WICC WKBW WHEC WEAN WNAC WLBZ WOKO  
★ NBC—Ed Wynn, the famous Fire Chief; Graham McNamee; Eddy Duchin's Orch.: WFAF WTIC WGSB WGY WEEL WJAR WBEN WTAG  
NBC—Hands Across the Border: WJZ WBZ  
ABS—Broadway Variety Show: WMCA WPRO  
WHAM—Manhattan Merry-Go-Round  
★ WOR—HORLICK'S MALTED MILK Presents Lum and Abner, comedy sketch

**10:00 P.M.**  
★ NBC—Beauty Box Theater: WFAF WEEL WGY WGSB WTIC WJAR WBEN WTAG  
★ CBS—CAMEL CIGARETTES PRESENTS “The Camel Caravan” with Walter O’Keefe; Annette Hanshaw; Glen Gray's Orch.: WABC WDRC WOKO WNAC WORC WFBL WICC WHEC WLBZ WKBW WEAN WFEA  
NBC—Seven Seas, narrative: WJZ WHAM WSVR  
ABS—Lolly Russian; WMCA WPRO

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

**11:00 P.M.**  
CBS—Harry Salter's Orch.: WABC WDRC WORC WKBW WHEC  
NBC—Del Campo's Orch.: WJZ WHAM WSVR  
NBC—Willard Robison's Orch.: WFAF WTIC WGSB WTAG WJAR  
ABS—Voice of Romance: WMCA WPRO  
WBEN—News; Sports Review  
WGY—Ma Frasier's Boarding House

**11:15 P.M.**  
CBS—Harry Salter's Orchestra: WABC WOKO WNAC WLBZ WORC WEAN WFBL WFEA  
NBC—Del Campo's Orch.: WBZ  
NBC—Robert Royce, tenor: WFAF WTIC WEEL WGSB WJAR WTAG  
ABS—Dance Music ‘Till 2 A.M.: WMCA WPRO  
WGY—Musical Program

**11:30 P.M.**  
NBC—D’Orsey Brothers' Orch.; Bob Crosby: WJZ WHAM WBZ WSVR  
CBS—Henry Busse's Orch.: WABC WDRC WNAC WFBL WLBZ WORC WEAN WFEA WICC WHEC WKBW  
NBC—Carl Hoff's Orch.: WFAF WEEL WGSB WTAG WJAR  
WBEN—David Cheskin's Orchestra  
WGY—Charles Boulaenger's Orchestra

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

**12:00 Mid.**  
NBC—Henry King's Orch.: WFAF WGY WEEL WJAR  
NBC—Emil Coleman's Orch.: WJZ WBZ WHAM WSVR  
CBS—Clyde Lucas' Orch.: WABC WNAC WICC WOKO WEAN WFBL WKBW

**12:30 A.M.**  
NBC—Felix's Orch.: WFAF WEEL WGY WJAR  
CBS—Enoch Light's Orch.: WABC WNAC WOKO WICC WEAN WFBL WKBW  
NBC—Seymour Simons' Orch.: WJZ WBZ WHAM WSVR

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

# YOU ARE INVITED!

## TO TUNE IN ON THE NEW ALL-STAR CAMEL CARAVAN

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

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



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

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



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

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

### TUESDAY

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

### THURSDAY

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

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**"GET A LIFT WITH A CAMEL!"**

# Programs for Wednesday, October 24

Star ★ Indicates High Spot Selections

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

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

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

**8:15 A.M.**  
NBC—Landt Trio & White: WJZ WBZ WHAM  
ABS—Pedal Points, organ and piano: WMCA WPRO  
WJAR—R. Leibert (NBC)

**8:30 A.M.**  
NBC—Cheerio: WEAJ WGY WWSH WEEI WTIC WTAG WBEN  
CBS—Lyric Serenade: WABC  
NBC—Lew White, organist: WJZ WHAM WWSYR  
ABS—The Pick Me Ups: WMCA

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

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

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

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

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

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

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

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

**10:45 A.M.**  
CBS—The Bluebirds: WABC WNAC WKBW WFBL WHEC WGLC WLBZ  
NBC—Betty Crocker: WEAJ WEEI WGY WWSH WTIC WJAR WBEN  
NBC—News; Radio Kitchen: WJZ WHAM WSYR

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

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

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

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

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

## Afternoon

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

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

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

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

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

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

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

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

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

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

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

**2:30 P.M.**  
NBC—The Sizzlers Trio: WEAJ WEEI WTIC WJAR WBEN WWSH  
CBS—School of the Air: WABC WNAC WOKO WDRG WEAN WGR WFBL WLBZ WICC WFEA WHEC WORC WGLC  
NBC—Home Sweet Home: WJZ  
NBC—Smack Out: WHAM  
WGY—Albany on Parade

**2:45 P.M.**  
NBC—Colette Carlay, songs: WJZ WHAM  
NBC—Gus Van, songs: WEAJ WTIC WWSH WJAR  
WBEN—State Women's Clubs  
WGY—High Priests of Harmony

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

**3:15 P.M.**  
NBC—Concert Favorites: WJZ WBZ WHAM  
NBC—Dreams Come True: WEAJ WGY WTIC WWSH WEEI WJAR WBEN WTIC

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

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

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

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

**4:30 P.M.**  
NBC—Palmer Clark's Orch.: WJZ  
NBC—Jesters Trio: WEAJ WTIC WWSH WGR WNAC  
WGY—Business Women's Talk  
WHAM—School of Music

**4:45 P.M.**  
NBC—Adventures on Mystery Island: WEAJ WTIC WEEI WWSH WTIC WJAR WBEN  
NBC—George Sterney's Orch.: WJZ WBZ WSYR  
WBEN—Uncle Ben's Club  
WGY—Stock Reports

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

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

**5:30 P.M.**  
NBC—Alice in Orchestra: WEAJ WEEI WTIC WWSH WTIC WBEN  
CBS—Jack Armstrong: WABC WOKO WDRG WGR WHEC WORC WEAN WNAC

NBC—Singing Lady: WJZ WBZ WHAM  
ABS—Sally's Radio Party: WMCA  
ABS—Bob Fallon's Orch.: WPRO  
WGY—Drama

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

**Night**

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

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

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

**6:45 P.M.**  
NBC—Billy Batchelor, skit: WEAJ WGY WTIC WWSH WEEI WTIC WJAR WBEN  
NBC—Lowell Thomas: WJZ WBZ WHAM WSYR  
ABS—Sports Prcm.: WMCA

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

**7:15 P.M.**  
NBC—Plantation Echoes; Mildred Bal-ley, songs: WJZ WHAM WBZ WSYR  
NBC—Gene & Glenn, comedy: WEAJ WGY WWSH WEEI WJAR WBEN WTIC  
CBS—Just Plain Bill: WABC WDRG WGR WNAC  
ABS—Screen Review: WPRO

**7:30 P.M.**  
★ NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WEAJ WGY WWSH  
★ NBC—BEECH-NUT PRESENTS Red Davis; Featuring Burgess Meredith, Jack Rosalie, Marion Barney & Elizabeth Wragge, comedy sketch: WJZ WBZ WHAM WSYR WBEN  
CBS—Paul Keast, baritone: WABC WFBL WGR WHEC WORC WOKO WDRG  
ABS—Molly Picon, songs: WMCA  
WGY—Musical Program

**7:45 P.M.**  
NBC—Dangerous Paradise, sketch: WJZ WHAM WBZ WSYR  
CBS—Boake Carter, news: WABC WNAC WGR  
NBC—Frank Buck's Adventures: WEAJ WWSH WGY WBEN  
ABS—Strickland Gillilan, news: WMCA WPRO

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

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

**8:30 P.M.**  
NBC—Wayne King's Orch.: WEAJ WWSH WGY WTIC WJAR WBEN WTIC  
★ CBS—Alex Grey's Broadway Varieties: WABC WNAC WDRG WEAN WOKO WFBL WGR  
★ NBC—Lanny Ross; Orchestra: WJZ WHAM WSYR  
ABS—Melody Musketeers: WPRO  
ABS—Sagebrush Harmonizers: WMCA

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

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

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

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

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

**10:30 P.M.**  
NBC—Jack Denny's Orch.; Harry Richman: WJZ WHAM WSYR  
CBS—Mary Eastman, soprano; Orch.: WABC WOKO WDRG WAAB WGR WEAN WFBL WICC WHEC WORC WLBZ  
NBC—Nat'l Radio Forum: WEAJ WGY WTIC WJAR WBEN  
ABS—Arthur Warren's Orch.: WMCA WPRO

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

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

**11:30 P.M.**  
NBC—Art Kassel's Orch.: WJZ  
NBC—Jolly Churn's Orch.: WEAJ WEEI WWSH WGY WTIC WJAR WBEN  
WHAM—Jan Campbell's Orchestra

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

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

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

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

# Plums and Prunes

By Evans Plummer

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

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

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

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

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

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

IT COULD ONLY have happened in Chicago.

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



UNCLE EZRA

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

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

## Outside the Studios

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

## Contests on the Air

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

(Time Shown Is Eastern Standard)

### SUNDAY

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

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

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

### WEDNESDAY

10:15 a. m., NBC-WJZ network, Madame Sylvia's "Movietime in Hollywood." Prizes: Three copies weekly of dresses

worn by Hollywood stars in current motion picture films. Nature, letter-writing. Sponsor, Ralston Purina Mills.

### FRIDAY

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

### THROUGH THE WEEK

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

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

### ON INDEPENDENT STATIONS:

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

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

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

## Tag Lines

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

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

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

At last!

RED DAVIS



BETTY

IS BACK

TONIGHT

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

## How YOU Can Get into BROADCASTING



FLOYD GIBBONS  
Famous Radio  
Broadcaster

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

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

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City ..... State .....

## Famous Network Stars LUM and ABNER



Now ON  
WLW—7:15 E. S. T.  
WGN—8:30 C. S. T.  
WOR—9:30 E. S. T.  
WXYZ—9:30 E. S. T.

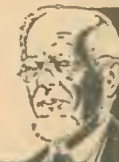
EVERY EVENING EXCEPT  
SATURDAY AND SUNDAY

HORLICK'S  
THE ORIGINAL  
MALTED MILK

UNCLE  
EZRA

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

TONIGHT  
WCSH-WEAF  
7:30 P.M. EST



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

# Programs for Thursday, October 25

Star ★ Indicates High Spot Selections

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

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

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

8:15 A.M.  
NBC—Landt Trio & White: WJZ WBZ  
WHAM  
ABS—Pedal Points: WMCA WPRO  
WJAR—Radio (City Organ) (NBC)

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

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

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

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

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

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

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

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

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

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

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

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

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

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

## Afternoon

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

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

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

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

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

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

1:30 P.M.  
NBC—Vie & Sade: WJZ WBZ WSYR  
NBC—George Duffy's Orch.: WEA  
WCSH WTIC WEEI WTAG WJAR  
CBS—Frank Dailey's Orch.: WGLC  
WKBW  
WBEN—Dollars and Sense  
WGY—The Vagabonds  
WHAM—School of the Air

1:45 P.M.  
CBS—Pat Kennedy; Art Kassel's  
Orchestra: WABC WNAC WGR  
NBC—Great Composers Hour: WJZ  
WSYR WGY  
WBEN—Gordon Johnson, organist  
WHAM—Jan Campbell's Orchestra

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

2:15 P.M.  
ABS—Ragamuffins: WMCA

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

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

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

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

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

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

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

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

4:15 P.M.  
NBC—Dorothy Page, songs: WJZ WBZ  
WBZ  
★ CBS—Salvation Army Staff Band:  
WABC WOKO WNAC WDRG WGR  
WLBZ WEAN WHEC WICC WFBL  
WORC WFEA WGLC  
NBC—Blue Room Echoes: WTAG  
WJAR  
NBC—Arlene Jackson, songs: WEA  
WGY—Limey Bill  
WHAM—News

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

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

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

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

WGY—Musical Program  
WHAM—Uncle Wiggly

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

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

## Night

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

6:15 P.M.  
NBC—Tom Coakley's Orchestra: WJZ  
CBS—Bobby Beuson and Sunny Jim:  
WABC WAAB WOKO WDRG WEAN  
WFBL WLBZ WGR  
ABS—Charley Eckel's Orch.: WMCA  
WPRO  
WBEN—Novelty Ensemble  
WGY—Col. Jim Healey  
WHAM—Comedy Stars

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

6:45 P.M.  
NBC—Billy Batchelor, sketch: WEA  
WCSH WGY WEEI WTIC WBEN  
WJAR WTAG  
★ CBS—Beauty Program: WABC  
WAAB WDRG WEAN WKBW  
NBC—Lowell Thomas, news: WJZ  
WHAM WBZ WSYR  
ABS—Tony Wakeman, sports: WPRO  
ABS—Sports Program: WMCA

7:00 P.M.  
NBC—Amos 'n' Andy, sketch: WJZ  
WBZ WHAM  
NBC—Jack & Loretta Clemens: WEA  
WCSH  
CBS—Myrt & Marge, sketch: WABC  
WNAC WOKO WDRG WEAN WGR  
WFBL  
ABS—Paul Barry, songs; Bob Har-  
ing's Orchestra: WMCA WPRO  
WBEN—Adventures of Jimmy Allen  
WGY—Florence Rangers

7:15 P.M.  
NBC—Gems of Melody: WJZ WHAM  
WSYR WBZ  
CBS—Just Plain Bill: WABC WNAC  
WGR  
NBC—Gene and Glenn, sketch: WEA  
WGY WCSH WEEI WTAG WJAR  
WBEN  
ABS—Silver Voiced Lovers: WMCA  
ABS—Fisher's Gypsy Orch.: WPRO

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

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

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

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

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

8:30 P.M.  
CBS—The Forum of Liberty; Edwin  
C. Hill: WABC WOKO WNAC  
WDRG WEAN WFBL WGR WAAB  
★ NBC—Melodies Romantique: WJZ  
WHAM WSYR  
ABS—Saebrush Harmonizers: WMCA  
ABS—Melody Muskateers: WPRO

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

9:00 P.M.  
★ NBC—Death Valley Days, drama:  
WJZ WHAM WBZ WSYR  
★ NBC—Captain Henry's Show Boat;  
Lanny Ross, tenor: WEA WEEI  
WGY WCSH WTIC WJAR WBEN  
WTAG  
★ CBS—CAMEL CIGARETTES PRE-  
sents the Camel Caravan with Wal-  
ter O'Keefe; Annette Hanshaw;  
Glen Gray's Orch.: WABC WNAC  
WDRG WOKO WEAN WGR WFEA  
WFBL WLBZ WICC WHEC WKBW  
ABS—Pan-Americans, orch.: WMCA  
WPRO

9:30 P.M.  
CBS—Fred Waring's Orch.: WABC  
WNAC WDRG WOKO WFBL WEAN  
WLBZ WICC WKBW WGLC WFEA  
WORC WHEC  
NBC—Musical Keys: WJZ WHAM  
WBZ  
ABS—Penthouse Serenade: WMCA  
WPRO  
WOR—HORLICK'S MALTED MILK  
Presents Lum and Abner, sketch

10:00 P.M.  
★ NBC—Paul Whiteman's Orchestra:  
WEAF WCSH WGY WEEI WTIC  
WJAR WBEN WTAG  
CBS—Forty-Five Minutes in Holly-  
wood: WABC WOKO WDRG WNAC  
WEAN WFBL WHEC WKBW  
NBC—Roads That Move: WJZ WSYR  
ABS—Blood and Thunder: WMCA  
WPRO  
WHAM—Music; News

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

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

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

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

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

11:45 P.M.  
CBS—Paul Sabiu's Orch.: WABC

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

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

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

# The "It" Man of Radio

(Continued from Page 5)

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

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

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

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

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

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

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



EDWARD NELL

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

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

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

## The Cover Girl

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

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

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

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

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

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



RUTH YORKE

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

# Any Mother's Son

(Continued from Page 9)

to permit him to concentrate on the work at hand.

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

## Mike's Answer

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

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

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

## He Tries Writing

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

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

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

unproductive, he would be fixed as an actor.

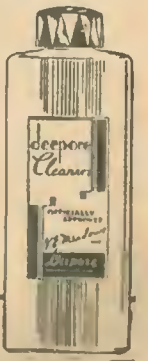
That he has succeeded in both endeavors is written into fan books and etched into human hearts from coast to coast. He is the eternal heart-throb; every wife's husband, every girl's brother, and best of all, any mother's son.

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

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

"One Man's Family" may be heard (as a sustaining feature) over the NBC-WEAF networks in the East, at 6 p. m. EST every Saturday; and over an NBC network in the West and Southwest (sponsored by Wesson Oil and Snow Drift, Inc.) at 10:30 p. m. EST every Friday.

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# Programs for Friday, October 26

Star ★ Indicates High Spot Selections

**6:45 A.M.**  
NBC—Health Exercises: WFAE WEEI WGY WBEN  
**7:00 A.M.**  
ABS—Morning Salute: WMCA  
**7:30 A.M.**  
NBC—Yoichi Hirakawa: WJZ  
CBS—Organ Reveille: WABC  
ABS—Toast and Coffee Hour: WMCA  
**7:45 A.M.**  
NBC—Pollock & Lownhurst: WFAE WBEN  
NBC—Jolly Bill and Jane: WJZ  
WGY—Old Man Sunshine  
WHAM—Jack Foy, songs  
**8:00 A.M.**  
NBC—Organ Ithapodis: WFAE WTIC WCSH WTAG WBEN  
CBS—The Song Reporter: WABC  
NBC—Morning Devotions: WJZ WBZ  
ABS—Barnacle Bill, uke: WMCA  
WGY—Musical Cloak  
WHAM—Kindly Thoughts  
**8:15 A.M.**  
NBC—Lands Trio and White: WJZ WBZ WILAM  
ABS—Pedal Points, organ & piano: WMCA WPRO  
WJAR—Organ Rhapsody (NBC)  
**8:30 A.M.**  
NBC—Cheerio: WFAE WGY WCHS WEEI WTIC WTAG WBEN WJAR  
CBS—Raymond Scott, pianist: WABC  
NBC—Lew White, organist: WJZ WHAM WSYR  
ABS—The Pick Me Ups: WMCA WPRO  
**8:45 A.M.**  
CBS—Eton Boys: WABC WFBL  
ABS—Harmonizers, male trio: WMCA WPRO  
**9:00 A.M.**  
NBC—N. W. Ohio District Chorus: WFAE WTAG  
CBS—Metropolitan Parade: WABC WOKO WDRC WNAC WEAN WGLC WLBZ WHEC WHEC WGR  
NBC—Breakfast Club: WJZ WBZ WSYR  
ABS—Top o' the Morning: WMCA WPRO  
WBEN—News; Hollywood Impressions  
WGY—Max Dolin's Grenadiers  
WHAM—Tower Clock Program  
**9:15 A.M.**  
NBC—Don Hall Trio: WFAE WEEI WBEN WCHS  
ABS—Harmonizers, male trio: WPRO  
ABS—Johnny De Leab, songs: WMCA  
WGY—Johnny Marvin, tenor  
WHAM—Cooking School  
**9:30 A.M.**  
NBC—The Mystery Chef: WFAE WCHS WTIC WEEI WGY WTAG WBEN WJAR  
ABS—John N. Loughran: WMCA  
ABS—Pick Me Ups: WPRO  
WHAM—Breakfast Club (NBC)  
WKBW—Metropolitan Parade (CBS)  
**9:45 A.M.**  
NBC—Johnny Marvin, tenor: WFAE WTIC WCHS WTAG WJAR  
CBS—The Cosmopolitans: WABC WOKO WNAC WDRC WEAN WGR WFBL WICC WHEC WORC WOKO  
ABS—Bernie Dolan, pianologue: WMCA WPRO  
WBEN—Sally Work's Column  
WGY—High Priests of Harmony  
WHAM—Mary Freeman, talk  
**10:00 A.M.**  
NBC—News; Breen and de Rose, songs: WFAE WEEI WTIC WTAG  
CBS—News; Bluebirds Trio: WABC WDRC WAAB WEAN WFBL WLBZ WICC WFEA WORC WKBW WOKO WGLC  
NBC—Josephine Gibson, hostess counsel: WJZ WBZ WSYR  
ABS—Dad Dailey: WMCA WPRO  
WBEN—Little Jack Little  
WGY—Billy Rose, tenor  
**10:15 A.M.**  
CBS—Bill & Ginger: WABC WOKO WNAC WEAN WFBL WGR  
NBC—Hazel Arth, contralto: WJZ WBZ  
NBC—Clara, Lu 'n' Em: WFAE WEEI WGY WCHS WTIC WTAG WJAR WBEN  
ABS—News; Lyric Strings: WMCA WPRO  
WHAM—Tom Grierson, organist  
**10:30 A.M.**  
CBS—Marion Carley, pianist: WOKO WORC WFBL WHEC WKBW WGLC  
NBC—Today's Children: WJZ WBZ WSYR  
CBS—"All About You": WABC WDRC WAAB WEAN  
NBC—The Land of Beginning Again: WFAE  
NBC—Joe White, tenor: WBEN WTIC WCHS WJAR  
ABS—Crane Calder; Harmonettes: WMCA WPRO  
WGY—Market Basket  
WHAM—Mrs. Thrifty Buyer

**10:45 A.M.**  
NBC—Betty Crocker: WFAE WEEI WCHS WGY WJAR WBEN WTAG  
CBS—Doris Lorraine; Norm Sherr: WABC WDRC WNAC WHEC WOKO WLBZ WKBW WGLC  
NBC—News; Radio Kitchen: WJZ WHAM  
ABS—Food Talk: WMCA  
ABS—Egon Putz, pianist: WPRO  
**11:00 A.M.**  
CBS—Cooking Closeups: WABC WOKO WNAC WDRC WEAN WFBL WKBW  
NBC—Music Appreciation Hour: WJZ WFAE WEEI WGY WBZ WJAR WBEN WTIC WCHS WTAG WSYR  
ABS—Rigo Santiago, songs: WMCA WPRO  
**11:15 A.M.**  
CBS—U. S. Army Band: WABC WNAC WDRC WEAN WFBL WLBZ WHEC WORC WKBW  
ABS—Lyric Strings: WPRO  
**11:30 A.M.**  
ABS—Tony Cabooch: WMCA WPRO WOKO—U. S. Army Band (CBS)  
**11:45 A.M.**  
CBS—The Cadets: WABC WNAC WKBW  
ABS—Adventures in Melody: WMCA WPRO

## Afternoon

**12:00 Noon**  
NBC—Joseph Monti, pianist: WFAE WCHS WEEI WTAG WJAR WBEN  
CBS—Voice of Experience: WABC WNAC WDRC WGR WEAN WFBL  
NBC—Fields and Hall: WJZ  
ABS—Bob Fallon's Orch.: WMCA WPRO  
WGY—Banjolecters  
WHAM—News; Agricultural Forum  
**12:15 P.M.**  
NBC—Honeyboy & Sassafras: WFAE WEEI WTIC WTAG WJAR WBEN  
CBS—Betty Barthell, songs: WABC WAAB WOKO WDRC WFEA WHEC WHEC WORC WLBZ WGR WGLC  
NBC—Charles Sears, tenor: WJZ WSYR  
WGY—Jerry Brannon and Ladyfingers  
WHAM—Iris Talk; A. B. Katkamier  
**12:30 P.M.**  
NBC—Farm & Home Hour: WJZ WBZ WHAM WSYR  
CBS—Allan Lafer's Orch.: WABC WOKO WKBW WFBL WLBZ WFEA WGLC WHEC WORC  
NBC—Merry Madeaps: WFAE WTIC WCHS WJAR WBEN  
ABS—Here's How: WMCA WPRO WGY—Farm Program  
**12:45 P.M.**  
ABS—Will Hollander's Orch.: WMCA WPRO  
WBEN—Stock & Commodity Reports  
**1:00 P.M.**  
NBC—Markets and Weather: WFAE  
CBS—George Hall's Orchestra: WABC WOKO WDRC WAAB WHEC WKBW WGLC  
NBC—Jan Bruneseo's Ensemble: WCHS  
WBEN—Farm Service  
WGY—The Southerners  
**1:15 P.M.**  
CBS—George Hall's Orch.: WGR  
NBC—Peggy's Doctor, sketch: WFAE WEEI WTIC WGY WCHS WTAG WJAR WBEN  
ABS—Reflections, Sid Schwartz: WMCA WPRO  
**1:30 P.M.**  
CBS—Little Jack Little's Orch.: WABC WORC WEAN WFBL WGLC WLBZ WFEA WHEC WNAC WDRC WKBW  
NBC—Vic & Sade: WJZ WBZ WSYR  
NBC—Airbreaks: WFAE WTIC WCHS WEEI WTAG  
ABS—Backstage in Welfare: WMCA WPRO  
WBEN—Dollars and Sense  
WGY—The Vagabonds  
WHAM—School of the Air  
**1:45 P.M.**  
NBC—Words and Music: WJZ  
CBS—Esther Velas' Ensemble: WABC WNAC WORC WEAN WFBL WHEC WOKO  
NBC—Airbreaks: WBEN WGY  
ABS—Eddie Prior's Orch.: WPRO  
WHAM—Jan Campbell's Orchestra  
**2:00 P.M.**  
NBC—Magic of Speech: WFAE WCHS WTIC WTAG WJAR WBEN  
CBS—Marie, the Little French Princess: WABC WGLC WGR WNAC WORC WEAN WFBL WHEC WOKO

ABS—Buck Nation: WMCA WPRO  
WGY—Musical Program  
WHAM—Words and Music (NBC)  
**2:15 P.M.**  
CBS—Romance of Helen Trent: WABC WOKO WNAC WKBW WEAN WFBL WICC WFEA WHEC WGLC  
NBC—Morin Sisters: WJZ WSYR  
ABS—Jerry Baker, tenor: WPRO  
WGY—Household Chats  
WHAM—School of the Air  
**2:30 P.M.**  
CBS—School of the Air: WABC WICC WOKO WNAC WEAN WGLC WFEA WHEC WORC WGR  
NBC—The Sizzlers Trio: WFAE WTIC WEEI WCHS WGR WJAR WTAG  
NBC—Home Sweet Home: WJZ  
NBC—Smack Out: WHAM  
ABS—Roads of Romance, gypsy orchestra: WMCA WPRO  
WBEN—Organ Hymn Hour  
WGY—Albany on Parade  
**2:45 P.M.**  
NBC—Gus Van, songs: WFAE WTIC WCHS WTAG WJAR  
NBC—Alden Edkins, bass-baritone: WJZ WHAM  
WGY—High Priests of Harmony  
**3:00 P.M.**  
CBS—Philadelphia Orch.: WABC WGR WOKO WNAC WHEC WGLC  
NBC—Ma Perkins: WFAE WGY WTIC WCHS WEEI WTAG WBEN  
NBC—Sally, Irene & Larry: WJZ WBZ WHAM WSYR  
ABS—Lorine Letcher Butler, talk: WMCA WPRO  
**3:15 P.M.**  
NBC—The Wise Man: WFAE WEEI WTIC WGY WCHS WBEN WJAR WTAG  
NBC—Don Carlos' Orch.: WJZ WHAM WSYR  
ABS—Vi Bradley: WMCA WPRO  
**3:30 P.M.**  
NBC—Woman's Radio Review: WFAE WCHS WTIC WGY WTAG WJAR WBEN  
NBC—Temple of Song: WJZ WHAM WSYR  
ABS—Sports; Soloist; Orch.: WMCA  
ABS—Today's Winners: WPRO  
**4:00 P.M.**  
NBC—Betty and Bob: WJZ WBZ WHAM WGY WCHS WSYR WBEN WJAR WTAG  
★ NBC—Master Music Hour: WFAE WTIC  
**4:15 P.M.**  
NBC—Platt and Nierman, pianists: WJZ WBZ  
NBC—Master Music Hour: WTAG WJAR WCHS  
WBEN—Stock & Commodity Reports  
WGY—Bank News  
WHAM—News  
**4:30 P.M.**  
NBC—Catherine Palmer, soprano: WJZ  
WBEN—Poetry and The Organ  
WGY—Soloist  
WHAM—Boy Scout Program  
**4:45 P.M.**  
NBC—Gen. Fed. of Women's Clubs: WJZ WHAM WSYR  
WBEN—Uncle Ben's Club  
WGY—Stock Reports  
**5:00 P.M.**  
★ CBS—"Og, Song of Fire," sketch: WABC WDRC WAAB WGR  
NBC—Broadcast from London: WFAE WTIC WCHS WTAG WJAR WBEN  
NBC—Al Pearce's Gang: WJZ WGY—Lang Sisters  
WHAM—Edward C. May, organist  
**5:15 P.M.**  
CBS—Skippy, sketch: WABC WOKO WAAB WDRC WEAN WGR WFBL WHEC  
NBC—Jackie Heller, tenor: WJZ WSYR  
NBC—Tom Mix's Straight Shooters: WFAE WTIC WCHS WGY WEEI WTAG WBEN WJAR  
WHAM—Hank Keene's Radio Gang  
**5:30 P.M.**  
NBC—Singing Lady: WJZ WHAM WBZ  
CBS—Jack Armstrong: WABC WOKO WDRC WNAC WEAN WHEC WGR  
NBC—Nellie Revel Interviews: WFAE WCHS WEEI WTIC WJAR WBEN  
ABS—Bob Fallon's Orch.: WPRO  
ABS—Sally's Radio Party: WMCA WGY—Drama  
**5:45 P.M.**  
CBS—Miniatures: WLBZ WICC WORC WFEA WAAB  
NBC—Orphan Annie: WJZ WBZ WHAM WSYR  
CBS—Robinson Crnsoe, Jr.: WABC WOKO WDRC WKBW WHEC WFBL WGLC

NBC—Capt. Tim Healy: WFAE WEEI WTIC WCHS WGY WJAR WBEN WTAG

## Night

**6:00 P.M.**  
NBC—Thrills of Tomorrow: WFAE WGY WTAG  
CBS—H. V. Kaltenborn, News: WABC WAAB WDRC WOKO WKBW WFBL WGLC WHEC WORC  
NBC—Jack Berger's Orchestra: WJZ  
ABS—Boys' Club: WMCA WPRO  
WBEN—News; Household Reveries  
WHAM—Sportcast  
**6:15 P.M.**  
CBS—Bobby Benson and Sunny Jim: WABC WAAB WDRC WOKO WFBL WLBZ WEAN WGR  
NBC—Mysterious Island: WFAE  
ABS—Charley Eckles' Orch.: WMCA WPRO  
WBAL—Jack Berger's Orch. (NBC)  
WBEN—Novelty Ensemble  
WGY—Jimmy Allen, sketch  
**6:30 P.M.**  
NBC—News; Marion McAfee, songs: WFAE  
CBS—Football Reporter: WABC WDRC WOKO WNAC WEAN WFBL WLBZ WICC WFEA WHEC WORC WKBW  
NBC—News; Dorothy Page, contralto: WJZ  
ABS—Lazy T-Roundup, Cowboy Tom: WMCA  
ABS—News; Dance Orchestra: WPRO  
WBEN—Sports Review  
WGY—Evening Brevities  
WHAM—Pleasure Cruise  
**6:45 P.M.**  
CBS—Beauty Program: WABC WDRC WKBW WEAN WAAB  
NBC—Billy Batchelor, sketch: WFAE WTIC WEEI WCHS WGY WBEN WJAR WTAG  
NBC—Lowell Thomas, news: WJZ WBZ WHAM WSYR  
ABS—Sports Program: WMCA  
ABS—Tony Wakenian, sports: WPRO  
**7:00 P.M.**  
NBC—Amos 'n' Andy: WJZ WBZ WHAM  
NBC—Gould & Shefter: WFAE  
CBS—Myrt and Marce: WABC WOKO WDRC WEAN WFBL WGR WNAC  
ABS—Gloria Grafton, songs; Bob Haring's Orchestra: WMCA WPRO  
WBEN—Adventures of Jimmy Allen  
WGY—Jules Landes' Streamliners  
**7:15 P.M.**  
NBC—Mildred Bailey, songs: WJZ WBZ WHAM WSYR  
NBC—Gene and Glenn WFAE WCHS WGY WEEI WBEN WJAR  
CBS—Just Plain Bill: WABC WDRC WNAC WGR  
ABS—Jennie Gullstein, songs: WMCA  
ABS—Gypsy Ensemble: WPRO  
**7:30 P.M.**  
NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WFAE WCHS WGY  
CBS—Paul Keast, baritone: WABC WOKO WDRC WFBL WHEC WGR WORC  
NBC—BEECH-NUT PRESENTS RED Davis; Featuring Burgess Meredith, Jack Rosalie, Marion Barney & Elizabeth Wraage, comedy sketch: WJZ WBZ WHAM WSYR WBEN  
ABS—Sporting Millions: WMCA  
ABS—Fisher's Gypsy Ensemble: WPRO  
**7:45 P.M.**  
★ NBC—Dangerous Paradise, sketch: WJZ WHAM WBZ WSYR  
NBC—Frank Buck's Adventures: WFAE WGY WCHS WBEN  
CBS—Boake Carter, News: WABC WNAC WGR WDRC  
ABS—Rigo Santiago, songs: WPRO  
**8:00 P.M.**  
★ NBC—Concert; Jessica Dragonette, soprano; Orchestra: WFAE WTIC WGY WEEI WCHS WBEN WTAG WJAR  
★ NBC—Irene Rich: WJZ WBZ WHAM WSYR  
CBS—Easy Aces: WABC WOKO WDRC WGR WFBL  
ABS—Heat Waves: WPRO  
**8:15 P.M.**  
NBC—Grace Hayes, songs: WJZ WBZ  
CBS—Edwin C. Hill: WABC WNAC WOKO WDRC WEAN WGR  
ABS—Five Star Final: WMCA WPRO  
WHAM—Adventures of Jimmy Allen  
**8:30 P.M.**  
★ CBS—Court of Human Relations: WABC WOKO WNAC WDRC WGR WHEC

NBC—Soloists; Al Goodman's Orch.: WJZ WHAM WBZ WSYR  
ABS—Melody Muskateers: WPRO  
ABS—Sagebrush Harmonizers: WMCA WGY—Farm Forum  
**8:45 P.M.**  
ABS—Furnished Rooms, comedy sketch: WMCA WPRO  
**9:00 P.M.**  
★ NBC—Waltz Time; Frank Munn; Yvienne Segal; Orch.: WFAE WEEI WCHS WGY WTAG WJAR WBEN  
★ CBS—March of Time: WABC WOKO WNAC WDRC WEAN WFBL WKBW  
★ NBC—Phil Harris' Orchestra; Leah Ray: WJZ WBZ WHAM WSYR  
ABS—Philadelphia Symphony Orchestra: WMCA WPRO  
**9:30 P.M.**  
★ CBS—Hollywood Hotel; Dick Powell; Ted Furiato's Orch.: WABC WOKO WNAC WDRC WHEC WLBZ WKBW WEAN WFBL WFEA WHEC WHEC  
★ NBC—One Night Stands; Pick & Pat: WFAE WCHS WTIC WGY WTAG WJAR WBEN  
★ NBC—Phil Baker, comedian: WJZ WBZ WHAM  
ABS—Continental Cafe: WMCA WPRO  
WOR—HORLICK'S MALTED MILK Presents Lum and Abner, sketch  
**10:00 P.M.**  
★ NBC—The Dixie Dandies with Al Bernard: WJZ WHAM WBZ WSYR  
★ NBC—The First Nighter: WFAE WCHS WEEI WTIC WGY WJAR WBEN WTAG  
ABS—Nat'l Affairs Series: WMCA WPRO  
**10:15 P.M.**  
ABS—Cottone's Soiree Musicale: WMCA WPRO  
**10:30 P.M.**  
CBS—Kate Smith's Swanee Music: WABC WAAB WOKO WDRC WICC WEAN WFBL WLBZ WFEA WORC WHEC WGR  
NBC—The Jewish Hour: WJZ WHAM  
NBC—Gothic Choristers: WFAE WTIC WEEI WCHS WGY WJAR WTAG  
WBEN—Bohemian Nights  
**10:45 P.M.**  
ABS—Sleepy Hall's Orch.: WMCA WPRO  
**11:00 P.M.**  
NBC—George R. Holmes: WFAE WTIC WCHS  
CBS—Ozzie Nelson's Orch.: WABC WDRC WAAB WHEC WKBW  
NBC—Charlie Davis' Orch.: WJZ WHAM WSYR  
ABS—Voice of Romance: WMCA WPRO  
WBEN—News; Sports Review  
WGY—Charles Boulanger's Orchestra  
**11:15 P.M.**  
NBC—Angelo Ferdinand's Orch.: WFAE WTIC WCHS WEEI WJAR  
CBS—Ozzie Nelson's Orch.: WNAC WEAN WLBZ WFEA WORC WOKO  
ABS—Dancing 'Till 2 A. M.: WMCA WPRO  
**11:30 P.M.**  
NBC—Jolly Coburn's Orch.: WJZ WHAM WBZ WSYR  
NBC—Freddie Martin's Orchestra: WFAE WEEI WCHS WTAG WJAR  
WBEN—David Cheskin's Orchestra  
WGY—Dance Orchestra  
**11:45 P.M.**  
CBS—Frank Dailey's Orch.: WABC WKBW WNAC WDRC WOKO WLBZ WLBZ WICC WGLC WFEA WHEC WORC  
**12:00 Mid.**  
NBC—Eddy Duchin's Orch.: WFAE WEEI WGY WJAR  
CBS—Jacques Renard's Orch.: WABC WEAN WFBL WICC WGLC WNAC WOKO WKBW WLBZ WICC WFEA WHEC WORC  
NBC—Ralph Kirby, baritone; Felix's Orch.: WJZ WBZ WHAM WSYR  
**12:30 A.M.**  
NBC—Hollywood on the Air: WFAE WEEI WGY WJAR  
CBS—Dan Russo's Orch.: WABC WOKO WNAC WEAN WFBL WICC WGLC  
NBC—Archie Bleyer's Orch.: WJZ WBZ WSYR  
WHAM—Tommy Tucker's Orchestra  
**12:45 A.M.**  
CBS—Frank Dailey's Orch.: WABC WOKO WNAC WEAN WFBL WICC  
**1:00 A.M.**  
CBS—Gene Kardos' Orch.: WABC

# Studio Notes and News

By Murray Arnold

**T**ristram Coffin, WNAC-WAAB announcer, stepped up and said "I do" to lovely *Dorothy Whitcomb*, of Brookline, on September 29! . . . CHARLIE STAHL, for many years recognized as one of Quakertown's ace salesmen, is receiving congratulations upon his election to govern WPEN, due to the illness of CLARENCE TAUBEL, owner! . . . RABBI HENRY TAVEL will discuss "Current Problems" over WDEL starting next Sunday at 1 p. m.

BENEDICT GIMBEL, JR., now filling the president's chair at WIP with new switching of officers, with Franklin Lamb vice-presiding.

WIAM is back again in the Marigold, Rochester, with the installation of JAN CAMPBELL as maestro . . . BOB CARTER has rejoined the announcing staff at WIP . . . STERLING V. COUCH'S new show, "The Radio Audition Broadcast," heard over WDRC every Wednesday at

## Theme Songs That "Click"

The melodic signature used as the closing theme on all Atwater Kent programs—ever since that pioneer sponsor went on the air—is an old English hymn entitled "Now the Day is Over."

The music was written by the famous British composer, Joseph Barnby, who wrote also the immortal "Sweet and Low." The words, as follows in part, were written by Sabine Baring-Gould:

"Now the day is over,  
Night is drawing nigh,  
Shadows of the evening  
Steal across the sky."

The composition was written and published in "The Church Times" in England during the year 1865. It experienced a short run of favor, and then slipped from view and was buried under the dust of time until the sponsors of the Atwater Kent radio show unearthed it from a moth-eaten file.

Grace Moore and John Charles Thomas sang it recently when they appeared as the guest stars of the newly inaugurated series over the Columbia network.



HENRY PATRICK

Give him liberty and lots of breath because he's a top-heavy favorite with listeners of Station WIP, Philadelphia. Henry, who is RADIO GUIDE'S own musical representative on the air, recently won the Philadelphia-Crosby Crooners' contest and can be heard Saturdays at 12:45 p. m. and Sundays at 7 p. m.

11 p. m., is attracting wide attention at Hartford . . . SASCHA JACOBSEN, world renowned concert violinist, has been booked for a series of exclusive radio appearances over WBAL, while the famous star is directing his Musical Art Quartet at the beautiful estate of John W. Garrett, former ambassador to Italy.

TASTY YEAST is auditioning "Chubby Chums", a new ARTHUR Q. BRYAN script show, at WCAM . . . FRANCES J. CRONIN, staff organist at WNAC-WAAB, celebrated his third anniversary with the Yankee network on October 4 . . . DAVE WALLS, WPEN's song stylist, has finally



EVERETT MITCHELL

Although he is heard on a variety of programs, this veteran NBC announcer is most widely known for his handling of the perennial favorite of radio, the "Farm and Home" hour. It is heard every week-day over a wide NBC-WJZ network at 12:30 p. m. (EST)

**TONIGHT LISTEN TO**

**UNCLE EZRA**

You'll enjoy the humor and philosophy of this genial be-whiskered old character in a radio program that is different.

Every Wed., Fri. and Sunday

N. B. C. Radio Network

**WCSH WEAF**  
7:30 P.M. EST

**Professional STAGE TAP DANCING**

LEARN AT HOME NEW EASY WAY Professional Stage Method. Surprise and entertain your friends. Be popular, earn extra money, develop hidden talents. No music or experience needed. Begin dancing first day. Beginner's fundamentals and complete Professional Tap Dance included. Easy way to reduce or build up figure. For ladies or men. Send only \$3.76 money order (or cash) and pay postage \$3.98 on delivery. No more to pay. TRY FIVE DAYS. If not delighted, money refunded. Unbering exercises FREE if you enroll now.

THORNTON DANCE STUDIOS  
827 Irving Park Blvd., Suite 145, Chicago, Ill.

been accepted by the winsome THERESA MARIE WATSON, with the nuptials in the offing.

"Little Women", Louisa May Alcott's literary masterpiece, will be aired over WEEI in a series of 22 broadcasts, first show scheduled to hit the air (under sponsorship of Jordan Marsh Co.) this Friday at 5:30 p. m.

TED VON ZIEKURSCH, Daily News sports editor, heard over WCAU for the past two weeks, skyrockets to the Dixie

## On Short Waves

From England, Japan, the high seas and the Antarctic, short wave will bring news, opinion and entertainment this week to its fans.

"Causes of War" will be discussed this Friday, October 26 at 5 p. m. EST by LORD BEAVERBROOK, noted English publisher, over the English stations GSB on 31.55 and GSD on 25.53 meters. This program, one in a series of noted speakers organized to combat war, will be rebroadcast by NBC-WEAF.

From Tokio on Friday, October 19, from 7 to 7:15 p. m. EST, come ceremonies on the eve of the opening of the 15th annual conference of the INTERNATIONAL RED CROSS. Rebroadcast by NBC-WEAF, this program will originate on station JVM on 27.93 meters.

SETH PARKER'S sea-chanties will come from the schooner "Seth Parker" on Monday, October 22, at 8:45 p. m. EST. Originating over KNRA on 48.70, 24.30 and 31.22 meters, this program will be rebroadcast over NBC-WJZ.

On Wednesday, October 24, another CBS Byrd Expedition two-way broadcast will be presented over KFZ at 10 p. m. EST.

**RADIO GUIDE Program**

**LEE LAWRENCE**

WITH

**DOROTHY ALLINSON**  
Pianist

**WLIT**

Monday—and—Friday  
5:15 p.m.

**RADIO GUIDE Presents**

**HENRY PATRICK**

IN

**"SONGS of ROMANCE"**

WITH

**ROGER MOOREHOUSE**

**WIP**

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

network in his programs of sport reminiscings.

Latest Philly rumors run to the effect that WCAU's head, Dr. Levy, is auditioning announcers for the coming KYW!

A SERIES OF full hour programs reminiscent of its old-time studio parties will be introduced by WTIC this Saturday night at 10:30 . . . with TOMMY TUCKER moving into the Odenbach Peacock Room in Rochester, WIAM has restored its wire, and will carry Tucker's music nightly, as well as furnishing two afternoon spots weekly to WTIC . . . CLARENCE FUHRMAN and his orchestra have snared that lucrative Phoenix Hosiery commercial, soon to be aired twice weekly over WIP . . . JIM FETTIS and his orchestra said to be all set for the DuPont, in Wilmington . . . WBAL listeners are now traveling back to the "elegant eighties" and the "naughty nineties", when WBAL is presenting "Baltimore Memories" every Saturday night at 7:45 p. m.

PHILLESSE CHEVALIER, after a summer absence, returns to the WDRC mike next Thursday at 8 p. m., with pianist MARGARET BROWN accompanying!

WILLARD ALEXANDER rumored to be placing his baton aside to join the booking department of the Music Corporation of America; his hand to be taken over by MCA!

It will delight . . .  
amuse you!

**RED DAVIS**



LINDA

**TONIGHT**

NBC  
WJZ NETWORK  
COAST-TO-COAST

Begin listening to this fine program tonight

Doz. ASPIRIN TABLETS 5c

Certified products give full value in quantity and quality. Doz. Chocolate Luxatives, 5c; Dr. Joy's Toothpaste (1 1/2 oz. size), 25c; Dentfets' Toothbrush (40¢ quality) 25c; Harriet Hill's Vanishing Cream (jumbo 6 1/2 oz. size) 25c; Cold Cream (6 1/2 oz. size) 25c; Wave Powder makes q. professional wave set, 15c; New Large Bottle Iodine, 15c. Or mail this adv. with only \$1.00 for all 8 above items. Money back if not satisfied. NOT "cheap merchandise," but certified quality products at reasonable prices. Direct mail enables us to sell for less.

P. O. Box 363, Evanston, Ill.



# Programs for Saturday, October 27

Star ★ Indicates High Spot Selections

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

**7:00 A.M.**  
ABS—Morning Salute: WMCA

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

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

**8:00 A.M.**  
NBC—Organ Rhapsody: WFAE WCSH WTAG WBEN  
NBC—Morning Devotions: WJZ WBZ  
CBS—Chapel Singer: WABC  
ABS—Barnacle Bill: WMCA  
WGY—Musical Clock  
WHAM—Kindly Thoughts

**8:15 A.M.**  
NBC—Laud Trio and White: WJZ WBZ WHAM  
ABS—Pedal Points: WMCA WPRO

**8:30 A.M.**  
NBC—Cheerful: WFAE WGY WCSH WFEI WTIC WJAR WBEN WTAG  
NBC—Lew White, organist: WJZ WHAM WSYR  
ABS—The Pick Me Ups: WMCA

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

**9:00 A.M.**  
NBC—Herman & Banta: WFAE WGY  
CBS—Cheer Up: WABC WDRS  
WNAC WOKO WGR WEAN WFBL  
WLBZ WICC WGLC WFEA WHEC  
WROC  
NBC—Breakfast Club: WJZ WBZ WSYR  
ABS—Top o' the Morning: WMCA WPRO  
WBEN—News; Hollywood Impressions  
WHAM—Tower Clock Program

**9:15 A.M.**  
NBC—Don Hall Trio: WFAE WCSH  
WGY WFEI WTIC WBEN  
ABS—One Man Band, Frank Novak: WMCA WPHO  
WHAM—Breakfast Club (NBC)

**9:30 A.M.**  
NBC—Banjoers: WFAE WEEI WGY  
WTIC WCSH WJAR WBEN  
CBS—Cheer Up: WHEC WKBW  
ABS—Lou Janoff, tenor: WMCA WPRO

**9:45 A.M.**  
NBC—Johnny Marvin, tenor: WFAE  
WTIC WJAR WTAG WCSH  
CBS—Eton Boys Quartet: WABC  
WROC WNAC WOKO WEAN WFBL  
WICC WGLC WFEA WGR  
ABS—Bernie Dolan, pianologue: WMCA WPRO  
WBEN—Sally Work's Column  
WGY—High Priests of Harmony

**10:00 A.M.**  
NBC—News; Annette McCullough, songs: WFAE WGY WEEI WTIC WTAG WBEN  
CBS—News; Mellow Moments: WABC WAAB WEAN WFBL WGLC WFEA WHEC WROC  
NBC—Edward MacLough: WJZ WSYR  
ABS—“Family Law,” Frances Ballard: WMCA WPRO  
WHAM—Tom Grierson, organist

**10:15 A.M.**  
CBS—Carlton & Shaw: WABC WAAB WEAN WFBL WGLC WFEA WHEC WROC WKBW  
NBC—Singing Strings: WJZ WHAM WBZ WSYR  
NBC—Morning Parade: WFAE WCSH WTIC WEEI WGY WTAG WJAR  
ABS—News; Lyric Strings: WMCA WPRO  
WBEN—Youngster's Playtime

**10:30 A.M.**  
CBS—Let's Pretend: WABC WNAC WDRS WOKO WFBL WLBZ WHEC WKBW  
NBC—Morning Parade: WBEN

ABS—Uncle Nick's Kindergarten: WMCA WPRO

**10:45 A.M.**  
NBC—News; Originalities; Jack Owens, tenor: WJZ  
NBC—Morning Parade: WEEI  
WGY—Johnny Marvin, tenor  
WHAM—Hank Keene's Radio Gang

**11:00 A.M.**  
CBS—Pete Wholery's Orch.: WABC WDRS WNAC WEAN WLBZ WICC WGLC WKBW WFEA WROC  
NBC—Galaxy of Stars: WBEN WGY  
NBC—Alma Schreiner, pianist: WFAE WTIC WEEI WTAG WJAR  
NBC—The Honeymooners: WJZ WBZ

**11:15 A.M.**  
NBC—Tony Wons, philosopher: WJZ WHAM WBZ  
NBC—The Vass Family: WFAE WGY WTIC WEEI WTAG WJAR WBEN  
ABS—Lyric Strings: WPRO

**11:30 A.M.**  
NBC—Melody Mixers: WJZ WHAM  
NBC—Down Lovers' Lane: WFAE WEEI WCSH WTIC WJAR WBEN WTAG  
CBS—Carnegie Hall: WABC WDRS WOKO WNAC WEAN WFBL WLBZ WGLC WFEA WHEC WROC WKBW  
ABS—Rona Valdez, soprano: WMCA WPRO  
WGY—Children's Theater

**11:45 A.M.**  
CBS—Concert Miniatures: WABC WNAC WDRS WOKO WHEC WKBW WGLC WLBZ  
ABS—Sticks & Keys: WMCA WPRO

## Afternoon

**12:00 Noon**  
CBS—Connie Gates, songs: WABC WDRS WNAC WEAN WFBL WLBZ WGLC WFEA WHEC WROC WGR  
NBC—Armchair Quartet: WFAE WCSH WEEI WJAR WBEN WTAG  
NBC—Fields and Hall: WJZ  
ABS—Bob Fallon's Orch.: WMCA WPRO  
WGY—Joan Darling  
WHAM—4-H Club Program

**12:15 P.M.**  
NBC—Honeyboy and Sassafras: WFAE WEEI WTIC WTAG WJAR WBEN  
CBS—Along the Volga: WABC WAAB WOKO WLBZ WDRS WGR WGLC WFEA WHEC WROC  
NBC—Genia Fonarova, soprano: WJZ WGY—Martha and Hal  
WHAM—News; Farm Forum

**12:30 P.M.**  
CBS—Abram Chasins, piano pointers: WABC WOKO WFBL WLBZ WICC WGLC WFEA WHEC WROC WKBW  
NBC—Merry Madcaps: WFAE WTIC WJAR  
NBC—Farmers' Union Prgm.: WJZ WHAM WBZ WSYR  
ABS—Here's How: WMCA WPRO  
WBEN—News; Merry Makers  
WGY—Farm Program

**12:45 P.M.**  
ABS—Three Blue Chips: WMCA WPRO  
WBEN—Stock & Commodity Reports  
WTAG—Merry Madcaps (NBC)

**1:00 P.M.**  
NBC—Jan Bruneseo's Ensemble: WFAE WCSH WEEI WTAG WJAR  
CBS—George Hall's Orchestra: WABC WOKO WDRS WAAB WFBL WGR WICC WGLC WFEA WHEC WROC  
NBC—Farmers' Union Prgm.: WTIC  
ABS—Charlie Davis' Orch.: WMCA WPRO  
WBEN—Farm Service  
WGY—Stock Reports

**1:15 P.M.**  
NBC—Jan Bruneseo's Orch.: WBEN WGY

**1:30 P.M.**  
NBC—Dick Fidler's Orchestra: WFAE WEEI WCSH WTAG WJAR WBEN  
NBC—Vic & Sade: WJZ WBZ WHAM  
CBS—Esther Velas' Ensemble: WABC WOKO WDRS WNAC WEAN WFBL WGLC WHEC WROC WKBW

ABS—Charley Eckels' Orch.: WMCA WPRO  
WGY—The Vagabonds

**1:45 P.M.**  
CBS—Football; Army vs. Yale: WABC WOKO WROC WNAC WEAN WFBL WLBZ WGLC WHEC WKBW WGR  
NBC—Words and Music: WJZ WHAM  
ABS—The Ragamuffins: WMCA  
WGR—George Hall's Orchestra (CBS)  
WTIC—Dick Fidler's Orch. (NBC)

**2:00 P.M.**  
NBC—Rex Battle's Ensemble: WFAE WTIC WGY WCSH WEEI WJAR WBEN  
CBS—Football: WAAB WICC  
ABS—Jack Filman, sports: WMCA WPRO

**2:15 P.M.**  
NBC—Songfellows Quartet: WJZ WBZ WHAM WSYR  
ABS—Harmonica Harmonizers: WMCA WPRO

**2:30 P.M.**  
NBC—Don Pedro's Orch.: WJZ WBZ WHAM WSYR  
NBC—Green Brothers' Orchestra: WFAE WCSH WTIC WEEI WGY WJAR WBEN WTAG  
ABS—Piano & Organ Concertos: WMCA WPRO

**3:00 P.M.**  
NBC—Radio Playbill, drama: WFAE WCSH WGY WTIC WEEI WJAR WBEN  
ABS—Jack Orlando's Orch.: WMCA WPRO

**3:30 P.M.**  
NBC—Week End Review: WFAE WGY WCSH WTIC WEEI WJAR WBEN  
NBC—Saturday Songsters: WJZ WBZ WHAM WSYR  
ABS—Sports; Soloists; Bob Haring's Orchestra: WMCA  
ABS—Today's Winners: WPRO

**4:00 P.M.**  
NBC—Don Carlos' Orchestra: WJZ WHAM WBZ WSYR

**4:15 P.M.**  
NBC—High and Low: WJZ WBZ WHAM WSYR  
WGY—The Vagabonds

**4:30 P.M.**  
NBC—Palmer Clark's Orchestra: WJZ WHAM WBZ WSYR  
NBC—Our Barn: WFAE WEEI WGY WTIC WCSH WBEN WJAR WTAG

**5:00 P.M.**  
NBC—George Sterney's Orchestra: WFAE WGY WEEI WJAR WBEN WTAG  
CBS—Little Jack Little's Orchestra: WABC WAAB WOKO WDRS WICC WEAN WFBL WLBZ WGLC WFEA WKBW WHEC WROC  
NBC—Stanleigh Malotte, songs: WJZ WHAM WBZ

**5:15 P.M.**  
CBS—On the Air Tonight: WABC  
NBC—Jarkie Heller, tenor: WJZ WBZ WHAM WSYR  
WGY—John Finke, pianist

**5:30 P.M.**  
NBC—Our American Schools: WFAE WGY WEEI WTIC WTAG WJAR WBEN  
CBS—Jack Armstrong: WABC WOKO WDRS WNAC WEAN WHEC WGR  
NBC—Platt & Nerman: WJZ WHAM  
ABS—Sally's Radio Party: WMCA  
ABS—Bob Fallon's Orch.: WPRO

**5:45 P.M.**  
CBS—Miniatures: WROC WICC WLBZ WAAB  
CBS—Robinson Crusoe, Jr.: WABC WOKO WKBW WFBL WGLC WHEC  
NBC—Ranch Boys: WJZ WHAM WBZ

## Night

**6:00 P.M.**  
CBS—Frederic William Wile, political talk: WABC WOKO WAAB WHEC WGLC WKBW WROC  
NBC—One Man's Family: WFAE WCSH WEEI WBEN WJAR WTAG

NBC—Angelo Ferdinando's Orchestra: WJZ WBZ  
ABS—Alex Botkin's String Ensemble: WMCA WPRO  
WGY—Old Man Sunshine  
WHAM—Sportscast

**6:15 P.M.**  
CBS—Mische Raginsky's Orch.: WABC WOKO WAAB WDRS WGR WLBZ WICC WGLC WHEC WROC  
ABS—Charley Eckels' Orch.: WMCA WPRO  
WGY—Col. Jim Healey  
WHAM—Comedy Stars

**6:30 P.M.**  
NBC—News; Pez La Centra, songs: WFAE WTIC WJAR  
CBS—Football Reporter: WABC WDRS WLBZ WNAC WOKO WROC WEAN WFBL WICC WFEA WHEC WKBW  
NBC—News; Football Scores: WJZ WSYR  
ABS—Buddy Cantor: WMCA  
ABS—Jack Orlando's Orch.: WPRO  
WBEN—Sports Review  
WGY—Evening Breivities  
WHAM—Evening Interlude

**6:45 P.M.**  
NBC—Football Resume; Thoroton Fisher: WFAE WGY WEEI WCSH WTIC WBEN  
NBC—Flying with Cap't. Al Williams: WJZ WSYR  
CBS—Beauty Program: WABC WAAB WDRS WKBW WEAN  
ABS—Tony Wakeman, sports: WMCA WPRO

**7:00 P.M.**  
CBS—Sonnyland Sketches: WABC WOKO WGR WDRS WFBZ WLBZ WICC WGLC WFEA WROC WNAC  
NBC—Religion in the News: WFAE WBEN  
NBC—John Herrick, baritone: WJZ WSYR  
ABS—Save A Life: WMCA WPRO  
WGY—Antoinette Halstead, contralto  
WHAM—Hank and Herb

**7:15 P.M.**  
NBC—D'Orsey Brothers' Orch.; Bob Crnsky, vocalist: WJZ WSYR  
CBS—Leon Belasco's Orch.: WABC  
NBC—Jamboree: WFAE WCSH WTAG WBEN WJAR  
ABS—Arthur Warren's Orch.: WMCA WPRO

**7:30 P.M.**  
CBS—Whispering Jack Smith's Orchestra: WABC WOKO WNAC WDRS WEAN WGR WFBL WROC  
ABS—One Man's Minstrel Show: WMCA WPRO  
WBEN—Washington Highlights  
WBZ—D'Orsey Brothers' Orch. (NBC)  
WGY—Musical Program  
WHAM—Otto Thurn's Orchestra

**7:45 P.M.**  
★ NBC—Floyd Gibbons, headline hunter: WFAE WGY WTIC WCSH WEEI WBEN WTAG WJAR  
NBC—Pickens Sisters: WJZ WSYR  
CBS—The Lawyer and the Public: WABC WGR WOKO WDRS WFEA WGLC WICC WEAN WFBL WLBZ WHEC WROC WAAB  
ABS—Max Bergere: WMCA WPRO

**8:00 P.M.**  
★ NBC—Sigmund Romberg; Wm. Lyon Phelps: WFAE WEEI WTIC WCSH WGY WBEN WJAR WTAG  
★ CBS—Roxey & His Gang: WABC WOKO WDRS WNAC WEAN WFBL WROC WGR  
NBC—Art in America: WJZ WMAI WBZ WSYR  
ABS—Three Little Funsters: WMCA  
ABS—Bob Fallon's Orch.: WPRO  
WHAM—Jan Campbell's Orchestra

**8:15 P.M.**  
NBC—Grace Hayes, songs: WJZ WBZ WSYR  
ABS—Central Union Mission: WMCA  
WHAM—Adventures of Jimmy Allen

**8:30 P.M.**  
NBC—George Olsen's Orch.: Ethel Shutta: WJZ WHAM WSYR

**8:45 P.M.**  
CBS—“Fats” Waller's Rhythm Club: WABC WOKO WNAC WDRS WGE WHEC WFEA WGLC WEAN WFBI WLBZ WICC WROC  
ABS—Tony Cabooch: WMCA WPRO

**9:00 P.M.**  
★ NBC—Songs You Love; Soloists; Orch.: WFAE WEEI WGY WTIC WCSH WTAG WBEN WJAR  
★ CBS—Greta Stueckgold; Orchestra: WABC WKBW WNAC WOKO WDRS WEAN WFBL WFEA WHEC WROC WGLC WLBZ  
★ NBC—RCA Radiotron Presents Radio City Party, featuring: Frank Black's Orch.; John D. Kennedy; Guest Stars: WJZ WBZ WHAM WSYR  
ABS—Americana Revue: WMCA WPRO

**9:30 P.M.**  
★ CBS—STUDEBAKER CHAMPIONS; Richard Humber's Orch.; Joey Nash, tenor: WABC WDRS WOKO WAAB WEAN WFBL WICC WFEA WHEC WKBW WCAU WCAO WJVS  
★ NBC—ALKA SELTZER PRESENTS Barn Dance; Uncle Ezra; Spare Ribs; Linda Parker; Hoosier Hot Shots; Lulu Belle; Maple City Four: WJZ WHAM WBZ WSYR  
★ NBC—The Gibson Family: WFAE WTIC WEEI WGY WCSH WJAR WBEN WTAG

**10:00 P.M.**  
★ CBS—Edward D'Anna's Band: WABC WDRS WAAB WKBW  
ABS—Blood and Thunder: WMCA WPRO

**10:30 P.M.**  
NBC—Hal Kemp's Orch.: WJZ WCSH WBZ  
CBS—Saturday Revue: WABC WOKO WAAB WDRS WEAN WFBL WICC WLBZ WFEA WHEC WGR WROC  
ABS—Harry Rosenthal's Orchestra: WMCA WPRO  
WHAM—News; Hughie Barrett's Orch.

**11:00 P.M.**  
NBC—Willard Robinson's Orch.: WJZ WHAM WSYR  
NBC—Guy Lombardo's Orch.: WFAE WTIC WEEI WCSH WJAR WBEN WTAG  
CBS—Glen Gray's Orchestra: WABC WAAB WDRS WKBW WGLC WROC  
ABS—Voice of Romance: WMCA WPRO  
WGY—Charles Boulanger's Orchestra

**11:15 P.M.**  
ABS—Nick Kenny's Scandals: WMCA WPRO  
WBEN—Sports Review

**11:30 P.M.**  
★ CBS—Benjamin Franklin, sketch: WABC WEAN WFBL WICC WHEC WROC WOKO WKBW WNAC  
NBC—Freddie Martin's Orch.: WJZ WHAM WBZ WSYR  
NBC—Paul Whiteman's Party: WFAE WEEI WGY WTIC WCSH WTAG WBEN WJAR

**11:45 P.M.**  
ABS—Dance Orchs. Till 2 A.M.

**12:00 Mid.**  
NBC—Enric Madriqueria's Orch.: WJZ WBZ WSYR  
NBC—Art Kassel's Orch.: WFAE WEEI WJAR WTAG  
CBS—Joe Haymes' Orch.: WABC WNAC WOKO WEAN WFBL WICC WKBW  
WBEN—Midnight Reveries; Organ  
WHAM—Tommy Tucker's Orchestra

**12:15 A.M.**  
★ NBC—Carefree Carnival: WFAE WEEI WGY WJAR WBEN WTAG

**12:30 A.M.**  
CBS—Pancho's Orchestra: WABC WOKO WNAC  
NBC—Emil Coleman's Orch.: WJZ WHAM WBZ WSYR

**1:00 A.M.**  
CBS—Spud Murphy's Orch.: WABC

# Sportcasts of the Week

(Time Shown Is Eastern Standard)

**SCHEDULE OF EVENTS**  
**MUNDAY**, Oct. 22: 12:05 a. m., 12, 7 and 10 p. m., Six-Day Bike Race, CKCL (580 kc); 10 p. m., Boxing, WHN (1010 kc). **TUESDAY**, Oct. 23, also **WEDNESDAY**, **THURSDAY**, **FRIDAY**: 12, 7 and 10 p. m., Bike Race, CKCL (580 kc). **TUESDAY**, Oct. 23: 9:15 p. m., Wrestling, WGBF (630 kc). **FRIDAY**, Oct. 26: 10 p. m., Boxing, ABS-WFBE network. **SATURDAY**, Oct. 27: 12, 7 and 10:30 p. m., Bike Race Final Laps, CKCL (580 kc). (See box for football games.)

A choice spot for pigskin followers Saturday, October 27 will be the WSM (650 kc) broadcast of the Vanderbilt-Louisiana State game from the former's gridiron. The Commodores have not performed for radio listeners for three years but WSM will handle all of their home games exclusively this Fall. With Tommy Henderson, who formerly scintillated at quarterback for Vandy, assisting Jack Harris of the WSM staff, this important Southern Conference conflict should make good listening.

FOSTER HEWITT again takes a seat at the Toronto saucer where the first Six-Day bike race of the season starts Sunday, Oct. 21 at midnight. Beginning with the opening lap Hewitt will come on daily throughout the week with three periods with the pedal experts. On Saturday, Oct. 27 the final mad hour and a half of whirling will be sent to CKCL listeners beginning at 10:30 p. m.

EDDIE DOOLEY presents a couple of

## Football Broadcasts

(Time Shown Is Eastern Standard)

**SATURDAY, OCT. 20**  
 NBC Network—Columbia vs. Navy, 2:15 p. m.  
 NBC-CBS Networks—St. Mary's vs. Fordham, 2:15 p. m.  
 KMOX (1090 kc)—Missouri vs. St. Louis, 2:45 p. m.  
 WGN (720 kc)—Carnegie Tech vs. Notre Dame, 3 p. m.  
 WHN (1010 kc)—WOR (710 kc)—Columbia vs. Navy, 2:15 p. m.  
 WINS (1180 kc)—Manhattan vs. Michigan State, 2:30 p. m.  
 WLS-WENR (870 kc)—game to be announced  
 WSAI (1330 kc)—Cincinnati vs. Ashland, 2:30 p. m.  
 WSM (650 kc)—Vanderbilt vs. Auburn, 3 p. m.

**SUNDAY, OCT. 21**

WGN (720 kc)—Chicago Bears vs. Cincinnati (professional), 3 p. m.  
 WINS (1180 kc)—Pittsburgh vs. N. Y. Giants (professional), 2 p. m.  
**SATURDAY, OCT. 27**  
 CBS Network—Army vs. Yale, 1:45 p. m.  
 WGN (720 kc)—Northwestern vs. Ohio State, 3 p. m.  
 WHAS (820 kc)—Auburn vs. Kentucky, 2:45 p. m.  
 WHN (1010 kc)—WOR (710 kc)—Columbia vs. Penn State, 2:15 p. m.  
 WINS (1180 kc)—Manhattan vs. Catholic U., 2:15 p. m.  
 WJR (750 kc)—Michigan vs. Illinois, 3 p. m.  
 WLS-WENR (870 kc)—Game to be announced  
 WSAI (1330 kc)—Cincinnati vs. Georgetown, 2:30 p. m.  
 WSM (650 kc)—Vanderbilt vs. L. S. U., 3 p. m.

All American coaches in his Friday, October 19, football period over the CBS-WABC network at 6:30 p. m. Both mentors face a couple of tough battles with their respective rivals, so Dooley will have LOU LITTLE tell what his Columbia Lions will do to the Navy eleven, while JIMMY CROWLEY tells of his hopes for Fordham against the Galloping Gaels of St. Marys. These contests will eliminate a couple of national contenders, and the preview should attract many grid listeners.

*TOM MANNING is doing right well for himself in the competition to pick a National favorite baseball announcer. Miss Alice Traver, of Sandusky, Ohio, writing for the Traver family, socks down eight votes for the Cleveland sportscaster, proving that when a whole family can agree on a single announcer he must be good. And their neighbors down the street in Sandusky, the Coopers, keep it unanimous by casting their five votes for Manning. France Laux is another up in the*

money, so let's hear from the listeners-in from other parts.

BENNY LEONARD took time off from his WHN fight broadcast spot to pay a visit to the Windy City. He's still tops with the boys who consider him the best lightweight ever . . . Grid followers missed out on some keen sport when CBS failed to obtain permission to air the Southern California-Pittsburgh fracas after they had announced weeks in advance that it would be broadcast . . . WGN has had a mike at the games of the Chicago Bears since 1931 . . . Maybe "Dizzy" Dean was serious about threatening to turn songwriter. After hearing Pratt and Sherman over KMOX, the mighty one decided he could do better.

**WORLD SERIES NOTES:** That "boo" rendered by Detroit fans for the benefit of JOE MEDWICK was the loudest and longest we've ever heard over the radio or anywhere else . . . Couple the delays, protests and freak happenings of the Series with the America's Cup races, and you have a swell weird sports parlay . . . What a change in atmosphere when the mike was shifted from the joyful surroundings of the Cardinal locker room to that occupied by the gloomy, tamed Tigers . . . TEX CARLETON and DIZZY DEAN copped honors for their victory speeches, while MICKEY COCHRANE did well in expressing the consensus of feeling of the Detroit players. And now we can put away baseball broadcasting talk until next spring.

## Bandstand and Baton

New York is beginning to notice the unusual rhythms and style of the orchestra featured in its Pennsylvania Hotel now. But New York, in this case, is at least a year behind midwestern fans. For the featured band is HAL KEMP'S, and Hal's boys have been favorites around Chicago since last Fall. So, New Yorkers, here's an introduction to one of the best bands in the business, sent you with the compliments of Kemp's myriad followers.

That's Hal himself who directs and plays an occasional sax lead. Hal's a graduate of the University of North Carolina, class of '23, and has directed his own band ever since. He's toured Europe and calls Marion, Alabama, his home town. Hal is married, has a year-old daughter. SKINNAY ENNIS is the handsome, young-looking drummer whose singing drags down the women's votes. Skinnay's from Salisbury, N. C.; he's been with Kemp since the band organized ten years ago. Behind the piano in the corner is JOHN SCOTT TROTTER, who deserves much of the credit for the band's success. Trotter does most of the arrangements, and hails from Charlotte, N. C.

SAXIE DOWELL, from Raleigh, N. C., BEN WILLIAMS of Concord, N. C., and PORKY DANKERS of Lake City, Minn., are the saxophone artists. All three have been saxophoning and clarinetting with Kemp during their entire musical careers. Williams doubles on the flute and Dowell does an occasional vocal.

Three Illinois natives and one Ohioan are in the brass section of the orchestra. WENDELL MAYHEW of Milford and EDDIE KUZBORSKI, Chicago, push trombones, and CLAYTON CASH of Urbana with EARL GEIGER of Cleveland, Ohio, are trumpet and melophone artists. PHIL FENT of Lincoln, Neb., is banjoist and JACK SHIRRA, all the way from Scotland, plays the bass horn.

**CALLING ALL CARS!** Missing since Wednesday morning, October 3, FRANK STAFFA, guitarist with RUDY VALLEE'S Connecticut Yankees, has been found, victim of a nervous breakdown. He may not return to the band. The disappearance of Harry Patent, Rudy's violinist, is still shrouded in mystery.

SEYMOUR SIMONS, after breaking all sorts of records in his late Baker Hotel, Dallas, Texas, stand, moves into the Cosmopolitan Hotel, Denver. His broadcasts while there will be over KOA and a west-coast NBC network . . . RICHARD COLE is the replacement in the Baker, with WFAA airings.

CAB CALLOWAY really directs his band. You who have seen him on the

stage will appreciate the recent story from San Antonio, Texas. An enthused audience kept Calloway on the stage for two hours, refusing to let the show stop until the colored leader collapsed from sheer exhaustion. He revived in time for his next show, however.

LEON BELASCO begins a new bi-weekly series of Columbia broadcasts this week. Belasco opened at the Casino de Patee in New York last week, after being replaced at the St. Moritz by WILLARD ROBISON.



TED FIORITO

The brilliant conductor-composer adds to his laurels by his part in the widely-heralded "Hollywood Hotel" programs heard over a CBS-WABC nation-wide network every Friday night at 9:30 (EST) and which bring Dick Powell and guest movie stars to the microphone

## Uncle Ezra

The Old Jumping Jenny Wren  
—Himself—



The Old Man with the Young Ideas  
Full of Pep—and Rarin' to Go  
Every Saturday Nite

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**STUDEBAKER CHAMPIONS** with Joey Nash  
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# So You Want to Go on the Air!

(Continued from Page 4)

Then the climb gets under way. So delusions of grandeur are out unless you, like Leah, are willing to wait for the thousand-to-one gamble.

On the other hand, let's say you get on the air. Can you pay the price of success?

Let's cite the cases of chaps like Fred Allen and Ed Wynn. There are a couple of lads who have the stuff. What a cinch they have, you think. All they do is get up for a half-hour or an hour once a week, and gag and giggle, then go around to the cashier's wicket every Saturday and collect \$5,000. Why, it's enough to make an anarchist out of any guy. That's what you think.

Probably there are no two wearier men in any walk of life than Fred Allen and Ed Wynn. Those highly-paid moments on the air are not their work—that's their relaxation. The remainder of the week, from early morn many times until the next dawn they are operating actual joke factories, poring over joke books, clippings, situations and suggestions, anything from which they can compound those jests which seem so spontaneous to the listener.

Ed Wynn uses 65 comedy lines on an average for each broadcast. He works a week to get them!

No mill owner works so relentlessly as do these jokesmiths. Their task is endless. It's punctuated by intermittent rehearsals, conferences with a sponsor whose wife's sister-in-law's great-aunt doesn't like the format of the show; in interruptions by panhandlers, those perennial annoyers who knew-them-when, would-be gag writers and run-of-the-mill pests who don't even rate classifications.

And what about the \$5,000? How it melts under the demands of keeping going! The drains on artists' incomes have been related so often that to detail them

here is unnecessary. But they are manifold even before you have subtracted the complete loss during the weeks that artists do not work. There are long lapses of unemployment when the normal standard of living must be maintained out of savings.

But this is only an instance of artists who are great successes. Let's look at the case of the normal performer who must start as a rank amateur and climb slowly to fame. Can he stand the gaff of hard hours and minimum income? Could you live on the small pittance that is the remuneration for the common or garden variety of entertainers? If not, you will have to go on with your regular job in order to subsist and do your singing, acting or jesting in off hours. You will have to find time to rehearse, learn new parts, new songs or new gags in the interim, and be at the beck and call of the program department. Dates will have to be broken, entertainment curtailed. How about the "big moment" or the boy friend? Will they submit to these broken trysts and these impositions on their good nature while you gamble away your time in the toughest competition in the world?

You are willing to sacrifice all for your career, say you. But what if you don't make a career? All has been lost for art, and art has gone up the flue with it. It's all right if you're the hermit type or lone-wolf, but for the most of us solitude is a dreary lot.

Next in line is your attitude toward family ties. If you are a gypsy by nature, success in radio will be right down your alley. But if you cannot endure separation from those you love, better stay away from the microphone. Talk about "here today and gone tomorrow." You don't know the half of it. Radio artists remind you of poker chips; they simply don't have a home—at least not until they are away up and can afford to dictate to sponsors. And for non-productive effort I recommend dictating to sponsors.

Do you still want to get into radio? Well—honestly, I don't blame you. It is truly a fascinating field of work. And here's my recommendation:

Keep on trying. Expose your talent to everybody who will listen to it. Start low and aim high. Don't gripe about the other fellow's breaks. Make your own—and follow them up as would a beagle, once you've made them. And above all don't dream those dreams. Radio work is just a job as jobs go. There are few short cuts to the top. The bosses are just as unimpressionable as that ogre for whom you've been transcribing letters or adding columns of figures. You must be good; you must be patient, and you must keep your head if for no other purpose than to park the headaches that are sure to be yours.

Irene Beasley temporarily is off the air while on tour in vaudeville.

Coming Next Week:

## From Barber Chair to Hot Squat

Thrills galore—a manhunt par excellence—all the "kick" in riding a squad car along with pursuing police—this and stirring human values make next week's "Calling All Cars" story one of the best of the series. Don't fail to read of the Barber who tried to trim a paymaster—and through radio received the trimming of his life.

Further Episodes of

## Myrt and Marge

In the next instalment of this moving human document are revealed the early love-life of Myrt and the handsome George Damerel—the birth of their first child, Marge—the powerful influence that trouping exercised upon the little family's home-life—all intimate, all from first-hand sources, all disclosed for the first time.

The Issue Is Packed with Feature Stories of the Stars. Don't Miss It

## Myrt and Marge

(Continued from Page 3)

restaurant where actresses and newspaper reporters ate their meals. "We might meet somebody," she said.

To fifteen-year-old Myrtle Vail, the little restaurant, with its made-up chorus girls and blase newspapermen, was a gateway to the land of her dreams.

"I remember how thrilled I was when the prima donna of the show then playing in the nearby La Salle Theater came in," she tells, "and I learned that her name was Olive Vail. Of course I wasn't related to her, but it seemed a sort of good-luck omen that we had the same name. The girl I was with knew a chorus girl and introduced me to her. She seemed so wonderful! At the next table sat two newspapermen. I met them too, and of course immediately told everybody I wanted to go on the stage.

"Can you sing?" asked one of the reporters. His name was Dave Buchler.

"Sure!" I declared. I also admitted that I could dance, which wasn't quite true in those days.

"They're picking a chorus for the new road show at the La Salle," said Dave Buchler. "Why don't you go over there and try out? I'll give you a card to the manager." He did, and I went home in a daze.

The next morning, slim little Myrtle walked three miles to the theater. She had no money—and her folks thought she was going to school! She lined up with the other girls and—on the strength of the reporter's introduction—was given a tryout.

"I could sing better than the other girls," declares Myrtle, "but I couldn't dance as well. Trying to tap-dance made me nearly cry with rage. I'd get my feet all tangled up, and some of the other girls laughed. But they let me rehearse, day after day, with the rest. The manager would put me in as an extra when one of the other girls got tired. All this time my family thought I was going to school, so I had to walk six miles each day."

Finally the great day came when the manager told Myrtle her dancing had improved so much that he would take her along with the road show. And she sneaked away from home, leaving a note to tell her family what she was doing, and begging them not to worry.

And so, in a small town away from home, this wide-eyed, red-headed little Myrtle Vail put on her first professional performance at the age of fifteen. She was in the last row of the chorus. What was her greatest impression—her most vivid sensation—of that night to which she had been looking forward all her

young life?

"My feet hurt," says Myrtle. Thus are life's great moments remembered through tiny inconsequentialities!

## Grimy Side of Life

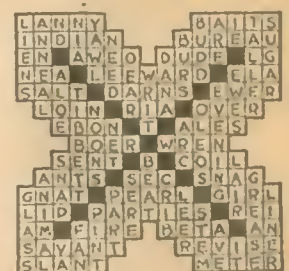
Now came 20 weeks in which youthful Myrtle lived in a dream—a kaleidoscopic nightmare of footlights and music and smelly dressing-rooms and cheap hotels and boarding houses and railway trains; of aching muscles and sleepy eyes. She heard the same old songs night after night. She heard tough chorus girls—girls—though not all were tough, by any means—use language she never had dreamed a woman could use. She saw bloody, cat-like dressing-room fights—she even was drawn into one of them herself! But through it all, strong and human and sweet, was the thrill and pull of show business.

Further episodes in the life of Myrt—and of "Marge"—will be in next week's issue of Radio Guide—packed with the same quality, the same amount, of revealing details never before told.

"Myrt and Marge" may be heard any evening except Saturday and Sunday, over a CBS-WABC network, at 7 EST and later at 10 CST. The program is sponsored by the Wm. Wrigley, Jr., Company.

## X Word Puzzle Solution

SOLUTION TO LAST WEEK'S X-WORD PUZZLE



Above is the solution to the Radio Guide X-Word Puzzle which appeared last issue.

**NOT HOUSE-BROKEN!**

We call him Scotty. When your guests put cigarettes in the ash tray—and pat Scotty's head he'll raise his little hind leg and—PUT OUT THE CIGARETTE. Convenient water sack inside Scotty is easily filled. At least a canine's most inconvenient habit has been turned into practical and extremely funny use! Scotty mounted on ash tray—both in attractive bronze finish.

Scotty may be had for \$1.50 postpaid Money Back if not completely satisfied. Remit to

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TOWN \_\_\_\_\_ STATE \_\_\_\_\_

# The Icehouse Murder

(Continued from Page 11)

the missing child. It was no easy task in a city of 4,000,000 people to search every nook and cranny into which a lost or stolen child may have wandered—or have been taken by an abductor. She might have fallen into an arcaway of a deserted house and be lying unconscious. She might have been taken out of the city—; the worst had happened, and if little Dorette had been killed by a maniac it was so comparatively easy to conceal the tiny body of a baby, that the task of finding it became correspondingly difficult.

But every member of Chicago's huge police force of over 6,000 was told of the missing baby, and instructed to do his utmost to help in the search.

Every uniformed "beat-pounder" cast an extra look in each dark yard or corner as he made his rounds. Motorcycle policemen had an added reason, now, to look suspiciously into cars that were parked so long as to arouse suspicion that they had been stolen and deserted. Even the mounted men made extra trips through downtown alleys, on the dread chance of finding the body of little Dorette, hidden in the daily debris that is thrown off by a great city.

In Elmwood Park—miles away from his children—the father, George Zietlow, read a newspaper account of his baby's disappearance. The young father lived there by himself, to be close to certain sources from which he obtained occasional jobs of work. In the middle of the night he set out for his mother's home. Arriving there before daybreak, he sat quietly on the front steps so as not to disturb the sleeping household.

On the slight supposition that he might have removed the child—for his own reasons—Zietlow was taken to the police station and questioned, but soon released when police became convinced of his innocence—and of his sincere sorrow.

## Boys Make Discovery

Still no word had come about the missing child. Great excitement grew in the district. Mothers kept their children under lock and key. Inquiries poured into police headquarters, largely from citizens who heard the police broadcasts concerning the case. In the district in which the child had disappeared a couple of groups of bigger boys organized search parties—but failed to find a trace of Dorette.

But on the afternoon of April 10, two youths dashed into West North Avenue police station and almost bowled over Sergeant Anthony Bradke in their excitement.

"Here's a baby in the haunted house over on Milwaukee Avenue!" one of them gasped.

"I bet it's that kid what was kidnaped!" cried the other. "The one we heard about on the police radio!"

But Sergeant Bradke already was striding toward the door. Fast thinking is an indispensable factor of good police work.

"Come on, boys," he snapped at the two excited youngsters. And to the desk sergeant he said: "Pete, call the 32nd and have 'em send a squad over to that old icehouse at 1780 Milwaukee right away. I'll go with these kids." For Bradke knew the "haunted house" the boys meant—a landmark to every policeman in the district. Now, the siren in his automobile wailing, realizing that every moment might be desperately important, he sped with the two boys to the scene of their discovery.

The car ground to a stop. Bradke burst open the door. He slipped out a gun and sprinted toward the building—then stopped dead. For the windows and doors of the abandoned icehouse were all boarded up. A grim silence hung over the place. It looked as if no one had entered it for years.

But the two boys, running after Bradke, pointed to a hole in the basement wall. It was not large, but it offered the one means of entering or leaving the building. Just at that moment the scream of a



Grandmother Witte and the little brother of Dorette, as they appeared in police court to report the disappearance that led to tragedy

siren rapidly began to grow closer and louder; in a few seconds the squad-car from the 32nd precinct skidded to the curb before the icehouse. Captain Essig himself leaped from behind the wheel. Realizing the importance of the case, and the need for the promptest of action if the life of a little child might be saved, he had taken personal charge.

## In "Haunted House"

"This is the only way in!" cried Bradke, and with considerable difficulty the two policemen climbed through the hole. The boys followed them.

"Keep behind us," Essig warned them. "You can't tell what we may find. Whoever stole the child may have come back, and they may be armed."

Police flashlights cut the damp gloom. Discs of searching light swept around decaying walls; found the staircase. Still no sound in the dank building—no sound but the rustling echoes of their own footsteps, and the whining of chill spring wind that seeped in the cracks of the boarded windows.

"Careful of these stairs," Bradke warned, on his way to the first floor. "They may not be safe. You kids watch your step!"

Following the searching flashlight rays, the little group mounted to the second floor. The two officers looked at each other. Had the child been found, only to vanish again?

"There it is!" said one of the boys fearfully, pointing to an object lying in a corner.

For an instant Essig and Bradke stood horror-stricken, while their flashlights threw that object into sharp relief.

It was the naked, cold-blackened body of a little girl. It lay inert. There was no sign of life.

But Bradke darted forward, placed his ear against the chilled flesh of the tiny breast. He heard a faint heart-beat!

"She's alive!" cried Bradke, ripping off his coat and snatching the child swiftly but tenderly against his chest. He started to run, as swiftly as he dared, down the stairs. As he went he wrapped the coat around and around the baby's body. The others followed pell-mell. Essig helped

him get through the hole in the wall, handed the still little form up to him. Then Bradke sprinted back to his car.

The wheels of that car burned rubber at every corner, for Bradke was now racing to the nearest hospital, and the prize of the race was the life of a child. He swung to the door of the Emergency Department of St. Elizabeth's Hospital on two wheels, and without stopping to turn off the car's engine he dashed in with the pathetic bundle in his arms.

## Radio Sets Trap

Shortly, Captain Essig arrived with the two boys. Stopping only to commend

Bradke on his splendid effort, he snatched a telephone and threw into motion the wheels of police organization. But first, he instructed his men to summon Grandma Witte and the child's father to the hospital. Long before they were even reached by the police, however—in fact, less than one minute after Dorette had been received at the hospital—this message was sounding in every radio patrol-car in the city:

"Car No. 56 . . . Calling Car No. 56 . . . Go at once to 1780 Milwaukee Avenue . . . 1780 Milwaukee Avenue . . . Keep sharp lookout for any suspicious characters lurking about the premises, or seeking to enter premises, and arrest immediately . . . Car No. 56 . . ."

Meanwhile, modern medical science had begun a grim battle to save a life. Doctors and nurses were working frantically to keep alive within that cold, exposure-racked body the tiny flame of life that still flickered there.

Grandma Witte and Dorette's father were brought to the hospital and taken (Continued on Page 30)

## WAKE UP YOUR LIVER BILE—WITHOUT CALOMEL

And You'll Jump Out of Bed in the Morning Rarin' to Go

If you feel sour and sunk and the world looks punk, don't swallow a lot of salts, mineral water, oil, laxative candy or chewing gum and expect them to make you suddenly sweet and buoyant and full of sunshine.

For they can't do it. They only move the bowels and a mere movement doesn't get at the cause. The reason for your down-and-out feeling is your liver. It should pour out two pounds of liquid bile into your bowels daily.

If this bile is not flowing freely, your food doesn't digest. It just decays in the bowels. Gas bloats up your stomach. You have a thick, bad taste and your breath is foul, skin often breaks out in blemishes. Your head aches and you feel down and out. Your whole system is poisoned.

It takes those good, old CARTER'S LITTLE LIVER PILLS to get these two pounds of bile flowing freely and make you feel "up and up." They contain wonderful, harmless, gentle vegetable extracts, amazing when it comes to making the bile flow freely.

But don't ask for liver pills. Ask for Carter's Little Liver Pills. Look for the name Carter's Little Liver Pills on the red label. Resent a substitute. 25c at drug stores. © 1931 C. M. C.

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20x4-7/8	2.35	9.40	20x4-7/8	2.35	7.75
20x4-7/8	2.35	9.40	20x4-7/8	2.35	7.75
20x4-7/8	2.35	9.40	20x4-7/8	2.35	7.75
20x4-7/8	2.35	9.40	20x4-7/8	2.35	7.75
20x4-7/8	2.35	9.40	20x4-7/8	2.35	7.75
20x4-7/8	2.35	9.40	20x4-7/8	2.35	7.75
20x4-7/8	2.35	9.40	20x4-7/8	2.35	7.75

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# The Icehouse Murder

(Continued from Page 29)

immediately to her bedside. The old grandmother moaned when she saw the blackened flesh. Pitiful as was the baby's condition, however, already there had been a tremendous improvement. Under the administration of stimulants, the feeble pulse was increasing in strength and frequency. The child had begun to breathe perceptibly.

Grandma Witte prayed. It seemed that her prayer was to be answered. Medical skill had done its utmost . . . Slowly the child's eyes flickered open . . . Baby Dorette smiled feebly. "Papa . . . gramma," she murmured. The old woman clasped and unclasped her hands.

But the head doctor sighed. Slowly the baby's eyes closed, and she died.

In the office of the hospital, Essig was questioning the two boys, Henry Koda and Walter Ciesielski. As a result of their revelations, another radio flash gal-

vanized Chicago's patrol system: "Attention all cars . . . attention all cars . . . wanted for kidnaping and murder. Boy, 13 or 14 years old. Height, 5 feet to 5 feet 2 inches. Weight, around 110 pounds. Wearing white shirt, blue corduroy long pants, brown lumberjack-let, gray cap and black shoes. Complexion medium. Name unknown. Thought to live in neighborhood around Oakley Avenue and Wilmot Street. If apprehended, notify 32nd district . . . Attention all cars . . . wanted for kidnaping and murder . . ."

## Radio Cars Close in

"Dis afternoon," young Henry Koda told Captain Essig, "me and my brother Robert, and Walter here, and two other guys, we was playing near the icehouse. A guy comes along and tells us to scam. He was about 14 years old. So we run home, but we see him crawlin' through a hole in the basement.

"So Walter and my brother and me come back, with one of the other guys, about half an hour later. We thought they was gangsters in the building. One of the guys said maybe it had something to do with the missin' baby he'd heard about over the radio at home. Anyway, we got some clubs and went in there . . . and there was the baby."

"This fellow that told you to 'scram,'" said Essig. "Do you know him?" "I dunno what his name is," Walter spoke up, "But I seen him around the neighborhood lots. I think he lives near the corner of Oakley Avenue and Wilmot Street."

Again Essig picked up the hospital telephone, and another radio message went out from police headquarters:

"Attention Car 56 . . . Car 56 . . . Car 56 . . . Upon arrival of relief from detail at 1780 Milwaukee Avenue, proceed to vicinity of Oakley Avenue and Wilmot Street and make enquiries for boy described in preceding message. Attention Car 56 . . ."

In Car 56—which a few minutes before had been detailed to watch the abandoned icehouse—were Officers William Moffett and Edward Culloney. As soon as their relief arrived, they followed their radioed instructions, and set out to comb the Oakley-Wilmot district. It was painstaking, plodding police work—but radio had



Acting Captain of Police Essig, who directed the radio search for little Dorette

lightened the task in two ways: first, by starting the search seconds, not hours, after the clues had been gathered; and second, by arousing the neighborhood in which the two policemen were obliged to search.

Dozens of radio fans had followed the police flashes. As Moffett and Culloney went from door to door, asking if anyone knew a youth in the district who answered to the description broadcast, they found that already this broadcast description had set the neighborhood to thinking.

"Yes," said one housewife, "that might be George Rogalski. He lives around the corner, at 1863 North Oakley Avenue. I thought of him when I heard the police broadcast a little while ago."

So the two officers went to the Rogalski home. There they found George.

A little persistent questioning, and George confessed:

"I just wanted to look at her," he said. He had walked the child for three miles to the vacant structure, then carried her up-

stairs in his arms. "I just wanted to look at her, and the building was the only place I could take her. She was pretty. I didn't touch her or anything. I just looked at her. She wasn't scared. She only seemed worried and missed her grandmother and sister. Pretty soon I heard a noise in the building and I got scared and ran away."

"I went to school the next day, and about five o'clock Tuesday afternoon I went back to the building. Some boys were playing around there, and I told them to 'scram.' Then I went upstairs and looked at the little girl. There were some black marks on her. I went home and had supper, and then you came and got me."

Examination of the child disclosed that she had not been harmed by more than exposure and starvation. George merely had looked at her, an adolescent curiosity that brought him to trial for murder.

The jury that heard the trial found him guilty. Moved by the boy's youth and the underprivileged character of his home environment they fixed his punishment at ten years in prison at least until he had attained his twenty-first birthday. Under Illinois law, so youthful a defendant is sent to the reformatory rather than the penitentiary, and on Sept. 1, George was admitted to Pontiac, closing one of the most sensational cases in Chicago's redbook of crime.

Sensational also was the speed—thanks to radio—with which the case was solved. Due to radio's dual capacity for arousing the community and enlisting public co-operation, and of speeding police organization, the boy responsible for the death of little Dorette was caught long before daylight of the morning following the discovery of the dying child in the icehouse.

## In Next Week's Issue of RADIO GUIDE: From Barber Chair to Hot Squat

The Chicago barber who heard his customers talking about a big cash pay-roll, decided to lay aside his shears for a grimmer implement. He made up his mind to trim the paymaster—with an automatic, if necessary. But the trail that led from the barber-shop to the pay-off at the end of Chicago's Navy Pier—one mile out in Lake Michigan—also led from the barber chair to the electric chair. In next week's RADIO GUIDE you will find the story of how radio found this murder-trail—and what the police did about it.

## What, No Villains?

(Continued from Page 8)

points out, the radio sister complains of her teasing brother (and we know this happens in real life) and when the hrother rudely retorts with "Shut up! You're always tattling!" (real life again) the mother or some other character could then, or a little later, administer the necessary and salutary correction. The listening children would benefit thereby. It is not inconsistent in real life to have repentance and apology follow the words or acts of a transgressor.

I have written nearly 400 hooks for boys, girls and children, and more than 7000, daily bedtime stories. I have told hundreds of my stories over the air and they appeared to be liked. In each hook or story there has been the element of conflict and a more or less complete villain. I have made it a policy to let the good triumph and the bad meet with defeat and punishment. I am aware that in real life this system too often is reversed.

But I incline that much toward ideal-

ism. In the course of a quarter of a century of writing for the young I have found it is the best policy to govern what little influence on youthful character my writings and broadcasts may have had.

In conclusion I would say, let the broadcasts for children by child and adult actors be as nearly realistic as is common with life itself within the bounds of reason. But since it is easily within the powers of writers, broadcasters and the wireless protractors, let them make all this a medium for little lessons in kindness, thoughtfulness and politeness, and mix with it healthful fun and happiness. My practice, in writing my little daily stories, has been to send the child to bed with a smile. Perhaps this isn't always possible in the continuity of radio sketches but it should be the aim.

Above all, the vivid imaginations of children should not be overlooked. These imaginations should be stimulated gently and fed, but tenderly cared for; they are easy to shock and hight, causing harm that many years will not eradicate.

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## Man Can Talk With God, Says Noted Psychologist

A new and revolutionary religious teaching based entirely on the misunderstood sayings of the Galilean Carpenter, and designed to show how we may find, understand and use the same identical power which Jesus used in performing His so-called Miracles, is attracting world wide attention to its founder, Dr. Frank B. Robinson, noted psychologist, author and lecturer. "Psychiana," this New Psychological Religion, believes and teaches that it is today possible for every normal human being, understanding spiritual law as Christ understood it, to duplicate every work that the Carpenter of Galilee ever did—it believes and teaches that when He said, "the things that I do shall ye do also." He meant what He said and meant it literally to apply to all mankind, through all the ages.

Dr. Robinson has prepared a 6,000 word treatise on "Psychiana," in which he tells about his long search for the Truth, how he finally came to the full realization of an Unseen Power or force so dynamic in itself that all other powers and forces fade into insignificance beside it—how he learned to commune directly with the Living God, using this mighty, never-failing power to demonstrate health, happiness and financial success, and how any normal being may find and use it as Jesus did. He is now offering this treatise free to every reader of this paper who writes him. If you want to read this highly interesting, revolutionary and fascinating story of the discovery of a great Truth, just send your name and address to Dr. Frank B. Robinson, Dept. PB, Moscow, Idaho. It will be sent free and postpaid without cost or obligation. Write the Doctor today.—Copyright 1933, Dr. Frank B. Robinson.—Advertisement.

**WINNERS OF JINGLE NO. 11**

Published in Radio Guide Issue Week Ending Oct. 13th

When Roosevelt speaks on the air, I'm thrilled quite beyond all compare. He's a great President, And to me he has meant

**1st Prize \$25** Verne E. Starks Denver, Colo. "The end of 'red ink' and 'gray hair.'"

**2nd Prize \$15** G. M. McKelvey Pittsburgh, Pa. "New faith in the flag we all share."

**3rd Prize \$10** Mrs. Gust A. Oberg Deerwood, Minn. "A new deal with acres to spare."

**\$5.00 Prizes:**

O. J. Mullen Philadelphia, Pa.	Ernest R. Lowe Waltham, Mass.
Samuel Hembree Elizabeth, N. J.	Mrs. Harriet E. Olson Valley City, N. D.
Mrs. R. C. Carr Oklahoma City, Okla.	Mrs. R. Douglass Gage Port Gibson, Miss.
Mrs. J. H. Shelton Austin, Tex.	H. R. Shaw Jackson, Mich.
Kenneth B. Webb Saxton's River, Vt.	Mrs. H. Featherstone Minneapolis, Minn.

## COUNTESS ALBANI

As She Appears Under the  
**MIKEroscope**

By Fred Kelly

It's barely possible that Countess Albani might not be able to define an arpeggio to your entire satisfaction, but if you want to know what your chances are in a six-handed stud game to fill an inside straight, she can tell you down to the last decimal. For poker is both her strength and her weakness.

And if you'd please her mightily, which would be your first impulse after you had known her five minutes, you'd forget austere symbols of nobility and think of her only as Olga Albani, or, if you'd prefer to go back to the flyleaf of the family Bible, Olga Maria Aurora Medolaga Albani.

Like a great many persons of Spain, her native land, she doesn't stand in awe of a title. To the aristocratic, and she is that to the soles of her shoes, it just one of the appurtenances of life amid the social higher-ups. So, contrary to custom in this, our native land, she accepted the title to win the Count instead of wedding the Count to get the title. Besides, she's a blood relative of the Royal House of Italy, whereas she's only a Countess by marriage.

When you start conjuring up romantic visions of languid nobility dawdling under lacy parasols and picture hats while some lackey dances attendance, you can count Olga Albani out. Rather, you will find her riding a spirited horse at a sparkling canter; swimming with expert speed and skill; driving a golf ball straight down the fairway 225 yards or smashing a tennis ball back to the base-line. And she loves to fence—but then what married woman doesn't?

But these are only avocations, adjuncts to her career as housewife and singer. And don't overlook that domestic angle. Like all true Castilian women, Olga—nee Hernandez, by the way—was trained first in the arts and wiles of running a household. Every potential Spanish bride (and that's every girl in Spain) is considered poorly educated until she is made ready to accept major-domoship of a home.

The Countess enjoyed this routine training along with her academic courses. As wife and mother, hostess and director-general of her domicile, she displays the same ease and facility that distinguish her sparkling soprano voice. She has been married for ten years and has one son, Guarda.

Ever since her radio debut she has been a storm center among transcontinental listeners. "She's the most amazing soprano on the air," cry her protagonists. "She runs second to our favorite," retort the detractors.

Listeners forget entirely the vocal demarcations in their enthusiasm for the glitter of the artist. That's why the Countess lags behind no one in purely personal appeal. The same magnetism which won her acclaim when she made her Broadway debut as star in "New Moon" makes itself felt over the loudspeaker.

The same gracious carriage and sureness of self have asserted themselves throughout her professional career, which has included beside her stage and film successes such radio programs as Eastman Kodak, General Motors, Cities Service, Mobiloil, Fleischmann, Eveready and Elgin Watch. Realsilk Hosiery presents her now over the NBC-WJZ network—in which Chicago gets all the breaks, as the Countess has taken up her residence there for the duration of the engagement.

Physically, too, she carries on the charm tradition. The admixture of Italian and Spanish blood has endowed her with brunet Latin characteristics and the most piquant of accents. She is five feet, five and one-half inches tall and weighs 125 pounds. She was born August 13, 1903, and was brought to America in 1908. She has lived here ever since.



COUNTESS ALBANI

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the twenty-seventh. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproduction will be in fine finish.

Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

## Mr. Fairfax Knows the Answers

ROGER WOLFE KAHN is not on the air at present. (B. S. F., Indianapolis, Ind.)

GUY LOMBARDO'S orchestra employs four saxophones. (F. J., New Bedford, Mass.)

THE VOICE OF THE UNITED STATES NEWS is Hilmar Robert Baukhage. (A. L. T., Northbridge, Conn.)

CARMAN is the name of Al Kavelin's pianist. Kavelin's theme song, "Love Has Gone" will be available at music stores before long. (Berenice Adams, New York City.)

THE MAXWELL HOUSE SHOWBOAT program is broadcast from a studio in Radio City,

not from the river towns they name. (Bill of South Florida.)

CLAUDE HOPKINS is about thirty years old. He was born in Alexandria, Va. (John M. Wirth, Brooklyn, N. Y.)

JACK OWENS may be addressed in care of NBC, Merchandise Mart, Chicago. (Miss Edith Martin, Richmond, Va.)

THE NORSEMEN QUARTET sings on the Betty and Bob program. (Margaret Coleman, St. Albans, N. Y.)

GENE ARNOLD sings on all the programs on which he appears except on the Carnation Con-

tented program and the Crazy Water program on Sundays. On these he appears only as the narrator. (A. T., Niagara Falls, N. Y.)

LEAH RAY was born February 16, 1915. She is not married. Her real name is Leah Ray Hubbard. (A. Kannapolis, N. C. Listener.)

BESS JOHNSON, who is Lady Esther, is also Frances Moran in the Today's Children sketch. (Mrs. H. H., Bearsville, N. Y.)

"YOUR LOVER," Frank Luther, is married to Zora Layman. He is 5 feet 9 inches tall, weight 175 pounds, is 34 years old and has dark brown hair and greyish-blue eyes. (Helen Apitz, Woodlawn, N. Y.)



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