

AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

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WEEK ENDING NOVEMBER 3, 1934

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

5¢

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Number 2

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Jessica Dragonette



THE NATION'S BARN DANCE

The WLS Barn Dance, Started as a Sentimental Little Blaze Over a Dozen Years Ago, Has Turned into a Prairie Fire That Has Swept the Country

Hot Shots, its various peregrinating artists and its master-of-ceremonies, Joe Kelly, the Barn Dance has taken on the aspects of immortality.

What keeps it steaming along on the crest of popularity? Why the listeners, of course . . .

Come out from behind those Park Avenue manners, you rube! We know you.

You're the fellow who goes about in slick store clothes doing your very urban chores while your roots still cling to the soil; why, you've plowed many a furrow yourself, or if you haven't you're not so many generations removed from the toil, the joys and the general atmosphere of the farm.

Your smart-cracking "so-what?" is just a "by Heck" in Funk and Wagnall's clothing—else why have you helped to make the National Barn Dance the rousing success that it is, a program at once the pattern for a hundred like it and the envy and despair of every program director?

While the intellectuals of wireless entertainment were racking their brains to build a Packard, WLS came along with a Ford among the amusements. The person who can devise its equal is in line for an honorarium that will knock him silly.

The WLS Barn Dance is an institution which has exceeded all of radio's longevity marks, and menaces the all-time theater records set up by Ben Hur, Way Down East, Shore Acres and a few other hardy perennials of the stage.

So marked has been its success that *barn dance* has become the generic term for every radio program that boasts a fiddler or a harmonica torturer. But the golden apples are all WLS's. There is the Alpha and the Omega of all the bucolic revues. Potentially theirs is the last roundup for hillbilly talent, and artists of this type who have not faced its microphones are still on the fringe of the best yokel society.

Having found insufficient room within the studio to

The Cumberland Ridge Runners (below) of and from the cradle of American folk song. They are (from left) seated, Karl Davis, Hartford Taylor, Slim Miller and standing, John Lair, Director and Manager of the group

expand to its limit, it has taken to the theater until today, in addition to the unit which performs twice each Saturday night to standing-room-only crowds in Chicago, there are two National Barn Dance shows touring the country in an ever-widening circle.

Their traveling orbit was originally a restricted one confined to the extreme Middle-Western states where the 50,000-watt Prairie Farmer station could be picked up on the family receiving set. Now that it has attained network prominence, the call comes from far and wide to "send us the Barn Dance show." If the requests keep up, and it is practically a certainty that they will, WLS will be forced to the expedient of organizing safaris and sending out beaters to ransack the hills for talent.

Considering that the Barn Dance has been such a success, it is interesting to know that the roots of the program go down into the soil of the 1920-1921 collapse. It was literally born of Depression out of Despair.

In the days when Sears Roebuck and Company had not become one of the Titans of chain selling, its outlet was chiefly to the American farmer. So its destiny definitely was linked with that of the man who worked the ground and raised the essentials to national livelihood. Briefly, the fellow who tilled the soil was the fellow who soiled the till, so when he fell upon evil days it was both humanitarian and politic for the big mail-order firm at least to share his burdens.

So it was that in 1920 the company decided upon a radio station as a means of disseminating the aims and hopes of its newly founded Agricultural Foundation. The

call letters were adopted from the initials of the firm's slogan, the World's Largest Store.

The altruistic purpose for which the station was founded didn't particularly rouse the farmers to enthusiasm. They accepted the gratuity with doubtful reactions, but they took quick recognition of the entertainment features. It was a bit sophisticated for them but it took their minds off the sliding propensities of grain prices. Then—the miracle.

Source of the actual inspiration for the rendering, one Saturday night, of some of the homely ditties of the past, is obscure. But some one played Turkey in the Straw, Old Black Joe, and a few more of the fiddlers' melodies that had been keeping rural toes tapping since time immemorial. Listeners responded with a bang.

Farmers who previously had believed telegrams could be worded only to announce births or deaths, drove to the village square and wired their approval to the amazed studio executives. Theirs not to reason why. It was what it took to win approval, the style of entertainment was in to stay—but for how long, they had little idea in those remote days. That problem still exists today.

If a lone listener is permitted to hazard a guess, let him say that it will last probably as long as the hinterlands endure. There is a sympathetic simplicity in the endless repetition of familiar songs. The sentimentalist in every man—and woman—rises to the bait of melodies which were thought incomplete unless accompanied by the squeak of a fireside rocking chair.

Involved, too, are the personalities of the artists who

Singers — Fiddlers — Western Balladeers — Folk Singers — Homey Comedians — Woodchoppers — Callers — of Such Is the Kingdom of WLS



Linda Parker, familiar to all listeners as The Sunbonnet Girl



Lulu Belle, native of North Carolina, Myrtle Cooper by name—born to the rib-tickling prank



The barn itself, where every weekly dance is held in all its riotous fun and glory



Arkie, The Arkansas Woodchopper (left) who is Luther Ossenbrink to his intimates, and who has been called the Wandering Minstrel reincarnated

With the green signals set and the right-of-way cleared, the WLS National Barn Dance thunders along on continued success. Nothing looms to halt its progress. From a nominal start it has just "grew and grew" until the National Broadcasting Company, realizing its sustaining value, accorded it nation-wide outlets over its networks even before it was sponsored.

Peopled by its bouyant Lulu Belle; its Arkie, Adonis among the woodchoppers; its polished and pleasing Westerners; its rural square dancers directed by the dean of callers, Tom Owen; its veteran Maple City Four; its Cumberland Ridge Runners, Kentuckians all; its Hoosier

Following that Saturday night when the seed of the Barn Dance was planted, the rural program was elaborated and presented in the loop studios of the station. An amazing number of persons stormed the studios to see the performers in action. Handling them became a major problem. When the station ownership changed hands in 1926 and the studios were established in the publishing company's west side Chicago plant, the listeners gave little heed to new proprietorship or locale.

They continued to come in hordes. Harassed executives, eager to serve but realizing their physical limitations, resorted to the expedient of admitting none without invitations. That was a dandy idea from the efficiency expert's point-of-view, but a clamoring public cares nothing for smart devices. They continued to come, even though available space was reserved seven months ahead.

Commercial calculation scored in the next decision, and that was to rent a theater and present the Barn Dance from its stage. Standing idle on a corner outside the loop was a theater which, in professional parlance, was a jinx house. It subtly had slain with its black magic nearly every venture launched within its walls. It was the only house available for Barn Dance purposes, but a failure wouldn't particularly have dismayed WLS executives.

Profit was the last thought in their move. They simply were trying to provide accommodations for the

hordes who wanted to see the rapidly expanding Barn Dance. If they refused to come to the 8th Street Theater, *voila*, they would move the production back to the studios at the station.

Did they refuse to come? The answer to that is childishly simple. They stormed the portals for the opening night's two shows, and they have been repeating every Saturday night for 136 successive weeks. During that uninterrupted run 272 performances have been given for 292,454 persons who paid 75 cents each for adults and 35 cents for children.

The admission price was established not for gain, but literally to suppress the size of the attendance—about as ineffective a weapon in this case as was ever conceived. Lest there be some who cling to their native cynicism, let it be said that the corporation chieftains adhere to their non-profit premise by dividing the proceeds of the shows, after the expenses have been subtracted, with the performers who attract the audience.

To support the non-profit attitude, there is the record of the tenacity of Burridge A. Butler, owner of the station and its affiliate, The Prairie Farmer, in refusing for many years to commercialize the Barn Dance. Its potentialities in pay dirt were obvious, but he clung to his determination to maintain it as a sustaining feature purely for the entertainment of his rural listeners.

When the farm publication faltered with the setting in of the 1929-30 distress, he was swayed a bit from his policy. Because of the rich reward from the sale of portions of the program, he digressed from his stand; but it in no way altered his conviction that the feature, as a whole, should not be sold.

One concession to his opinion was that the routine of the show must not be changed. Sponsors who have succeeded in buying portions of it merely are announced as presenting the particular interval for which they have contracted.

Both Saturday night shows are broadcast in their entirety, with the exception of two fifteen-minute interruptions. These are to accommodate NBC programs which the station previously had agreed to carry. A half-hour intermission until the theater is emptied and the waiting crowd is admitted to the second show is taken up for air listeners with a program by the Barn Dance artists from a special (Continued on Page 21)



Joe Kelly, genial, happy, mirth-provoking Master of Ceremonies

By Henry Bentinck



It's Fun to Be a Funnyman's Wife



Jack and Mary in a pose that is the personification of their envied relationship

By Mary Livingstone
Who Is Mrs. Jack Benny

Despite what Frank Parker, Don Wilson and Don Bestor might say in public, I think—in fact I know—that Jack Benny is the grandest guy in the world. What do they know about it? They've been working with him for a little more than a year. I've been working with Jack, and have been married to him, for almost eight years. He may not be so quick to brag about it, but I am. That's my story and he's stuck with me.

Not so long ago I heard Jack telling someone that he would like to nominate me as "the Perfect Wife". I was pretty pleased about that, but then what wife wouldn't be? The reason he gave was that he once heard me say, "Whenever there's an argument, it's always my fault." I didn't make that statement because I thought it would look cute in print (not that it doesn't) but it's really the truth. After all, Jack gives me so little trouble that there's nothing to argue about.

There are one or two exceptions I'd like to make to that, however. First, there is the matter of money and business. Jack is so good-natured that, more out of the kindness of his heart than anything else, he will accept almost any kind of proposition or deal that is put up to him. I swear I think he'd sell his soul to someone if he thought he was doing them a good turn.

That's where I come in. I plead guilty to being the commercially-minded one in our establishment, despite the fact that Jack is so adept at mentioning Jell-O at unexpected places during the program. Past experience has taught him to consult with me before he signs a contract. One time he decided it was silly for him to depend upon the advice of a woman in business matters. It was a question of a contract to make a motion picture. I told Jack I didn't think he ought to do it. But he did, anyway. The picture was a flop. Ever since, I've had the last word.

A couple of years ago a theater manager phoned to ask Jack if he would play an engagement a few weeks later and if so, what was his price? Well, it's a good thing I was around. Jack took out a pencil and started to figure. When he had finished, I told him to ask double the amount. Jack did—and the man at the other end of the line hung up. And was Jack mad? A few minutes later the manager called back and said Jack could have the engagement. Once again the little woman marked one up on her comedian-husband.

About the only other thing I do to make Jack annoyed is to make remarks about people. He's absolutely remarkable about the way he makes friends

Says Mary of Jack: "He's the Grandest Guy in the World." Says Jack of Mary: "She Is the Perfect Wife." And on This Basis, Do they Have Fun? . . . Do They!

husbands would fly off the handle. But Jack never does—not even raises his voice above the regular conversational pitch.

And that awful hour in the morning! Of course, I think it's everyone's privilege to wake up with a grouch. And I'm afraid I sometimes abuse the privilege. But such carrying-on doesn't bother Jack in the slightest. He's always up bright and early, no matter how hard he worked the night before, and even if he isn't feeling good he doesn't let on because he knows it would upset me.

Perhaps one of the reasons I have such a swell time with Jack is that I am a good listener. I think part of a wife's job is to listen when her husband wants to talk about himself and what he's been doing. Jack talks exceptionally well. He manages to make the most trivial incident terribly interesting, whether it's something to do with his radio program, his show or his movie, or whether it's about his golf or something that happened down at his club.

Jack is absolutely crazy about the show business, and loves to discuss it. That's one reason I'm glad I'm



Why shouldn't the Bennys think that George Burns (shown above with Gracie Allen and Jack and Mary) is one of the funniest people they ever have met? The Burns came in to play bridge—and George wound them up with a jig-saw puzzle and preparations for going to the opera

with everyone he meets. It's not what you'd call a case of not being choosy. That sounds a little snobbish, doesn't it? I don't mean it that way. It just so happens that he likes people of every description and loves having them around. I do, too, but every once in a while I'll say casually in my feminine way, "Oh, Jack, I don't like so and so," or "I think such and such a person is a little dull."

Jack is very sweet about those things. He'll walk over to me, put his arm around my shoulder and say, "Doll, you don't really mean that," and then point out to me why I should like the people in question. It seems to me he has a most happy faculty for being able to detect at once the good side of his fellow-men and women, no matter how thickly it may be disguised.

Fun to be a funnyman's wife? You said it. Jack is possessed of one of the most cheerful spirits I've ever seen. He never gets angry really. Suppose I don't read a line correctly in rehearsal. He tells me how it should be done. And then two or three times I do the same incorrect thing again. Most stage people and almost all

not in his new play, "Bring on the Girls." If I were, he wouldn't have anything to tell me about when he came home at night, and it's such fine relaxation for him when he has had a hard day just to sit in a comfortable chair with his leg hanging over the arm, pulling on that cigar of his. The same thing was true of the picture he was making this summer, "Trans-Atlantic Merry-Go-Round."

We went out to Hollywood together. When I got out there they wanted me (Continued on Page 25)

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Behind the Music

By Jack D. Brinkley

Ferde Grofe, Master of a Dozen Instruments, Composer, Arranger, Exponent of the Modern Music—Is a Man Anybody (and Anybody's Family) Would Be Proud to Know. Meet Him Here—at Work and at Home and at Play

Everyone knows that music forms the real vertebrae of present-day radio. Orchestration is the heart of modern music, and one man, Ferde Grofe, is responsible largely for the success of the new instrumentation. In addition to his own compositions, he has created the orchestrations for a major portion of the concert music of the day.

So far as the public is concerned, it all started with that historic Aeolian Hall concert by Paul Whiteman's orchestra, in which the maestro featured Mr. Grofe's orchestration of the Rhapsody in Blue. The concert represented an experiment which proved an overwhelming success, and opened the way for the more distinctive works of American composers. Within ten days Ferde Grofe scored the orchestral part of the rhapsody, and established himself as the parent of modern arrangement.

When the real credit is given as much to the creator of the orchestration as to the composer of the basic composition, we must expect the question, "What is modern music?" And the answer to that query justifies the credit given Mr. Grofe. It is principally expert orchestration. Most of the compositions are simple; but the orchestral dress is sophisticated. And it is this dress, of which Ferde Grofe is the undisputed father and master, that makes the composition.

The theme of any of Grofe's own compositions may be hummed or whistled as easily as Pop Goes the Weasel or Old Folks at Home.

At an early age Ferde Grofe had mastered the piano, violin, viola, cornet, trombone, piccolo, clarinet, cello, bass viol and drums. This experience has served him inestimably in his conducting, composing and arranging.

Realizing Mr. Grofe's importance, we expected to find an impressive, austere and painfully sophisticated individual when we entered his suite at the Waldorf-Astoria Hotel. Frankly, we were not looking forward to the interview. It was an assignment, and a necessary part of a reporter's routine. But Mr. Grofe is not at all the foreboding ogre we had imagined. Quite the opposite. He is entirely unaffected, congenial to an extraordinary degree, and more than willing to give any information we wanted and to "be of any help" possible.

He had just returned from a conference with his publishers, and within an hour would be obliged to hold a rehearsal for his radio program, make arrangements for the appearance of his orchestra at Grand Central Palace, and give some thought to a recent inspiration to be incorporated in a new suite on which he is now working. Yet he found time to answer questions, order refreshments and play a recording of Comic Strip, a movement from his work, Tabloid.

"Some musicians have expressed an intention of eliminating from their repertoire such old favorites of American dance music as St. Louis Blues, Memphis Blues, and early ragtime," Mr. Grofe stated.

"Do you, too, consider them passe and unworthy?" "Absolutely not," was his quick reply. "Such tunes play a prominent part in the scheme of American music. They are actually responsible for the new school. We have all taken the ideas implanted by those works, rebuilt them and served as so-called 'legitimate' music. They are as much a vital part of our folk music as the songs of Stephen Foster. They form the nearest approach to music, expressing the American idiom, that we have produced."

"Then jazz is not dead?" "As a historical basis, no," countered Mr. Grofe. "But most people misapply the term jazz, speaking of it as presenting everything written in typical American

music. The popular songs of today are not jazz. For them it is a misnomer, a vulgar, ugly word. Jazz music ceased in 1920 when the Art Hickman and Paul Whiteman orchestras introduced arrangement which was more than mere rhythm. In the old days there were two definite styles of music: Dance and symphonic. Dance music of today is a combination of both."

And the master pioneer in combining these two forms is Ferde Grofe. Son of a great musician, grandson of a celebrated cellist and, himself, a violinist of the Los Angeles Symphony Orchestra at the age of 17, Grofe brought a fine background to his present work of composing and directing. At five he could play piano; at nine he composed chamber pieces for string quartet. Shortly afterward he played in a string of cabarets, "the best honkey-tonk pianist on the Barbary Coast." Thus later, when he came to write, Ferde Grofe combined his proficiency in both classical and jazz veins, in the creation of a new music which is completely American.

Today, on the air, Ferde Grofe and his orchestra, playing the conductor's famous arrangements of his own compositions, are noted for melody, originality and deft musicianship. His is music of the masses to please the taste of the most exacting critic.

Mr. Grofe admits that the modernists are not entirely original: They have been influenced, he says, by Debussy, Herbert and other predecessors; Grielle by the French school, Gershwin by the Russian, Herbert by the Viennese and French.

"My own work," he states, "has been affected by Victor Herbert, Wagner and Stephen Foster."

Yes, the sophisticated creations of Ferde Grofe are simple and melodic when stripped of their clever, complicated arrangement.

"It is necessary," he says—"this melodic strain. Many of the present-day songs are becoming too sophisticated. Irving Berlin's success has been prolific because he keeps up with the times; yet he never loses his flowing, melodious individuality. A song which is too sophisticated can have only a relatively small appeal, for the sophisticated people are in the small minority. At present we are getting into the realm of genuineness for compositions of lasting value. And this music must be good to stand the stringent requirements of radio broadcasting."

Few stories are more enlightening than that of Ferde Grofe. The milestones of his life as a composer are milestones in the history of American music. He wrote Broadway at (Continued on Page 29)



Dean of his chosen field—Ferde Grofe played the piano at five, composed chamber music at twelve, was violinist in the Los Angeles Symphony Orchestra at seventeen, later became pianist on the Barbary Coast; since he has been the arranger and composer credited with leading the newest school of music. Yet he says of himself: "I'm just an ordinary mortal with everyday hobbies—golfing, hiking, fishing and hunting"





Vivienne Segal, popular vocalist with Abe Lyman's orchestra, who may be heard over an NBC-WEAF network Friday at 9 p. m. EST and Tuesdays at 8:30 p. m. over CBS-WABC

WORDS AND MUSIC: Twice a year, in Spring and Fall, the popular music field bursts forth in lush and plentiful bloom. Semi-annually the gents in Melody Lane reach with a seasonal fervor the peaks of their writing and publishing labors. Through September, October and November, the exhaustless freshets of songdom pour out streams of new ditties.

There are at a rough guess between 100 and 125 assorted publishers of popular music within six or seven New York blocks. If you are a professional singer of any prominence, your mail almost daily is heavy with new releases from the song presses, sent to you gratis including postage, by hopeful and obliging publishers. By

Word comes to me that KATE SMITH auditioned for a food sponsor. Everything was all set but the signing on the dotted line. Kate's salary was nothing to sneeze at, but reports have it that at the last minute her manager, TED COLLINS, held out for more dough when he learned that the sponsor offered a lady of the stage (who had very little air experience) much more money, and couldn't get her. Sponsor said nothing doing, so Kate is still drawing her salary from CBS.

KILOCYCLE CHATTER: The Adventures of Sherlock Holmes returns to the NBC-WJZ network November 11. RICHARD GORDON will again enact the roll of the famous sleuth . . . Sunday, February 3, 1935, is the date set for EDDIE CANTOR's debut for his new toothpaste sponsor. Time is Sundays, 8 p. m. over 50 stations of the CBS network . . . Hall of Fame switches to CBS on January 6, and will broadcast Sundays at 8 p. m. until Cantor takes over this spot on February 3; then Hall of Fame will follow the pop-eyed comic . . . CAB CALLOWAY will be back on the airwaves when he resumes work at the Cotton Club early in December . . . LEITH STEVENS will present hit songwriters on his Thursday night Harmonies Hour over CBS, and DEL CAMPO from the Hotel Roosevelt will start a series of guest star nights, which is quite an innovation for dance headliners.

Latest news, which is good news: There are two automobile concerns and one beauty preparation outfit bidding for the services of RUTH ETTING to return to the coast-to-coast airwaves . . . ROBERT ARMBRUSTER, maestro of ALEXANDER WOOLLCOTT's Town Crier programs, snares a new CBS commercial for a coughdrop sponsor Saturdays at 8:45 p. m. EST, starting November 3, with the support of the quartet formerly known as the Travelers in a previous CBS series with Armbruster, and with MARY CORTLAND, pretty dark-tressed songstress from Dixie . . . CHARLIE DAVIS is getting two afternoon spots over the NBC

Standing By—

With Ray Perkins

letter, phone call and personal representative you are informed of the new musicware, coaxed, cajoled, kidded and argued into a promise that you'll do this song or that.

A definite programming date is the only answer that brings a smile of satisfaction to a publisher's representative, and an end to his campaigning.

Nor is this relationship between publisher and performer one-sided. An artist with any sense of the fitness of things realizes full well that his career depends heavily on the material he uses. The most successful singers, instrumentalists and orchestra leaders devote more time and care to keeping abreast of the new songs and the selection of those most adaptable to their work than they give to any other phase of professional life. If publishers are indebted to performers for popularizing their tunes, then no less are the performers beholden to the publishers for microphone fodder in the form of songs.

Next time you listen to your pet warbler it may amuse you to picture him (or her) standing knee deep in song copies, and perspiring over the problem of picking just the right few songs to please you and fit his (or her) individuality. And back of that scene, give a thought to the boys in the publishing houses who are waiting prayerfully for your star's verdict.

NBC has a special office in Radio City (Room 610 to be exact) for the use of vice-presidents and other high executives who are visiting from out of town. It has big shiny desks, secretaries, phones, page boys and everything. Even so, they say, it's hard to pin the out-of-towners down.

Cameron King, unknown before the International Yacht Races, leaped into the radio firmament with his descriptions of the races delivered with the unmistakable flavor of an old salt, plus a goodly Scotch burr. Now he has an NBC series in which his lifelong experiences as a sailor, man and boy, are dramatized. King looks his part. Leather-skinned, browned, sea-gaited, his hands gnarled and his face weather-beaten, he's the kind of sailin' man they picture in boys' magazines. He makes us pasty-faced city lubbers feel positively sissy.

The Life of a Radio Artist, as the fan mags have it: Ambition—Competition—Audition—Proposition—Position—Recognition—Fruition.

But as the successful performer would put it:

Educated—Demonstrated — Negotiated—Congratulated — Dominated — Regulated — Exasperated—Emaciated.

CBS gradually is annexing the N. Y. theatrical district. The Avon Theater has been taken over and is being opened as the second Columbia Radio Playhouse. Acoustical treatment of the theater divides it into a live end (the stage or performing section) and a dead end (the auditorium). Let's hope the two portions never get confused. Columbia, it's a Gem of a Notion!

One Man's Family, Pacific network program, will be sponsored in the East and Midwest starting November 25 at 10:30 p. m. EST. The new Angel is Kentucky Winners cigaret. It's sponsored now, you know, in the West and Southwest.

IRVING STROUSE in Los Angeles reported promoting an idea to merge LOUELLA PARSONS with MARK WARNOW for a new program to be called Forty-Five Minutes of Hollywood Hotel.

My Aunt Pandora says that Tony Wons must write all his continuity with a soft lead pencil.

The famous and heauteous MADGE KENNEDY, featured on the Red Davis program, is the wife of BILL HANLEY, NBC production man and ex-Californian. The romance began when Bill, an actor of parts, played opposite Miss Kennedy in a B'way production some five or six years ago, although she didn't give him exclusive rights until several years later. If you want to see Hanley exude venom, call him Mr. Kennedy. A notorious spoofer recently remarked, "Oh yes, that's Madge Kennedy's husband. Let's see—what was his name before he married?" He barely escaped severe man-Hanleying.

Is my visage crimson! After blatant announcement in this column that I am appearing on the atmosphere Mondays, the jolly old NBC switches me to Tuesdays for two weeks. Tch! and teh! teh! Ah, well, these program schedulers have their troubles, and they really don't make such changes out of sheer cussedness. So it's Mondays again from the 29th on, over WEAF and the reddish network at 7 p. m. EST. But don't count on it!

Along the Airialto

By Martin Lewis

network. He'll be heard every Tuesday and Thursday afternoon at 3 p. m., marking the first step in NBC's efforts to provide dance music for their afternoon listeners . . . BUDDY ROGERS and JEANIE LANG fade from the Family Theater show after next Sunday. Sponsor may stick to the airwaves with a big name vocalist, but nothing definite.

RAY HEATHERTON departs soon on a vaudeville tour . . . Attention, you gals aspiring to be radio singers. ABE LYMAN is looking for a vocalist. What have you to offer? . . . FERRIN FRASER, the short-story writer and novelist, is writing the FRANK BUCK scripts, and KENNETH RAUGHT, who writes the LANDT TRIO AND WHITE shows, is the husband of MILDRED LANDT, sister of the trio . . . A ruptured blood-vessel resulted from PAT KENNEDY's heating by holdup men. Pat followed his doctor's advice to sing two tones lower, and after the first program Kennedy had a long-distance call from his sponsor congratulating him and adding that it's the best job of singing he's ever done . . . GEORGE OLSEN and ETHEL SHUTTA will stay on at the College Inn indefinitely, so Ethel put their two kids into a Chicago school. NBC is trying to sell the popular team to a sponsor to broadcast from the Windy City . . . ISHAM JONES is making a tour of one-night stands, and rushes back to New York on Tuesdays for his weekly broadcast.

NINO MARTINI is studying English one hour a day at the suggestion of a movie concern that wants the singer for flickers . . . SHIRLEY HOWARD's imitations of other radio songstresses are perfect . . . LARRY TAYLOR, the new Roxy find, is none other than LARRY TAYE, heard over the Philadelphia stations for some time . . . FRANK PARKER is thinking of with-

drawing from the Revelers in order to give more time to his solo work, which consists of four programs during the week . . . FRED UTTAL did the impersonation of MAURICE CHEVALIER opposite JEANETTE MACDONALD in the recent air preview of The Merry Widow.

BACK OF THE SCENES: They bill DICK LELBERT as Richard at the swanky Rainbow Room atop the new Rockefeller night club . . . That gal raising a rumpus with the NBC page boys was VIVIENNE SEGAL. The pages didn't recognize the songstress who wanted to go into the studio for her music. And did she tell them a thing or three when they wouldn't permit her to go in without a pass! . . . When JESSICA DRAGONETTE recently made a guest appearance on the Sentinels Serenade program, the songstress so impressed Director JOSEF KOESTNER that he immediately set to work composing a tone picture which he will name "Jessica Dragonette" . . . Every day is a busy day for EDWIN C. HILL, giving the news commentator little time for himself. That is why it was no surprise to studio attaches seeing Hill getting measured for a new suit of clothes right in the studio after one of his broadcasts . . . ANNETTE HANSHAW believes in doing her Xmas shopping early. She's already on a tour of the department stores to avoid the late rush. Annette hates crowds . . . Sponsor objections may prevent PHIL BAKER from appearing in a Broadway Show, but it will not prevent him from putting in his do, re, mi to back it.

It may sound like hooey, but I'm assured it's really true: THE THREE X SISTERS recently advertised for a maid who must know how to play bridge, so they could have a fourth hand at all times. The gal they hired played hridge so well that instead of playing with her only, they also are taking lessons from the hired hand . . . LUD GLUSKIN and BLOCK AND SULLY were entertaining JACK HYLTON, the London maestro, by taking him to all the hot spots in New York. When they were through, Hylton (Continued on Page 21)

Are You Listenin'?

By Tony Wons

It is not always the heroic deeds of great warriors that give us courage. As the poet said, the song of a gay bird inspires you with courage and song to face the coming day. A poor workman who wears out his shoes going from place to place trying to find work, but holding his head high, gives you more courage than the bloody exploits of Napoleon. A weary mother trying to make the poor ends meet of a meager wage that comes seldom in these days, biting her lips as she holds back the tears so the children will not see, gives you more courage than many a popular hero who performs his daring acts amid the playing of the bands and the applause of the crowd. And all these patient, silent ones who are waiting for the sunshine of better days, hopefully, without bitterness . . . they inspire us with courage and hope.

Here is one of the most surprising statements I have read in a long time: It says that a person is taller in the morning than he is the succeeding night. The explanation seems to be that the fibro-cartilage pads between the vertebrae of the spinal column relax during the night. These pads are supposed to be the shock absorbers of the body, being exposed not only to the weight of the body but also to all sorts of strains, to pounding due to walking, and to all sorts of physical exercise. Therefore, at the end of a day they are compact and dense. During the relaxation of sleep, however, they expand to their former size.

That is a good argument in favor of taking periodical rests throughout the day by sitting down or lying down a few minutes whenever you can.

I read a quotation from Lloyd George some time ago, in which he gave a pretty vivid description of what we are doing in the world—and to the world—today. Of course some of us will object and say, "the other fellow might be doing that but not I." However, the pudding proves that we are all included in this. Well, he said, "The world is becoming like a lunatic asylum run by lunatics."

As the soap box orator said when he was finishing up his argument, "Ladies and gentlemen . . . that's the whole kettle of fish in a nutshell."

Guess it's a case of strong eat weak, and the stronger eat the strong, and the strongest eat the stronger—and nobody survives. Conflict everywhere

because a bunch of incompetents were given the management of a beautiful green earth.

You will not say that I am bragging, I hope, when I state I think I have a lot of courage. Why? I'll tell you. Because I have dared to read over the radio a poem four stanzas long and eight lines to each stanza. You think that doesn't take courage? Well, you just try it. One of the favorite slogans among radio men and practically all radio fans when they are speaking of a bit of poetry, particularly if it is good poetry, or of drama if it is the best of drama, or of music if it is something above the average . . . one of the favorite slogans in those cases is "Cut it short!"

After years of hearing that almost daily, if you still have enough ambition left to read a long poem or a bit of Shakespeare, or to play a symphony or sing a classic, you are a brave person and you should receive a medal. Of course everybody knows that you won't receive much money . . . nor will you ever have your name at the top of any contest headed "Best Radio Programs on the Air." You never will take your place with low comedians or crooners. But just the same you will be brave.

And so whatever work you happen to be engaged in, if you will strive to do something beautiful, not minding what the mob says or what those in the market-place say, you will be criticized. But you will receive a greater reward than the acclamation of the mob, and that is SELF-SATISFACTION!

At last I have found out what the difference between a statesman and a politician is. Of course the word "statesman" has about vanished from the average vocabulary. You hear plenty about politicians, but I don't believe I ever heard one of them called a statesman except in old books. But here is given the difference between the two terms:

A statesman wants to do something for his country. A politician wants his country to do something for him.

A friend writes and says: "The reason why the American people, which means 125,000,000 people, are worrying and starving is that they don't know how to cooperate. Everyone is trying to go it himself. The result is that they all are pulling against one another.



Carlos Molina, bandleader whose music may be heard any evening over a CBS network. With him is shown one of his ardent fans—Lina Basquette. Molina goes to Florida soon

They will never, never get anywhere until they see that their common interests should make them as brothers. The day they can do that all their battles are won."

I suppose there is something to that. Like someone else remarked: "Cooperation, that's the solution. Remember the banana . . . every time it leaves the bunch it gets skinned."

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

Those sections of the listening public outside the range of WHN, where MAJOR BOWES holds forth on Tuesday nights, are being cheated out of the most novel, the funniest and the most human of radio programs. It is astonishing to me that networks and sponsors, forever in a frantic quest for something new and thrilling, have not taken The Amateur Hour of WHN and put it on a coast-to-coast basis. If they did, they would of course be forced to have Major Bowes doing the master of ceremonies honors, because really he is the show.

Listeners all over the country know the Major as a dignified, paternal and swell fellow, who moulds his Sunday programs at NBC to fit the day and the mood of people who otherwise would be in church. But few know him as the keen wit and artist repartee that he becomes on The Amateur Hour. He is as funny as ED WYNN—and the acts he stages, from the guy who makes locomotive noises with his nose, to the ham-curer who comes in from the farm to play tunes on a maple leaf, are funnier. There is no hook for the amateurs but, instead, a bell which clangs whenever an act is bad.

This show staged for the whole nation would be the knockout that it already is, multiplied by fifty. Some idea of how New Yorkers like it may be had from the fact that 3,000 telephone calls are received during the hour each week, with 1,200 other callers being stalled by busy signals.

Expectant sponsors and headmen of the networks are urged to give a listen—and experience something new and engaging, at last.

There is—one of the big shots of the webs was telling me the other night—no doubt that before the season is over a radio formula will have become established, with regard to vogue of presentation and time elements.

With every new show, I am assured, there will come a new note of sophistication, as portended by the work of DEEMS TAYLOR, now unfortunately off the air; or DWIGHT FISKE, the newest of the clever lads; or

RAY PERKINS, who last year was two years ahead of his time, and of WALTER O'KEEFE and other exponents of smart presentation.

As regards time, every major program before another year has elapsed probably will consume an hour, if it is on a weekly schedule. Already there are nine of these doing a better business than shows of lesser size. They are those of PAUL WHITEMAN, RUDY VALLEE, Showboat, The Gibson Family, the ROMBERG program, the Chase and Sanborn broadcast, the Lux Theater, and the Ford and Cadillac symphonic shows.

The Federal Trade Commission, in its movement to cull from the air any and all forms of false or misleading advertising, sent out an original call last Summer for copies of advertising scripts. Five hundred and ninety-eight stations, representing ten networks, responded, and 180,877 advertising continuities were read. Of these 22,411 were regarded as open to investigation, and they were filed away. Many of them concerned so-called remedies.

The Commission has just issued another call for sample continuities, and is specializing on the scrutiny of recordings and the advertising claims impressed on them.

Radio has been blamed for many things. There's a fellow in New York who has complained to the courts that when he crosses Times Square, radio waves cause him acute misery in his stomach. There are scores of misguided persons who wear "asbestos vests" to protect them from the waves. Thousands of farmers have complained that radio affects crops, causes droughts, gives

grandpa rheumatism, and makes little Angeline to have a ringing in her ears.

Of course, all these complaints are based on superstition or awe, and recall the fellow who was called into a firehouse years ago to hear a radio program for the first time in his life. At the end of the broadcast he said: "It's a lie."

But it would be a good thing if all the fool beliefs about radio phenomena were settled. That's what the people at WOR think. When the new transmitter of that station goes on the air in December, it will have, besides the technical personnel, a corps of scientists from universities. They will conduct investigations for a year. They will ascertain, if possible, whether radio can affect human beings (in addition to driving them nuts with old jokes) whether animal or vegetable life are in any way influenced by carrier waves, etc. Radio's relationship to the weather—if any—humidity or aridity, and so on, will be delved into deeply, and a thorough report of the findings will be made.

In announcing this plan, one of the boys at WOR was set to thinking of the California doctor who, having brought several dogs back to life, now wishes to try the experiment on a human being. "Wouldn't it be swell if he could find Joe Miller's body and resurrect it?" he asked. And several listening radio comedians swooned.

FRANK BLACK wishes me to tell the world that it is a fallacy—this belief that all musicians have long hair like LEO REISMAN.

"I point with pride," he says, "to the Cadillac orchestra of a hundred pieces. Every darned one of the instrumentalists is bald."

RUDY VALLEE may be a hero to a horde of radio listeners, but he's just a guy with an automobile to Los Angeles cops. On the way to his first day of toil on his new picture Rudy bore down a bit too heavily on the accelerator and snagged a ticket from a star-spangled meanie. Fine—but not so dandy.

MYRT and MARGE

By Arthur Kent

Myrt's First Theatrical Season Was One of the Craziest Whirligigs a Girl of Sixteen Had to Live Through—and She Loved It. But She Loved Far More the Handsome Young Tenor of the Troupe Whom She Was Destined Later to Marry

Radio's "Myrt and Marge" series is based upon the stage life of Myrtle Vail (mother of "Marge"—Donna Damerel Kretzinger—both on the air and in real life). Born in Joliet, Illinois, Myrt went on the stage at fifteen in Chicago—with the help of a girl friend and a newspaper reporter. The manager hired the tiny kid because she could sing and was pretty. Most vivid recollection of her long-dreamed-of stage debut is that her feet hurt! Herewith is presented part two:

Now came 20 weeks of one-night stands. Youthful Myrtle lived in a dream—a shifting 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—not all were tough—use language she never had dreamed a woman could use.

She saw bloody, catlike dressing-room fights among the girls. She was even drawn into one of them herself! But through it all, strong and human and sweet, was the thrill and pull of show business. At the end of those 20 weeks, Myrt was a trouper forever—and had been caught up by the great love of her life.

The play was a muscular football piece called *The Umpire*. Those were the days of Beef Trusts, not Brain Trusts—Myrt's lack of bulk was made up by volume of voice—and in the grand finale of each show *The Umpire's* feminine beef was piled high on the stage in a scrimmage. The girls wore football suits, this being before the days of Earl Carroll! Saucy little red-headed Myrt usually was on the bottom.

"Many a grudge was worked out in those scrimmages," she tells. "Many a girl was gouged or kicked by friends. Once I came out with a broken shoulder-blade." But in ten days she was back in the heap again—which is an excellent story to tell when your Cousin Matilde wants to be an actress to express her soul.

The manager's wife didn't like Myrt. She called her a little upstart. Now Myrt was a kid—but nobody's fool. She decided that maybe—just maybe—the manager's wife liked her less because the manager might like her more.

"But I had no eyes for him," she tells. "He was a married man and I was madly, pathetically in love with George Damerel."

Now this Damerel was first tenor, and a man with a future. Handsome, fascinating, he probably had not noticed the pert redhead who sighed in the wings when he sang. For many women were mad about him—including several in the cast.

One of these was a blonde young person who believed—rightly or wrongly—that she held certain proprietary rights to the young tenor. So, while the manager's wife was jealous of Myrtle, and while the manager may or may not have given some cause for this, and while Myrt was utterly unaware that the manager existed except as the fellow who handed out orders and pay, this blonde

noticed how Myrt looked at Damerel. It was a nice little theatrical mix-up, with Myrt cast in the role of innocent baby.

But this innocence aroused no pity in the blonde's buxom breast. One night the chorus was making up in the damp, gloomy dressing-room of a small-town theater.

"It had a stone wall," tells Myrt. "Suddenly this girl came at me, screaming and yelling. I was nearly scared to death. 'You quit looking at my George like that!' she howled. Then she banged my head up against that stone wall."

Now everyone who works with Myrtle Vail testifies to her self-control. But to smack the curls of a redhead against a stone wall is going just a little too far, no matter how perfect a lady may lurk beneath those locks.

"I was so mad I forgot to be afraid! I hit her. She dug her nails into my face. I knocked her down.



Myrt and her mother (Marge's Grandmother) in the domestic activity that might be seen going full blast any evening at the Vail menage



Marge and her husband, Gene Kretzinger, married less than one year — and blissfully happy in their life on the air and at home

fire her if she ever touched me again."

Not only did that girl never lay hands on Myrt again, but from then on, nobody else in the company tried it, either. There were plenty of dressing-room fights, but Myrt wasn't drawn into them.

And it was shortly afterward that gorgeous George, the glamorous Damerel, (father of Donna) first noticed the tiny redhead who adored him.

It would be romantic to say that "love came to him as he saw her poised in the spotlight's glare, and his heart stood still." That's the way most of the customers think stage life goes. But it ain't so. Actually:

I had to carry a beefy girl across the stage on my back," Myrt tells with a chuckle, "and he was sorry for me because she was twice as big as I was." Such were the beginnings of love, in the life of a stage that had yet to lose its robustness!

Ever since a tiny girl, speaking her piece at church sociables, Myrt had longed for the life of the stage—the life of which her religiously brought-up mother had dreamed in vain, while her circus-riding father had had his fill of it. And how did Myrt like show business?

"I loved it!" she relates. Even the scrimmages. Youth's illusions made it a fine, brave thing to get up at five, grab breakfast, run for a six-o'clock train. There always was a mad scramble for double seats. "I learned to do most of my sleeping in day coaches," says Myrt, "with my head on a suitcase and my coat over me."

"Sometimes we'd ride on top of the train with our feet dangling while we collected scenery and cinders. People who loved life waved at us. The other kind turned up their noses." Once a pair of Hagenbeck Circus girls joined the show. "They did nothing but laugh and scratch. Soon the whole company was scratching but not laughing. Doctors (Continued on Page 23)

and when the girls pulled me off I was jumping on her stomach! She was in no condition to go on the stage. The manager was going to fire me, but the other girls told him what had happened. Then he threatened to

She Knew What She Wanted

By Harry Steele

It was opening night of Max Reinhardt's wonder play, *The Miracle*. Attracted by the fanfare which had preceded the extravagant presentation, all of New York's cultured and artistic who had been able to snap up available tickets were in the audience.

It was a gala night for even so blasé a metropolitan audience as Gotham. The bon vivant, the man-about-town, gilded girls, the matron and the financial baron sat in the same rapt awe awaiting the splendors of the spectacle.

Near the center of the house sat one of art's greatest exponents, the somber voiced Feodor Chaliapin of the Metropolitan Opera Company, an acknowledged musical authority and critic of accepted discrimination.

Suddenly from the flies above the stage rose a voice of rare quality, sounding the melodic strains of the angel's song. The singer was invisible. There was no such crass note in *The Miracle* as the introduction of an angel in the flesh. But the tone-wise Chaliapin knew that there was something fleshly behind that voice, something tangible and flawless that fitted perfectly into the musical pattern of his life.

Too aptly trained to let his enthusiasm run away with him, he awaited with comprehensive knowledge for the flaw which might betray the caroler as one of those tyros who approach perfection but just miss it by one uncontrollable fault. He drank the liquid notes. Out they tumbled, clear and concise in tone and pitch and with clear diction, remarkably phrased, and without a let-down from the perfection that had captured his attention.

When the aria was concluded he had reached a decision. Here was a new star for the all-too-thinly populated musical firmament. The import of the show was lost upon him.

He must learn who this gifted singer was. Curiosity so tortured him that he left his seat before the act was concluded, and hastened to the back of the theater to learn what he could about his discovery.

And so did Chaliapin, the great, meet Jessica Dragonette, the beginner, a lyric soprano making her first professional appearance. And so began a siege of importuning by which Chaliapin hoped to lead this 100-pound wonder girl to the stage of the mighty Metropolitan; a siege that outlasted the storming of Verdun and, like that epic of the World War, was destined to disappointment.

Canny little Jessica could not be lured by the promised pot of gold at the end of every vocal aspirant's rainbow, the opera, Romanticist, they called her. "She's a visionary," declared her few intimates. But little Miss Dragonette was five-feet and two inches of sound reasoning power.

Her interest in music had fixed her attention on the life of its stars. She had seen them scintillate for a few weeks each year, and then be forced into involuntary retirement, or brief concert tours, during the unproductive months when opera is out of season.

Better 52 weeks of limited income, she thought, than a month or so of big salaries followed by a lull during which one dissipated savings. Besides, opera meant sacrifice of the privacy which she treasures.

With a World at Her Feet—Fame and Glory and Adulation and Wealth — Jessica Dragonette Turned Aside to Go Her Own Way. Was She Right? Does She Regret?—Here Are the Facts



Jessica Dragonette, beloved and idolized by millions, as she may be seen on the few occasions when she takes time off to fulfill pressing formal social obligations

avowed haters of all sopranos. In private life she is aloof, ethereal and silent, a star of cold brilliance.

But whatever her characteristics along this line, she has proved conclusively that she was shrewd in turning her back on Chaliapin's proposal that under his guidance she adopt the opera and concert stage.

The picture which he painted for her was an alluring one. Under the aegis of the great basso, darling of the "Metropolitan crowd," life would present few obstacles for her. The pathway to instantaneous honors would be hers. She shook her blonde head in a definite "No!" as light blue eyes steeled with determination. The stage she would try, perhaps, as a bridge to her entry into radio, but the fields which her tempter described were not for her. Whether she was wise in the eyes of art, practicability can find no fault with her. She has been the outstanding example of durability in radio's brief history. Doubtless her income over the years has been in excess of those who would have made her one of their company, and as they face the retreat from fame she has not even yet attained the summit. The peak is still ahead for her. Further, she is supremely content in the field of her endeavors.

That her followers are equally content is radio lore. Probably in all the world there is no epidemic of equal in ferocity that of Dragonetteism. Her partisans are fiery in their support of her talent and personality, and any attack brings up a solid defense that would whither the rashest assailant.

Obviously, once a person has become a subject of "Queen Jessica," disloyalty becomes atrophied as a vice. Pretenders may come and go, but her throne refuses to tremble to their tread. Which is worthy of note in an enterprise where the warm zephyrs of approval are prone to change into frost-laden gales of dissatisfaction overnight.

(Continued on Page 27)



Jessica (above) in her favorite setting, indulging in her favorite occupation and (below) listening to herself sing

being feted by those who fawn on celebrities, breaking into the solitude which, in Jessica Dragonette, amounts almost to a claustrophobia.

An odd manifestation, that shyness. Literally millions love her, yet few ever have seen her. To most of her hearers, even to many who have transacted business with her, she remains the "great unknown," the Garbo of radio, who wants, above all else, to be alone. She lives modestly in a New York apartment, alone with her sister to whom she entrusts all of her affairs.

Publicity and acclaim are hers by virtue of accomplishment. Yet she will have none of them. She could be photographed and interviewed, portraited and feted by the press and by sycophants who patronize the arts for the sake of fraternizing with the artists. But seclusion is her refuge to a point that is almost anti-social.

Only while singing is she able to throw off the shackles of her inhibitions. In song she is the gracious artist, wedging her way into the hearts of even the



Voice of the Listener

It's a Voo-de-Hoodoo

Dear VOL: Jamaica, N. Y.
In reply to Bob S. Paulson, he claims that the Boswell Sisters' Heebie Jeebie Blues give him the jitters. Doesn't he know that at the start of a new program or a series of programs, the Boswells always sing the "Heebie Jeebie Blues" on their first broadcast, as a lark song? As for learning new songs, does he know the Boswell fans swamp these famous sisters with requests for the good old songs?

Old or new songs, Connie, Vet and Martha can and will sing them as only this famous trio can, sweet, hot, slow, fast, torrid, sprinkled with that famous contagious Boswell rhythm and harmony.

It might interest B. S. Paulson to know that tin-pan alley (music writer's row) picks the Boswell Sisters as its favorite trio. Long may we hear them sing the good old "Heebie Jeebie Blues."

Jas. MacNittoly

Used Too Orphan

Dear VOL: Glen Ellyn, Ill.
If the script writer on the "Little Orphan Annie" broadcast would cut out about fifty percent of his "Pa" and "Ma," as Mr. and Mrs. Silo speak to each other, their conversation would be far more natural and real as a talk back and forth between husband and wife. Homespun people have long used the affectionate "Pa" and "Ma," but it can be overdone and when it is, it sounds awfully soft and silly. And again, Annie and Joe, in Little Orphan Annie, know Mr. and Mrs. Silo too well and are too close to them in family ties to continually address them as Mr. and Mrs. Silo. An occasional auntie or uncle would sound better.

F. D. Abbott

Hawaii? Fine, Thanks

Dear VOL: Robinson, Ill.
What is NBC and CBS' attitude toward Hawaiian programs?
The Hawaiian guitar is the only musical instrument showing a marked increase in sales during the past four years. Statistics show that other instruments show a decrease. This proves that the Hawaiian guitar is the world's most popular stringed instrument. Not one person out of one hundred will dial out a Hawaiian program.

I will be glad to hear from anyone who knows why the favorite music of the majority of the people is given no consideration by networks and sponsors.

Byrl J. Thompson

Just Miscel-Lanny

Dear VOL: Boston, Mass.
In a recent issue Marjorie Brettman requested members for her Lanny Ross Club. May I join your club, Miss Brettman? I consider myself Lanny's greatest admirer. He is a truly masculine tenor, there's nothing effeminate about him or his voice, and aren't you glad he's in the movies?

Tell me more about your club. I'd like to boost Lanny. He deserves the best of everything. Friends of his claim he is an exceptionally grand person.

Clarina Marion

H and S vs. A and A

Dear VOL: Cincinnati, O.
As I am a constant reader of RADIO GUIDE and also a good listener, I wish to say that I think the new team "Honeyboy and Sassafras" is far more entertaining than "Amos and Andy" have ever been. We would not fail to listen to them for anything. They are great. We like "Honeyboy" the better of the two, only he isn't heard enough during his program. Why not put them on the air in the evenings, so more people can enjoy their program?

Mrs. Margaret Thiel

Dupli-Kate Program?

Dear VOL: Washington, D. C.
Am a constant reader of your magazine and I agree with a reader in regards to "No Matinee for Kate." We want her in the evenings. I am a high school student and miss her program, as I cannot reach home before 3:45. She is a great favorite with all the girls at school, so please do what you can and let us hear her wonderful voice again, between 6 and 9 o'clock. It would be swell.

Kathie K.

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.

For Pop and the Kids

Dear VOL: Washington, D. C.
When are we going to hear our "Own Kate Smith" (as she is a Washington girl) on a later hour? Although she is great on her matinee program, my husband and children would like to hear her also. Tonight she is on at 10:30, but that's too late for the children and all the kiddies love her.

Minerva

A Parade Halted

Dear VOL: Union, N. J.
I wonder why we do not hear Arthur Godfrey any more. He went off the air very suddenly without any warning and I certainly have missed him.



I believe all those who listened to him on the Metropolitan Parade will agree with me in saying that he was wonderful. His program was so entertaining that the half-hour just flew.

All I can say is that the Metropolitan Parade has not been the same since he left and I sincerely hope that he will return soon. There must be many who feel the same way. Why not write the broadcasting company demanding his return? We have a voice.

Therese Van Dorpe

Hoke, Ray Noble

Dear VOL: Jacksonville, Fla.
Why the Musicians' Union should ban Ray Noble and his orchestra from this country is a mystery to me. Ray, despite being a Britisher, has one of the finest bands anywhere, and to deny Americans the privilege of hearing him because of a few selfish rules, or rather, rulers, is carrying a good thing a bit too far. Does England ban the dozens of American outfits that play there each year? Maybe it is because he will outshine so many American crews. I believe he'll do just that. For your own convincing, listen to his recordings of, "You Ought to See Sally on Sunday," "Waiting for the Robert E. Lee" or better yet, our own famous "Tiger Rag."

No—I'm not an Englishman—just like fair play.

P. J. Hoke

Oh, Solo for Mia

Dear VOL: Thorold, Ont.
Why have lovely music spoiled? Gladys Swarthout's perfect rendition of "Lost Chord" needed no embellishing. By the quartet, a most beautiful solo was just third rate. When her lovely voice is heard over the air again I'm hoping it's herself that I will hear.

Laura Hargreaves

Bohne of Contention

Dear VOL: Marquette, Mich.
I certainly agree with Lillie Bohne that it is disappointing to have three of your favorite programs on the air at one time.

On the whole I have found radio to be just about perfect, and I have never made any complaints before, but the strain of choosing between listening to my two "number-one-favorites," Ben Bernie and Bing Crosby, is more than I can endure very long.

And the hour from 8-9 (CST) on Thursday, which I enjoyed tremendously for so long, now leaves me a nervous wreck. What with the Show Boat, Walter O'Keefe, Lawrence Salerno at WGN, Fred Waring and also the Unsolved Mysteries at WLW, it is enough to make one weak.

Having barely recovered from that ordeal, on Friday the question is: Do I listen to the new Hollywood Hotel or to my favorite comedian and accordionist, Phil Baker, the WLW Zero Hour or the First Nighter?

I am so glad to see a full page of VOL again. Please don't ever have less.

Mrs. Clara Jensen

Friendly Gestures

Dear VOL: Milwaukee, Wis.
I take my hat off to Annette Hanshaw. Not only did Miss Hanshaw send me an autographed photograph of herself, but already I have received two very friendly letters from her. Such generosity and appreciation of fandom deserves complimentary remarks. I would like to hear from all of Annette Hanshaw's fans. Please drop me a line.

Jimmy Nelson

Teaming with Talent

Dear VOL: New York, N. Y.
At this time of year it's become a habit to pick all-star teams. Well, here's my lineup: Baritone, Everett Marshall (substitute, Conrad Thibault); Tenor, Frank Parker (substitute, Lanny Ross); Soprano, Jessica Dragonette (there can be no substitute); Contralto, Elizabeth Lennox (substitute, Mariha Mears); Quartet, The Revelers (substitute, Show Boat Four); Orchestra, Dick Humber (substitute, Glen Gray); Comedian, Jack Benny (substitute, Fred Allen); Master of Ceremonies, Ben Bernie (substitute, Rudy Vallee); Announcer, Phil Stewart (substitute, Tiny Ruffner).



Well, boys and girls, how's about it? Any criticisms?

Stanley Fensterstock

Fun-Knee Action

Dear VOL: Toronto, Ont.
What has gone wrong with the Ford programs? Fred Waring's Pennsylvanians are my idea of a perfect orchestra, but they seem to have been juggled in the most shameful manner.

First their novelty numbers were cut down. Then we are forced to listen to Rosemary Lane and Tom Waring talk about nothing and sing those inane songs in hopelessly unmatched voices.

Next, we never know when, if ever, we can tune in on it, Thursdays or Sundays. And finally, must we have guest stars? If Wayne King's program were broken up with guest stars, how long would he last?

I thought the name "Ford" stood for a fair deal. Are Waring's getting a fair deal?

Mickey Brown

In Appreciation

Dear VOL: Kansas City, Mo.
I want to congratulate you on this fine magazine, the RADIO GUIDE. It has so much to interest every radio fan.

Will the children's program, "The Adventures of Helen and Mary" be back on the air this fall? It was such a fine program. I would like to mention "Happy Hollow," the B. C. program over KMBC Columbia broadcast as one of the really fine and human programs of the air. We like and enjoy so many it's impossible to mention them.

For children, Frank Buck is to be congratulated on his fine programs. They are both entertaining and educational. Orphan Annie and Skippy are both so full of horrors children have nightmares listening to them. Couldn't they change? Thank you.

Mrs. C. D. Ward

Somebody's Pleased

Dear VOL: Junction City, Kan.
In behalf of the many thousands of less fortunate radio fans whose mode of living prevents them from listening and enjoying the better radio programs during the evenings, I offer orchids and plums to the Columbia Broadcasting System for giving us such wonderful entertainment as the Kate Smith Matinee Hour; also their recent inauguration of two equally enjoyable morning hours, Modern Minstrels and Happy Days Revue. Come on you daytime fans, give a listen, then send in your 'applause.'

H. G. H.

Planning a Fan Dance?

Dear VOL: Collingswood, N. J.
This is my first contribution to VOL, but I just want to bring to the listeners' attention the existence of a club for that King of entertainers and grand fellow JACK BENNY. I know there are many Benny admirers who will be glad to boost this swell fellow. For information write to Frances Washburn, 45 Bellevue Terrace, Collingswood, N. J. May I suggest that a fan club department would be a great addition to RADIO GUIDE? Frances Washburn

Not Very Good Eddy

Dear VOL: Scranton, Pa.
I have just read Jess Hoaglin's letter about Eddy Duchin failing to answer his numerous requests. Eddy Duchin happens to be my favorite maestro too, and has failed to answer my numerous requests. I gave up hope long ago of ever receiving his photograph.

I have also received many personal letters and photographs from my favorite radio stars, all but Mr. Duchin, of course. He can't ever compare his with such bands as Lombardo, Bernie, Casa Loma, and many others. Who does he think he is anyway? Doesn't he know that he is losing his popularity by being so snobbish? If it weren't for the public, where would he and a great many others be? Many of my friends have formed the opinion that he is very conceited and I am sure that there are many more who think so. Wise up Eddy Duchin. Many maestros, like yourself, have fallen down as fast as they have gone up.

Clare Talarico

30-Hour Day Needed

Dear VOL: Keyport, N. J.
Am sure many must be disappointed for Will Rogers and Walter Winchell to be on at the same time Sunday night. Also Ben Bernie and Bing Crosby on Tuesday. We are very fond of Rudy Vallee and his orchestra but since he has other entertainers on his program we usually turn to something else.

Bernice O'Dell

No Holcomb Here

Dear VOL: Chanute, Kan.
I want to congratulate both Lawrence Tibbett and the RADIO GUIDE on the article "Debunking Classical Music." Mr. Tibbett for having the good sense to recognize the truth and the moral courage to say so, and the RADIO GUIDE for the publication. It's the most rational article ever published in any magazine on that subject. Just good hard common sense that should be evident to anyone.

Sidney B. Holcomb

Just Out of Reach

Dear VOL: Palisades Park, N. J.
Can't we have Bradley Kincaid back again on WEA? I heard he broadcasts over WGY, but that doesn't do us who don't live in Schenectady, any good. He must be a favorite or else his votes wouldn't have gone up so rapidly and so high. I know I'm only one of his many admirers who are waiting to hear his voice again. Trusting to hear his voice soon.

Mrs. Alice Schubert

We Want Goldbergs

Dear VOL: Greene, Me.
May I ask in your columns if there are not some Goldberg program fans who will request that this program be put back on the air? It seems as though there must be many who enjoyed the natural every-day home life of the family, the fine philosophy of "Molly," the true-to-life growing up of the children, etc. I was much disgruntled when the program was discontinued without explanation, leaving us all in suspense as to how "Jake" came through in his business venture.

E. R. Daggett

Hoping for the Best

Dear VOL: Jamaica, N. Y.
I agree with Miss Fowler in saying Buddy and Jeanie of the Ward Hour are at times a bit "wishy-washy." However that is the fault of the script writer and will probably be remedied after your RADIO GUIDE criticism is read. I personally like the program, especially the orchestra's theme song, and the grand numbers the Three Rascals sing.

Anne Marshall

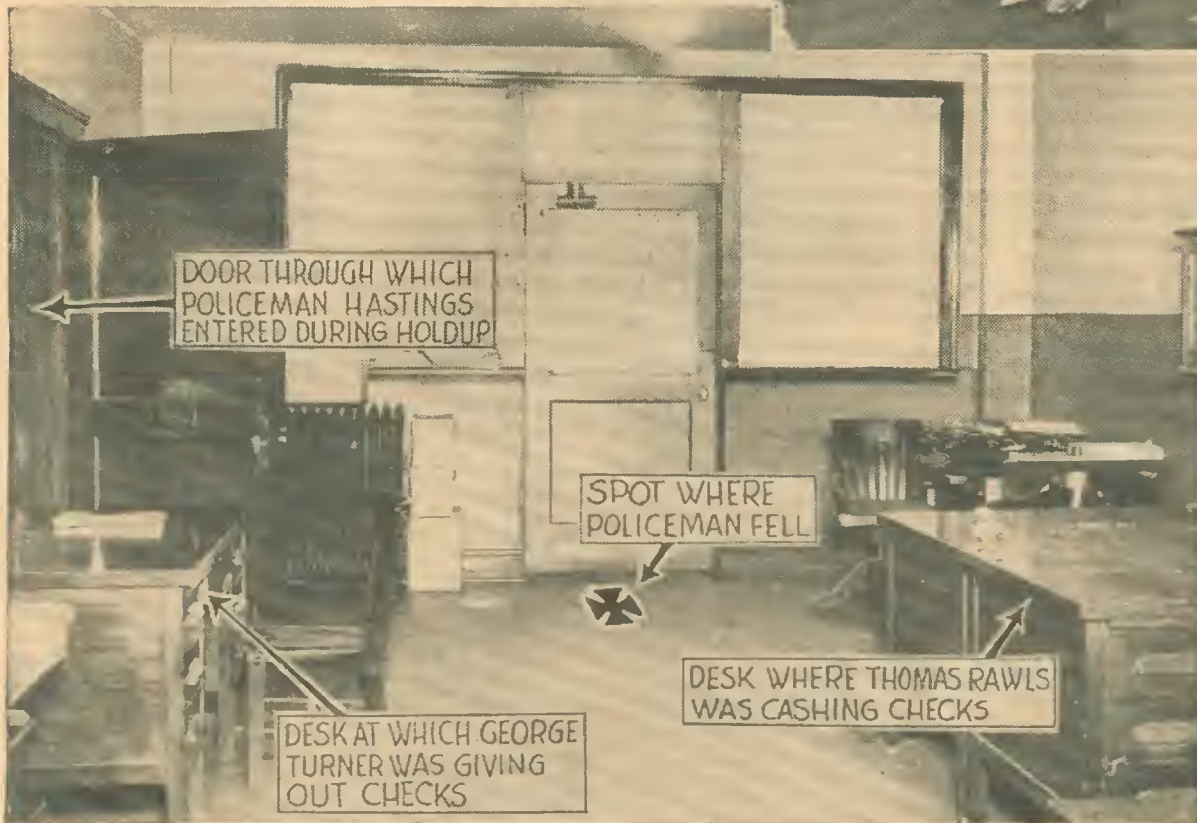
Amateur Murder

By Moorehead Green

He Thought He Could Rob a Government Paymaster and Set Himself up in Business Once Again. But He Did Not Reckon on His Own Bungling—or on Radio as the Defender of Law



Morris Cohen, the barber who tried to be a capitalist by the crime route—as he looked when the law caught up with him



Interior of the office of the City Street Department, where the crime was committed

Morris Cohen might have been a sound professional man if the breaks had been different.

Cohen wandered for a few hours among the sun-makers on the end of Chicago's million-dollar Navy Pier, which stretches one full mile out into Lake Michigan. It is one of the most famous recreation spots in the middle west, but he had not come there for recreation. When he left he had the information he wanted. His plans were made. He drove to a spot near the barber-shop, and parked. Soon a thickset, brutal-faced man came swinging down the street.

"Hey, Hymie!" Cohen opened his car door and called.

"Oh, hello, Morris!" Hymie Sinenberg turned and walked toward the parked car. With mingled emotions Morris watched him approach. He half despised, half respected Hymie—a tough who never worked but always had money. Now he planned to use him.

"Say, Hymie, how would you like to make, easy, maybe \$1,000 for yourself?"

"Is it a joke, Morris?"

"No. Listen. I got a sure proposition . . ."

It was hot in the Loop but cool on Navy Pier, that Monday afternoon in August, 1933. To the east stretched vast Lake Michigan. To the west was the imposing skyline of Chicago—and an automobile now carrying Morris Cohen and Hymie Sinenberg towards the Pier.

At the west end of the pier 100 men and women workers on the relief rolls were waiting to be paid. And upstairs on the second floor three men were preparing to pay them. There was George Turner, chief paymaster. As usual, he had taken over the Pier office of the city Bureau of Streets to dispense the checks. And there was Thomas Rawls, of the West Englewood Currency Exchange, who made a business of cashing those checks for all who wished to pay 15c for the convenience. Assisting Turner, the relief paymaster, was Jerome Hartnett, an estimator in the Bureau of Streets.

Turner took his place at a desk to one side of the office; Rawls occupied another desk at the other side.

Morris Cohen and Hymie Sinenberg had parked their car, entered the building. At this moment they were coming upstairs. They were in their shirt-sleeves. Hymie wore a khaki shirt.

"I guess we can start." (Continued on Page 30)

Nervously Morris the barber ran his razor over the customer's flesh. Morris was listening.

" . . . cash money," said the voice he was hearing. And Morris Cohen was more interested in cash money than in anything else in the world.

Three shabby gossipers were sitting along the wall in Sam Katz's barber shop—on Chicago's southwest side—waiting for the traditional "Next". They were talking about relief-work payrolls. Hearing them, Morris Cohen fought to control a rising excitement. For weeks he had felt rebellious. Barbering was all right, so far as it went. It gave you something to do. But for earning you money, so a fellow could go out and do something, have a good time—maybe buy a business of his own—it was the bunk. Especially now with times so hard and wages low.

"Yeah," said one of the three waiting customers, "them two guys brings the dough right out to Navy Pier. They cash our checks for 15c apiece."

"They bring out—oh," said the second man contemptively, "about \$2,000 in cash."

"I wish I should have that money!" said the third. "Ouch!"

The lathered customer in Morris Cohen's chair jerked, and looked up reproachfully. A drop of red dyed the white lather.

"Excuse it," mumbled Morris. His sallow face was flushed, his pulses still were leaping from the effect of that last speech. To have that \$2,000! Morris would be able to own his own barber shop again. What good did it do you to slave for somebody else? You could never get ahead. And so Morris made up his mind to steal—at the point of a gun.

"They pay us again on Monday," one of the two men from Navy Pier told their friend . . .

On Sunday, Morris Cohen went to Navy Pier. He wanted to look around. Though he didn't know the term, he was casing the job. Morris drove there in the old family car—a relic of the days of prosperity when he had owned his own shop. Morris hated that car because it was so shabby and old, and did not do him credit in his neighbors' eyes. He sat up in it, very erect and dignified, in spite of his ridiculous little Hitler mustache. An intelligent-looking fellow,

The Navy Pier, that stretches one full mile into Lake Michigan from the heart of Chicago, where the money was that Cohen went after



Signposts of Success

By "The Doctor"



One of Those Faces Old in Youth and Young in Age — Babe Ruth's — Reveals Many Things

After a close look at this master mechanic's nose and side forehead and superintendent's jaw, it is evident that if Babe Ruth had not discovered that he has a "home run" batter's eye and arm, he would doubtless have ended as superintendent in a manufacturing concern. And while not very aggressive, not given to starting before the pistol went off, he would have put a decided pressure on every producing unit in his factory.

On the outside there would have been a hail fellow, well met, atmosphere, a disposition to take a hand in the social affairs of the whole factory community and in the development of every kid in the town. That would have been earnest and wholesome interest.

Babe Ruth, Sultan of Swat, as he appeared before the microphone for his recent series of broadcasts

He would have seen in every child in his neighborhood a potential useful citizen, and by influence, sometimes by a kind of sensible indirection, he would have instilled what American youth is apt to let go by—a sense of future responsibility.

Babe Ruth plays the game. This broad forehead, wide head, solid side-face and full upper lip make a deadly serious face, with smiles all over it. It is an executive face, a management face, and yet one that can play a solo part when that is his place.

Evidently he did not prepare for a technical life, for a mechanic's work, or for engineering.

In fact, he could not have passed the last-named course of studies. The end of his nose indicates the fact that higher mathematics, the usual college-demanded mastery of calculus and mathematical equations, is out of his scope.

Yet, a first-class machinist, factory superintendent, or agriculturist he certainly could have been.

The humanities, the voice of youth, the clamor of doing something, the search for successful enjoyment, the high expenditure of vigor, and the atmosphere of do what you do well—all are seen in every curve and gigantic mass of this face.

It is interested in big and little things, but not in trifles. It is one of those faces that is old in youth and young in age.

Open Door to Beauty

By V. E. Meadows

If You Have Found That Plucking the Eyebrows Is Painful — Here Is Cause for Cheer

To the women who undergo weekly periods of torture in plucking the eyebrows this department brings good news. No longer will it be necessary to force the tears back with each pull of the tweezers. The thousands of women who have written this and other beauty departments, recounting the pain and discomfiture they have had to undergo every time they attempted to put their eyebrows in shape, have made a new, painless method possible.

As I hinted some time ago, several creams have been perfected which will desensitize absolutely the hair follicle, making it possible to remove the hair painlessly and harmlessly. I have refrained from giving my whole-hearted recommendation, however, pending the outcome of tests held under my personal supervision. The tests to date have been more than satisfactory. I know that you will want the trade names of such products. Write to me in care of RADIO GUIDE and I will advise you as to the trade names of these products.

While on the subject of eyebrows, allow me to tell you of the proper shaping of the brows. An extremely thin hair-line is never in good taste. Neither is a bushy-looking brow. My suggestion is to have the eyebrow fairly wide at the point nearest the nose. In addition, never have the space between the eyebrows too wide, as this invariably leads to a broad appearance of the face, especially over the bridge of the nose. As you proceed toward the outside part of the eyebrow, thin it down so that it tapers gradually to a point at the outside of the eye.

If your eyebrow is too short and does not come out far enough beyond the outside point of the eye, lengthen the brow with an eyebrow pencil. The artificial eyebrow, naturally, should match in color exactly with your own brow. In order to obtain this effect, do not try to make too heavy a line with one stroke of the pencil. Your hand should rest on your cheek so that it will not shake; then go over and over the line originally made, until it is brought up to the correct color.

The eyebrow should be fairly long—say to a point about even with the line drawn out from where the upper and lower lids meet, or slightly above that line. This shapes the eye and also helps to control the shape of the top of the face.

If the eyelashes are too light, they should be colored, but again great care should be taken not to get the color on too heavily. Here is a final admonition: Never let the eyelashes run together when color is added.

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 mornings at a new time, 11 o'clock EST, on Stations WMCA, WHDH, WPRO and WIP.

Flashes of Fun

Gene: What does your wife say when you get home at 3 a. m.?

Cliff: She never says a word.

Gene: No?

Cliff: No. She never speaks when she's in action.

—Sinclair Minstrels

Lou Holtz: Were you thinking of me?

Petrushka: No, was I laughing?

Holtz: Petrushka, I think I'll call you Liberty

Bell from now on.

Petrushka: Why?

Holtz: Because you're half cracked!

—Vallee Variety Hour

Steve: Everyone says my eyes are beautiful.

Joe Penner: Hmm—Hmm—Hmm.

Steve: They say my nose is perfect.

Penner: Hmm—Hmm—Hmm.

Steve: And my chin is one of my best features.

Penner: Your chin is not a feature—it's a double feature!

—Bakers Broadcast

Wallington: Eddie, why don't they ever charge a policeman the regular five cent fare?

Eddie Cantor: It's mathematically impossible,

Jimmy.

Wallington: Why?

Cantor: Because you can't get a nickel from a copper!

—Chase and Sanborn

Fred Allen: I could buy a flute.

Portland: A flute is nice—you can be the fife of the party!

Fred: A harp isn't bad either, if you're the death of the party.

—Hour of Smiles

Block: Do you know what the five senses are?

Sully: A nickel!

—Ex-Lax Big Show

Bulls and Boners

Sigmund Romberg: "I wrote one of my best tunes

as I rode to rehearsal on the back of an envelope." —Paul V. Hurd, Seattle, Wash. (Oct. 6; KOMO; 5:34 p. m.)

Announcer: "The Legion is sponsoring a bundle drive for old clothing to be put on next week." —Miss Pauline Neice, Galesburg, Ill. (Oct. 6; WOC; 11 a. m.)

Bill Hay: "If you don't know if your tooth paste is gritty—switch to Pepsodent and be sure." —Frances Poist, Hanover, Pa. (Oct. 5; WJZ; 7:02 p. m.)

Announcer: "He hurt his nose, and try as he would he couldn't shake it off." —Dorothy Smith, Spokane, Wash. (Sept. 22; KIIQ; 3:01 p. m.)

Announcer: "The coal will be delivered to your home by experienced men thoroughly dust treated." —Jo Galueke, Green Bay, Wis. (Oct. 5; WIIBY; 6 p. m.)

Announcer: "For fifty cents a foot they will remove corns and bunions from your feet." —Mrs. Delmas Moorehead, Senecaville, O. (Oct. 9; WJAY; 12:56 p. m.)

Announcer: "You can easily see the quick action of Bayer Aspirin with your own eyes by dropping one in a glass of water." —Mildred Martin, Wilkes-Barre, Pa. (Oct. 7; WFAF; 9:48 p. m.)

Announcer: "That's economy with a capital 'C.'" —Bernice Gill, Tuscaloosa, Ala. (Oct. 7; WAPI; 10:05 a. m.)

Announcer: "If, after one week, your feet feel better, send them one dollar." —Mrs. Pauline Oscar, Calvert, Texas. (Sept. 21; WFAA; 7 a. m.)

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

Your Grouch Box

This is your column—written by readers and listeners who yearn to get up on their hind legs and roar about one or more of radio's imperfections. If you have a radio grouch—if something on the air annoys you—tell it to "Your Grouch Box," where it may come to the attention of other listeners—and of broadcasters.

Too many good programs—at once!

Dear Editor: BING CROSBY and BEN BERNIE come at the same time on the same day. How can a person listen to both stars at the same time? Here's hoping CBS and NBC get together sometime.

Claymont, Del. CLIFFORD HASPRUNAR

Dear Editor: Why WAYNE KING and ABE LYMAN over opposite chains at the same time?

Clayton, N. Y. (1000 Islands) Mrs. R. THIBAUT

Dear Editor: CRIME CLUES, The LONE RANGER, MARY PICKFORD and EASY ACES all come together. Why not change some of them to different nights?

Bloomington, Ill. MRS. H. W. PRINZ

Dear Editor: O, how I wish that WILL ROGERS and WALTER WINCHELL didn't have to be on at the same time!

Canton, Ill. MRS. L. R. SNIDER

Dear Editor: Why, why, why are all the good programs on at one time?

Flushing, N. Y. A LOVER of THE RADIO

Volume changes keep her hopping!

Dear Editor: Why must radio plays be interspersed with such blaring music? We set the volume to hear the speaking parts and then comes the music—so loud it bursts your eardrums, unless we sit by the radio so as to turn the volume down, which is often very inconvenient.

Dallas, Texas MRS. R. F. BUTTS

Send your pet peeve to Your Grouch Box, in care of RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.

Radio Road to Health

By Shirley W. Wynne, M. D.

Since Water Is the Substance of More Than Two-Thirds of the Human Body, Why Shouldn't It Be Consumed in Proper Quantities, and Daily?

Could anything seem more simple than to drink a glass of water? Yet it is one of the most important things we do daily. Our bodies are made up largely of water—over two-thirds is water, nothing else. Different parts of the body differ in the amount of water they contain; thus the blood is over 90% water, muscle 75%, the saliva over 90%, and the gastric juice not much less. Even the teeth and bones contain water. Water enters into, and is an important part of, every tissue and every organ in the body.

To understand the bodily necessity for water, and the reason we should drink large quantities of water daily—let us study the body and see how we lose water from it. First, we lose water from the lungs by breathing, as is evident if we breathe upon a cold glass and note the droplets of water which collect. We lose a large quantity of water from the skin in the form of perspiration; this loss occurs even in the Winter, and because it frequently is not apparent it is called insensible perspiration. Water passes in quantities from the kidneys and the bowels. We lose on an average of about five pints of water daily, or about ten glasses.

How important it is to supply the body with the water it needs is shown by the fact that we may lose all our fat, and about half our muscular tissue, but we may lose only one-tenth of the water contained in the body. Loss of water beyond that amount, if not made up, will kill us.

The drinking of too little water lessens efficiency; the body becomes sluggish, the mind becomes dulled—there often is a severe headache, and there are severe nervous and digestive disturbances. Many persons who go to the doctor because of obscure symptoms of debilitation suffer merely from lack of water.

Water is by no means a fattener. It cannot make fat or increase bodily weight except temporarily. As a matter of fact, the best way to reduce is to eat slowly and eat less, and then during the day drink plenty of water. The gastric juice is not diluted by the presence of water; on the contrary, water in the right amounts increases the activity of the gastric juices.

One of the greatest benefits derived from drinking water, especially at this time of the year and in the Wintertime, is the freedom it gives from colds. When one takes too little water the secretions from the mucous linings of the nose and throat are lessened, and those membranes if exposed to the air become dry. The nose becomes stuffed up, the throat sore, the germs get to work and we have a cold. Often at the beginning of a cold, if we drink large quantities of water we may be able to throw it off.

The body needs at least ten glasses of water daily. See that it receives this amount.

The Child's Hour

By Nila Mack

Children Destroy Things for a Reason Unsuspected by Most Parents. Let Miss Mack's Experience Advise



"Everything the child does is play to him"

Why do children destroy things? Every parent knows that hardly an object about the house is safe in the hands of Johnny or Sue. Children think it a hilarious episode when they have broken a dish, pulled the pages from a book or magazine, or have succeeded in scratching a cherished piece of furniture.

Is this destructive tendency deliberately wanton? Of course not. It is merely the child's way of playing.

A child is inexperienced and must learn. He does not know that when he has broken a dish, for instance, his parents had to toil and go through a measure of privation to procure this dish. Everything he does is play to him, and he has had no experience which will enable him to comprehend what is required in the making of objects essential to comfort and enjoyment.

True, if a child were whipped severely every time he broke a dish, he would in due time refrain from further similar actions.

Naturally, a better way to teach the child that such destructiveness did not pay, would be to deny the child some luxury, such as being put to bed immediately after dinner. In this manner the child soon would associate the breaking of a dish with the curtailment of any after-dinner pleasures. His impulses could be brought under control by this process.

The child must be taught that all property is sacred and must not be destroyed. The average child will understand and appreciate this if talked to. If, however, he still persists in his destructive ways, curtailment of small pleasures will bring about the desired results.

In my radio classes I have had many experiences with destructive children who scribbled over scripts, tried to pull microphones apart, tore pages from the books in the studio library, and so on; but I always brought them around to normalcy by denying them some cherished pleasures and privileges.

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

Big things and goings on! MARCONI, inventor of wireless telegraphy, is to open the Third Annual National Radio Exposition at Grand Central Palace by radio, pressing a key in London. "ROXY" ROTHAFEL is named to handle the nightly broadcast programs from the show.

GIMBEL BROTHERS, happy over promotional advantages of their first station, WIP in Philadelphia, open their second station, WGBS, in New York City. Engineers make tests to determine site for "super-power" new Crosley station, a 5,000-watt affair in Cincinnati.

BROADCASTERS the country over announce plans to air presidential election returns. Rah for Coolidge!

MAJOR J. ANDREW WHITE, of the pince-nez and Stetson, is acclaimed peer of sports announcers. Mr. McNamie is just getting started and Mr. Husing hasn't been heard from.

LONDON.—Color photographs, stills, are transmitted successfully by radio employing three separate transmissions for red, yellow and blue plates. Inventor sees rapid acceptance of method in theoting.

STATION WOAP, the voice of Kalamazoo (Mich.) College, returns to the air November 1 and will continue operating until March 1. . . All of which gives a very good idea of what kind of service may be expected from the stations for which educators are now campaigning.

NATE CALDWELL, the wandering minstrel, arrives at WEEL, Boston, after a 5,000-mile hitchhike. In recent years Mr. Caldwell, after having had his ukelele removed, has become an advertising agency radio executive.

Hits of Week

The ink on the sheet music of "Don't Let It Bother You" is hardly dry, so recent is the number; yet last week it accomplished the phenomenal task of leading all current songs heard over the air! Practically every maestro of importance included it in his repertoire. . . "The Continental" was the hit tune of the individual bandleaders.

Following is RADIO GUIDE's weekly tabulation: SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Don't Let It Bother You	30
Two Cigaretts in the Dark	27
You're a Builder-Upper	25
Love in Bloom	22
One Night of Love	21
Be Still My Heart	18
Lost in a Fog	15
The Continental	12
If I Had a Million	10
I Saw Stars	5

Song	Points
The Continental	29
Rain	25
If I Had a Million	24
Then I'll Be Tired	21
Take a Lesson from the Lark	18
Stars Fell on Alabam	16
Be Still My Heart	14
Lost in a Fog	13
Sweetie Pie	10
You're a Builder-Upper	9

A few individual bandleaders' selections are these: Victor Arden: Then I'll Be Tired, The Continental, If I Had a Million, Lonesome for Caroline, Don't Let It Bother You.

Johnny Green: Two Cigaretts in the Dark, I Saw Stars, Moonglow, Moon Over My Shoulder, Don't Let It Bother You, Be Still My Heart.

Isham Jones: Stars Fell on Alabam, Love in Bloom, Don't Let It Bother You, Were You Foolin'. Allan Leifer: Touch of Your Hand, Must We Say Goodnight, Don't Let It Bother You, Love in Bloom, The Continental.

Freddy Martin: Don't Let It Bother You, The Continental, Lost in a Fog, Rain, Sweetie Pie.

Wave Marks

Relay. NBC's Bernice Berwin (*Hazel in One Man's Family*) now has a family of her own—son Berwin Brooks Berlin, who links names of Bernice and her husband, attorney A. B. Berlin.

Relay. KMOX's (St. Louis) president, Jack Van Volkenburg, recently was presented with an heir, Jack Jr.

Relay. Carl Harmon, KWTO (Sheridan, Wyo.) papas a nine-pound son.

Signed On. WSM's (Nashville, Tenn.) Harben Daniel recently wed Dorothy Murray.

Signed On. Wally Stoeffler, KWTO (Sheridan, Wyo.) batoneer, turned benedick recently.

Static. Tommy Harris, 22-year-old NBC singer from the West Coast, keeled over in a New York street; was rushed to hospital, thence by physicians ordered West. Tominy has a wife and two kids.

Static. Lost—last week by Everett Marshall, singer and M. C. on his own CBS-WABC (New York) Variety Hour—one set of tonsils!

Static. Hal Hudson, Chicago CBS continuity writer, also underwent tonsilectomy late last week.

Meter. Neil Enslin, NBC (New York) announcer, is one of the very few mortals who qualified as a big-time announcer without any previous training of any sort. He has a swell singing voice, too. Neil birthdays October 31.

Meter. The original shoeless gal of radio is Mary Steele, NBC-WJZ-WEAF (New York) contralto. Mary won't sing in her shoes; she simply kicks off her shoes and stocking-feets it. She dislikes crowds, night clubs and finger-nail polish. Has ambitions to be a poet. She adds another year on November 2.

Signposts of Success

By "The Doctor"

Open Door to Beauty

By V. E. Meadows



One of Those Faces Old in Youth and Young in Age — Babe Ruth's — Reveals Many Things

Babe Ruth, Sultan of Swat, as he appeared before the microphone for his recent series of broadcasts

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On the outside there would have been a hail fellow, well met, atmosphere, a disposition to take a hand in the social affairs of the whole factory community and in the development of every kid in the town. That would have been earnest and wholesome interest.

If You Have Found That Plucking the Eyebrows Is Painful — Here Is Cause for Cheer

To the women who undergo weekly periods of torture in plucking the eyebrows this department brings good news. No longer will it be necessary to force the tears back with each pull of the tweezers. The thousands of women who have written this and other beauty departments, recounting the pain and discomfiture they have had to undergo every time they attempted to put their eyebrows in shape, have made a new, painless method possible.

As I hinted some time ago, several creams have been perfected which will desensitize absolutely the hair follicle, making it possible to remove the hair painlessly and harmlessly. I have refrained from giving my whole-hearted recommendation, however, pending the outcome of tests held under my personal supervision. The tests to date have been more than satisfactory. I know that you will want the trade names of such products. Write to me in care of RADIO GUIDE and I will advise you as to the trade names of these products.

While on the subject of eyebrows, allow me to tell you of the proper shaping of the brows. An extremely thin hair-line is never in good taste. Neither is a bushy-looking brow. My suggestion is to have the eyebrow fairly wide at the point nearest the nose. In addition, never have the space between the eyebrows too wide, as this invariably leads to a broad appearance of the face, especially over the bridge of the nose. As you proceed toward the outside part of the eyebrow, thin it down so that it tapers gradually to a point at the outside of the eye.

If your eyebrow is too short and does not come out far enough beyond the outside point of the eye, lengthen the brow with an eyebrow pencil. The artificial eyebrow, naturally, should match in color exactly with your own brow. In order to obtain this effect, do not try to make too heavy a line with one stroke of the pencil. Your hand should rest on your cheek so that it will not shake; then go over and over the line originally made, until it is brought up to the correct color.

The eyebrow should be fairly long—say to a point about even with the line drawn out from where the upper and lower lids meet, or slightly above that line. This shapes the eye and also helps to control the shape of the top of the face.

If the eyelashes are too light, they should be colored, but again great care should be taken not to get the color on too heavily. Here is a final admonition: Never let the eyelashes run together when color is added.

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 mornings at a new time, 11 o'clock EST, on Stations WMCA, WHDH, WPRO and WIP.

Flashes of Fun

Gene: What does your wife says when you get home at 3 a. m.?

Cliff: She never says a word.

Gene: No?

Cliff: No. She never speaks when she's in action.

—Sinclair Minstrels

Lou Holtz: Were you thinking of me?

Petrushka: No, was I laughing?

Holtz: Petrushka, I think I'll call you Liberty Bell from now on.

Petrushka: Why?

Holtz: Because you're half cracked!

—Vallee Variety Hour

Steve: Everyone says my eyes are beautiful.

Joe Penner: Hmm—Hmm—Hmm.

Steve: They say my nose is perfect.

Penner: Hmm—Hmm—Hmm.

Steve: And my chin is one of my best features.

Penner: Your chin is not a feature—it's a double feature!

—Bakers Broadcast

Wallington: Eddie, why don't they ever charge a policeman the regular five cent fare?

Eddie Cantor: It's mathematically impossible, Jimmy.

Wallington: Why?

Cantor: Because you can't get a nickel from a copper!

—Chase and Sanborn

Fred Allen: I could buy a flute.

Portland: A flute is nice—you can be the fife of the party!

Fred: A harp isn't bad either, if you're the death of the party.

—Hour of Smiles

Block: Do you know what the five senses are?

Sully: A nickel! —Ex-Lax Big Show

Bulls and Boners

Sigmund Romberg: "I wrote one of my best tunes as I rode to rehearsal on the back of an envelope." —Paul V. Hurd, Seattle, Wash. (Oct. 6; KOMO; 5:34 p. m.)

Announcer: "The Legion is sponsoring a bundle drive for old clothing to be put on next week." —Miss Pauline Neice, Galesburg, Ill. (Oct. 6; WOC; 11 a. m.)

Bill Hay: "If you don't know if your tooth paste is gritty—switch to Pepsodent and be sure." —Frances Poist, Hanover, Pa. (Oct. 5; WJZ; 7:02 p. m.)

Announcer: "He hurt his nose, and try as he would he couldn't shake it off." —Dorothy Smith, Spokane, Wash. (Sept. 22; KHQ; 3:01 p. m.)

Announcer: "The coal will be delivered to your home by experienced men thoroughly dust treated." —Jo Galueke, Green Bay, Wis. (Oct. 5; WHBY; 6 p. m.)

Announcer: "For fifty cents a foot they will remove corns and bunions from your feet." —Mrs. Delmas Moorehead, Senecaville, O. (Oct. 9; WJAY; 12:56 p. m.)

Announcer: "You can easily see the quick action of Bayer Aspirin with your own eyes by dropping one in a glass of water." —Mildred Martin, Wilkes-Barre, Pa. (Oct. 7; WFAF; 9:48 p. m.)

Announcer: "That's economy with a capital 'C.'" —Bernice Gill, Tuscaloosa, Ala. (Oct. 7; WAPI; 10:05 a. m.)

Announcer: "If, after one week, your feet feel better, send them one dollar." —Mrs. Pauline Oscar, Calvert, Texas. (Sept. 21; WFAA; 7 a. m.)

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

Your Grouch Box

This is your column—written by readers and listeners who yearn to get up on their hind legs and roar about one or more of radio's imperfections. If you have a radio grouch—if something on the air annoys you—tell it to "Your Grouch Box," where it may come to the attention of other listeners—and of broadcasters.

Too many good programs—at once!

Dear Editor: BING CROSBY and BEN BERNIE come at the same time on the same day. How can a person listen to both stars at the same time? Here's hoping CBS and NBC get together sometime.

Claymont, Del. CLIFFORD HASPRUNAR
Dear Editor: Why WAYNE KING and ABE LYMAN over opposite chains at the same time?

Clayton, N. Y. (1000 Islands) Mrs. R. THIBAUT
Dear Editor: CRIME CLUES, The LONE RANGER, MARY PICKFORD and EASY ACES all come together. Why not change some of them to different nights?

Bloomington, Ill. MRS. H. W. PRINZ
Dear Editor: O, how I wish that WILL ROGERS and WALTER WINCHELL didn't have to be on at the same time!

Canton, Ill. MRS. L. R. SNIDER
Dear Editor: Why, why, why are all the good programs on at one time?

Flushing, N. Y. A LOVER of THE RADIO

Volume changes keep her hopping!

Dear Editor: Why must radio plays be interspersed with such blaring music? We set the volume to hear the speaking parts and then comes the music—so loud it bursts your eardrums, unless we sit by the radio so as to turn the volume down, which is often very inconvenient.

Dallas, Texas MRS. R. F. BUTTS

Send your pet peeve to Your Grouch Box, in care of RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois.

Radio Road to Health

By Shirley W. Wynne, M. D.

Since Water Is the Substance of More Than Two-Thirds of the Human Body, Why Shouldn't It Be Consumed in Proper Quantities, and Daily?

Could anything seem more simple than to drink a glass of water? Yet it is one of the most important things we do daily. Our bodies are made up largely of water—over two-thirds is water, nothing else. Different parts of the body differ in the amount of water they contain; thus the blood is over 90% water, muscle 75%, the saliva over 90%, and the gastric juice not much less. Even the teeth and bones contain water. Water enters into, and is an important part of, every tissue and every organ in the body.

To understand the bodily necessity for water, and the reason we should drink large quantities of water daily—let us study the body and see how we lose water from it. First, we lose water from the lungs by breathing, as is evident if we breathe upon a cold glass and note the droplets of water which collect. We lose a large quantity of water from the skin in the form of perspiration; this loss occurs even in the Winter, and because it frequently is not apparent it is called insensible perspiration. Water passes in quantities from the kidneys and the bowels. We lose on an average of about five pints of water daily, or about ten glasses.

How important it is to supply the body with the water it needs is shown by the fact that we may lose all our fat, and about half our muscular tissue, but we may lose only one-tenth of the water contained in the body. Loss of water beyond that amount, if not made up, will kill us.

The drinking of too little water lessens efficiency; the body becomes sluggish, the mind becomes dulled—there often is a severe headache, and there are severe nervous and digestive disturbances. Many persons who go to the doctor because of obscure symptoms of debilitation suffer merely from lack of water.

Water is by no means a fattener. It cannot make fat or increase bodily weight except temporarily. As a matter of fact, the best way to reduce is to eat slowly and eat less, and then during the day drink plenty of water. The gastric juice is not diluted by the presence of water; on the contrary, water in the right amounts increases the activity of the gastric juices.

One of the greatest benefits derived from drinking water, especially at this time of the year and in the Wintertime, is the freedom it gives from colds. When one takes too little water the secretions from the mucous linings of the nose and throat are lessened and those membranes if exposed to the air become dry. The nose becomes stuffed up, the throat sore, the germs get to work and we have a cold. Often at the beginning of a cold, if we drink large quantities of water we may be able to throw it off.

The body needs at least ten glasses of water daily. See that it receives this amount.

The Child's Hour

By Nila Mack

Children Destroy Things for a Reason Unsuspected by Most Parents. Let Miss Mack's Experience Advise



"Everything the child does is play to him"

Why do children destroy things? Every parent knows that hardly an object about the house is safe in the hands of Johnny or Sue. Children think it a hilarious episode when they have broken a dish, pulled the pages from a book or magazine, or have succeeded in scratching a cherished piece of furniture.

Is this destructive tendency deliberately wanton? Of course not. It is merely the child's way of playing.

A child is inexperienced and must learn. He does not know that when he has broken a dish, for instance, his parents had to toil and go through a measure of privation to procure this dish. Everything he does is play to him, and he has had no experience which will enable him to comprehend what is required in the making of objects essential to comfort and enjoyment.

True, if a child were whipped severely every time he broke a dish, he would in due time refrain from further similar actions.

Naturally, a better way to teach the child that such destructiveness did not pay, would be to deny the child some luxury, such as being put to bed immediately after dinner. In this manner the child soon would associate the breaking of a dish with the curtailment of any after-dinner pleasures. His impulses could be brought under control by this process.

The child must be taught that all property is sacred and must not be destroyed. The average child will understand and appreciate this if talked to. If, however, he still persists in his destructive ways, curtailment of small pleasures will bring about the desired results.

In my radio classes I have had many experiences with destructive children who scribbled over scripts, tried to pull microphones apart, tore pages from the books in the studio library, and so on; but I always brought them around to normalcy by denying them some cherished pleasures and privileges.

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

Big things and goings on! MARCONI, inventor of wireless telegraphy, is to open the Third Annual National Radio Exposition at Grand Central Palace by radio, pressing a key in London. "ROXY" ROTH-AL-EL is named to handle the nightly broadcast programs from the show.

GIMBEL BROTHERS, happy over promotional advantages of their first station, WIP in Philadelphia, open their second station, WGBS, in New York City. Engineers make tests to determine site for "super-power" new Crosley station, a 5,000-watt affair in Cincinnati.

BROADCASTERS the country over announce plans to air presidential election returns. Rah for Coolidge!

MAJOR J. ANDREW WHITE, of the pince-nez and Stetson, is acclaimed peer of sports announcers. Mr. McNamee is just getting started and Mr. Husing hasn't been heard from.

LONDON.—Color photographs, stills, are transmitted successfully by radio employing three separate transmissions for red, yellow and blue plates. Inventor sees rapid acceptance of method in the offing.

STATION WOAP, the voice of Kalamazoo (Mich.) College, returns to the air November 1 and will continue operating until March 1. All of which gives a very good idea of what kind of service may be expected from the stations for which educators are now campaigning.

NATE CALDWELL, the wandering minstrel, arrives at WEEI, Boston, after a 5,000-mile hitchhike. In recent years Mr. Caldwell, after having had his ukelele removed, has become an advertising agency radio executive.

Hits of Week

The ink on the sheet music of "Don't Let It Bother You" is hardly dry, so recent is the number; yet last week it accomplished the phenomenal task of leading all current songs heard over the air! Practically every maestro of importance included it in his repertoire. . . . "The Continental" was the hit tune of the individual bandleaders.

Following is RADIO GUIDE's weekly tabulation: SONG HITS PLAYED MOST OFTEN ON THE AIR:

Song	Times
Don't Let It Bother You	30
Two Cigaretts in the Dark	27
You're a Builder-Upper	25
Love in Bloom	22
One Night of Love	21
Be Still My Heart	18
Lost in a Fog	15
The Continental	12
If I Had a Million	10
I Saw Stars	5

Song	Points
The Continental	29
Rain	25
If I Had a Million	24
Then I'll Be Tired	21
Take a Lesson from the Lark	18
Stars Fell on Alabam	16
Be Still My Heart	14
Lost in a Fog	13
Sweetie Pie	10
You're a Builder-Upper	9

A few individual bandleaders' selections are these: Victor Arden: Then I'll Be Tired, The Continental, If I Had a Million, Lonesome for Caroline, Don't Let It Bother You.

Johnny Green: Two Cigaretts in the Dark, I Saw Stars, Moonglow, Moon Over My Shoulder, Don't Let It Bother You, Be Still My Heart.

Isham Jones: Stars Fell on Alabam, Love in Bloom, Don't Let It Bother You, Were You Foolin'.

Allan Leifer: Touch of Your Hand, Must We Say Goodnight, Don't Let It Bother You, Love in Bloom, The Continental.

Freddy Martin: Don't Let It Bother You, The Continental, Lost in a Fog, Rain, Sweetie Pie.

Wave Marks

Relay. NBC's Bernice Berwin (*Hazel in One Man's Family*) now has a family of her own son Berwin Brooks Berlin, who links names of Bernice and her husband, attorney A. B. Berlin.

Relay. KMOX's (St. Louis) president, Jack Van Volkenburg, recently was presented with an heir, Jack Jr.

Relay. Carl Harmon, KWTO (Sheridan, Wyo.) papas a nine-pound son.

Signed On. WSM's (Nashville, Tenn.) Harben Daniel recently wed Dorothy Murray.

Signed On. Wally Stoeffler, KWTO (Sheridan, Wyo.) batoneer, turned benedick recently.

Static. Tommy Harris, 22-year-old NBC singer from the West Coast, keeled over in a New York street; was rushed to hospital, thence by physicians ordered West. Tommy has a wife and two kids.

Static. Lost—last week by Everett Marshall, singer and M. C. on his own CBS-WABC (New York) Variety Hour—one set of tonsils!

Static. Hal Hudson, Chicago CBS continuity writer, also underwent tonsilectomy late last week.

Meter. Neil Enslin, NBC (New York) announcer, is one of the very few mortals who qualified as a big-time announcer without any previous training of any sort. He has a swell singing voice, too, Neil birthdays October 31.

Meter. The original shoeless gal of radio is Mary Steele, NBC-WJZ-WEAF (New York) contralto. Mary won't sing in her shoes; she simply kicks off her shoes and stocking-feet it. She dislikes crowds, night clubs and finger-nail polish. Has ambitions to be a poet. She adds another year on November 2.

Programs for Sunday, October 28

Edition 1

Log of Stations North Atlantic

Call Letters	Kilo-cycles	Power Watts	Loc.	Net-Work
WAAB†	1410	500	Boston	C
WABC	860	50,000	N. Y. City	C
WBEN	900	1,000	Buffalo	N
WBZ†	990	50,000	Boston	N
WCSH†	940	2,500	Portland	N
WDRCT	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
WHEC†	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 ⚡ for Religious Services and Programs

8:00 A.M.
NBC—Melody Hour: WFAF 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: WFAF WGY WJAR WREN
CBS—Aunt Susan's: WABC WOKO WNAC WHEC WLBZ WORC WGIC WICC WEAN WFEA WGR WFBL
NBC—Coast to Coast on a Bus: WJZ WBZ WSYR
ABS—American Family Prgm.: WMCA WPRO
WHAM—Variety Program

9:15 A.M.
NBC—Renaissance Quintet: WFAF WGY WCSH WJAR WREN

9:30 A.M.
NBC—Trio Romantique: WFAF WGY WEEI WJAR WREN
ABS—△ Federation of Churches: WMCA WPRO
WHAM—Children's Prgm. (NBC)

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

10:00 A.M.
NBC—Southerners, quartet: WJZ WHAM WBZ
NBC—△ Radio Pulpit: WFAF WGY WTIC WTAG WJAR WREN
★ CBS—△ Church of the Air: WABC WOKO WDRCT WICC WFEA WORC WJAN WGIC WLBZ WFBL WHEC

Star ★ Indicates High Spot Selection.

ABS—Lyric Strings, trio: WMCA WPRO

10:15 A.M.

ABS—News; Lyric Strings: WMCA WPRO

10:30 A.M.

NBC—Mexican Typica Orch.: WFAF WFEI WTIC WGY WJAR WTAG WCSH WBEN

NBC—Music & Amer. Youth Prgm.: WJZ WBZ WHAM

CBS—News; Harmony: WABC WOKO WDRCT WGLC WORC WFEA WLBZ WEAN WFBL

ABS—Artists' Recital: WMCA WPRO

10:45 A.M.

CBS—Between the Bookends: WABC WOKO WDRCT WORC WFEA WLBZ

11:00 A.M.

NBC—News; Morning Musicale: WJZ WBZ

CBS—Children's Hour: WABC

NBC—News; Vagabonds: WFAF WTIC WJAR

CBS—String Quartet: WOKO WFBL WORC WLBZ WFEA WICC

ABS—△ Churches of the Pres.: WPRO

WBEN—△ Trinity Church
WGY—△ Services; Union Col. Chap.
WHAM—△ Church Service

11:15 A.M.

NBC—Rudolph Bucher, concert violinist: WFAF WJAR

WEAN—String Quartet (CBS)

11:30 A.M.

CBS—Salt Lake City Tabernacle; Choir and Organ: WOKO WLBZ

NBC—Major Bowes' Capitol Family: WFAF WTIC WJAR

NBC—Richard Maxwell, tenor: WJZ

11:45 A.M.

NBC—Phantom Strings: WJZ WBZ

Afternoon

12:00 Noon

NBC—Roger B. Whitman; Emily Post, talk: WJZ WBZ WSYR

CBS—Salt Lake City Tabernacle: WABC WFEA WFBL WICC WORC WGLC WHEC WGR

ABS—Instrumental Trio: WPRO

WGY—Three Schoolmaids

12:15 P.M.

NBC—Major Bowes': WBEN WTAG

NBC—Sugarane: WJZ

ABS—Meditation in Psalms: WMCA WPRO

WGY—Explorers' Club

12:30 P.M.

NBC—U. of C. Round Table: WFAF WEEI WTIC WGY WJAR WTAG

★ CBS—Tito Guizar's Midday Serenade: WABC WOKO WDRCT WFBL WEAN WGR WORC WNAC

★ NBC—Music Hall of the Air: WJZ WBZ WHAM WSYR

WBEN—△ Rabbi Joseph L. Fink

12:45 P.M.

CBS—Comm. Stephen King Hall, talk: WABC WOKO WNAC WORC WFBL WFEA WGLC WLBZ WHEC

ABS—Elsa Clements, soprano: WMCA WPRO

1:00 P.M.

NBC—Dale Carnegie, talk: WFAF WTIC WGY WEEI WBEN WJAR WTAG

CBS—△ Church of the Air: WABC WOKO WDRCT WAAB WGLC WHEC WORC WGR

ABS—Amateur Revue: WMCA

ABS—Mid-day Idylls: WPRO

1:15 P.M.

ABS—Egon Putz, pianist: WPRO

1:30 P.M.

NBC—△ Highlights of the Bible: WJZ WBZ

★ NBC—Surprise Party; Mary Small, guest artist: WFAF WEEI WGY WCSH WTIC WJAR WTAG WBEN

★ CBS—Little Jack Little, songs: WABC WOKO WDRCT WORC WGR WFBL WHEC

ABS—Harrison Singers: WPRO

WHAM—△ Catholic Hour

1:45 P.M.

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

2:00 P.M.

NBC—Anthony Frome, tenor: WJZ WBZ WSYR

CBS—Lazy Dan, Minstrel Man: WABC WNAC WDRCT WFBL WEAN WHEC

WBEN WKBW

NBC—Treasure Chest: WFAF WGY WEEI WCSH WTIC WTAG WJAR

WBEN

ABS—Male Quartet: WMCA

ABS—Greenwich Sinfonietta: WPRO

WHAM—Down Melody Lane

2:15 P.M.

NBC—Dog Stories: WJZ WBZ WSYR

ABS—Maytime Parade: WMCA

2:30 P.M.

NBC—Radio Theater; Walter Huston: WJZ WSYR WHAM WBZ

CBS—Imperial Hawaiians: WABC WNAC WKBW WDRCT WEAN

WFBL WHEC

NBC—Gene Arnold & Commodores: WFAF WCSH WGY WEEI WJAR

WTAG

ABS—Three Little Finsters: WMCA

WBEN—Household Outfitting Program

2:45 P.M.

WBEN—Organ Recital

3:00 P.M.

NBC—Sally of the Talkies, sketch: WFAF WEEI WCSH WGY WTIC

WJAR WBEN WTAG

★ CBS—New York Philharmonic Symphony Orch.: WABC WOKO WDRCT WGLC WICC WHEC WFBL WFEA

WLBZ WGR WAAB

ABS—Cathedral of the Underworld: WMCA WPRO

3:30 P.M.

★ NBC—Musical Romance: WFAF WEEI WTIC WGY WCSH WJAR

WBEN

NBC—△ Nat'l Vespers: WJZ WBZ WHAM

4:00 P.M.

★ NBC—Kansas City Philharmonic Orch.: WFAF WGY WEEI WTIC

WCSH WJAR WBEN WTAG

NBC—Temple of Song: WJZ WBZ WSYR

ABS—Symphony Orch.: WMCA WPRO

WHAM—Beauty That Endures

4:15 P.M.

WHAM—Temple of Song (NBC)

4:30 P.M.

NBC—John B. Kennedy: WFAF WTAG

WEEI WTIC WGY WBEN WJAR

★ NBC—Land of Beginning Again: WJZ WHAM WBZ WSYR

4:45 P.M.

NBC—Dream Drama, sketch: WFAF WCSH WGY WTIC WEEI WJAR

WBEN WTAG

5:00 P.M.

★ NBC—Sentinels Serenade: WFAF WGY WEEI WCSH WTIC WJAR

WBEN WTAG

★ CBS—Open House; V. Heath, guest: WABC WOKO WDRCT WAAB WEAN WHEC WKBW WFBL WLBZ

WORC

★ NBC—Roses and Drums, drama: WJZ WBZ WHAM WSYR

ABS—△ Young People's Church: WMCA

ABS—American Musical: WPRO

5:30 P.M.

★ NBC—S. C. JOHNSON & SON PRESENTS "House by the Side of the Road"; Tooy Wons: WFAF WTIC

WJAR WEEI WCSH WGY WBEN

WTAG

★ CBS—Crumit & Sanderson, songs: WABC WOKO WAAB WDRCT WICC

WORC WEAN WFBL WHEC WGR

NBC—Radio Explorers' Club: WJZ WBZ WHAM WSYR

ABS—Bob Fallon's Orch.: WPRO

5:45 P.M.

NBC—Terhune Dog Drama: WJZ WBZ WHAM WSYR

Night

6:00 P.M.

NBC—Heart Thrubs of the Hills: WJZ WSYR

NBC—△ Catholic Hour: WFAF WEEI

WTIC WCSH WGY WJAR WBEN

WTAG

CBS—Music by Gershwin; D. Suesse, guest: WABC WAAB WDRCT 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 Cohurn's Orch.: WJZ WBZ WSYR WHAM

6:30 P.M.

★ NBC—Grand Hotel, drama: WJZ WBZ WHAM WSYR

★ CBS—ACME WHITE LEAD & Color Works Presents "Smilin' Ed McConnell": WABC WDRCT WAAB

WEAN WFBL WICC WORC WLBZ

WKBW WFBL WCAU WJSV WHIP

WFEA WJAS

NBC—Concert Orch.: Frank Simon, director: WFAF WCSH WGY WBEN

ABS—Theo Karle; Concert Orch.: WMCA WPRO

6:45 P.M.

CBS—Voice of Experience: WABC WDRCT WAAB WKBW WEAN

WFBL

7:00 P.M.

NBC—Int'l B'cast from Rome: WFAF WGY WBEN

★ NBC—JELL-O PRESENTS JACK Benny with Mary Livingstone; Frank

Parker, tenor; Don Bestor's Orch.: WJZ WBZ WHAM WSYR

★ CBS—California Melodies: WABC WNAC WEAN WFEA WFBL WICC

WHEC WGR WOKO WGLC

ABS—△ Israel Among the Nations: WMCA

7:15 P.M.

★ NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station E-Z-R-A: WFAF WGY WBEN WTAG

ABS—Soiree Musical: WPRO

WLBZ—California Melodies (CBS)

7:30 P.M.

★ NBC—Queena Mario, soprano; Graham McNaicoe: WFAF WGY WCSH

WJAR WBEN WTAG

★ CBS—Buddy Rogers' Orch.: Jeanie Lang & Trio: WABC WDRCT WNAC

WOKO WLBZ WORC WFEA WEAN

WICC WFBL

★ NBC—Joe Penner, comedian: Ozzie Nelson's Orch.: WJZ WBZ WHAM

WSYR

ABS—Bond Songsters: WMCA

7:45 P.M.

NBC—Wendell Hall, songs: WFAF WCSH WGY WTIC WTAG WBEN

WJAR

ABS—Jan, Jude and Jerry: WPRO

8:00 P.M.

★ NBC—Symphony Concert; Walter Damrosch; Geraldine Farrar: WJZ

WHAM WBZ WSYR

★ CBS—Sunday Evening Concert; Rosa Tentoni, soprano, guest: WABC

WDRCT WOKO WNAC WHEC WEAN

WORC WGLC WLBZ WFEA WICC

WGR

★ NBC—Eddie Cantor, comedian; Rubinoff's Orch.: WFAF WCSH

WGY WTIC WTAG WBEN WJAR

ABS—Dismal Swamp, drama: WMCA

WPRO

8:30 P.M.

ABS—Strickland Gillilan: WMCA WPRO

8:45 P.M.

ABS—Caribbean Nights: WMCA WPRO

9:00 P.M.

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

★ NBC—Manhattan Merry-Go-Round: WFAF WGY WTIC WCSH WJAR

WTAG

★ CBS—Alexander Woolcott, Town Crier: WABC WNAC WDRCT WFBL

WOKO WGR

WBEN—Nine o'Clock Show

Coming Events

Sunday, Oct. 28

(Time Shown Is Eastern Standard)

EMILY POST, author of *The Personality of a House*, explains her creed of inexpensive beauty for every home, and exchanges ideas with **ROGER B. WHITMAN** on the subject of making houses into livable homes, in a new series presented at 12 noon over an NBC-WJZ network.

LITTLE JACK LITTLE can be heard over the CBS-WABC chain at 1:30 p. m. each Sunday, Wednesday and Friday, in a return to the one-man type of show which originally won him national popularity.

WALTER HUSTON, distinguished stage and screen star, will take the title role again in his well-remembered Broadway hit, "The Barker," during the radio version of the play to be presented at 2:30 p. m. over an NBC-WJZ network.

Traveling Show will be the *Roses and Drums* dramatic sketch at 5 p. m. over an NBC-WJZ network. How traveling entertainers try to find the location of the Federal mines in the city of Petersburg, will be depicted in this episode.

DANA SEUSSE, famous feminine composer and pianist, will be the guest star of *Music by Gershwin* at 6 p. m. over CBS-WABC network.

MARCONI, father of radio, will inaugurate a series of "American Hours" for short wave listeners when he speaks from Rome, Italy, in an international broad-

cast over an NBC-WEAF network. At 7 p. m. Marconi will include a description of micro-waves, with which he expects to increase the scope and service of radio. The wireless wizard will explain the importance of the short wave programs of opera and other features.

CHARLIE KING and **PEGGY FYLNN**, popular favorites of the musical comedy stage, have come to the microphone for their first extended radio series of songs and comedy on the *Tastyest* program, presented at 9:45 p. m. over an NBC-WJZ network. This new series supplants the one-act plays formerly heard.

EDMUND LOWE and **VICTOR McLAGLEN**, those celebrated two-fisted friendly enemies of screen fame, will be presented in a comedy sketch from Hollywood as the Hall of Fame guests over an NBC-WEAF network at 10 p. m.

The World and the Average Man will be the subject of **HENDRIK WILLEM VAN LOON**, historian and journalist, in the American Fireside series of talks at 10:30 p. m. over an NBC-WJZ network.

Monday, Oct. 29

School of the Air will dramatize its history session on *Julius Caesar* over the CBS-WABC network at 2:30 p. m.

America's Little House is the scene of one of the first Better Homes programs from the demonstration house on Park Avenue, New York City, at 4 p. m., Mondays, Tuesdays and Thursdays over the CBS-WABC network.

DOCTOR ROYAL S. COPELAND will speak during the program for American Students Federation over the CBS-WABC network at 4:30 p. m.

THE SIZZLERS, male vocal trio and dispensers of torrid numbers, are now heard on Mondays over WEAF and associated stations at 5:30 p. m.

GUS VAN, who has been on several commercials since the passing of his partner, **Joe Schenck**, four years ago, will be on the air with a new idea, from Monday to Friday, at 2:45 p. m. over the NBC-WEAF network. **HUGO MARIANI** and his orchestra will accompany Van.

Mobilization for the Human Needs program will be heard over the CBS-WABC network at 10:30 p. m. The series of public health discussions on *Doctors, Dollars and Disease*, recently scheduled at this time, has been suspended until November 19 in order to clear time for the aforementioned.

The Grumitts, a new series of family sketches featuring Senator **EDWARD FORD**, is heard over an NBC-WEAF network each Monday and Wednesday from 11 to 11:15 p. m.

Tuesday, Oct. 30

Science Service program over the CBS network at 4:30 p. m. will present **DEAN R. H. FERNALD**, Towne Scientific School, University of Pennsylvania, whose subject is "Five Thousand Years in Engineering."

DR. BERNARD SACHS, President of the New York Academy of Medicine, will report on the progress of the medical profession's battle against cancer, in a broadcast over an NBC-WEAF network at 4:45 p. m. Subject will be "The Reaction of the Public to Cancer Education."

BORAH MINNEVITCH and his Harmonica Rascals now are heard in a series of broadcasts at 6:35 p. m., over an NBC-WJZ network.

TOSCHA SEIDEL, violin virtuoso, will be the guest star featured with **ISHAM JONES** and his orchestra over the CBS network, at 9:30 p. m.

CAMERON KING, veteran sailor and adventurer, is back on the air for NBC-



HARRIET HILLIARD

No wonder Ozzie Nelson's singing has that extra throb and Joe Penner goes gaga in his gags. Miss Hilliard's charming voice and personality add much to that Sunday 7:30 p. m. EST NBC-WJZ network show. She may also be heard with the Nelson orchestra from the Hotel New Yorker at 11:30 p. m. Wednesdays and 11 p. m. Fridays over the CBS-WABC network

WJZ network listeners from 10 to 10:30 p. m. every week.

Wednesday, Oct. 31

Your Hostess, **COBINA WRIGHT**, lists a new hour-long program series to be presented every Wednesday from 9 to 10 a. m. by Mrs. Wright, New York Society leader, and guest stars, over the CBS network.

The Rochester Civic Orchestra has returned to the airwaves again for an extended series of concerts presented at 4:30 p. m. from **WHAM**, Rochester, over an extensive NBC-WJZ network.

Thursday, Nov. 1

Academy of Medicine program over the CBS network at 11:15 a. m., will present **Doctor CLARENCE W. LIEB** speaking on Art, Science and Nonsense of Compatible Eating.

GENERAL EVANGELINE BOOTH'S address of farewell to America on the eve of her return to England to assume command of the Salvation Army, will be broadcast over an NBC-WJZ network at 9:30 p. m. Massed bands and choir will participate in this demonstration.

Friday, Nov. 2

Vocational Guidance, a new School of the Air feature, covers *The World of Work* in a program presentation over the CBS network at 2:30 p. m.

DICK LEIBERT'S Musical Revue, bringing the organ and piano harmonies of Dick Leibert, **ROBERT ARMBRUSTER** and his Novelty Quartet, and the songs of **MARY COURTLAND**, will have its premiere at 8:15 p. m.


Saturday, Nov. 3

Police Chief **O. W. WILSON** of Wichita, Kansas, will be interviewed on "Making the Police Force an Efficient Unit" by **WILL SHAFROTH**, assistant to president, American Bar Association, at 7:45 p. m., over the CBS network.

TONIGHT LISTEN TO UNCLE EZRA

You'll enjoy the humor and philosophy of this genial be-whiskered old character in a radio program that is different.

Every Wed., Fri. and Sunday
N. B. C. Red Network



WCSH WEAF 7:15 P.M. EST

BE A RADIO EXPERT
Learn at Home-Make Good Money

Mail the coupon. Many men I trained at home in spare time make \$40, \$50, \$75 a week. Many make \$5, \$10, \$15 a week in spare time while learning. Get facts about Radio's opportunities and my amazingly practical 50-50 method of training. Home experimental outfits make learning easy, practical, fascinating. Money back agreement protects you. Mail coupon for free 81 page book.

J. E. SMITH, President, Dept. 4MT6
National Radio Institute, Washington, D. O.
Send me your free book, "Rich Rewards in Radio."
This does not obligate me. (Please print plainly).

Name..... Age.....
Address.....
City..... State.....

DON'T MISS TONY WONS

Every Sunday Afternoon NBC in

"THE HOUSE BY THE SIDE OF THE ROAD"

Here's Tony at his genial best! Also Gina Vanna, Emery Darcy, Ulderico Marcelli, Ronnie and Van. Music, drama, comedy, homely philosophy! Every Sunday afternoon. NBC, coast to coast, through the courtesy of the makers of

JOHNSON'S WAX

(See listing for time and stations)

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.)

SUNDAY NIGHT

JACK BENNY

AND EVERY **SUNDAY NIGHT**

WITH **MARY LIVINGSTONE • FRANK PARKER DON BESTOR'S ORCHESTRA**

STATION WBZ

7:00 P. M. EASTERN STANDARD TIME

SPONSORED BY JELL-O



Programs for Monday, October 29

Star ★ Indicates High Spot Selections

6:45 A.M.
NBC—Health Exercises: WEAJ WGY
7:00 A.M.
ABS—Morning Salute: WMCA
7:30 A.M.
CBS—Organ Revue: WABC
NBC—Yochi Hiraoka, xylophone: WJZ
ABS—Toast & Coffee Hour: WMCA
7:45 A.M.
NBC—Pollock & Lawnhurst: WEAJ WBYN
NBC—Jolly Bill and Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs
8:00 A.M.
NBC—Ocean Rhapsody: WEAJ WTIC WCSH WTAG WBYN
CBS—The Song Reporter: WABC
NBC—Morning Devotions: WJZ WBYN
ABS—Barnacle Bill, uke songs: WMCA WGY—Musical Clock
WHAM—Kindly Thoughts
8:15 A.M.
NBC—Landt Trio & White: WJZ WBYN WHAM
ABS—Pedal Points: WMCA WPRO
WJAZ—Organ Rhapsody (NBC)
8:30 A.M.
NBC—Cheerio: WEAJ WGY WCSH WEEI WTIC WBYN WJAR WTAG
CBS—Lyric Serenade: WABC
NBC—Lew White, organ: WJZ WHAM WSYR
ABS—The Pick Me Ups: WMCA
8:45 A.M.
ABS—Harmonizers: WMCA WPRO
9:00 A.M.
NBC—Morning Glories: WEAJ WCSH WTAG
NBC—Breakfast Club: WJZ WBYN WSYR
CBS—Modern Minstrels: WABC WOKO WNAC WDRS WLBZ WFEA WHEC WGR WEAN WICC WGLC
ABS—Top of the Morning: WMCA WPRO
WBYN—News; Hollywood Impressions
WGY—Annette McCullough, songs
WHAM—Tower Cluck Program
9:15 A.M.
NBC—Don Hall Trio: WEAJ WEEI WCSH WJAR WBYN
ABS—Vaughn De Leath, songs: WMCA
ABS—Harmonizers: WPRO
WGY—Mid Morning Devotions
WHAM—Cocking School
9:30 A.M.
NBC—Eva Taylor, songs: WEAJ WCSH WTIC WBYN
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WGY—Little Jack Little's Orchestra
WHAM—Breakfast Club (NBC)
WKBW—Modern Minstrels (CBS)
9:45 A.M.
NBC—Matinata, Chorus: WEAJ WCSH WTIC WTAG
ABS—Bernie Dolan: WMCA WPRO
WBYN—Sally Work's Column
WGY—High Priests of Harmony
10:00 A.M.
NBC—News: Breen and de Rose: WEAJ WEEI WTIC WTAG WGY
CBS—News; Harmonies in Contrast: WLBZ WKBW WICC WAAB WFEA WABC WOKO WDRS WGLC
NBC—Josephine Gibson: WJZ WBYN WHAM WSYR
ABS—The Care and Feeding of Men: WMCA WPRO
WBYN—Little Jack Little
10:15 A.M.
NBC—Clara, Lu 'n' Em: WEAJ WJAR WEEI WCSH WGY WTIC WBYN WTAM WTAG
CBS—Bill and Ginger: WABC WOKO WNAC WEAN WFBL WGR
NBC—Holman Sisters: WJZ WHAM WBYN
ABS—News; Lyric Strings: WMCA WPRO
10:30 A.M.
CBS—All About You: WABC WDRS WAAB WGR WEAN
NBC—The Land of Beginning Again: WEAJ
CBS—Marion Carley, pianist: WOKO WHEC WGLC WKBW
NBC—Today's Children: WJZ WBYN
NBC—Three Scampis: WCSH WTIC WJAR
ABS—Food talk: WMCA
ABS—Egon Putz, pianist: WPRO
WBYN—Maurice Nicholson, organist
WGY—Market Basket
WHAM—Mrs. Thrifty Buyer
10:45 A.M.
CBS—Doris Loraine; Norm Sherr: WABC WNAC WOKO WFBL WGLC WKBW WHEC WLBZ
NBC—Morning Parade: WEAJ WJAR WTAG
NBC—News; Radio Kitchen: WJZ WHAM
ABS—Tony Caboch: WMCA WPRO
WGY—Johnny Marvin, tenor

11:00 A.M.
NBC—Navy Band: WEAJ WGY WTIC WCSH WJAR WBYN WTAG
CBS—Connie Gates & Jimmie Brierly: WABC WNAC WKBW WDRS WEAN WFBL WLBZ WFEA WHEC WGR
NBC—The Wife Saver: WJZ
ABS—Rigo Santiago, songs: WPRO
ABS—Beauty Guild: WMCA
WHAM—Contract Bridge Talk
11:15 A.M.
★ NBC—Tony Wons, philosopher: WJZ WBYN WHAM WSYR
ABS—May Time Parade: WMCA
ABS—Morning Parade: WPRO
WEEI—U. S. Navy Band (NBC)
WOKO—Gates & Brierly (CBS)
11:30 A.M.
NBC—Melody Mixers: WJZ WSYR
CBS—Bride Talk; E. H. Downes: WABC WDRS WOKO WLBZ WFEA WGR WEAN WKBW WGLC WFBL WHEC WNAC WICC
ABS—Helen Board: WMCA WPRO
WHAM—Home Bureau Talk
11:45 A.M.
CBS—The Cadets: WABC WNAC WKBW
ABS—Sing Something Simple: WMCA WPRO
WHAM—Tom Grierson, organist

Afternoon

12:00 Noon
NBC—Marion McAfee, soprano: WEAJ WEEI WCSH WTIC WJAR WBYN
★ CBS—Voice of Experience: WABC WNAC WDRS WEAN WFBL WGR WSYR
NBC—Fields and Hall, songs: WJZ WHAM
ABS—Bob Fallon's Orch.: WMCA WPRO
WGY—Banjoers
12:15 P.M.
NBC—Honeyboy & Sassafras: WEAJ WTIC WEEI WTIC WJAR WBYN
NBC—Charles Sears, tenor: WJZ WSYR
CBS—Betty Barthell, songs: WABC WAAB WDRS WOKO WGR WHEC WLBZ WFEA WGLC WGR WGY—Martha and Hal
WHAM—News; Agricultural Forum
12:30 P.M.
NBC—Farm & Home Hour: WJZ WBYN WHAM WSYR
CBS—Dick Messner's Orch.: WABC WOKO WKBW WLBZ WGLC
NBC—Madcaps: WEAJ WTIC WCSH WBYN
ABS—Here's How: WMCA WPRO
WBYN—Merry Makers
WGY—Farm Program
12:45 P.M.
ABS—Will Hollander's Orch.: WMCA WPRO
WBYN—Stock & Commodity Quotations
WTAG—Merry Madcaps (NBC)
1:00 P.M.
NBC—Markets and Weather: WEAJ
CBS—George Hall's Orch.: WABC WDRS WOKO WAAB WHEC WGLC WGR
WBYN—Farm Service
WGY—Musical Program
1:15 P.M.
NBC—Peeggy's Doctor, sketch: WEAJ WGY WEEI WTIC WCSH WJAR WBYN WTAG
ABS—Mirror Reflections: WMCA WPRO
1:30 P.M.
NBC—Rex Battle's Ensemble: WEAJ WTIC WCSH WJAR WTAG WEEI
CBS—Savitt Serenade with Diane: WABC WOKO WNAC WDRS WGLC WFBL WGR WGR
NBC—Vic & Sade: WJZ WBYN WSYR
ABS—Eddie Prior's Orch.: WMCA WPRO
WBYN—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 Orch.: WABC WNAC WGR
NBC—Rex Battle's Ensemble: WBYN
WGY—The Southerners
2:00 P.M.
NBC—Revolving Stage: WEAJ WCSH WTIC WJAR WTAG WBYN
CBS—Marie, the Little French Princess: WABC WDRS WNAC WICC WHEC WFBL WGR WFEA WEAN WLBZ
ABS—Piano Duo: WMCA WPRO
WGY—Lauren Bell, baritone
WHAM—Jan Campbell's Orchestra
2:15 P.M.
ABS—Quartet: WMCA WPRO

★ CBS—Romance of Helen Trent: WABC WNAC WHEC WFBL WGR WFEA WEAN
WGY—Household Chats
WHAM—School of the Air
2:30 P.M.
NBC—Home Sweet Home: WJZ
★ CBS—School of the Air: WABC WOKO WDRS WGR WHEC WEAN WICC WFEA WGR WFBL WGLC WLBZ
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: WEAJ WTIC WGY WEEI WTIC WJAR
NBC—Richard Maxwell, tenor: WJZ WHAM
WBYN—Book Chat
3:00 P.M.
NBC—“Vinegar Tree,” drama: WJZ WBYN WHAM WSYR
CBS—Skylights: WABC WOKO WNAC WDRS WGLC WLBZ WGR WEAN WFBL WFEA WICC WGR
NBC—Ma Perkins: WEAJ WEEI WGY WCSH WTIC WTAG WBYN
ABS—Catherine Curtis, talk: WMCA WPRO
3:15 P.M.
NBC—Dreams Come True: WEAJ WEEI WCSH WTIC WGY WTAG WJAR WBYN
ABS—Crane Calder, baritone: WMCA WPRO
3:30 P.M.
CBS—Marine Band: WABC WGLC WOKO WDRS WNAC WGR WHEC WEAN WLBZ WICC
NBC—Woman's Radio Review: WEAJ WCSH WGY WTIC WJAR WBYN
ABS—Sports Talk; Orch.: WMCA
ABS—Today's Winners: WPRO
4:00 P.M.
CBS—Visiting America's Little House: WABC WOKO WNAC WDRS WICC WEAN WFBL WLBZ WGLC WHEC WGR WGR
NBC—John Martin's Story Hour: WEAJ
NBC—Betty & Bob: WJZ WBYN WGY WHAM WCSH WSYR WJAR WBYN WTAG
4:15 P.M.
CBS—Carlisle and London, piano duo: WABC WLBZ WOKO WNAC WICC WDRS WFBL WGLC WFEA WHEC WGR WGR
NBC—Gale Page, songs: WBYN
NBC—Gypsy Trail: WEAJ WGY WCSH WEEI WJAR WTIC WTIC
NBC—Songs and Stories: WJZ WBYN
WBYN—Stock & Commodity Quotations
WHAM—News
4:30 P.M.
NBC—Stanleigh Malotte: WJZ WBYN
CBS—Dr. Royal S. Copeland: WABC WOKO WDRS WNAC WGR WFBL WFEA WHEC WGR WGLC WEAN WLBZ WICC
NBC—Roxanne Wallace, songs: WEAJ WGY WTIC WJAR WTAG
WBYN—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: WEAJ WCSH WEEI WTIC WTIC WBYN
WBYN—Uncle Ben's Club
WGY—Stock Reports
5:00 P.M.
CBS—Og, Son of Fire: WABC WAAB WGR
NBC—Al Pearce's Gang: WJZ
NBC—George Sterner's Music: WEAJ WBYN WEEI WTIC WTIC WJAR WGY—Musical Program
WHAM—Jolly Roger
5:15 P.M.
NBC—Tom Mix's Straight Shooters: WEAJ WRC WGY WTIC WCSH WEEI WTIC WJAR WBYN
NBC—Alice Joy, songs: WJZ
CBS—Skippy, sketch: WABC WOKO WDRS WAAB WHEC WEAN WFBL WHEC WGR
WHAM—Adventures of Donald Ayer
5:30 P.M.
NBC—Sizzlers Trio: WEAJ WCSH WTIC WBYN WTIC
CBS—Jack Armstrong: WABC WNAC WOKO WDRS WGR WEAN WHEC
NBC—The Singing Lady: WJZ WBYN WHAM
ABS—Sally's Radio Party: WMCA WGY—Drama
5:45 P.M.
NBC—Orphan Annie: WJZ WBYN WHAM WSYR

NBC—Capt. Tim Healy: WEAJ WTIC WCSH WGY WEEI WBYN WJAR WTIC
CBS—Gordon, Dave & Bunny: WABC WAAB WDRS WOKO WEAN WFBL
Night
6:00 P.M.
NBC—Xavier Cugat's Orch.: WEAJ WJAR WTIC
CBS—Buck Rogers: WABC WKBW WAAB WOKO WHEC WFBL
NBC—Army Band: WJZ
ABS—Alex Botkin's Ensemble: WMCA WPRO
WBYN—News; Household Reveries
WGY—Old Man Sunshine
WHAM—Sport Resume
6:15 P.M.
CBS—Texas Rangers: WLBZ
NBC—Army Band: WHAM
CBS—Bobby Benson & Sunny Jim: WABC WAAB WOKO WDRS WEAN WFBL WGR
NBC—Mysterious Island: WEAJ
ABS—Charley Eckel's Orch.: WPRO
WBYN—Novelty Ensemble
WGY—Jimmy Allen, sketch
6:30 P.M.
NBC—News; Carol Deis, soprano: WEAJ
CBS—The Shadow: WABC WAAB WDRS WOKO WEAN WFBL WGR WHEC WKBW
NBC—News; Three X Sisters: WJZ WSYR
ABS—News; Dance Orchestra: WPRO
ABS—Screen Review, S. Taylor: WMCA
WBYN—Sports Review
WGY—News; Evening Brevities
WHAM—Reveries
6:45 P.M.
NBC—Billy Batchelor, sketch: WEAJ WEEI WCSH WGY WTIC WBYN WJAR WTIC
NBC—Lowell Thomas, news: WJZ WBYN WHAM
ABS—Tony Wakeman, sports: WPRO
ABS—Sports Program: WMCA
7:00 P.M.
★ CBS—Myrt & Marge: WABC WFBL WOKO WDRS WNAC WGR WEAN
★ NBC—Amos 'n' Andy: WJZ WBYN WHAM
NBC—Ray Perkins: WEAJ WTAM
ABS—Gloria Grafton: WMCA WPRO
WBYN—Adventures of Jimmy Allen
WGY—Jules Landes' Streamliners
7:15 P.M.
NBC—Mildred Bailey, songs: WJZ WHAM WBYN WSYR
CBS—Just Plain Bill: WABC WNAC WGR
NBC—Gene & Glenn: WEAJ WEEI WGY WCSH WBYN WTIC WJAR
ABS—American Poet: WMCA WPRO
7:30 P.M.
NBC—Dixie Dandies; Al Bernard: WEAJ WGY WCSH WJAR WTIC
CBS—Paul Keast, baritone: WABC WOKO WDRS WGR WHEC WFBL WGR
★ NBC—BEECH-NUT PRESENTS Red Davis featuring Burgess Meredith, Jack Rosalie, Marion Barney & Elizabeth Wragge, comedy sketch: WJZ WHAM WBYN WSYR WBYN
ABS—Minstrel Show: WMCA WPRO
7:45 P.M.
★ NBC—Frank Buck's Adventures: WEAJ WCSH WGY WBYN
CBS—Boake Carter, news: WABC WNAC WGR
★ NBC—Dangerous Paradise, sketch: WJZ WHAM WBYN WSYR
ABS—News: WMCA WPRO
8:00 P.M.
★ NBC—STUDEBAKER CHAMPIONS Present Richard Himber's Orch.; Joey Nash, vocalist: WEAJ WJAR WEEI WGY WCSH WBYN WTIC WTIC
CBS—Carson Robison's Buckaroos: WABC WNAC WDRS WOKO WHEC WGR WEAN WFBL WGR
★ NBC—Jan Garber's Supper Club: WJZ WBYN WHAM WSYR
ABS—Three Little Funsters: WMCA
ABS—Screen Review: WPRO
8:15 P.M.
CBS—Edwin C. Hill: WABC WOKO WNAC WDRS WFBL WEAN WGR
ABS—Five Star Final: WMCA WPRO
WTIC—Richard Himber's Orch. (NBC)
8:30 P.M.
★ NBC—Garden Concert: Gladys Swarthout, mezzo-soprano: WEAJ WEEI WCSH WGY WBYN WTIC WJAR

NBC—Knee's Guard Quartet: WJZ WBYN WHAM WSYR
★ CBS—Josef Pasternack's Orch.: M. Chamlee, guest: WABC WOKO WDRS WNAC WEAN WFBL WGR
ABS—Morton Bellin, tenor: WPRO
ABS—Sagebrush Harmonizers: WMCA
8:45 P.M.
NBC—Schooner Seth Parker: WJZ WHAM WBYN WSYR
ABS—Furnished Rooms, sketch: WMCA WPRO
9:00 P.M.
★ NBC—Harry Horlick's Gypsies: WEAJ WTIC WEEI WCSH WGY WTIC WBYN WJAR
★ CBS—Rosa Ponselle; Orch.; Chorus: WABC WDRS WOKO WNAC WHEC WLBZ WFBL WFEA WICC WGR WEAN WKBW WGLC
★ NBC—Greater Minstrels: WJZ WBYN WHAM WJAR WSYR
ABS—Bub Harang: WMCA WPRO
9:30 P.M.
★ NBC—House Party: Donald Novis, tenor; Joe Cook: WEAJ WEEI WCSH WGY WJAR WBYN WTIC
NBC—Princess Pat Players: WJZ WHAM WBYN WSYR
★ CBS—EX-LAX PRESENTS “THE Big Show”: Gertrude Niesen & Chiquito, vocalists; Block & Sully, comedians; Lud Gluskin's Orch.: WABC WNAC WOKO WFBL WEAN WKBW WDRS
9:45 P.M.
ABS—Vocal Trio: WMCA WPRO
10:00 P.M.
★ CBS—Wayne King's Orch.: WABC WAAB WDRS WFBL WEAN WKBW
★ NBC—Contented Prgm.: WEAJ WEEI WCSH WTIC WGY WJAR WBYN WTIC
NBC—America in Music: WJZ
ABS—Blood & Thunder: WMCA WPRO
WHAM—Courtland Manning
10:15 P.M.
NBC—America in Music: WHAM WSYR
10:30 P.M.
★ CBS—Mobilization for Human Needs: WABC WHEC WGR WFEA WICC WAAB WOKO WGR WLBZ WFBL
ABS—Sleepy Hall's Orch.: WMCA WPRO
10:45 P.M.
NBC—Democratic-Republican Series: WJZ
11:00 P.M.
NBC—The Grumitts Family; Senator Ford: WEAJ WTIC WCSH WJAR
CBS—Jerry Cooper, baritone: WABC WKBW WAAB WHEC
NBC—Hal Kemp's Orch.: WJZ WSYR
ABS—Voice of Romance: WMCA WPRO
WBYN—News; Sports Review
WGY—Chick Condon's Orchestra
11:15 P.M.
NBC—Carl Hoff's Orch.: WEAJ WTIC WCSH WJAR WEEI WGY
CBS—Glen Gray's Orch.: WABC WDRS WNAC WFEA WGR WLBZ
ABS—Dancing 'Till 2 A. M.: WMCA WPRO
WHAM—News; Dance Music
11:30 P.M.
NBC—Jolly Coburn's Orch.: WJZ WBYN WHAM WSYR
NBC—Will Osburn's Orch.: WEAJ WCSH WJAR WTIC WBYN
CBS—Glen Gray's Orch.: WOKO WFBL WHEC WICC WKBW WEAN WGY—Charles Boulanger's Orchestra
11:45 P.M.
CBS—Clyde Lucas' Orch.: WABC WNAC WDRS WOKO WICC WHEC WGR WFBL WKBW WEAN WFEA WLBZ
12:00 Mid.
CBS—Joe Haymes' Orch.: WABC WOKO WNAC WFBL WICC WEAN WKBW
NBC—Buddy Rogers' Orch.: WEAJ WEEI WGY WJAR
NBC—Guy Lombardo's Orch.: WJZ WBYN WSYR
12:30 A.M.
NBC—Angelo Ferdinando's Orch.: WJZ WBYN
CBS—Dan Russo's Orch.: WABC WOKO WNAC WICC WEAN WFBL
NBC—Anson Weeks' Orchestra: WEAJ WJAR WGY WEEI
1:00 A.M.
CBS—Gene Kardos' Orch.: WABC

Plums and Prunes

By Evans Plummer

how much he "invested" in nut stand concessions at the Century of Progress.

Paraphrasing that too-famous song, "Annie Doesn't Live Here Any More," SHIRLEY BELL, almost wasn't "Orphan Annie" any more.

And ALLAN BARUCK likewise nearly quit being Joe Cornstassel.

It all came to a head last week when the principals of the celebrated, perennial children's program, which has been wired from coast-to-coast for many years, made their final threat to quit.

Difficulties, it seems, were in the nature of pay checks which never seemed to grow larger and a suppression policy on part of those behind the scenes who preferred to have it unknown that little Miss Bell was Annie and young Mr. Baruck was Joe. Both of these elements of dissatisfaction are sometimes known as temperament in Hollywood, but this happened in Chicago.

Shirley and Allan, as a matter of fact, had a movie contract up their sleeves. But they didn't sign it for they won their point after pointed arguments. Result, Orphan Annie and Joe Cornstassel have had their pay raised and you'll be seeing them making personal appearances from various stages.

Or do you listen to children's programs? We don't, although they are getting extremely difficult for even a trained automobile-foiling pedestrian to dodge.

One youngsters' program with combined adult appeal is Frank Buck's adventure series. Acclaimed a wow at the start, the contract renewal, after the original thirteen weeks expired, was for but five weeks. Caution? Or not clicking?



VIRGINIA CLARK

"The Romance of Helen Trent" has returned to the air, and lovely Virginia Clark again plays the title role. This dramatic program is an offering of the CBS-WABC network week-day afternoons except Saturday at 2:15 p. m. EST

ers also remains to be seen. At any rate, so far as the East and Midwest are concerned, the new network does indicate that radio owners will have their choice of at least four high quality network programs (two NBC, one CBS and one ABS) at any moment of the day.

Welcome news is that Vic and Sade have been sold on a five-year optional contract to Crisco starting November 5. And do you suppose that bristling letter to Mr. VOL from Edna St. Clair, in last RADIO GUIDE, turned the trick? We wonder.

LITTLE JACK LITTLE, after trying for years to acquire a sponsor for his justly popular piano playing and singing single act which listeners the country over delighted to hear, organized himself a dance band with the secondary hope of having it sponsored.

The band was a good one, but still no sponsors nibbled. Came along Pinex officials who recently

listened to the orchestra at Columbia's invitation. The Pinex president was skeptical.

"I'll buy the program," he said, "but throw out all the musicians. I just want Jack Little and his piano. He was plenty good that way in the old days."

HOLLYWOOD HOTEL, it strikes us, has all the makings of a grand program except that as now presented it lacks unity. The Fiorito music is plump, Dick Powell, Miss Williams and the dramatic cast are tops, but the whole doesn't hang together. The guest movie star appearances are pleasing, but their dramatic hits distract from the main theme of the program. And as for Louella Parsons—what do YOU think? We could get along without her voice and gossip.

The Double-O

TEN EXTREMELY GOOD reasons for not going out Sunday night:

6:30 p. m., EST—Take Smilin' Ed McConnell for an opener, although he'd rate top billing at any vaudeville house. Follow with—

7 p. m.—Jack Benny and Mary, Frank Parker and Don Bestor, a hand with four aces if there ever was one. Next—

7:30 p. m.—Joe Penner and company for us—although we'd like also to tune in the Buddy Rogers show if it didn't conflict. And now—

8 p. m.—The Ford Symphony, directed by Victor Kolar, with a program of symphony as we like it. Take back your N. Y. Philharmonic.

9 p. m.—and our sympathies are divided between Charles Previn's "Silken Strings," with Countess Albani, and Alexander Woolcott of the nimble wit.

9:30 p. m.—Walter Winchell first on the menu with Will Rogers following. Another difficult choice and time conflict.

10 p. m.—Hall of Fame, with a very entertaining pair—Charles Ruggles and Mary Boland. And now, a night cap:

10:30 p. m.—Frank Black's orchestra with rollicking Don McNeill and Betty Winkler, plus Jane Froman. And so to bed.

Tuned In Locally

MYRT AND MARGE going in for trap shooting (Mr. Printer, be sure to spell "trap" correctly).

AL SHORT deserting the Windy City NBC emporium.

GEORGE OLSEN and ETHEL SHUTTA getting in their last rounds of golf before Winter comes.

GENE ARNOLD trying to figure out

Theme Songs That "Click"

The tender strains of "Love Is in Your Eyes" introduce the romantic singing of Tito Guizar to CBS-WABC listeners. Tito sings the lyric to his own guitar accompaniment, and probably nobody in the world could give the words and music the same romantic expression as Tito does. The reason is that he wrote them himself.

That was a year ago. A native of Mexico, the tenor originally penned the words in his native Spanish and then had them translated into English. Now, as soon as they are heard, every listener who wants to escape from the dull routine of everyday life stops to listen to Tito's dreamy song.

The mellow plucking of three harps provides a fitting background for his solos. For a brief period, the world of old Spain, of flashing-eyed señoritas and dashing caballeros, is brought to the homes of modern Americans.

Almost all his selections are Tito's own original compositions. As the program comes to a close he softly sings the final bars of "Love Is in Your Eyes."

Tito Guizar may be heard over a CBS-WABC network any Sunday at 12:30 p. m., EST, in a program sponsored by the Brillo Manufacturing Company.

NBC-CBS Competition

THIRD NETWORK extension threats, long hanging over the heads of the Columbia and the National chains, rapidly are becoming realized. Already having a strong foothold in the East, the AMERICAN BROADCASTING SYSTEM, or ABS, has reached out to Cincinnati, Detroit, Davenport and St. Louis—and last week marched into Chicago, second largest city of the country, with two outlets, WIND, in nearby Gary, and WJJD. WIND was formerly a Columbia outlet.

Whether ABS will be supported sufficiently by advertising patronage to justify its existence will only be known months from now. However, 1934 revenues of CBS and NBC have leaped almost to prosperity era magnitude and the statistics would indicate that the newcomer among the chains has an excellent chance to become a permanent institution.

What the ABS will mean to the listen-

RICHARD HIMBER
AND HIS
STUDEBAKER CHAMPIONS with *Joe Nash*

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

Tune in on
BLOCK & SULLY
GERTRUDE NIESEN
LUD GLUSKIN
and His Continental Orchestra ES
MONDAYS 9:30 P. M. Time
COLUMBIA NETWORK
EX-LAX — THE CHOCOLATED LAXATIVE

NORM SHERR getting peeved because he receives letters complimenting NORMA SHEARER on her marvelous piano playing!

INSPIRED by goofy song titles, our first assistant stooge went a little battier than usual last week and remarked, "I've Got Time on My Hands, Sand in My Shoes, Ants in My Pants, Smoke Gets in My Eyes, the Sun's in My Heart, and there's a Rainbow 'Round My Shoulder." We should be able to sign her up with Ripley!

You'll enjoy **RED DAVIS**
TONIGHT
NBC-WJZ
NETWORK
COAST-TO-COAST
and every MON., WED.
and FRI. NIGHT

How YOU Can Get into BROADCASTING

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.

Millions of dollars paid to trained talent every year. Men and women unknown today will be the high-salaried Orinham McNameres, Olive Palmers and Floyd Gibbons of tomorrow. The Floyd Gibbons School will train you in the technique of Broadcasting so that you, too, may qualify for one of the big paying Broadcasting jobs open to men and women of talent and training.

Our FREE book, "How to Find Your Place in Broadcasting," gives full particulars regarding our Course. It tells you how to prepare for a good position in Broadcasting—how you can turn your hidden talents into money, without giving up your present job or making a single sacrifice of any kind. You learn at home in your spare time. Send Coupon at once for free book.

Floyd Gibbons School of Broadcasting
2000-14th St., N.W., Dept. 4P30, Washington, D.C.
Without obligation send me your free booklet "How to Find Your Place in Broadcasting" and full particulars of your home study Course.

Name Age
Please Print or Write Name Plainly
Address
City State

Programs for Tuesday, October 30

Star ★ Indicates High Spot Selections

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

7:00 A.M.
ABS—Morning Salute: WMCA

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

7:45 A.M.
NBC—Pallock & Lawnhurst: WFAE
WBEN

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

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

CBS—Song Reporter: WABC
NBC—Mourning Devotions: WJZ WBZ
ABS—Barnacle Bill: WMCA
WGY—Musical Clock
WHAM—Kindly Thoughts

8:15 A.M.
NBC—City Consumer's Guide: WFAE
CBS—City Consumer's Guide: WABC
NBC—Landy Trio & White: WJZ
WBZ WHAM

ABS—Pedal Points: WMCA WPRO
WJAR—Organ Program (NBC)

8:30 A.M.
NBC—Cheerio: WFAE WGY WBEN
WCSH WEEI WTIC WTAG WJAR
CBS—Salon Musicale: WABC
NBC—Lew White, organ: WJZ WHAM
WSYR

ABS—Pick Me Ups: WMCA

8:45 A.M.
ABS—Harmonettes: WMCA WPRO

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

NBC—Breakfast Club: WJZ WSYR
WBZ

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

WBEN—News; Tall Texan
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WFAE WEEI
WGY WTAG WBEN WCSH

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

9:30 A.M.
NBC—Eva Taylor, songs: WFAE
WBEN WTIC WCSH WEEI
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, Wife Saver:
WFAE WTIC WCSH 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.
CBS—News; Music Masters: WABC
WDRC WFBL WORC WICC WKBW
WAAB WFEA WGLC WLBZ

NBC—News; Breen & de Rose:
WFAE WEEI WGY WTAG WBEN
NBC—Edward MacHugh: WJZ WBZ
WSYR

ABS—Family Law: WMCA WPRO

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

NBC—Clara, Lu 'n' Em: WFAE
WEEI WGY WCSH WTIC WJAR
WBEN WTAG

NBC—Castles of Romance: WJZ
WBZ WHAM

ABS—News; Lyric Strings: WMCA
WPRO

10:30 A.M.
NBC—Morning Parade: WFAE WCSH
WEEI WJAR WBEN

NBC—Today's Children: WJZ WBZ
WSYR

CBS—Madison Ensemble: WABC
WOKO WNAC WDRC WFEA WFBL
WGR WHEC WGLC WLBZ WEAN
ABS—Post's Corner, Art Egan: WMCA
WPRO

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

ABS—Old Songs & New: WPRO

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

NBC—Tony Wons, philosopher: WJZ
WHAM WBZ WSYR

NBC—Your Child: WFAE WEEI WGY
WCSH WTIC WJAR WBEN WTAG

ABS—May Time Parade: WMCA
ABS—Morning Parade: WPRO

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

NBC—Three Shades of Blue, trio:
WFAE WGY WEEI WTIC WCSH
WJAR WBEN

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

ABS—Cocktails on the Air: WMCA
ABS—Charlotte Harriman: WKPR

11:45 A.M.
NBC—Keenan & Phillips, piano duo:
WFAE WTIC WEEI WCSH WTAG
WJAR WBEN

ABS—Sticks & Keys: WMCA WPRO
WGY—Martha & Hal

Afternoon

12:00 Noon
NBC—Edw. Wolters, baritone: WFAE
WEEI WCSH WTAG WJAR WBEN

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

ABS—Bob Fallon's Orch.: WMCA
WPRO

WGY—Musical Program

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

NBC—Honeyboy & Sassafras: WFAE
WTIC WTAG WJAR WBEN

WGY—Johnny Marvin
WHAM—News; Agricultural Forum

12:30 P.M.
CBS—Pat Shevlin's Orch.: WABC
WOKO WKBW WFBL WGLC WHEC
WFEA WLBZ WORC

NBC—Farm & Home Hour: WJZ
WHAM WBZ WSYR

NBC—Merry Madcaps: WFAE WTIC
WCSH WJAR WBEN
ABS—Rigo Santiago: WMCA WPRO
WGY—Farm Program

12:45 P.M.
ABS—Hollander's Orch.: WMCA WPRO
WBEN—Stocks & Commodity Quota's
WGR—Harold Knight's Orch. (CBS)
WHAM—Rotary Club Speaker
WTAG—Merry Madcaps (NBC)

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

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

WBEN—Farm Service
WGY—The Vagabonds

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

ABS—News: WMCA WPRO

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

★ NBC—Master Music Hour: WFAE
WTIC WCSH WTAG WJAR

ABS—Eddie Prior's Orch.: WMCA
WPRO

WBEN—Dollars and Sense
WGY—“Under the Lilacs”
WHAM—School of the Air

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

NBC—Beulah Croft, song portraits:
WJZ WHAM WSYR

CBS—Esther Velas' Ensemble: WORC
WLBZ WEAN WGR

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

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

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

ABS—Sports Review: WMCA WPRO

Y. N.—Pure Food Institute: WCSH
WEEI—Master Music Hour (NBC)
WGY—Health Hunters, sketch

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

★ ABS—RADIO GUIDE PRESENTS
Stephen Barry, songs: WMCA WPRO
WGY—Household Chats
WHAM—School of the Air

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

NBC—King's Guard Quartet: WFAE
WCSH WEEI WTAG WJAR WBEN

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

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

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

NBC—Nellie Revell Interviews: WJZ
WHAM WSYR

3:00 P.M.
NBC—Tommy Tucker's Orch.: WJZ
WSYR WHAM

NBC—Ma Perkins: WFAE WGY
WEEI WTIC WCSH 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—Wise Man: WFAE WCSH
WTIC WJAR WTAG WEEI

ABS—Crane Calder: WMCA WPRO
WBEN—Buffalo Historical Society
WGY—Matinee Players

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

NBC—Music Magic: WJZ WBZ WSYR
WHAM

ABS—Sports; Orch.: WMCA
ABS—Today's Winners: WPRO

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

NBC—Chick Webb's Orch.: WFAE
WTIC

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

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

NBC—Platt & Niernan, pianists: WJZ
WBZ WSYR

NBC—Chick Webb's Orch.: WGY
WCSH WJAR WLBZ WTAG

WBEN—Stock & Commodity Quota's
WHAM—News

4:30 P.M.
★ CBS—Mrs. Calvin Coolidge, talk:
WABC WOKO WKBW WNAC WGR
WFEA WEAN WORC WGLC WICC
WDRC WFBL WLBZ

NBC—Vocal Soloist: WJZ WHAM
WBZ

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

4:45 P.M.
★ CBS—Dick Messner's Orch.: WABC
WOKO WAAB WGLC WGR WDRC
WLBZ WEAN

NBC—Dr. Bernard Sachs, talk: WFAE
WTIC WEEI WJAR WTAG

WBEN—Uncle Ben's Club
WGY—Stock Reports
WHAM—Stamp Club

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

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

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

NBC—Alice Joy, songs: WJZ
WBEN—Women in the News
WGY—Three Schoolmads

WHAM—Uncle Wiggily

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

NBC—Radio Charades: WFAE WTAG
WTIC

CBS—Jack Armstrong: WABC WOKO
WDRC WHEC WEAN WGR WNAC
ABS—Sally's Radio Party: WMCA
ABS—Bob Fallon's Orchestra: WPRO
E. T.—Uncle Wiggily: WGY WBEN

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

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

NBC—Nursery Rhymes: WFAE WGY
WBEN

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

Night

6:00 P.M.
NBC—Angelo Ferdiando's Orch.:
WFAE WTAG

NBC—Xavier Cugat's Orch.: WJZ
CBS—Buck Rogers: WABC WKBW
WAAB WOKO WHEC WFBL

ABS—Tony Cabooch: WMCA WPRO
WBEN—News; Household Reveries
WGY—Old Man Sunshine

WHAM—Sportscast

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

CBS—Bobby Benson & 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—Borrah Minnevitich's Harmonica
Rascals: WFAE

CBS—Understanding Music; Howard
Barlow: WABC WDRC WKBW
WLBZ WFEA WEAN WHEC WGLC

NBC—News; Dorothy Page: WJZ
ABS—Lazy T-Roundup: WMCA
ABS—News; Jack Orlando's Orch.:
WPRO

WBEN—Sports Review
WGY—Evening Brevities
WHAM—Reveries

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

NBC—Billy Batchelor, sketch: WFAE
WEEI WCSH WGY WTIC WJAR
WTAG WBEN

NBC—Lowell Thomas: WJZ WHAM
WBZ WSYR

ABS—Sports Review: WMCA
ABS—Tony Wakeman, sports: WPRO

7:00 P.M.
★ CBS—Myrt & Marge: WABC WFBL
WOKO WDRC WNAC WGR WEAN

★ NBC—Amos 'n' Andy: WJZ WBZ
WHAM

NBC—Democratic - Republican, talk:
WFAE WCSH

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

7:15 P.M.
NBC—Harold Von Emburgh, baritone:
WJZ WHAM

NBC—Gene & Glenn: WFAE WGY
WCSH WEEI WRVA WJAR WBEN
WTAG

CBS—Just Plain Bill: WABC WNAC
WGR

ABS—Gridiron Greats; Guests: WMCA
WPRO

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

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

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

ABS—Max Bergere's Ensemble: WMCA
WPRO

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

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

ABS—News: WMCA WPRO

8:00 P.M.
NBC—Crime Clues: WJZ WBZ WSYR
★ CBS—Lavender & Old Lace: WABC
WOKO WNAC WDRC WGR WFBL
WEAN

NBC—Leo Reisman's Orch.; Phil
Duey, baritone: WFAE WEEI WCSH
WGY WTAG WJAR WBEN

ABS—Jan, Jude & Jerry, trio: WPRO
WHAM—Behind the Headlines

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

8:30 P.M.
NBC—Wayne King's Orch.: WFAE
WEEI WCSH WGY WTIC WJAR
WBEN WTAG

★ CBS—Abe Lyman's Orch.: WABC
WOKO WDRC WNAC WFBL WEAN
WHEC WGR

★ NBC—Lawrence Tibbett, baritone:
WJZ WHAM WBZ WSYR

ABS—Brad & Al, songs: WPRO
ABS—Sagebrush Harmonizers: WMCA

8:45 P.M.
ABS—Kay Thompson: WMCA WPRO

9:00 P.M.
★ CBS—Bing Crosby; Boswell Sisters:
WABC WDRC WNAC WOKO
WFBL WEAN WKBW

NBC—Ben Bernie's Orch.: WFAE
WCSH WGY WEEI WTIC WTAG
WJAR WBEN

ABS—Navy Band: WMCA WPRO

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

9:30 P.M.
★ CBS—Isham Jones' Orch.; T. Seidel,
guest: WABC WDRC WORC WFBL
WFEA WICC WKBW WHEC WEAN
WNAC WLBZ WOKO

★ NBC—Ed Wynn; Eddy Duchin's
Orch.: WFAE WTIC WCSH WGY
WEEI WJAR WBEN WTAG

NBC—Hands Across the Border: WJZ
WBZ

ABS—Serenade: WMCA WPRO
WHAM—Manhattan Merry-Go-Round

10:00 P.M.
★ NBC—Beauty Box Theater: WFAE
WEEI WGY WCSH WTIC WJAR
WBEN WTAG

★ CBS—CAMEL CIGARETTES PRESENTS
“The Camel Caravan” with
Walter O'Keefe; Annette Hanshaw;
Glen Gray's Casa Loma Orch.; Ted
Husing: WABC WDRC WHEC WFEA
WHEC WLBZ WKBW WEAN WFEA
WLBZ WKBW WEAN

NBC—Seven Seas; Cameron King:
WJZ WHAM WSYR

ABS—Jolly Russians: WMCA WPRO

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

CBS—George Givot, comedian: WABC
WOKO WDRC 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—Little Jack Little's Orch.: WABC
WDRC WORC WKBW WHEC

NBC—Del Campo's Orch.: WJZ
WHAM WSYR

NBC—Willard Robinson's Orch.: WFAE
WTIC WCSH WTAG WJAR

ABS—Voice of Romance: WMCA
WPRO

WBEN—News; Sports Review
WGY—Chick Condon's Orchestra

11:15 P.M.
CBS—Little Jack Little's Orch.:
WMCA WLBZ WFBL WFEA

NBC—Del Campn's Orch.: WBZ
NBC—Robert Royce, tenor: WFAE
WTIC WEEI WCSH WJAR WTAG

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

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

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

NBC—Carl Hoff's Orch.: WFAE WEEI
WCSH WTAG WJAR

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

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

NBC—Ralph Kirbery; Emil Coleman's
Orch.: WJZ WBZ WSYR

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

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

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

Music in the Air

(Time Shown Is Eastern Standard)

By Carleton Smith

Howard Barlow selects all the music for "The March of Time". A few days in advance of the broadcast he takes the script and decides what few bars can best set the mood for the various incidents depicted. He chooses not so much the authentic music of a country to indicate that country, but rather the music which is associated in the popular mind with it. For instance, as a prelude to an enactment of some American Indian incident, Mr. Barlow picks something like "Totum Tom Tom" from "Rose Marie."

The excellent selection of music on this program has been recognized as that of a sensitive and discerning musician. An informed music-lover who reads his daily paper and has a fair memory can frequently guess what episode from the week's news is about to be dramatized.

"Stabat Mater"

The Catholic liturgy of the Stations of the Cross has inspired composers from Pergolesi to Dvorak. Some of them have achieved less pompous and ornate musical expressions than Rossini, but no one of them has caught the public's ear as has his grandiose oration. It is melodious and dramatic, exclamatory and more like an opera than a religious service. Yet it continues in perennial favor with our audiences, the duet "Quis est Homo," and the tenor aria "Cujus Animam" ranking high.

The CHICAGO A CAPELLA CHOIR, under the direction of NOBLE CAIN; a vocal quartet; ARTHUR DUNHAM, organist; HAROLD VAN HORNE, pianist, and a narrator will give a condensed version of Rossini's work (NBC, Sunday at 4 p. m.).

Their audience would be considerably larger if the New York Philharmonic-Symphony were not broadcasting concurrently on the Columbia network.

Notes

ARMAND GIRARD slips into the quarter-hour spot vacated by MADAME ERNESTINE SCHUMANN-HEINK... OTTO LEMPERER concludes his period as conductor of the New York Philharmonic-Symphony... JOHN TASKER HOWARD continues his "America in Music" series by tracing typical music of New York City from the 80's to today (NBC, Monday at 10 p. m.). He has chosen the following selections: *She Lives on Murray Hill; The Bowery; The Sidewalks of New York; Give My Regards to Broadway; Tammany; Forty-Second Street; Marching Along Together; Orchids in the Moonlight; Waiting at the Gate for*



LORETTA LEE

The Singing attraction with George Hall's orchestra at the Hotel Taft in New York these many years, this New Orleans lass now may be heard on a program of her own. Tune her in on the CBS-WABC network any Thursday at 5 p. m. EST. Her programs with the band are on the same network, at 1 p. m. weekdays excepting Thursdays, when it is heard fifteen minutes earlier; also at 12:30 a. m. Wednesdays

Katy; Times Square, from "New York Days and Nights."

THE DON COSSACKS, singing horse-men of the steppes, have arrived in America for their coast-to-coast tour. They have been engaged by a leading sponsor who uses Thursday nights to present guest performers. It will be their first radio appearance.

MUSIC OF THE 16th, 17th and 18th centuries is played every Sunday morning (NBC at 9:15 a. m.) on ancient musical instruments by the newly formed RENAISSANCE ENSEMBLE, a group of five musicians, three of whom are former mem-

bers of the Henri Casadesus Society of Ancient Instruments. The deep sonority and delicate overtones from the ancient viols are not lost over the radio as they sometimes are in the concert hall.

Program Details

FRIDAY, OCTOBER 26

CBS, 3 p. m. Philadelphia Symphony Orchestra, conducted by Leopold Stokowski. Passacaglia and Fugue in C minor by Bach; Jupiter Symphony of Mozart; Vivaldi's Concert Grosso in D minor.

SUNDAY, OCTOBER 28

NBC, 1:30 p. m. Fred Hufsmith, tenor, Ruth Denning and the London Four in a guest appearance with "Little Miss Babo's Surprise Party."

NBC, 4 p. m. Kansas City Philharmonic, conducted by Karl Krueger.

NBC, 6 p. m. Catholic Hour, directed by Father Finn. Anne Wolcott, soprano. Mendelssohn's Hear My Prayer; Lourdes Pileri Hymn.

NBC, 7:30 p. m. Queena Mario, soprano. Ballata from Pagliacci; The House by the Side of the Road; My Old Kentucky Home.

CBS, 8 p. m. Rosa Tentoni, young soprano with the Ford Sunday Evening hour.

NBC, 8 p. m. General Motors Symphony concert with Walter Damrosch conducting and Gerda Farrar, soloist.

NBC, 10:15 p. m. L'Heure Exquise, instrumental and vocal music directed by Keith McLeod. Debussy's Beau Soir; Amaryllis by Ghys; Valse by Amory.

MONDAY, OCTOBER 29

NBC, 1:45 p. m. NBC String Quartet and Celia Branz, contralto. Respighi's Il Tramonto; Verdi's Quartet in E minor; Nivicata, Stornellatrice, Invito Alla Danza by Respighi.

NBC, 8:30 p. m. Atwater Kent Radio Hour with Joseph Pasternack's orchestra and Mario Chamlee, tenor, as guest star.

TUESDAY, OCTOBER 30

CBS, 6:30 p. m. The Columbia Symphony orchestra with Howard Barlow conducting, broadcasts in conjunction with the Juillard School of Music, in weekly "Understanding Music" series.

NBC, 8:30 p. m. Lawrence Tibbett and Wilfred Pelletier's Orchestra.

WEDNESDAY, OCTOBER 31

NBC, 10:15 a. m. Florenda Trio. All Bach program; Gavotte and Musette; Thy Heart Ever Faithful; Badimerie; Ave Maria; Bourree, from Violin Sonata No. 2.

NBC, 9:30 p. m. John McCormack, tenor. Martin's Plaisir d'Amour; Kathleen O'Moore; Thine Eyes Still Shine by Schneider; The Meeting of the Waters; Trevalsa's My Treasure; Stephen Foster's Gentle Annie; Roedel's Green Isle of Erin.

FRIDAY, NOVEMBER 2

NBC, 2:45 p. m. Alden Edkins, bass. The Green Eyes Dragon by Charles; Out of the Dusk to You; Trade Winds by Kell; The Old Refrain, by Kreisler; Foster's I Dream of Jeannie.

SATURDAY, NOVEMBER 3

NBC, 10:30 p. m. Gothic Choristers, directed by Walter Koons. By the Waters of Babylon; God Shall Wipe Away All Tears, by Marks; List the Cherubic Host from Gaul's The Holy City; Souls of the Righteous by T. T. Noble; Gertrude Rahner's Light.

On Short Waves

Marconi, the father of radio, will begin a new series of program from Italy designed especially for short wave listeners when he speaks Sunday, October 28, from Rome. The program will be known as "American Hours," and is to be re-broadcast by the NBC-WEAF network on regular broadcast bands in this country. Marconi's talk, originating at 2RO, Rome, will be heard at 7 p. m. EST.

With JUDGE JOHN BARTON PAYNE as the principal speaker, an international broadcast linking the capitals of the United States and Japan will be heard over the NBC-WJZ network Monday, November 5, at 6:15 p. m. EST.

Aside from these serious programs, short wave fans will undoubtedly be interested in the test short-wave broadcasts that will be going on in Little America within the next few weeks.

Having transmitted programs from the S. S. Jacob Ruppert, flagship of the Byrd Expedition, and from the short-wave transmitter KFZ, located in Little America, the two-way Byrd Antarctic programs will in the near future originate from still another point—the twin-motored Curtiss Condor

plane as it wings its way across the Antarctic ice barriers on trips of exploration.

This plane was equipped especially with a modern 50-watt transmitter for both Morse code and voice apparatus, before the expedition left the United States a year ago. This will enable the occupants of the plane to keep in touch with KFZ during flights of exploration, and attempts will be made to relay the voices from the plane through KFZ to the Columbia network. The regular CBS broadcasts are heard every Wednesday at 10 p. m. EST, and the test broadcasts can be picked up by the short-wave set owners many times a week.

Exploration flight plans now are being completed, according to latest word from Little America, but it cannot be said definitely when the flights and the coincident plane broadcasts will take place. Admiral Byrd, who will take to the air on each of the trips, has announced that probably two flights, in addition to an air journey to the South Pole, will be made. One of these will be to the Weddell Sea, a distance greater than that to the South Pole—and the other to unexplored areas in eastern Antarctica. Harold June, chief aviator, probably will pilot the plane on the flights.

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CAMEL CARAVAN

WALTER O'KEEFE
ANNETTE HANSHAW
GLEN GRAY'S
CASA LOMA BAND
(AND OTHER HEADLINERS)

TUESDAY	THURSDAY
10:00 p.m. E.S.T.	9:00 p.m. E.S.T.
9:00 p.m. C.S.T.	8:00 p.m. C.S.T.
8:00 p.m. M.S.T.	9:30 p.m. M.S.T.
7:00 p.m. P.S.T.	8:30 p.m. P.S.T.

OVER COAST-TO-COAST WABC-COLUMBIA NETWORK

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EVERY TUESDAY NIGHT

Edgar A. Guest AND COMPANY

7:30 Eastern Standard Time

WJZ WBZ WBZA WBAL WSYR WMAL

HOUSEHOLD FINANCE CORPORATION CHICAGO - Offices in 112 leading cities

Programs for Wednesday, October 31

Star ★ Indicates High Spot Selections

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

7:30 A.M.
NBC—Yoichi Hiraoaka: WJZ
CBS—Ocean Reveille: WABC
ABS—Toast & Coffee Hour: WMCA

7:45 A.M.
NBC—Pollack & Lawnhurst: WFAE WBYN
NBC—Jolly, Bill & Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

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

8:15 A.M.
NBC—Laudt Trio & White: WJZ WBZ WHAM
ABS—Pedal Points: WMCA WPRO
WJAR—Richard Leibert (NBC)

8:30 A.M.
NBC—Cheerio: WFAE WGY WCSH WEEI WTIC WTAG WBYN WJAR
CBS—Lyric Serenade: WABC
NBC—Law White, organist: WJZ WHAM WSYR
ABS—The Pick Me Ups: WMCA

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

9:00 A.M.
CBS—Your Hostess; Cubina Wright: WABC WOKO WNAC WDRC WICC WEAN WFBL WLBZ WGLC WFEA WHEC WORC WGR
NBC—Hernan & Banta: WFAE
NBC—Breakfast Club: WJZ WBZ WSYR
ABS—Top of 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: WFAE WEEI WTAG WBYN WCSH WJAR
ABS—Vaughn De Leath: WMCA
WGY—A Mid-morning Devotions
WHAM—Cooking School

9:30 A.M.
NBC—The Mystery Chef: WFAE WEEI WCSH WTIC WGY WTAG WJAR WBYN
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO

9:45 A.M.
NBC—Southernaires: WFAE WTIC WTAG WNAC
ABS—New York Public School Assembly: WMCA WPRO
WBEN—Sally's Work's Column
WGY—Soloist
WHAM—Mary Freeman, talk

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

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

10:30 A.M.
CBS—Fiddler's Fancy: WOKO WGLC WFBL WHEC WKBW
CBS—All About You: WABC WDRC WAAB WORC WEAN
NBC—Land of Beginning Again: WFAE WTAG
NBC—Today's Children: WJZ WBZ WSYR
NBC—Three Scamps: WJAR WTIC WCSH WBYN
ABS—Egon Putz pianist: WPRO
ABS—Food Talk: WMCA
WGY—Market Basket
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
CBS—The Bluebirds: WABC WNAC WKBW WFBL WHEC WGLC WLBZ WOKO
NBC—Betty Crocker: WFAE WEEI WGY WCSH WTAG WJAR WBYN
NBC—News; Radio Kitchen: WJZ WHAM WSYR
ABS—Tony Cabooch: WMCA WPRO

11:00 A.M.
NBC—Juan Reyes, pianist: WFAE WTAG WJAR WBYN
CBS—Cooking Close-Ups: WABC WOKO WNAC WDRC WEAN WFBL WKBW
NBC—The Wife Saver: WJZ
ABS—Beauty Guild: WMCA WPRO
WGY—Benj. Moore
WHAM—Betty Moore

11:15 A.M.
CBS—The Fish Tale, sketch: WNAC
NBC—Alice Remsen: WFAE WBYN WGY WCSH WEEI WTAG WJAR
NBC—Tony Wons, philosopher: WJZ WBZ WSYR WHAM
ABS—Maytime Parade: WMCA
ABS—Navy Band: WPRO

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

11:45 A.M.
NBC—Down the Song Trail: WFAE WTIC WEEI WCSH WJAR WBYN
CBS—Magic Recipes: WABC WNAC WOKO WDRC WFBL WEAN WGR WHEC
WGY—Johnny Marvin, tenor

Afternoon

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

12:15 P.M.
NBC—Honeybay & Sassafras: WFAE WEEI WTIC WTAG WJAR WBYN
CBS—Betty Barthell, songs: WABC WDRC WOKO WGR WGLC WHEC WORC WFEA WLBZ
NBC—Charles Sears, tenor: WJZ WGY—Martha and Hal
WHAM—News; Faru 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: WFAE WTIC WCSH 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 WDRC WAAB WHEC WGLC
NBC—Soloist: WJAR WTIC WCSH
NBC—Market and Weather: WFAE WBYN—Farm Service
WGY—The Vagabonds

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

1:30 P.M.
NBC—Russ Lyons' Orch.: WFAE WCSH WTIC WEEI WTAG WJAR
★ CBS—Little Jack Little, songs: WABC WNAC WDRC WORC WFBL WHEC WLBZ WGR
NBC—Vic & Sade: WJZ WBZ WSYR
ABS—Eddie Prior's Orch.: WMCA WPRO
WBEN—Dollars and Sense
WGY—Arthur Lang
WHAM—School of the Air

1:45 P.M.
NBC—Words & Music: WJZ
CBS—Samuel De Jong's Orch.: WABC WOKO WLBZ WGR WGLC WEAN
ABS—Ragamuffins: WMCA
WBEN—Russ Lyons' Orch. (NBC)
WGY—Southerners

2:00 P.M.
NBC—Wandering Minstrel: WJZ WHAM WSYR
NBC—Two Seats in the Balcony: WFAE WTIC WCSH WTAG WJAR WBYN
CBS—Marie, the Little French Princess: WABC WOKO WDRC WHEC WEAN WGR WFBL WLBZ WICC WORC WAAB
ABS—Symphony Orch.: WMCA WPRO
WGY—Merle Esmond

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

2:30 P.M.
NBC—Dr. Joseph Jastrow, talk: WFAE WEEI WTIC WJAR WBYN WCSH
★ CBS—School of the Air: WABC WNAC WLBZ WICC WFEA WLBZ WICC WFEA WHEC WORC WHEC WORC WGLC
NBC—Home Sweet Home: WJZ
NBC—Smack Out: WHAM
WGY—Albany on Parade

2:45 P.M.
NBC—Colette Carlay: WJZ WHAM
NBC—Gus Van, songs: WFAE WTIC WCSH WTAG WJAR WGY WEEI WBYN—State Women's Clubs

3:00 P.M.
NBC—Ramblers Trio: WJZ WHAM WBZ
★ CBS—Kate Smith's Matinee: WABC WNAC WDRC WHEC WGR WEAN WFBL WICC WLBZ WGLC WORC WHEC WOKO
NBC—Ma Perkins: WFAE WTIC WGY WEEI WCSH WTAG WBYN

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

3:30 P.M.
NBC—Women's Radio Revue: WFAE WGY WTIC WCSH WJAR WBYN WTAG
ABS—Sports; Orch.: WMCA
ABS—Today's Winners: WPRO

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

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

4:15 P.M.
★ CBS—Institute of Music: WABC WOKO WHEC WGLC WGR WDRC WLBZ WEAN
NBC—Pop Concert: WEEI WCSH WGY WJAR WTAG
NBC—Dorothy Page: WJZ WBZ
WBEN—Stocks & Commodity Quota's
WHAM—News

4:30 P.M.
NBC—Rochester Civic Orch.: WJZ
NBC—Jesters Trio: WFAE WTAG WBYN WGY
WHAM—School of Music

4:45 P.M.
NBC—Adventures on Mystery Island: WFAE WTIC WEEI WCSH WTAG WBYN—Uncle Ben's Club
WGY—Stock Reports

5:00 P.M.
CBS—“Og, Son of Fire”: WABC WAAB WGR
NBC—Chick Webb's Orch.: WFAE WEEI WTIC WJAR WBYN WTAG
WGY—Lang Sisters

5:15 P.M.
CBS—Skippy: WABC WOKO WFBL WAAB WDRC WGR WEAN WHEC
NBC—Tom Mix's Straight Shooters: WFAE WGY WTIC WCSH WEEI WTAG WJAR WBYN

5:30 P.M.
NBC—Mrs. H. Lehman, talk: WFAE WEEI WTIC WCSH WTAG WBYN
CBS—Jack Armstrong: WABC WOKO WDRC 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 & Bunny: WABC WAAB WDRC WOKO WEAN WFBL
NBC—Capt. Tim Healy: WFAE WEEI WTIC WCSH WGY WTAG WJAR WBYN
NBC—Orphan Annie: WJZ WBZ WHAM WSYR

Night

6:00 P.M.
NBC—Xavier Cugat's Orch.: WFAE WEEI WGY WJAR WTAG
CBS—Buck Rogers: WABC WHEC WAAB WOKO WKBW WFBL
NBC—Education in the News: WJZ
ABS—Bodkin's Ensemble: WMCA
WBEN—News; Household Reveries
WGY—Old Man Sunshine
WHAM—Sportscast

6:15 P.M.
NBC—Alma Kitchell: WJZ WHAM
CBS—Texas Rangers: WLBZ
NBC—Mysterious Island: WFAE
CBS—Bobby Beison and Sunny Jim: WABC WAAB WOKO WDRC WGR WEAN WFBL
ABS—Gene Kardos' Orch.: WMCA WPRO
WBEN—Novelty Ensemble
WGY—Adventures of Jimmy Allen

6:30 P.M.
NBC—News; Three X Sisters: WJZ WHAM
CBS—The Shadow: WABC WDRC WOKO WAAB WEAN WFBL WHEC WORC WKBW
NBC—News; Arlene Jackson, songs: WFAE
ABS—Screen Revue: WMCA
ABS—News; Orlando's Orch.: WPRO
WBEN—Sports Review
WGY—Evening Briefities

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

7:00 P.M.
NBC—Pirkens Sisters: WFAE WTAG WJAR WCSH
★ NBC—Amos 'n' Andy: WJZ WBZ WHAM
★ CBS—Myrt & Marge: WABC WDRC WEAN WFBL WGR WOKO WNAC
ABS—Bob Haring's Orch.: WMCA WPRO
WBEN—Adventures of Jimmy Allen
WGY—Jules Landes' Streamliners

7:15 P.M.
★ NBC—Mildred Bailey, songs: WJZ WHAM WBZ WSYR
NBC—Gene & Glenn: WFAE WTAG WGY WCSH WEEI WJAR WBYN
CBS—Just Plain Bill: WABC WGR WNAC
ABS—Jewish Singers: WMCA

7:30 P.M.
★ NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WFAE WGY WCSH WJAR
★ NBC—BEECH-NUT PRESENTS Red Davis, featuring Burgess Meredith, Jack Rosalie, Marion Barney & Elizabeth Wragge, comedy sketch: WJZ WBZ WHAM WSYR WBYN
CBS—Paul Keast, baritone: WABC WFBL WGR WHEC WORC WOKO WDRC
ABS—Fishers' Ensemble: WPRO
WGY—Musical Program

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

8:00 P.M.
★ NBC—Mary Pickford & Stock Co.: WFAE WTIC WEEI WCSH WGY WTAG WJAR WBYN
NBC—Crime Clues: WJZ WBZ WSYR
CBS—Easy Aces, sketch: WABC WGR WDRC WOKO WFBL
ABS—Three Little Funsters: WMCA
ABS—Dorothy Atkins, songs: WPRO
WHAM—Musical Program

8:15 P.M.
CBS—Edwin C. Hill: WABC WNAC WOKO WDRC 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.: WFAE WCSH WGY WTIC WJAR WBYN WTAG
★ CBS—Alex Grey's Broadway Varieties: WABC WNAC WDRC WEAN WOKO WFBL WGR
★ NBC—Lanny Ross; Orchestra: WJZ WHAM WSYR
ABS—Morton Bellin, tenor: 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: WFAE WGY WTIC WEEI WCSH WTAG WJAR WBYN
★ CBS—Nino Martini; Orchestra; Chorus: WABC WNAC WDRC WOKO WORC WHEC WEAN WFBL WICC WLBZ WKBW WFEA WGLC
★ NBC—20,000 Years in Sing Sing, drama: WJZ WBZ WSYR WHAM
ABS—Americana: WMCA WPRO

9:30 P.M.
★ NBC—John McCormack, tenor: WJZ WBZ WSYR WHAM
★ CBS—Adventures of Gracie: WABC WNAC WDRC WOKO WEAN WKBW WFBL WORC

10:00 P.M.
NBC—Dennis King, baritone; Orchestra: WJZ WHAM WBZ WSYR
★ CBS—Byrd Expedition: WABC WOKO WDRC WNAC WFBL WLBZ WHEC WKBW WORC WHEC WEAN
★ NBC—Guy Lombardo's Orch.: WFAE WTIC WEEI WCSH WGY WJAR WBYN WTAG
ABS—Beauty That Endures: WMCA

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 WDRC WAAB WFAN WFBL WICC WHEC WORC WLBZ
★ NBC—Nat'l Radio Forum: WFAE WGY WTAG WJAR WBYN

11:00 P.M.
NBC—The Grunitz Family, sketch: WFAE WCSH WTIC WJAR
CBS—Leon Belasco's Orch.: WABC WAAB WORC WHEC WKBW
NBC—King's Guard Quartet: WJZ WSYR
ABS—Voice of Romance: WMCA WPRO
WBEN—News; Sports Review
WGY—Joe and Eddie
WHAM—News; Dance Music

11:15 P.M.
CBS—Leon Belasco's Orch.: WNAC WFEA WLBZ WOKO
NBC—Robert Royce, tenor: WFAE WCSH WEEI WTIC WJAR
NBC—Emil Coleman's Orch.: WJZ WHAM WSYR
ABS—Dancing Till 2 A. M.: WMCA WPRO
WGY—Musical Program

11:30 P.M.
NBC—Art Kassel's Orch.: WJZ
CBS—Ozzie Nelson's Orch.: WABC WEAN WLBZ
NBC—Jolly Coburn's Orch.: WFAE WEEI WCSH WGY WTAG WJAR WBYN
WHAM—Tummy Tucker's Orchestra

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

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

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

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

The Nation's Barn Dance

(Continued from Page 3)

studio above the stage of the theater.

The traveling units were the answer to countless pleas by out-of-towners who cannot come to Chicago. They were also an outcropping of the WLS practice of sending their popular performers to state and county fairs, and the myriad other outdoor and indoor diversions that make up the rural entertainment program. They have become standard appurtenances of corn-husking contests, agricultural shows, stock shows and all of the other public meetings which engage the agriculturist.

That, above all other reasons, must be why the Barn Dance prospers. Both listeners and visible audiences know the performers with a familiarity that is home-like in its affection. And these artists are worthy of special mention.

Many a luminary, now a fixed star in the radio heaven, has flashed across the WLS firmament. Ruth Erting, effete and lavishly paid singer, tarried for a while in the aura of the hay-loft. Tony Wons served his apprenticeship in the hayseed element. From its studios were projected into national consciousness Cliff Soubier, Bradley Kincaid, Ford and Glenn, Harriet Lee and a succession of familiar brilliants of radio aristocracy.

The cast today is a huge one. Not a member of it who cannot honestly claim his or her particular protagonists. But probably none exceeds in general favoritism the Bringin' Home the Bacon Girl, Grace Wilson. Grace sang the opening song the night that WLS was born, and won her sobriquet, a typical example of WLS artist nomenclature, from her popular rendition of a ditty so labeled.

Troubadour of Old

Outstanding among the male artists, in addition to the beloved Uncle Ezra, Jumpin' Jenny Wren of the air, with his life-like interpretation of a senile country cut-up, is Arkie. The name is a corruption of the title The Arkansas Woodchopper, a slightly synthetic tag since he is neither a hewer of wood nor from Arkansas. Arkie has inhibitions about his popularity under the family name, Luther Ossenbrink. Off-hand it might seem a barrier, but most of his followers know it, and devotion to him grows apace.

He is almost anachronistic in his fidelity



JOEY NASH

His prominence as saxophonist and soloist with Richard Himber may have caused many fans to forget that Joey was once first sax player with Ben Bernie and Vincent Lopez. Hear his vocalizations on the Studebaker Champions programs, Mondays at 8 p. m. EST over an NBC-WEAF network, and over a CBS-WABC web Saturdays at 9:30 p. m.

to the character of the troubadour of old.

Born to the rib-tickling prank is Lulu Belle, who, accoutred as the untutored, buxom backwoods buffoon, gives audiences their fill of diaphragm-disturbing laughs. Coarse antics belie Myrtle Cooper's true self. Born in the mountains of North Carolina and raised in the genuine hillbilly atmosphere of the Blue Ridge Mountains, she knows the rustic gal as few could.

And these are but a few of the individual stars. The show is replete with them, so much so in fact that it must seem like rank favoritism to single them out. In the groups there is also infinite variety, and only a few of them can be mentioned:

Along the Aerialto

(Continued from Page 6)

pulled out his address book, and they all went to places Gluskin and the comics knew nothing about. . . . During his after-broadcast speech, ED WYNN admitted he had a good memory. He said, "You can tell that by the jokes I tell." Nothing like the truth, Chief. . . . When FRANK MUNN went to Chicago for a broadcast, he took his movie camera with him and visited the World's Fair. Almost every night now the portly singer entertains in his home and proudly displays the movies of the Fair Grounds to his guests. . . . When DICK HIMBER, the Studebaker maestro, was asked how he came to pick "It Isn't Fair" for the title of his theme song, he replied, "I was thinking of those fellows who helped themselves to the harp interlude idea between numbers, which I originated."

The ether comics certainly are giving DIZZY DEAN a big build-up. On a recent Sunday JACK BENNY, JOE PENNER and EDDIE CANTOR all gagged about the famous pitcher, but Benny's quip topped them all when he introduced Sisters "Daffy and Gunga Dean." Benny is still top man in the comic field for cleverness and originality. . . . SID GARY, heard recently as guest of MARY SMALL, would be a great bet for any sponsor. Gary has

From the listener standpoint, the Cumberland Ridge Runners, and the Westerners with Louise Massey, seem to lead in popularity. It would be difficult to picture two units on the same show with such completely different appeal. As part of the WLS Barn Dance pattern the Ridge Runners stand out as uniquely fit. They are of and from the cradle of the American folk song. Their director and manager, John Lair, is an erudite student of musical lore. When the Ridge Runners sing under his leadership, their sweetly intoned numbers are a breath from the past.

The old Granpappy of the Cumberlands heard their songs from his granddaddy, and the child of this generation has heard them hummed at his own crib. The Ridge Runners build a musical bridge to the land of long-ago, and across it troop memories that are sweet almost to the point of suffocation.

Romance of the West

On the other hand, The Westerners restore the lost songs of the range. The rodeo is their stamping ground, the prairie their bailiwick. There is in their numbers the odor of sagebrush and the lilting plaint of the wandering cowhand. Romance is their forte.

All in all, this sentimental little blaze which warmed the hearts of a few listeners back in radio's bottle days has turned into a prairie fire that has swept the land.

Who listens to it? Why—your dad and my mother, your aunt and my uncle, your son and my daughter, and all of their circle. Both in youthful and adult ranks will be found scoffers who scout the appeal in this homely, fascinating resumption of the folk song. They are the counterparts of O. Henry's hero who sneered at civic pride and proved himself the true cosmopolite by suffering a black eye in defense of the "old home town."

The charm of this amazing program is in its complete lack of formality, its vibration on the home-ties which, so often stretched taut, seem somehow never to break. It is the essence of familiarity, the sort of take-off-your-coat-and-set-down example among presentations of dignity and nobility. It is ruggedly simple and understandable, and thrives because it is one of those rare, tangible examples of the touch of nature that makes the whole world kin.

The WLS Barn Dance may be heard any Saturday evening at 9:30 EST over an NBC-WJZ network and again over a western NBC network at 11 p. m.

At last!

RED DAVIS



BETTY

IS BACK

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

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

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

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

WAKE UP YOUR LIVER BILE— WITHOUT CALOMEL

And You'll Jump Out of Bed in the Morning Rin' 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 blotches. 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. Co

It Pays to Advertise
In RADIO GUIDE



JAMES MELTON

This alumnus of Roxy's Gang made a guest appearance on Fred Allen's "Town Hall Tonight" several weeks ago. He clicked instantly and now has become a regular feature of the programs. It is a 9 p. m. EST Wednesday offering on the NBC-WEAF network

an unusually good voice and should be on the air. . . . Complaints are coming in heavily from listeners because in a great many instances two programs they want to hear are on at the same time, and they can't listen to them both. I've got the same complaint, because I can't listen to both JOE COOK and BLOCK AND SULLY, who are on at the same time Monday nights. . . . Chesterfield has dropped the Syncopated History musical novelties series. It's a regrettable omission, but I imagine they felt that the productions were a bit too hey-hey to be given side by side with an opera singer. During its short life the idea was a big topic of conversation around radio row, and PAT BALLARD and CHARLIE HENDERSON, authors of the novelties, were well praised for really creating something new in radio, where so many others had claimed something new but had come forth with old formulas clothed with hokum. But mark my prediction: Syncopated History will bob up again before long on the air, for the boys have something there, and it's too good to keep down.

In a recent Carefree Carnival show the comic was describing a play in three scenes. 1—He "scene" her. 2—She "scene" him. 3—His wife "scene" them both. The play is over, and so is this column.

Programs for Thursday, November 1

Star ★ Indicates High Spot Selections

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

7:30 A.M.
NBC—Voichi Hirakka: WJZ
CBS—Organ Reveille: WABC
ABS—Toast & Coffee Hour: WMCA

7:45 A.M.
NBC—Pollack & Lashurst: WFAE WBEH
NBC—Jolly Bill & Jane: WJZ
WGY—Old Man Sun-line
WHAM—Jack Foy, songs

8:00 A.M.
NBC—Itichard Leibert, organist: WFAE
WTIC WCSH WTAG WBEH
CBS—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: WFAE WCSH WEEI
WGY WTIC WJAR WBEH WTAG
CBS—Sabin Musicale: WABC
NBC—Low White, organist: WJZ
WHAM WSYR
ABS—Pick Me Ups: WMCA

8:45 A.M.
ABS—Vocal Trio: WMCA WPRO

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

9:15 A.M.
NBC—Don Hill Trio: WFAE WEEI
WGY WCSH WBEH WTAG
NBC—Breakfast Club: WHAM
ABS—One Man Band: WMCA WPRO
WLBZ—Sunnyside Up (CBS)

9:30 A.M.
NBC—Mildred Dilling, harpist: WFAE
WTIC WCSH WEEI WBEH
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—Municipal of QM South: WFAE
WTIC WCSH
CBS—Rangers, quartet: WABC WOKO
WDRG WNAC WFBL WICC WFEA
WHEC WGLC WKBW
ABS—Bernie Dolan, pianist: WPRO
ABS—The Dentist Says: WMCA
WBEH—Sally Work's Column
WGY—High Priests of Harmony

10:00 A.M.
NBC—Edward MacHugh, baritone: WJZ
WBZ WSYR WHAM
CBS—News: The Bluebirds: WABC
WFBL WAAB WKBW WOKO
WGLC
NBC—News: Breen & de Rose: WFAE
WEEI WTAG WBEH
ABS—Care & Feeding o' Men: WMCA
WPRO
WGY—Hollywood Looking Glass

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

10:30 A.M.
NBC—Morning Parade: WFAE WTIC
WEEI WJAR WBEH 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
WGY—Market Basket
WHAM—Mrs. Thrifty Buyer

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

11:00 A.M.
NBC—Galaxy of Stars: WBEH WGY
CBS—Mary Lee Taylor: WKBW
NBC—Hazel Arth, songs: WJZ WHAM
WJZ

ABS—Old Songs & New: WMCA
WPRO

11:15 A.M.
NBC—Frances Lee Barton: WFAE
WTIC WGY WEEI WCSH WJAR
WBEH WTAG
CBS—Academy of Medicine; Dr. C.
W. Lieb: WABC WDRG WNAC
WOKO WHEC WKBW WGLC
WLBZ WEAN
NBC—Tony Wous, philosopher: WJZ
WBZ WHAM WSYR
ABS—Maytime Parade: WMCA
ABS—Navy Band: WPRO

11:30 A.M.
NBC—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: WBEH
NBC—Gov. E. Talmadge, talk: WFAE
WCSH WEEI WTIC WJAR WTAG
ABS—Cocktails on the Air: WMCA
ABS—Mildred Ruie, songs: WPRO
WGY—Martha & Hal

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: WFAE WGY
WCSH WEEI WTIC WJAR WJAR
WBEH
ABS—Bob Fallon's Orch.: WMCA
WPRO
WHAM—Tom Grierson, organist
WOKO—Concert Miniatures (CBS)

12:15 P.M.
NBC—Merry Macs: WJZ
CBS—The Instrumentalists: WABC
WOKO WAAB WLBZ WFEA WHEC
WGR WGLC
NBC—Honeyboy & Sassafras: WFAE
WEEI WTIC WJAR WBEH WTAG
WGY—Johnny Marvin
WHAM—News; Farm Forum

12:30 P.M.
NBC—Merry Madcaps: WFAE WTIC
WBEH WCSH
★ CBS—ACME WHITE LEAD &
Color Works Present "Smilin' Ed"
McConnell: WABC WNAC WDRG
WFBL WFEA WICC WORC WKBW
WJAS WHP WJSV WCAU WAAB
NBC—Farm & Home Hour: WJZ
WHAM WBZ WSYR
ABS—Rigo Santiago, 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
WBEH—Stock & Commodity Quo'ns
WTAG—Merry Madcaps (NBC)

1:00 P.M.
NBC—Market & Weather: WFAE
NBC—Jan Brunesco's Ensemble:
WCSH WTAG WJAR
CBS—George Hall's Orch.: WGLC
WGR
WBEH—Consumers' Information
WGY—The Vagabonds

1:15 P.M.
NBC—Jan Brunesco's Ensemble:
WFAE WBEH WEEI WGY
CBS—Frank Dailey's Orch.: WKBW
ABS—Advertising Club Luncheon:
WMCA WPRO

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

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

2:00 P.M.
NBC—Stones of History, drama: WFAE
WTIC WEEI WJAR WBEH WTAG
CBS—Marie, Little French Princess:
WABC WGR WNAC WEAN WFBL
WICC WFEA WHEC WORC
ABS—Piano Duo: WMCA WPRO
WGY—Paul Curtis, tenor

2:15 P.M.
★ CBS—Romance of Helen Trent:
WABC WGR WNAC WOKO WEAN
WLBZ WICC WFEA WHEC WORC
WFBL
ABS—Ragamuffins: WMCA
ABS—Jerry Baker, tenor: WPRO
WGY—Household Chats
WHAM—School of the Air

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

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

3:00 P.M.
NBC—Tommy Tucker's Orch.: WJZ
WHAM
NBC—Ma Perkins: WFAE WGY WEEI
WTIC WTAG WBEH
CBS—Metropolitan Parade: WABC
WNAC WOKO WDRG WGR WEAN
WFBL WICC WFEA WHEC WLBZ
WGLC
ABS—Symphony Orch.: WMCA WPRO

3:15 P.M.
NBC—Dreams Come True: WFAE
WGY WEEI WTIC WBEH WTAG
WJAR
WBZ—Tommy Tucker's Orch. (NBC)

3:30 P.M.
CBS—Dansant: WABC WOKO WGR
WNAC WEAN WFBL WLBZ WICC
WFEA WHEC WGLC WDRG
NBC—Woman's Radio Review: WFAE
WCSH WTIC WEEI WJAR WTAG
WBEH WGY
NBC—Roy Shield's Orch.: WJZ WBZ
ABS—Sports; Solists; Orch.: WMCA
ABS—Today's Winners: WPRO

3:45 P.M.
WHAM—Roy Shield's Orch. (NBC)

4:00 P.M.
NBC—Blue Room Echoes: WFAE
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 WSYR WJAR WTAG
WBEH

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

4:30 P.M.
NBC—Palmer Clark's Orch.: WJZ
WHAM WBZ WSYR
CBS—Dick Messner's Orch.: WABC
WOKO WNAC WDRG WEAN WICC
WFBL WLBZ WFEA WHEC WORC
WGLC WGR
NBC—Arlene Jackson, songs: WFAE
WEEI WTIC WBEH WTAG
WGY—John Sheehan, tenor

4:45 P.M.
NBC—Archie Bleyer's Orch.: WJZ
WBZ WSYR
NBC—Adventures on Mystery Island:
WFAE WEEI WTIC WJAR WTAG
WBEH—Uncle Ben's Club
WGY—Stock Reports
WHAM—Stamp Club

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

5:15 P.M.
CBS—Skippy: WABC WAAB WDRG
WOKO WGR WEAN WFBL WHEC
NBC—Three Scamps: WJZ
WGY—Musical Program
WHAM—Uncle Wigzly

5:30 P.M.
NBC—Tales of Courage: WFAE WCSH
CBS—Jack Armstrong: WABC WOKO
WDRG WEAN WGR WHEC
NBC—Singing Lady: WJZ WBZ
WHAM

E.T.—Uncle Wigzly: WBEH 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
WOKO WHEC WKBW WFBL
WGLC
NBC—Jesters Trio: WFAE
WBEH—Helen Townsend, organist
WCSH—Buddy and Blake
WGY—Lang Sisters

Night

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

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

6:30 P.M.
CBS—Football Highlights: WABC
WDRG WNAC WOKO WDRG WHEC
WEAN WFBL WLBZ WICC WFEA
WKBW
NBC—News; Armand Girard, baritone:
WJZ WHAM
NBC—News; Mary Small, vocalist:
WFAE
ABS—News; Jack Orlando's Orchestra:
WPRO
ABS—Dance Orchestra: WPRO
WBEH—Sports Review
WGY—Evening Brevities

6:45 P.M.
NBC—Billy Batchelor, sketch: WFAE
WCSH WGY WEEI WTIC WBEH
WJAR WTAG
CBS—Beauty Prgm.: WABC WDRG
WAAB 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: WJZ WBZ
WHAM
NBC—Jack & Loretta Clemens: WFAE
★ CBS—Myrt & Marge: WABC WFBL
WNAC WOKO WDRG WEAN WGR
ABS—Paul Barry, songs; Bob Har-
ing's Orch.: WMCA WPRO
WBEH—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 & Glenn, sketch: WFAE
WGY WCSH WEEI WTAG WJAR
WBEH
ABS—Silver Voiced Lovers: WMCA
ABS—Orchestra: WPRO

7:30 P.M.
★ NBC—Dixie Dandies; Al Bernard:
WFAE WCSH WGY WBEH WJAR
WTAG
CBS—Whispering Jack Smith's Orch.:
WABC WOKO WNAC WDRG WFBL
WGR WEAN WORC
ABS—Folk Songs: WMCA

7:45 P.M.
★ NBC—Frank Buck's Adventures:
WFAE WGY WCSH WBEH
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—Lumber Pageant: WJZ
★ NBC—Vallee's Variety Hour:
WFAE WTAG WBEH WJAR WEEI
WCSH WGY WTIC
ABS—Jan, Jule & Jerry, trio: WPRO

8:15 P.M.
NBC—Dick Leibert's Revue: WJZ
WBZ

CBS—"Fats" Waller's Rhythm Club:
WABC WNAC WDRG WFEA WGLC
WGR WORC WEAN WFBL WLBZ
WOKO WICC
ABS—Five Star Final: WMCA WPRO
WHAM—Adventures of Jimmy Allen

8:30 P.M.
★ CBS—Forum of Liberty; Edwin
C. Hill: WABC WOKO WNAC
WDRG WEAN WFBL WGR WAAB
★ NBC—Melodies Romantique: WJZ
WHAM WSYR
ABS—Sagebrush Harmonizers: WMCA
ABS—Brad & Al, comedy: 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;
Laury Ross, tenor: WFAE WEEI
WGY WCSH WTIC WJAR WBEH
WTAG
★ CBS—Walter O'Keefe; Annette Han-
shaw; Glen Gray's Orch.: WABC
WDRG WOKO WEAN WORC WFEA
WFBL WLBZ WICC WHEC WKBW
WNAC
ABS—Mauro Cottone Presents: 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—Farewell Tribute to Gen. Evan-
geline Booth: WJZ WHAM WBZ
ABS—Tony Calbooth, comedy: WMCA
WPRO

10:00 P.M.
★ NBC—Paul Whiteman's Orch.:
WFAE WCSH WGY WEEI WTIC
WJAR WBEH 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—Arthur Warren's Orch.: WMCA
WPRO

10:45 P.M.
★ CBS—Fray & Braggiotti, piano duo:
WABC WAAB WDRG WOKO WEAN
WFBL WLBZ WFEA WHEC WORC

11:00 P.M.
NBC—Jack Berger's Orch.: WFAE
WTAG WCSH
CBS—Vera Van, songs: WABC WAAB
WDRG WHEC WKBW
NBC—E. Madriguera's Orch.: WJZ
ABS—Voice of Romance: WMCA
WPRO
WBEH—News; Sports Review
WGY—Charles Boulaenger's Orchestra
WHAM—Dance Orchestra

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

11:30 P.M.
NBC—Dorsey Brothers' Orch.: WFAE
WCSH WJAR WTAG WBEH
NBC—Eddy Duchin's Orch.: WJZ
WHAM WBZ WSYR
CBS—Little Jack Little's Orch.:
WEAN WOKO
WGY—Ray Nichols' Orchestra

11:45 P.M.
CBS—Joe Haymes' Orch.: WABC
WOKO WLBZ WEAN WKBW
WDRG

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

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

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

Bandstand and Baton

Far away in the night the eerie sound of a train's whistle can be heard over your loudspeaker. It is repeated once, twice. The chug-chug of the engine whispers out, grows louder. Gigantic wheels screech upon the rails, steam hisses, cars rattle and the train clatters to a stop in front of you.

That's not an engineer smiling from the window of the cab, it's GEORGE OLSEN. And that's not a train you have heard, it's Olsen's theme song, "Goin' Home Blues." The smiling fireman in grimy overalls is really ETHEL SIUTTA, George's wife and featured blues singer. And here comes the rest of the crew, better known perhaps to you as the members of Olsen's band.

There's DICK "HOT-CHA" GARDNER hanging from the window of a passenger car, a saxophone in one hand and a megaphone in the other. Behind him is LYNN COLE, smiling blue-eyed blond, who is ready to entertain on the banjo or warble in his tenor voice. And the conductor's uniform is disguising ADRIAN FREICHE, first violinist, former symphony conductor and composer.

Backing a horse out of a baggage car is HENRY SCHLOSSBERG, with BILL BARDO assisting. Both have their violins tucked under their arms. HOBART GRIMES and HAROLD SELLS don't know whether to escort their wives off the train or to tune up their saxes. PAUL GRUZE and EDDIE McKIMMEY are growling under the weight of their respective instruments, 'cello and bass fiddle.

JOHN JACOBS has his two children hidden in his bass drum, while RAY ROBINSON marshals his two daughters with his trombone. JACK GIFFORD is doing his best to play the piano while swinging from the flying trapeze. And there are the rest of them, LOUIE BUSIL, pianist and arranger; FRANK ZULLO (pronounced Zoolo) and BOBBY BORGER, trumpeters, and BOB RICE, continuity and gag man.



ROSALINE GREENE

Miss Greene is considered one of the best dramatic actresses on the air at present. Yet most fans know her as the speaking "Mary Lou" on the Showboat hour at 9 p. m. EST over NBC-WEAF. She is also starred on the "Peggy's Doctor" program at 1:15 p. m. Mondays, Wednesdays and Fridays on the same network

The men are assembling their instruments on the station platform. And let's hope that the train breaks down so we can hear a lot more of their music before they leave.

ENOCH LIGHT returns December 1 to the Claremont Inn, New York City, and CBS pickups after the conclusion of

his present Buffalo stand . . . SAMUEL DeJONG is leading a concert ensemble on Columbia broadcasts from the Hotel Edison these afternoons . . . PAUL SABIN has added CBS wires to the Tavern-on-the-Green, near Central Park.

JIMMY LUNCEFORD is on the Columbia network now with his sustainings from the Roseland Ballroom, New York City . . . PANCIO has moved his band into the Ritz-Carleton, also with CBS wires . . . Another CBS band pickup is that of JACQUES RENARD from its original home, the Coconut Grove, Boston.

DICK HIMBER submits ideas for theme songs for several New York maestros: "The Waring of the Green," "Lyman in the Hay," and "Gluskin Echo in the Valley."

DICK MESSNER and his four brothers are current attractions at the Hotel Lincoln, New York, over Columbia wires. Messner has been broadcasting since 1923, and is rated as one of the real old timers on the air. Messner uses eleven pieces in his band.

ED WYNN AND EDDY DUCHIN, piano duo. That's the threatened billing after the recent visit of Wynn to the Central Park Casino, where Duchin is playing. Ed suddenly found himself tangled with the piano, and, after much persuasion on the part of Duchin and the patrons, proceeded to play "Alexander's Ragtime Band," accompanied by Eddy on the other piano.

GLEN GRAY and the members of the Casa Loma band hail from Detroit, so their hank-rolls backed the Tigers during the recent World Series. After the result, financially disastrous to the boys, they sent a wire to MICKEY COCHRANE offering him a position as saxophonist in the band.

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Myrt and Marge

(Continued from Page 8)

called it fish-rash—but that was just a stage-name for old-fashioned itch!"

There was the time Myrt bought an \$18.00 white "fox" fur in Milwaukee. It rained—the company roared. "For," says

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Myrt, "it was bound, not fox." Then down in Kansas City, Missouri, Myrt and another girl missed a train, and were left stranded until the manager decided not to leave them, fired and penniless, after all. And the bitter night in North Dakota when, says Myrtle, "the entire company nearly froze in an unheated station. It was 40 below zero and we waited two hours for a train. We all huddled in a corner and some of us were getting dangerously drowsy when the train pulled in."

Then came a between-seasons summer of idleness with the family, and separation from George. How differently they treated her! "I was an actress," says Myrt whimsically. "They figured I could look after myself."

Appetite Wins Love

Then the show went out for a second season—put on this time by Ned Wayburn. Myrt and another girl—later her sister-in-law—were the only two chorines rehired from the preceding season. "Ned sat in shirt sleeves on a kitchen chair," tells Myrt, "cursing when the new girls couldn't get the routine. 'Come on, Myrt,' he'd roar, 'show these—horses.' And I'd show them." Not yet sixteen, Myrt already was a veteran—and soon to be a wife.

"George liked me because of my wonderful appetite. He enjoyed eating all the queerest dishes in every town we came to. I'd eat them too, just out of bravado. Anyway, we got married in New Orleans on a Monday morning. We took a hunch-back newspaper reporter along with us, and touched his hump for luck. We kept our marriage secret for months.

"But by the time the season broke up, the company had decided that if we weren't married, we ought to be. We took a funny little apartment in Brook-

lyn—and George received a call to try out for the part of Prince Danilo in the new 'Merry Widow.'"

Married—But Not

George was cocky over an \$80 contract he had in his pocket for a new show, and he couldn't dance. But finally he tried for, and nailed down the Prince's part in the Chicago show. His marriage still had to be kept secret—for fear news of it would knock the romance of the role into a cocked hat!

Myrt went with The Yankee Tourist, a Raymond Hitchcock show—till she realized she was going to become a mother. She rejoined George in Chicago, where Donna was born in July. When Donna ("Marge") was three months old, Papa George had to leave to play the Prince in the New York Company.

For months little Mother Myrtle did not see her husband till she took Donna to New Orleans, where the show was playing. And there in the city where they were married, she and George had a hilarious time. There, too, little Donna first was cradled in the lid of a theatrical trunk.

In next week's instalment of this moving story will be found the tale of the theatrical Prince who loved to push a baby carriage—a Christmas party that turned into a trip across the continent—family breakups and reunions—and little "Marge's" infant days in the theater wings. You will find it in RADIO GUIDE, issue of Week Ending November 10.

"Myrt and Marge" may be heard any evening except Saturday and Sunday, over a CBS-WABC network, at 7 o'clock EST and later at 11 o'clock EST. The program is sponsored by the Wm. Wrigley, Jr. Company.



"My daughter's goitre is reduced, thanks to you. Our doctor says she is now sound as a dollar," says the Rev. S. A. Cotton, Washington, North Carolina. Pictured above is Miss Sophia Kuric before and after using a simple, easy, harmless home treatment of a great Battle Creek Specialist. This treatment which has already been used by 200,000 others is described in a book on "How to Reduce Goitre Quickly." Anyone suffering with Goitre will receive this book Free by sending their name at once to Physician's Treatment & Advisory Co., Suite 582X Sanborn Bldg., Battle Creek, Mich.

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Programs for Friday, November 2

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—Yuichi Hiraoka: WJZ
CBS—Organ Reveille: WABC
ABS—Toast & Coffee: WMCA

7:45 A.M.
NBC—Pollack & Lavinhurst: WFAE WBEN
NBC—Jolly Bill & Jane: WJZ
WGY—Old Man Sunshine
WHAM—Jack Foy, songs

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

8:15 A.M.
NBC—Laudt Trio & White: WJZ WBZ WHAM
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—Pick Me Ups: WMCA WPRO

8:45 A.M.
CBS—Eton Boys: WABC WFBL
ABS—Harmonizers, male trio: WMCA WPRO

9:00 A.M.
NBC—Herman & Banta: WFAE WTAG
CBS—Metropolitan Parade: WABC WOKO WDRC WNAC WEAN WGLC WHEC WICC WGR
NBC—Breakfast Club: WJZ WBZ WSYR
ABS—Top o' the Morning: WMCA WPRO
WHEN—News; Hollywood Impressions
WGY—Max Dolio's Grenadiers
WHAM—Tower Clock Program

9:15 A.M.
NBC—Don Hall Trio: WFAE WEEI WBEN WCSH
ABS—Harmonizers, male trio: WPRO
ABS—Vaughn De Leath, songs: WMCA
WGY—Johnny Morvin, tenor
WHAM—Cooking School
WLBZ—Metropolitan Parade (CBS)

9:30 A.M.
NBC—Mystery Chof: WFAE WCSH WTIC WEEI WGY WTAG WBEN WJAR
ABS—John X. Loughran: WMCA
ABS—Pick Me Ups: WPRO
WKBW—Metropolitan Parade (CBS)

9:45 A.M.
NBC—Johnny Marvin, tenor: WFAE WTIC WCSH WTAG WJAR
CBS—Cosmopolitans: WABC WDRC WOKO WNAC WDRC WFBL WICC WHEC WORC WGLC WKBW
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 & 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: WJZ WBZ WSYR
ABS—Dad Dailey: WMCA WPRO
WBEN—Little Jack Little

10:15 A.M.
CBS—Bill & Ginter: WABC WOKO WNAC WEAN WFBL WGR
NBC—Hazel Arth, contralto: WJZ WBZ
NBC—Clara, Lu 'n' Em: WFAE WEEI WGY WCSH 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—Land of Beginning Again: WFAE WCSH
NBC—Joe White, tenor: WBEN WTIC WJAR WTAG
ABS—Food Talk: WMCA
ABS—Egon Pntz, pianist: WPRO
WHAM—Mrs. Thrifty Buyer

10:45 A.M.
NBC—News; Radio Kitchen: WJZ WHAM

NBC—Betty Crocker: WFAE WEEI WGY WJAR WBEN WTAG
CBS—Doris Lorraine; Norm Sherr: WABC WDRC WNAC WHEC WOKO WLBZ WKBW WGLC WEAN
ABS—Tony Cabooch, comedy: WMCA WPRO

11:00 A.M.
CBS—Cooking Closeups: WABC WOKO WNAC WDRC WEAN WFBL WKBW
★ NBC—Music Hour: WJZ WFAE WGY WCSH WTAG WSYR WHAM WEEI WBZ WJAR WBEN WTIC
ABS—Beauty Guild: WMCA WPRO

11:15 A.M.
CBS—Army Band: WABC WHEC WNAC WDRC WEAN WFBL WLBZ WORC WKBW WGLC
ABS—Maytime Parade: WMCA
ABS—Navy Band: WPRO

11:30 A.M.
ABS—Tony Cabooch: WMCA WPRO
WOKO—Army Band (CBS)

11:45 A.M.
CBS—Cadets: WABC WNAC WKBW

Afternoon

12:00 Noon
NBC—Joseph Ilti, pianist: WFAE WCSH WEEI WTAG WJAR WBEN
★ CBS—Voice of Experience: WABC WNAC WDRC WGR WEAN WFBL
NBC—Fields & Hall: WJZ
ABS—Bob Fallon's Orch.: WMCA WPRO
WGY—Banjoleers
WHAM—Tower Trio

12:15 P.M.
NBC—Honeyboy & Sassafras: WFAE WEEI WTIC WTAG WJAR WBEN
CBS—Betty Barthell, songs: WABC WAAB WOKO WDRC WFEA WHEC WORC WLBZ WGR WGLC
NBC—Charles Sears, tenor: WJZ WSYR
WGY—Jerry Brannon and Ladyfingers
WHAM—News; Agricultural Forum

12:30 P.M.
NBC—Farm & Home Hour: WJZ WBZ WHAM WSYR
★ CBS—Memories Garden: WABC WOKO WKBW WFBL WLBZ WFEA WGLC WHEC WORC
NBC—Merry Madcaps: WFAE WTIC WCSH 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 & Weather: WFAE
CBS—George Hall's Orch.: WABC WOKO WDRC WAAB WHEC WKBW WGLC WGR
WBEN—Farm Service
WGY—The Southerners

1:15 P.M.
NBC—Peggy's Doctor, sketch: WFAE WEEI WTIC WGY WCSH WTAG WJAR WBEN
ABS—Sid Schwartz: WMCA WPRO

1:30 P.M.
★ CBS—Little Jack Little, songs: WABC WORC WFBL WFEA WHEC WNAC WDRC WKBW WGR
NBC—Vic & Sade: WJZ WBZ WSYR
NBC—Airbreaks: WFAE WTIC WCSH WEEI WTAG
ABS—Back Stage in Welfare: WMCA WPRO
WBEN—Dollars and Sense
WGY—Musical Program
WHAM—School of the Air

1:45 P.M.
NBC—Words & Music: WJZ
CBS—Esther Velas' Ensemble: WABC WNAC WORC WEAN WFBL WHEC WOKO WGLC WLBZ WKBL WDRC
NBC—Airbreaks: WBEN
ABS—Ragamuffins: WMCA
WGY—The Southerners
WHAM—Jan Campbell's Orchestra

2:00 P.M.
NBC—Magic of Speech: WFAE WCSH WTIC WTAG WJAR WBEN
CBS—Marie, Little French Princess: WABC WGR WNAC WORC WEAN WFBL WHEC WOKO WLBZ
ABS—Piano Duo: WMCA WPRO
WGY—N. Y. State Social Welfare
WHAM—Words & Music (NBC)

2:15 P.M.
★ CBS—Romance of Helen Trent: WABC WOKO WNAC WKBW WEAN WFBL WICC WFEA WHEC WLBZ
NBC—Morin Sisters: WJZ WSYR
ABS—Front Page Drama: WMCA
WGY—Household Chats
WHAM—School of the Air

2:30 P.M.
★ CBS—Amer. School of the Air: WABC WICC WHEC WORC WGR WHEC WORC WGR WLBZ WDRC WLBZ WDRC
NBC—Sizzlers Trio: WFAE WTIC WEEI WCSH WGR WJAR WTAG
NBC—Home Sweet Home: WJZ
NBC—Smack Out: WHAM
ABS—Roads of Romance, gypsy orch.: WMCA WPRO
WBEN—Organ Hymn Hour
WGY—Albany on Parade

2:45 P.M.
NBC—Gus Van, songs: WFAE WTIC WCSH WTAG WJAR WGY
NBC—Alden Edkins, baritone: WJZ WHAM

3:00 P.M.
★ CBS—Philadelphia Concert: WABC WOKO WNAC WHEC WGLC WEAN WGR WLBZ WICC WDRC
NBC—Ma Perkins: WFAE WGY WTIC WCSH WEEI WTAG WBEN
NBC—Sally, Irene & Larry: WJZ WHAM WSYR
ABS—Katherine Curtis, talk: WMCA WPRO

3:15 P.M.
NBC—Wise Man: WFAE WEEI WTAG WTIC WGY WCSH WBEN WJAR WTAG
NBC—Don Carlos' Orch.: WJZ WHAM WSYR WBZ
ABS—L. Butler, talk: WMCA WPRO

3:30 P.M.
NBC—Woman's Radio Review: WFAE WCSH 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—Music Hour: WFAE WTIC
NBC—Betty & Bob: WJZ WBZ WHAM WGY WSYR WBEN WJAR WTAG

4:15 P.M.
NBC—Dorothy Page, songs: WJZ WBZ
NBC—Master Music Hour: WTAG WJAR WCSH
WBEN—Stock & Commodity Reports
WGY—Book News
WHAM—News

4:30 P.M.
NBC—Three C's: WJZ
WBEN—Poetry & Organ
WEEI—Music Hour (NBC)
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, Son of Fire,” sketch: WABC WAAB WGR
★ NBC—Broadcast from London: WFAE WTIC WTAG WJAR WBEN
NBC—Al Pearce's Gang: WJZ
WGY—Three Schoolmasks & Billy Rose
WHAM—Edward C. May, organist

5:15 P.M.
CBS—Skippy, sketch: WABC WOKO WAAB WDRC WEAN WGR WFBL WHEC
NBC—Alice Joy, songs: WJZ WSYR
WHAM
NBC—Tom Mix's Straight Shooters: WFAE WTIC WCSH WGY WEEI WTAG WBEN WJAR

5:30 P.M.
NBC—Singing Lady: WJZ WHAM WBZ
CBS—Jack Armstrong: WABC WOKO WDRC WNAC WEAN WHEC WGR
NBC—Nellie Revel Interviews Lew White: WFAE WEEI WTIC WJAR WBEN
ABS—Bob Fallon's Orch.: WPRO
ABS—Sally's Radio Party: WMCA
WGY—Drama

5:45 P.M.
CBS—Miniatures: WICC WORC WFEA WAAB WDRC
NBC—Orphan Annie: WJZ WBZ WHAM WSYR
CBS—Robinson Crusoe, Jr.: WABC WOKO WKBW WHEC WFBL WGLC
NBC—Capt. Tim Healy: WFAE WEEI WTIC WCSH 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—Sportscast

6:15 P.M.
CBS—Bobby Benson & Sunny Jim: WABC WAAB WDRC WOKO WFBL WLBZ WEAN WGR
NBC—Mysterious Island: WFAE WTAG
CBS—Texas Rangers: WLBZ
NBC—Jack Berger's Orch.: WHAM WBAL
ABS—Charley Eckles' Orch.: WMCA WPRO
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—Gale Page, songs: WJZ WHAM
ABS—Lazy T-Roundup, Cowboy Tom: WMCA
ABS—News; Jack Orlando's Orchestra: WPRO
WBEN—Sports Review
WGY—Evening Brevities

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

7:00 P.M.
★ NBC—Amos 'n' Andy: WJZ WBZ WHAM
NBC—Rep. H. Steagall, talk: WFAE
★ CBS—Myrt & Marge: WABC WOKO WDRC WEAN WFBL WGR WNAC
ABS—Gloria Grafton, songs; Bob Haring's Orch.: WMCA WPRO
WBEN—Adventures of Jimmy Allen
WCSH—Gould & Sheffer (NBC)
WGY—Jules Landes' Streamliners

7:15 P.M.
★ NBC—Mildred Bailey, songs: WJZ WBZ WHAM WSYR
NBC—Gene & Glenn: WFAE WCSH WGY WEEI WBEN WJAR WTAG
CBS—Just Plain Bill: WABC WNAC WGR
ABS—Jennie Goldstein, songs: WMCA
ABS—Gypsy Ensemble: WPRO

7:30 P.M.
NBC—ALKA-SELTZER PRESENTS Uncle Ezra's Radio Station: WFAE WCSH WGY WJAR WTAG
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 WCSH WBEN
CBS—Boake Carter, News: WABC WNAC WGR
ABS—Rigo Santiago, songs: WPRO

8:00 P.M.
★ NBC—Concert; Jessica Dragonette, soprano; Orch.: WFAE WTIC WGY WEEI WCSH WBEN WTAG WJAR
NBC—Irene Rich: WJZ WBZ WHAM WSYR
CBS—Easy Aces: WABC WOKO WGR WFBL
ABS—Three Little Funsters: WMCA
ABS—Lou Janoff, songs: WPRO

8:15 P.M.
★ NBC—Dick Leibert's Revue: 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 WEAN
★ NBC—Soloists; Al Goodman's Orch.: WJZ WHAM WBZ WSYR
ABS—Morton Bellin, tenor: WPRO
ABS—Sagebrush Harmonizers: WMCA WGY—Farm Forum

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

9:00 P.M.
★ NBC—Waltz Time; Frank Munn; Vivienne Sezal; Orch.: WFAE WEEI WCSH WGY WTAG WJAR WBEN
★ CBS—March of Time: WABC WOKO WNAC WDRC WEAN WFBL WKBW
★ NBC—Phil Harris' Orch.; Leah Ray: WJZ WBZ WHAM WSYR
ABS—Continental Cafe: WMCA WPRO

9:30 P.M.
★ CBS—Hollywood Hotel; Dick Powell: WABC WOKO WNAC WDRC WHEC WLBZ WKBW WEAN WFBL WFEA WORC
NBC—One Night Stands; Pick & Pat: WFAE WCSH WTIC WGY WTAG WJAR WBEN
★ NBC—Phil Baker, comedian: WJZ WBZ WHAM
ABS—National Affairs Series: WMCA WPRO
ABS—Trio: WMCA WPRO

10:00 P.M.
★ NBC—Dixie Dandies; Al Bernard: WJZ WHAM WBZ WSYR
★ NBC—First Nighter: WFAE WBEN WCSH WEEI WTIC WGY WJAR WTAG

10:15 P.M.
ABS—Fishers' Orch.: WMCA WPRO

10:30 P.M.
★ CBS—Kate Smith, songs: WABC WAAB WDRC WICC WFBL WLBZ WFEA WORC WHEC
NBC—The Jewish Hour: WJZ WHAM
NBC—Gothic Choristers: WFAE WTIC WEEI WCSH WGY WJAR WTAG WBEN—Bohemian Nights

10:45 P.M.
ABS—Sleepy Hall's Orch.: WMCA WPRO
WEAN—Kate Smith's Music (CBS)

11:00 P.M.
NBC—George R. Holmes: WFAE WTIC WCSH
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 Ferdinando's Orch.: WFAE WTIC WCSH WEEI WJAR
CBS—Ozzie Nelson's Orch.: WNAC WLBZ WFEA WORC WOKO
ABS—Dancing 'Till 2 A. M.: WMCA WPRO

11:30 P.M.
NBC—Jolly Coburn's Orch.: WJZ WBZ WSYR
CBS—Harry Salter's Orch.: WICC WEAN
NBC—Freddie Martin's Orchestra: WFAE WEEI WCSH WTAG WJAR
WBEN—David Cheskin's Orchestra
WGY—Chick Condon's Orchestra
WHAM—Tommy Tucker's Orchestra

11:45 P.M.
CBS—Harry Salter's Orch.: WABC WKBW WNAC WDRC WOKO WLBZ WLBZ WGLC WFEA WHEC WORC

12:00 Mid.
NBC—Eddy Duchin's Orch.: WFAE WEEI WJAR
CBS—Jacques Renard's Orch.: WABC WEAN WFBL WICC WGLC WNAC WOKO WKBW WLBZ WICC WFEA WHEC WORC
NBC—Ralph Kirbery, baritone; Felix's Orch.: WJZ WBZ WSYR
WGY—Ray Nichols' Orchestra

12:30 A.M.
NBC—Ted Florito's Orch.: WFAE WEEI WGY WJAR
CBS—Allan Leifer's Orch.: WABC WOKO WNAC WEAN WFBL WICC WGLC WOKO
WHAM—Tommy Tucker's Orchestra

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

Studio News and Notes

By Murray Arnold

Brad Kincaid, the Kentucky Minstrel, heard over WGY almost daily for fifteen months, now heard over WIEU, Reading, on a six-weeks commercial contract . . . DONALD VAN WART, clever young staff pianist at WNAC-WAAB, doubles with a Clifton Webbish dancing act in the Boston theaters occasionally.

MILTON KELLAM and his band begin a lengthy engagement at the DuPont, Wilmington, with a CBS wire!

FLASH: The promised re-organization at WIP brings **JERRY CROWLEY** up to public relations head, special events chief and boss of sales promotion department, with **JOHN HAYES**, former announcer at the Gimbel station, promoted to acting program directorship.

OTTO HECKSHER and his orchestra inaugurate a half-hour spot over WDEL this Sunday at 3 p. m. . . **GUY HEDLUND**, popular radio actor and erstwhile movie idol, returns to the WTIC microphone with a new stock company, new shows to be aired every Wednesday and Friday afternoon at 2:30 p. m.

KOLIN (WGY's Manager) **HAGER'S**

clam-bake entertainment for the Schenectady station's staff last week is still the talk of Gee-Y!

WPEN, each Friday evening at 8:15, is presenting a syncopated salute to the prep and high school teams in the Quaker town area which have distinguished themselves on the gridiron.

HARRY I. BERLE, contributor to many leading farm publications, resumes the KDKA Farm News and Market periods daily from 12:25 to 12:30 p. m., under the banner of the Mantle Lamp Company . . . **CARMEN OGDEN**, of WHAM, who is now handling a daily series of morning department store programs at the Rochester station, has just begun a unique course of teaching students on "How to Behave in Front of a Microphone" in the Extension Division at the University of Rochester.

SASCHA JACOBSEN, now appearing over WBAL in a series of guest recitals, plays a genuine Stradivarius

violin dated 1717, and insured for \$20,000!

HENRY PATRICK, heard over WIP daily at 12:45, is netting one of the biggest daily mails at the Gimbel station.

VINCENT TRAVERS and his orchestra have snared that Pep Boy's commercial over WCAU each Tuesday and Friday at 10:30 p. m., with **REDFERN HOLLINGSHEAD** coming in to Philly from New York twice weekly to do the featured singing. Incidentally, Travers opens at the Turf Club shortly, with a choice WCAU and CBS-Dixie wire.

FRANKIE MATTHEWS and his band, coming direct from the Ambassador Club in Florida, open the new Orange Gardens, in Philly, with a WIP wire . . . **MARTIN GOSCH**, radio editor of the Camden Courier and Post, now press relationing for the new "Arcadia," where disports **BUDDY ROGERS** and his crew of musicians, with **JEANIE LANG**.

"ROMANCE OF COMMERCE," with **RUTH DONNELI**, Foreign Trade Secretary of the Chamber of Commerce, starts over WDEL this Monday night at 7:45.

It's Fun to Be a Funnyman's Wife

(Continued from Page 4)

to be in the picture, too. They had me take two or three screen tests. I got by those all right, but then I decided I wouldn't go into it after all because I'm afraid I don't look very much like the character I portray on the air. I thought, too, it would be much more fun for listeners to imagine me the way I sound. But that's neither here nor there.

We really lead pretty quiet lives in New York. We live modestly in an apartment in the Essex House. You will see what I mean when I say modestly by the fact that our dining room and sitting room are one and the same. The maid just sets up a table and we eat.

My sister, Babe, lives with us, and I want to testify in the public prints (if I may get dramatic for a moment) that here's a case definitely where three is not a crowd. We don't know what we'd do without Babe. She's a swell person and

is a great help. For instance, she's wonderful at tending the phone and taking care of people who ask questions.

What do we do when we go out for a good time? Well, I guess we're just like the postman on his day off. What we like to do best is go to shows. You'd think Jack would get enough of that sort of thing, but he never does. Sometimes we'll go to the theater and then top it off with a midnight movie. We like the radio, too; but Jack never cares to listen to what other comedians are doing. He doesn't want to feel that he is being influenced by the work of others.

Stars for Neighbors

We often have people come in during the evening or go visiting at their places. We don't have to go very far, fortunately, because lots of our very best friends are our immediate neighbors. George Burns and Gracie Allen live in the apartment directly above ours, and Block and Sully are just down the hall. And there are several others. Bing Crosby always lives in the same building when he's in town. Paul Whiteman, the Goodman Aces, Freddie Berrens, Phil Harris, Grace Moore and Bert Wheeler are there, too. And

within a minute's walk are the Pearls, the Cantors, Georgie Price, Benny Fields and Blossom Seely, the Fred Allens, the Joe Penners and Eddie Lowry.

We're particularly close to George and Gracie, and see a great deal of them. Jack thinks George is one of the funniest people he's ever met.

I think I can say without exaggeration that Jack and I are about as happy and have just as much fun as any couple we know. However, it wasn't always that way. It was my fault, though, not Jack's; and I want to get that into the record. I started out married life by fainting. That was cute, wasn't it?

Life Too Inactive

You see, I thought married life was going to be just one long honeymoon. When I got into the routine of being an actor's wife, I didn't know whether I liked it so much. I didn't particularly care for traveling in trains long hours at a stretch; and then when we did arrive at a town, I disliked having to go to a hotel and sit around by myself all the while Jack was rehearsing. You see, I made me pretty miserable not having anything to do, especially since I had had a rather active life before I was married. I had been working in a store in Los Angeles, and I was very busy, and I wasn't loafing.

Jack has a great sense of humor. He recognized my mood. He suggested that I do my own acts. On the radio, playing in New York, and I tried to do that I got tired. I would never do that, though, and I was finally—turned out. I was in a bad way. And I didn't do anything, but I was together. I know for some

It will delight . . . amuse you!

RED DAVIS



LINDA

TONIGHT

NBC
WJZ NETWORK
COAST-TO-COAST

Begin listening to
fine program to

TONIGHT
LISTEN TO

UNCLE
EZRA

You'll enjoy
philosophy of
whiskered
radio pro
Every

N. B.

In Next Week's Issue:

The Perfect Amos 'n' Andy Alibi

With a Man's Life at Stake Because He Was Charged with a Heinous Crime—Amos 'n' Andy Rose as from the Dead—to Save That Man's Life. Here Is a Story in the CALLING ALL CARS Series That Will be Remembered While Memory Lasts. It's All True—Thrilling—Utterly Unique.

Rudy Vallee, Pace-Maker

As Vallee Goes, So Goes Radio—Successively Crooner—Singer of Robust Songs—Producer of Variety Hours—Originator of Hollywood Styles of Broadcast—He Has Led, the Van Has Followed. Read His Amazing History in Next Week's RADIO GUIDE. Also

Feature Stories About Clara, Lu 'n' Em—Annette Hanshaw

—Rosaline Greene—Myrt and Marge and Scores of Others in

an Issue Packed with Feature Stories of the Stars

Je
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Programs for Saturday, November 3

Star ★ Indicates High Spot Selections

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

7:00 A.M.
ABS—Morning Salute: WMCA

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

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

8:00 A.M.
NBC—Organ Rhapsody: WEAJ 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.
Mand Trio and White: WJZ
WHAM
Pedal Points: WMCA WPRO
Organ Rhapsody (NBC)

8:30 A.M.
Radio: WEAJ WGY WCSH
WJAR WBEN WTAG
Ch.: WABC
Ste, organist: WJZ
Me Ups: WMCA

9:00 A.M.
CA WPRO

ABS—Uncle Nick's Kindergarten: WMCA WPRO

10:45 A.M.
NBC—News; Originalities: WJZ
WHAM
NBC—Morning Parade: WEEI
WGY—Johnny Marvin, tenor

11:00 A.M.
CBS—Pete Woolery's Orch.: WABC
WDRG WNAC WEAN WLBZ WICC
WGLC WKBW WFEA WORC
NBC—Galaxy of Stars: WBEN WGY
NBC—Alma Schurmer, pianist: WEAJ
WTIC WEEI WTAG WJAR
NBC—The Honeymooners: WJZ WBZ

11:15 A.M.
NBC—Tony Wous, philosopher: WJZ
WHAM WBZ
NBC—Vasa Family: WEAJ WGY WCSH
WTIC WEEI WTAG WJAR WBEN
ABS—Maytime Parade: WMCA
ABS—Navy Band: WPRO

11:30 A.M.
NBC—Melody Mixers: WJZ WHAM
NBC—Down Lovers' Lane: WEAJ
WEEI WCSH WTIC WJAR WBEN
WTAG
CBS—Carnegie Hall: WABC WDRG
WOKO WNAC WEAN WFBL WLBZ
WGLC WFEA WHEC WORC
WBZ
ABS—Rona Valdez, soprano: WMCA
WPRO
WGY—Children's Theater

11:45 A.M.
CBS—Concert Miniatures: WABC
WNAC WDRG WOKO WHEC
WKBW WGLC WLBZ
ABS—Sticks & Keys: WMCA WPRO

Afternoon

12:00 Noon
CBS—Connie Gates, songs: WABC
WDRG WNAC WEAN WFBL WLBZ
WGLC WFEA WHEC WORC WGR
NBC—Armchair Quartet: WEAJ
WCSH WEEI WJAR WBEN WTAG
NBC—Fields and Hall: WJZ
ABS—Bob Fallon's Orch.: WMCA
WPRO
WGY—Musical Program
WHAM—4 H Club Program

12:15 P.M.
NBC—Honeyboy and Sassafras: WEAJ
WEEI WTIC WTAG WJAR WBEN
Along the Volga: WABC WAAB
WLBZ WDRG WGR WGLC
WHEC WORC
Fonariova, soprano: WJZ
and Hal
Farm Forum

1:30 P.M.
sins, piano pointers:
WLBZ WICC
WORC WKBW
WEAF WTIC

2:00 P.M.
American Schools: WEAJ
WEEI WTIC WTAG WJAR
Armstrong: WABC WOKO
WNAC WEAN WHEC WGR
& Nierman: WJZ WHAM
Radio Party: WMCA
Fallon's Orch.: WPRO

2:45 P.M.
Miniatures: WORC WICC WLBZ
Robinson Crusoe, Jr.: WABC
WOKO WKBW WFBL WGLC
Rauch Boys: WJZ WHAM WBZ

CBS—Esther Velas' Ensemble: WABC
WOKO WDRG WNAC WFBL WGLC
WHEC WORC WKBW WGR
ABS—Charley Eckels' Orch.: WMCA
WPRO
WGY—Musical Program

1:45 P.M.
★ CBS—Football: Harvard vs. Prince-
ton: WABC WORC WNAC WEAN
WFBL WDRG WLBZ WGLC WHEC
WGR WICC
NBC—Words and Music: WJZ WHAM
ABS—The Ragamuffins: WMCA
WGY—The Southerners
WTIC—Russ Lyons' Orch. (NBC)

2:00 P.M.
NBC—Ilex Battle's Ensemble: WEAJ
WTIC WGY WCSH WEEI WBEN
WJAR WTAG
ABS—Jack Filman, sports: WMCA
WPRO

2:15 P.M.
NBC—Songfellows Quartet: WJZ
WBZ WHAM WSYR
ABS—Vocal Trio: WMCA WPRO

2:30 P.M.
NBC—Don Pedro's Orch.: WJZ WBZ
WHAM WSYR
NBC—Green Brothers' Orch.: WEAJ
WCSH WTIC WEEI WGY WJAR
WBEN WTAG
ABS—Piano & Organ Concertos:
WHAM WPRO

3:00 P.M.
NBC—Radio Playbill, drama: WEAJ
WCSH WGY WTIC WEEI WJAR
WBEN
ABS—Jack Orlando's Orch.: WMCA
WPRO

3:30 P.M.
★ CBS—Football: Michigan vs. Minne-
sota: WABC WORC WNAC WEAN
WFBL WDRG WLBZ WGLC WHEC
WGR WICC
NBC—Week End Review: WEAJ
WGY WCSH WTIC WEEI WBEN
WJAR
NBC—Saturday Songsters: WJZ WBZ
WHAM WSYR
ABS—Sports; Soloists; Bob Haring's
Orchestra: WMCA
ABS—Today's Winners: WPRO

4:00 P.M.
NBC—Don Carlos' Orch.: WJZ WBZ
WHAM WSYR

4:15 P.M.
NBC—High and Low: WJZ WBZ
WHAM WSYR

4:30 P.M.
NBC—Palmer Clark's Orch.: WJZ
WHAM WBZ WSYR
NBC—Our Barn: WEAJ WEEI WGY
WTIC WCSH WBEN WJAR
CBS—Paul Sabin's Orch.: WABC

5:00 P.M.
NBC—George Sterney's Orch.: WEAJ
WGY WEEI WJAR WBEN WTAG
CBS—Little Jack Little's Orchestra:
WABC WAAB WOKO WDRG WICC
WEAN WFBL WLBZ WGLC WFEA
WHEC WORC
NBC—Stanleigh Malotte, songs: WJZ
WHAM WBZ

5:15 P.M.
CBS—On the Air Tonight: WABC
WJZ—Jackie Heller, tenor: WJZ
WBZ WSYR
John Finke, pianist
M—YMCA Program

5:30 P.M.
American Schools: WEAJ
WEEI WTIC WTAG WJAR
Armstrong: WABC WOKO
WNAC WEAN WHEC WGR
& Nierman: WJZ WHAM
Radio Party: WMCA
Fallon's Orch.: WPRO

5:45 P.M.
Miniatures: WORC WICC WLBZ
Robinson Crusoe, Jr.: WABC
WOKO WKBW WFBL WGLC
Rauch Boys: WJZ WHAM WBZ

Night

6:00 P.M.
CBS—Frederic William Wile, political
talk: WABC WOKO WAAB WHEC
WGLC WKBW WORC
★ NBC—One Man's Family: WEAJ
WCSH WEEI WBEN WJAR WTAG
NBC—Angelo Fernandez's Orchestra:
WJZ WBZ
ABS—Save a Life, sketch: WMCA
WPRO
WGY—Old Man Sunshine
WHAM—Sportcast

6:15 P.M.
CBS—Samuel DeJong's Orch.: WABC
WAAB WDRG WGR WLBZ WICC
WGLC WHEC WORC
ABS—Fishers' Ensemble: WMCA WPRO
WGY—Col. Jim Healey
WHAM—Comedy Stars

6:30 P.M.
NBC—News; Peg La Centra, songs:
WEAF WTIC WJAR
CBS—Football Reporter: WABC
WDRG WLBZ WNAC WOKO WORC
WEAN WFBL WICC WFEA WHEC
WKBW
NBC—News; Twenty Fingers of Har-
mony: WJZ
ABS—Buddy Cantor: WMCA
ABS—Dick Mansfield's Orch.: WPRO
WBEN—Sports Review
WGY—Evening Brevities
WHAM—Evening Interlude

6:45 P.M.
NBC—Thornton Fisher, sports: WEAJ
WGY WEEI WCSH WTIC WBEN
WJAR
CBS—Beauty Program: WABC WAAB
WDRG WKBW WEAN
ABS—Tony Wakeman, sports: WMCA
WPRO

7:00 P.M.
CBS—Soconyland Sketches: WABC
WOKO WGR WDRG WFBL WLBZ
WICC WFEA WORC WNAC WEAN
NBC—Religion in the News: WEAJ
WBEN
NBC—Football Scores; John Herrick,
baritone: WJZ WSYR
ABS—Union Central Mission: WMCA
WPRO
WGY—Antoinette Halstead, contralto
WHAM—Hank and Herb

7:15 P.M.
NBC—Dorsey Brothers' Orch.; Bob
Crusby, vocalist: WJZ WSYR
NBC—Jamboree: WEAJ WCSH WTAG
WBEN WJAR

7:30 P.M.
CBS—Whispering Jack Smith's Orches-
tra: WABC WOKO WNAC WDRG
WEAN WGR WFBL WORC
ABS—One Man's Minstrel Show:
WMCA WPRO
WBEN—Washington Highlights
WBZ—Dorsey Brothers' Orch. (NBC)
WGY—The Whistler and his Dog
WHAM—Otto Thurn's Orchestra

7:45 P.M.
★ NBC—Floyd Gibbons, headline hun-
ter: WEAJ WGY WTIC WCSH
WBEN WTAG WJAR
NBC—Pickens Sisters: WJZ WSYR
★ CBS—The Lawyer and the Public:
WABC WGR WOKO WDRG WFEA
WGLC WICC WFBL WLBZ WHEC
WORC WAAB
ABS—Max Bergere's Orch.: WMCA
WPRO

8:00 P.M.
★ NBC—Sigmund Romberg, Wm.
Lyon Phelps: WEAJ WEEI WTIC
WCSH WGY WBEN WJAR WTAG
★ CBS—Roxy & His Gang: WABC
WOKO WDRG WNAC WEAN WFBL
WORC WGR
NBC—Art in America: WJZ WMAI
WBZ WSYR
ABS—Three Little Funsters: WMCA
ABS—Bob Fallon's Orch.: WPRO
WHAM—Musical Program

8:15 P.M.
NBC—Grace Hayes, songs: WJZ WBZ
WSYR
ABS—Coral Islanders: WMCA WPRO
WHAM—Adventures of Jimmy Allen

8:30 P.M.
NBC—George Olsen's Orch.: Ethel
Shutta: WJZ WHAM WSYR

8:45 P.M.
★ CBS—Musical Revue: WABC WNAC
WDRG WGR WHEC WFEA WFBL
WICC WORC
ABS—Kay Thompson, songs: WMCA

9:00 P.M.
★ NBC—Songs You Love: Soloists;
Orch.: WEAJ WEEI WGY WTIC
WCSH WTAG WBEN WJAR
★ CBS—Grete Stueckgold; Orchestra:
WABC WKBW WNAC WOKO
WDRG WEAN WFBL WFEA WHEC
WORC WGLC WLBZ
★ NBC—RCA Radiotron Pre-
sents Radio City Party featuring
Frank Clark's Orch.; John B.
Keonedy; Guest Stars: WJZ WBZ
WHAM WSYR
ABS—Pan-Americans; Orch.: WMCA
WPRO

9:30 P.M.
★ CBS—STUDEBAKER CHAMPIONS
Present Richard Himber's Orch.;
Joey Nash, tenor: WABC WOKO
WEAN WFBL WICC WFEA WORC
WKBW WCAU WCAO WJSV
★ NBC—ALKA SELTZER PRESENTS
Barn Dance; Uncle Ezra; Spare Ribs;
Linda Parker; Hoosier Hot Shots;
Lulu Belle; Maple City Four: WJZ
WHAM WBZ WSYR
★ NBC—Gibson Family: WEAJ WBEN
WAAB WKBW WCAU WCAO WJSV
WTAG
ABS—O'Pry House: WMCA WPRO

10:00 P.M.
★ CBS—Edward D'Anna's Band:
WABC WAAB WKBW

10:30 P.M.
NBC—Joseph D. McGoldrick, talk:
WEAF WCSH
NBC—Hal Kemp's Orch.: WJZ WCSH
WBZ
★ CBS—Saturday Revue: WABC WICC
WLBZ WFLA WHEC WORC WKBW
WICC WLBZ WFEA WHEC WORC
ABS—Nick Keony's Scandals: WMCA
WPRO
WGY—Morcedos Mexican Fiesta
WHAM—News

11:00 P.M.
NBC—Willard Robison's Orch.: WJZ
WHAM WSYR
NBC—Guy Lombardo's Orch.: WEAJ
WTIC WEEI WCSH WJAR WBEN
WTAG WGY
CBS—Johnny Green's Orch.: WABC
WAAB WKBW WORC
ABS—Voice of Romance: WMCA
WPRO

11:15 P.M.
ABS—Dance Music until 2:00 A. M.:
WMCA WPRO
WBEN—Sports Review
WLBZ—Johnny Green's Orch. (CBS)

11:30 P.M.
CBS—Glen Gray's Orch.: WABC WEAN
WFBL WICC WHEC WLBZ WDRG
WORC WOKO WKBW WNAC
NBC—Freddie Martin's Orch.: WJZ
WBZ WSYR
NBC—Paul Whiteman's Party: WEAJ
WEEI WGY WTIC WCSH WTAG
WBEN WJAR
WHAM—Tommy Tucker's Orchestra

12:00 Mid.
NBC—Eddie Madrignera's Orch.: WJZ
WBZ WSYR
NBC—Art Kassel's Orch.: WEAJ
WEEI WJAR WTAG
CBS—Joe Haymes' Orch.: WABC WICC
WNAC WOKO WEAN WFBL WKBW
WBEN—Midnight Reveries; Organ

12:15 A.M.
★ NBC—Carefree Carnival: WEAJ
WEEI WGY WJAR WBEN WTAG

12:30 A.M.
CBS—Pancilio's Orchestra: WABC
WOKO WNAC WICC WEAN
NBC—Emil Coleman's Orch.: WJZ
WBZ WSYR

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

Sportcasts of Week

SCHEDULE OF EVENTS

(Time Shown Is Eastern Standard)

MONDAY, Oct. 29: 9:30 p. m. Boxing, WHN (1010 kc); Wrestling, WNEW (1250 kc). **TUESDAY, Oct. 30:** 11 p. m., Wrestling, WGBF (630 kc). **THURSDAY, Nov. 1:** 10 p. m., Wrestling, WFBE (1200 kc). (See box for football games.)

No matter what they say about TED HUSING putting on a show with his words instead of giving the facts during a football game, his broadcasts always manage to keep the listeners on edge without the lapses and lack of interest which come out during the efforts of lesser known sportcasters. He really knows his plays, too, and his spot is one which BENNY FRIEDMAN would have a tough time filling with one of his All-Americans. Give LES QAILEY credit for keeping Ted up on the statistics throughout the four quarters of their CBS assignments.

BYRON SAAM, who handles the SBC grid airings for the Chevy, is another who agrees with us, even fashioning his own reporting after Ted's.

HAL TOTTEN takes a spell off his duties as chief of the Chicago NBC announcing crew each Saturday to present the Northwestern games under the sponsorship of Kentucky Winner, which also has retained PAT FLANAGAN on the Notre Dame broadcasts over WBBM. Hal's schedule over WLS-WENR is as follows: Oct. 27, Northwestern vs. Ohio State; Nov. 3, Northwestern vs. Wisconsin; Nov. 10, Northwestern vs. Illinois; Nov. 17, not scheduled; Nov. 24, Chicago vs. Illinois.

Betty and Bob would like to have you try your hand at writing a last line to their limerick. For that their sponsor will pay a total of \$1,000 in 143 cash prizes. But hurry your answers. Time is short. Tune in for further details of this and other contests listed below:

(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,

Football Broadcasts

SATURDAY, OCT. 27
(Time Shown Is Eastern Standard)

CBS Network—Army vs. Yale, 1:45 p.m.
 CRCM (970 kc)—Rugby Game, 2:30 p.m.
 WBAP (800 kc)—Game to be anned., 2:15 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)—Ohio State vs. Northwestern, 3 p.m.
 WSAI (1330 kc)—Cincinnati vs. Georgetown, 2:30 p.m.
 WSM (650 kc)—Vanderbilt vs. L. S. U., 3 p.m.

SUNDAY, OCT. 28

WGN (720 kc)—Green Bay Packers vs. Chicago Bears (professional), 3 p.m.

WINS (1180 kc)—Pittsburgh vs. Brooklyn (professional), 2:30 p.m.

SATURDAY, NOV. 3

CBS Network—Princeton vs. Harvard, 1:45 p.m.
 CBS Network—Michigan vs. Minnesota, 3:15 p.m.
 WBAP (800 kc)—Game to be anned., 2:15 p.m.
 WHAS (820 kc)—Alabama vs. Kentucky, 3:45 p.m.
 WJAX (900 kc)—Game to be anned., 3:45 p.m.
 WINS (1180 kc)—Manhattan vs. City College, 1:45 p.m.
 WJR (750 kc)—Michigan vs. Minnesota, 2:45 p.m.
 WLS-WENR (870 kc)—Wisconsin vs. Northwestern, 3 p.m.
 WLW (700 kc)—Game to be anned., 2 p.m.
 WOR (710 kc)—Game to be anned., 2:15 p.m.
 WRUF (830 kc)—Florida U. vs. Georgia U., 3:15 p.m.
 WSMB (1320 kc)—L. S. U. vs. Miss. State, 8 p.m.

DONALD NOVIS takes a new role for NBC, but this time it has nothing to do with his vocalizing. It's nothing less than being football technician to JOE COOK for the comedian's gridiron nonsense drama over the House Party show, and this is more truth than publicity. Don was quite adept at ball carrying in his prep school days at Pasadena, Calif., and his pigskin work at Whittier College rated more praise than his soloing in the glee club. All set as an athletic coach, Novis broke through for a singing contract, and thus ended his chance to become another Rockne.

TOM MANNING still roosts at the top according to ball listeners who have been supporting him in our contest to pick the favorites of the folks who get their play-by-plays at home. FRANCE LAUX and HAL TOTTEN are doing well, while not much has been heard from those who each summer tune in PAT FLANAGAN, HAR-

RY HARTMAN, ROGER BAKER and the others. Come on. Send in those boosts.

THE AMERICAN Broadcasting System scores another hit with listeners, this time the sporting variety, with its announcement that it will air exclusively all the boxing bouts to be fought at Madison Square Garden in New York. WJBE will be the outlet for Cincy fans and the scraps will probably be piped to other cities.

SUGGESTIONS for ace football airings November 3: In the East—Princeton vs. Harvard, CBS-WABC network; West—Illinois vs. Army, KMOX; Minnesota vs. Michigan, CBS-WBBM net; South—Alabama vs. Kentucky, WHAS; Southwest—Texas U. vs. Southern Methodist, SBC net. They all figure to be real battles and our choices are the first named in the lineup.

Contests on the Air

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 Mak-

er." 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 receiving set. Nature, best verdict re case given in broadcast. Sponsor, MacFadden Publications.

THROUGH THE WEEK

4 p. m., Monday to Friday inclusive, NBC-WJZ network, Betty and Bob. Prizes: 1st, \$500 in cash; 2nd, \$200; 3rd, \$50; next five, \$10 each; next ten, \$5 each; next 25, \$2 each; next 100, \$1 each. Nature, write last line for limerick. Closing date, October 31. Sponsor, General Mills, Inc.

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

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

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WJZ-WBZ

9:30 to 10:30 P.M. EST

SPONSORED BY ALKA SELTZER

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AND HIS
STUDEBAKER with
CHAMPIONS *Joey Nash*

Saturday 9:30 Eastern
P.M. Standard Time

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WCAO — WAAB — WDRC — WCAU
—WEAN — WFBL — WJSV

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In RADIO GUIDE

Issue of November 10:

Myrt and Marge

New and more intimate anecdotes and experiences from the lives of Myrt, "ten-twenty-thirty" trouper, and of Marge, her daughter, twice married and still a bride.

She Knew What She Wanted

(Continued from Page 9)

Miss Dragonette has an imagination out of all proportion to her physical makeup. It is peopled with humans which she has fabricated out of the fruits of her toil. Every letter of the thousands she receives monthly suggests the writer until, she says, she has but to look into the microphone to conjure up a perfect picture of each of the individuals, each of the groups.

In fancy she is not singing in a studio. She transports herself on wings of dreams into the very presence of her hearers to croon into their ears, to laugh with them, share their sorrows and rejoice with them in their happiness. Their every mood is hers as she pours out her spirit in the fullness of her revelry.

A chance for her followers to see Miss Dragonette in something more animate than magazine photographs went glimmering early this year when plans carried away for her appearance in a motion picture. She was scheduled for Paramount's "Big Broadcast of 1934" but plans for its production have been shelved.

Following her graduation from the lofty perch in The Miracle, Jessica attained rapid success as a visible artist in operetta and musical comedies. Her exquisite lyric

soprano voice was a perfect requisite for stage roles, and she wandered through several successes, notably The Student Prince and the Grand Street Follies.

But one bid from the National Broadcasting Company changed the course of her life. Without a moment of hesitation she determined that radio with its vast outlet was her natural field. Asked to join the network's artist bureau service, she answered "Aye" with undisguised enthusiasm. She hasn't known an idle moment since.

Her formula for the countless beginners who seek her advice is to keep on plugging away with zeal, ambition and the certainty that there is no such fate as failure.

Much of this extremely sensible reasoning was inculcated by her early training in a New Jersey convent. Although she was born in the Orient, she is of American parentage so Mother India had little influence on her mental processes.

Oddly enough, in light of her flair for romance, she has taken no time off for the grand passion. Love, so far, has touched her lightly.

Jessica Dragonette may be heard on the Cities Service Hour Friday nights at 8 p. m. EST over the NBC-WEAF network.

Heals Pyorrhea Trench Mouth or Money Back!



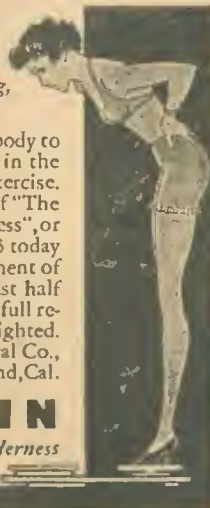
Picture shows Mr. Rochlin before and after using P. T. M. Formula. He says: "I have used P. T. M. for four weeks and the pyorrhea has absolutely disappeared, leaving my teeth and gums in a normal, healthy condition—thanks to your wonderful remedy. My dentist could hardly believe such a change possible. I surely hope that the thousands of pyorrhea and trench mouth sufferers learn as I did, that at last there is relief from these dreaded conditions."—Paul Rochlin, Los Angeles, Cal. Don't lose your teeth! Use P. T. M. Formula, painless, economical home treatment. Positively guaranteed to stop Pyorrhea, Trench Mouth, Canker, Mouth Sores and restore your gums to health or money back. You be the judge—nothing to lose, your health to gain. It is a new principle, sensationally effective. If your gums are sore or bleed, your teeth loose or pus pockets have formed—use P. T. M. Formula. Even if it is in an advanced state P. T. M. gives you complete relief or your money back! Write now for full information. P. T. M. Formula Co., Dept. X-15, 4016 Wilshire Blvd., Los Angeles, Cal.

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WINNERS OF JINGLE No. 12

Published in Radio Guide
Issue Week Ending Oct. 20th

A girl by the name of Irene,
Was chosen as Radio's queen.
She's a Bessley, b'gosh,
And from here to Oshkosh,

1st Prize \$25 Mildred A. Bradley,
Sheldonville, Mass.
"They swarm 'round this
bumming 'Bee' queen!"

2nd Prize \$15 W. J. Smock,
Gary, Ind.
"Her subjects are
bumming her themes."

3rd Prize \$10 Mrs. J. W. Murphy,
Rapid City, S. D.
"Her notes are accepted unseen."

\$5.00 Prizes:

W. P. Murray Winston-Salem, N. C.	G. L. Howarth North Haven, Conn.
S. Blumenthal Montreal, Que., Can.	Beverly Hook Augusta, Ga.
Julian Gaujet Williamson, W. Va.	Mrs. Nellie Kilearsa Gloucester, N. J.
K. F. Lohn Wessington Spgs, S.D.	Stanley F. Widener Pomona, Calif.
Gertruda Newburn Terre Haute, Ind.	F. M. Osborne Springfield, O.

Behind the Music

(Continued from Page 5)

Night in 1924. Within one month of the year 1925 he composed the Mississippi Suite. The following year witnessed his Three Shades of Blue, while Blue Flame and Metropolis followed in order in 1927 and 1928. Grofe's most important work in 1929 was Free Air. The masterful Grand Canyon Suite was inscribed in 1930, and his tribute to Notre Dame's beloved football coach, Knute Rockne, in 1931. Tabloid, which is still new to the listening public, was written in 1932, and Ferde Grofe is now putting the finishing touches on his Madison Square Garden Suite, a fascinating combination of the six-day bicycle race, the rodeo, championship bout, circus day and political convention. The groundwork of the latter suite was created in 1933... a consistent record of one major work each year.

What will the present year bring from the master hand of Grofe? Perhaps several compositions to climax all previous efforts; for the entire newspaper suite Tabloid was conceived and written in the brief space of two weeks!

Ferde Grofe is happily married, has

two children, a boy of five and a girl of two. His wife has been the recipient of many beauty prizes, and chose marriage rather than a proffered contract with Earl Carroll. Yet, on the surface, there is little difference between this and the average American family. Mr. Grofe does not believe that fame demands eccentric avocations.

"I'm just an ordinary mortal," he says, "with everyday hobbies—golfing, hiking, fishing and hunting."

His ultimate ambition is to be a gentleman farmer with a small foothill estate near the water. There will be cows, chickens, pigs, crickets, and a pipe-organ "for my own pleasure," he says. "I have always wanted to learn to play the pipe-organ and have never had the time."

Ferde Grofe's orchestra is now playing at the Book-Cadillac hotel, Detroit, Michigan. Broadcasts are sustaining over station WJR, locally, at 10:30 p. m. EST Mondays and Saturdays at 10 p. m. Tuesdays and at 11:30 p. m. Wednesdays, Thursdays and Fridays.

Program Locator

(Continued from Page 28)

Shell Petroleum Prod., Inc. See Eddie Donley	
Show Boat, variety NBC-WEAF 9:00 p.m. only	
Silver Dust Serenaders ... CBS-WABC 7:30 p.m. Mon., Wed. & Fri.	
Sinclair Minstrels NBC-WJZ 9:00 p.m. only	
Singing Lady NBC-WJZ 5:30 p.m. Daily ex. Sat. & Sun.	
Skippy, sketch CBS-WABC 5:15 p.m. Daily ex. Sat. & Sun.	
Small, Mary, songs NBC-WEAF 1:30 p.m. only (B. T. Babbitt Co.)	
Smith Bros. See Songs You Love	
Smith, Whispering Jack, CBS-WABC 7:30 p.m. Orchestra Tues., Thurs. and Sat.	
Soconyland Sketches CBS-WABC 7:00 p.m. Saturday only	
Songs and Stories NBC-WJZ 4:15 p.m. Monday only	
Songs You Love NBC-WEAF 9:00 p.m. Saturday only	
Sparton Triolians NBC-WJZ 6:15 p.m. Sunday only	
Spratts Patent, Ltd. See Albert P. Terhune	
Stoopnagle and Budd See Headliners	
Story Behind the Claim ... NBC-WJZ 9:15 p.m. Tuesday only	
Studebaker Sales Corp. ... See Richard Humber's Orchestra	
Stueckgold, Grete CBS-WABC 9:00 p.m. Saturday only	
Sugar Cane NBC-WJZ 12:15 p.m. Sunday only	
Sun Oil Co. See Lowell Thomas	
Sunday Evening Hour ... CBS-WABC 8:00 p.m. Sunday only	
Swift & Co. See Sigmund Romberg	
Symphony Concert NBC-WJZ 8:00 P.M. Sunday only	
Tastyeast Theater NBC-WJZ 9:45 p.m. Sunday only	
Texas Co. See Ed. Wynn	
Terhune, Albert P. NBC-WJZ 5:45 p.m. Sunday only	
Thomas, Lowell, news ... NBC-WJZ 6:45 p.m. Daily ex. Sat. & Sun.	
Thrills of Tomorrow NBC-WEAF 6:00 p.m. Friday only	
Tibbett, Lawrence, baritone. NBC-WJZ 8:30 p.m. Tuesday only	
Time, Inc. See March of Time	
Today's Children, sketch ... NBC-WJZ 10:30 a.m. Daily ex. Sat. & Sun.	
Town Hall Tonight NBC-WEAF 9:00 p.m. Wednesday only	
Treasure Chest, variety ... NBC-WEAF 2:00 p.m. Sunday only	
True Story Court of Human Relations CBS-WABC 8:30 p.m. Friday only	
Twenty Mule Team Borax. See Death Valley Days	
Uncle Ezra NBC-WEAF 7:15 P.M. Sunday only	
Union Central Life Ins. Co. See Roses and Drums	
United Drug Co. See Kansas City Philharmonic Orchestra	
U. S. Tobacco Co. See One Night Stands	
Vallee, Rudy, variety hour. NBC-WEAF 8:00 p.m. Thursday only	
Vick Chemical Co. See Plantation Echoes	

Voice of Experience CBS-WABC 12 noon Daily ex. Sat. & Sun.	
Voice of Firestone NBC-WEAF 8:30 p.m. Monday only	
Von Emburgh, Harold NBC-WJZ 7:15 p.m. Tuesday only	
Waltz Time, NBC-WEAF 9:00 p.m. Friday only	
Ward Baking Co. See Rogers' Orch.	
Warden Lawes, drama ... NBC-WJZ 9:00 p.m. Wednesday only	
Waring, Fred, Orchestra ... CBS-WABC 9:30 p.m. Thursday only	
Warner, Wm. R. Co. See Warden Lawes	
Wasey Products, Inc. See Voice of Experience; Edwin C. Hill	
Watkins, R. L. Co. See Merry Go Round	
Welch Grape Juice Co. ... See Irene Rich	
Western Clock Co. See Big Ben Dream	
Western Coal Co. See The Shadow	
Wheaties See Jack Armstrong	
Wheatina Corp. See Billy Batehlor	
White Owl Cigars See Adven's of Gracie	
Whiteman, Paul, Orchestra; NBC-WEAF 10:00 p.m. Thursday only	
Winchell, Walter NBC-WJZ 9:30 p.m. Sunday only	
Wm. Wrigley, Jr., Co. See Myrt and Marge Beauty Program	
Woodbury, John H. Co. ... See Bing Crosby	
Woollcott, Alexander CBS-WABC 9:00 p.m. Sunday only	
Wynn, Ed., comedian NBC-WEAF 9:30 p.m. Tuesday only	
Yeastfoam See Jan Garber's Orch	



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Amateur Murder

(Continued from Page 11)

Turner remarked to his assistant, Hartnett. Outside in the hall was the hum of conversation made by the orderly relief workers. Hartnett started for the front door to let in the first of the lineup . . .

"Keep still—everybody!"

Hartnett stopped dead, chilled by the menace of that voice. The back door of the office had been thrust open violently. Morris and Hymie strode in. Cohen had the lower part of his face covered with a handkerchief. Each carried a gun.

"Don't make a move!" snapped Morris Cohen excitedly, the gun in his hand beginning to tremble. The more experienced Hymie eyed each of the three men in the office; said nothing; marched over to Rawls' desk and stretched out a hand for the cash box.

"What's the idea?" shouted Rawls. He jumped to his feet and grabbed at the box.

"Get back!" snarled Hymie, finger tightening on trigger menacingly.

Hartnett's wits recovered from the paralysis which had gripped the office. Gulping, he gasped:

"Don't start anything, Rawls! This is a stickup! Give 'em what you've got!" Rawls backed away.

"Now," said Hymie, swift but cool in every word and motion, "get down on the floor—all of you!" Awkwardly, clumsily,



Policeman Hastings, as he looked when he served his country during the World War

the men started to go through the unfamiliar motions of spreading themselves face down on the floor. "Make it snappy!" Toes scraped and bodies flopped as the victims obeyed.

Bullet Foils Ruse

But the quick-witted Hartnett made a desperate effort to outwit the two bandits, right under their guns. As he slid to the floor behind a desk, he yanked a telephone with him.

A gun spoke once. The bullet thudded into the wall an inch above Hartnett's shoulder. He dropped the telephone as if it had suddenly turned red-hot—and by doing so, undoubtedly saved his life.

Between them, Hymie and Morris scooped up the money; looked about swiftly for more. Morris crossed to the other desk.

And then the rear door burst open, for the second time. But now it was no robber, but a blue-coated policeman who stood momentarily framed there, a Colt police special shining in his hand. For Policeman Joseph Hastings, patrolling his beat on the pier, had heard the sound of the shot fired at Hastings. He had seen Hymie, but not Morris.

As the policeman dashed into the office, the masked Morris fired. Hastings dropped to the floor. But even as Hymie jumped, ran around his prostrate frame to the door, Hastings shot twice at Morris Cohen. Morris, following Hymie, began to run too.

But Hastings wasn't hurt. His drop to the floor had been a purely strategic one—to enable him to escape lead, and to give him an edge on his standing adversaries. Now he leaped up and Morris collided with him.

For a desperate moment the two men grappled for each other's gun. They twisted, squirmed, clutched—locked tight in a writhing clinch.

Then Hastings wrenched his right hand away—squeezed the trigger of his Colt. Again the office racketed to a shot. The half-masked bandit stumbled to his knees.

A Janitor's Heroism

A single shot came from the doorway. The policeman straightened. His features twitched. The gun fell from his hand. He pitched head-first to the floor.

Now Morris staggered to his feet. The handkerchief was slipping down from his anguished face. With an effort he snatched up the policeman's gun and ran, stepping over Hastings and lurching after his

companion. Already, red splotches were beginning to stain his shirt.

At the door a man barred his way—65-year-old George Stumpf, a janitor employed by the Bureau of Streets, who had dropped his broom and rushed to the office at the sound of the shooting.

"Get out of the way you—!" cursed Morris Cohen, jamming one of the two guns he carried into the older man's ribs.

Stumpf jumped to one side. Cohen without pausing, hurled one of the guns into the janitor's face and ran headlong down the ramp to the main floor of the pier. Stumpf snatched up the revolver, which had fallen to the floor, and ran to the top of the ramp, firing after the retreating bandit until the gun jammed.

At the entrance to the Pier, a Ford car was just pulling away from the curb when the two bandits, Hymie in the lead, sprang on the running-board, guns still in hand.

And Radio Functions

"Drive like hell!" rasped Hymie.

Obedying the guns, the driver stepped on the gas; soon the car was lost in side streets. It seemed as if the cop-killers had made a clean getaway. Yet scarcely had they left the Pier when the police radio voice began . . .

"Attention, all cars. Attention all cars. Be on the lookout for two white men, armed with revolvers. They shot a police officer in a robbery at Navy Pier. Last seen in a commandeered Ford touring car driving west on Grand Avenue . . ."

And then a special call:

Attention, cars 132, 140 and 56 . . . Attention, cars 132, 140 and 56. Go at once to Navy Pier. Cars 132, 140 and 56 . . . go at once to Navy Pier."

A few minutes passed . . . minutes in which police squads worked with the clicking efficiency of crack football teams . . . minutes in which Policeman Hastings died. And again, radio spoke:

"Attention, all cars. Attention, all cars. Apprehend for murder, two white men. Number one, about 35 or 36, 5 feet 5, weight 145-150. Wore no coat or hat, white shirt, black trousers. Dark complexion. Carried special police revolver, taken from officer. Believed wounded. Number two, about 25-30, 5 feet 7, weight 150. Dark, swarthy complexion, black hair combed straight back. No coat or hat. Wore bluish-green trousers, khaki shirt. Carried blue steel revolver. Believed wounded also, probably in left hand. These men shot and killed police officer during robbery on Navy Pier."



Hymie Sinenberg, still wanted by the police in connection with the killing of Policeman Hastings

Steadily, radio continued to marshal the patrol-cars, throwing a cordon around the north and west parts of the city. Police doubted the killers had turned south through the crowded Loop, and they hoped that prompt action would block the main arteries of escape before the fugitives could realize that an extensive pursuit had been organized against them so swiftly. The number of the commandeered Ford was turned in by an observant citizen, and again radio spoke:

"Attention, all cars . . . Attention, all cars . . . License number of Ford touring car in which two armed men wanted for murder of police officer are riding is Illinois 245-283 . . . Illinois 245-283. They are riding with two other men. Car last seen going north on Michigan Avenue from Chicago Avenue. Keep sharp lookout . . ."

This radio message was still in the ears of Sergeant Harry Lyons, in a 36th district patrol-car, when he saw a man run across an alley and into the back door of a garage. The runner was hatless, coatless and—red blotches were on his shirt. Quick-thinking Lyons stopped the car, ordered one of his men to phone the news to the radio-bureau, sent another scurrying around to cover the front of the garage. Lyons reserved for himself the dangerous task of following the possibly armed slayer into the garage.

"At least I've got a trail to follow," he murmured. For bright drops of blood led into the garage. They led directly across the concrete floor to a big parked car. Inside the car, Morris Cohen looked up wearily when Lyons shouted:

The Futile Alibi

"Put your hands up—and come out of there!"

"All right, officer," said Cohen. He had been trying to stem a trickle of blood from his side. "I had a fight with a man in the alley, and he beat me up. I ran in here to get away from him. Look, I'm all blood." For Morris, forgetting radio, did not connect Lyons with the killing of Hastings—could not believe that the law had caught up with him so quickly. He thought that Lyons had followed him into the garage merely because his entry might have seemed suspicious. So he tried to bluff. But Lyons' keen eyes noticed that the back seat was out of place.

Behind it, Lyons found Hastings' .38 Colt police special!

Gone now were Morris' dreams of a barber shop of his own, bought with the prize money of violence. One by one, every witness in the case identified him. He was tried—convicted—sentenced to the electric chair and, on October 13 at midnight, he was executed.

In less than two months Morris Cohen had gone from barber chair to electric chair. His pal, Hymie, has not been caught—yet. But just as he was on the point of death, Morris solemnly prophesied that he will be caught, some day.

"You can never beat crime," he said with a wan smile. "And yet—I might have had a chance but for radio: like it was brought out at my trial. Those calls kept the police one step ahead of me. Hymie may keep clear for awhile yet—but as sure as he's alive and I die tonight, he'll be caught. Just like I was."

Those were almost the last words he spoke, before he died in the electric chair.

In Next Week's Issue of

RADIO GUIDE:

The Perfect Amos 'n' Andy Alibi

Don't miss this thrilling, astounding story of the series, Calling All Cars, in the issue of RADIO GUIDE dated Week Ending November 10.

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30x4-20	2.55	30x3-18	2.55
30x4-20	2.60	30x3-18	2.60
30x4-20	2.65	30x3-18	2.65
30x4-20	2.70	30x3-18	2.70
30x4-20	2.75	30x3-18	2.75
30x4-20	2.80	30x3-18	2.80
30x4-20	2.85	30x3-18	2.85
30x4-20	2.90	30x3-18	2.90
30x4-20	2.95	30x3-18	2.95
30x4-20	3.00	30x3-18	3.00
30x4-20	3.05	30x3-18	3.05
30x4-20	3.10	30x3-18	3.10
30x4-20	3.15	30x3-18	3.15
30x4-20	3.20	30x3-18	3.20
30x4-20	3.25	30x3-18	3.25
30x4-20	3.30	30x3-18	3.30
30x4-20	3.35	30x3-18	3.35
30x4-20	3.40	30x3-18	3.40
30x4-20	3.45	30x3-18	3.45
30x4-20	3.50	30x3-18	3.50
30x4-20	3.55	30x3-18	3.55
30x4-20	3.60	30x3-18	3.60
30x4-20	3.65	30x3-18	3.65
30x4-20	3.70	30x3-18	3.70

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RICHARD HIMBER

As He Appears Under the MIKEroscope

By Fred Kelly

Equally at home making melody or making magic, Richard Himber, youngest of the important orchestra leaders, has what is termed Radiodom's most valuable fingers. That's rather a broad statement, but it's true.

Disregarding the fact that Himber directs the twenty men on his Studebaker Champions broadcasts with his fingers, that he coaxes solo and ensemble passages from his instrumentalists by the deftness and dexterity of them, Dick is a violin soloist who ranks with the best; an expert rifle shot; a marvel at sleight-of-hand; a crack billiards performer; and a master of the piano and the celeste.

Himber hails from Newark, N. J., where he studied violin, harmony in all its branches, and piano; this before he had been graduated from public school! It's just as well that he did get his theoretical musical education early, because Dick left home before he was fifteen, and joined Sophie Tucker's vaudeville act. In the eleven years that have followed, Himber has at some time or other (1) directed a dance band, (2) performed as a vaudeville violinist, (3) waved the baton at the head of a small symphony group and (4) played in the pits of hundreds of different theaters.

About five years after he had joined Miss Tucker's act, Dick applied at the New York Paramount Theater for a job as pit violinist. The Paramount then was the best-paying job in the business. Everyone laughed when Dick came to New York cold, and informed his few friends that he was going to get a job there.

Himber carted his violin down to the Paramount, played, sang and danced for Paul Ash—and got the job! He held it for a year. Then a young, curly-haired lad with a flair for singing, by name Vallee, was booked into the Paramount, and brought his own band with him. When Rudy Vallee came, Himber went.

That is Himber went . . . right up to Vallee and asked for a job in his orchestra. That was impossible, Rudy explained to the pleasant-faced, red-headed kid. But if Dick wanted to stick around, Vallee was sure he could use him on several private dance jobs. Himber stuck.

When Vallee was at the peak of his fame, Himber was his orchestra manager, booking all of the various Vallee orchestras and running Rudy's office force in addition. The yen to become a maestro on his own, always latent in Himber, was fired by the success of Rudy, and after a four-year association with Vallee, Himber left in June of last year to organize his own orchestra.

Himber knew he had to have something different in his band if it was to amount to anything at all. In searching for a novelty identification, he hit upon the idea of using the harp between dance numbers, so that a smooth flow of melody always would be heard from the orchestra. He started the idea from New York's Essex House, with NBC carrying the music across the country. The idea caught on, and Himber later moved into the swanky Ritz-Carleton Hotel with his band.

So far everything went well, except that the big money was still very much in the offing. But when Dick got the Sparton radio hour, that started him. Later augmenting Sparton with the Pure Oil program (aided by Rudy Vallee's recommendation) he came close. And when Studebaker finally selected Himber's from all of radio's best-known bands, Dick was made.

The young maestro's hobbies are card tricks, and he is unusually proficient in them. He doesn't drink or smoke, but engages periodically in ice-cream soda imbibing, which worries him considerably. He's on a diet most of the time, for he doesn't want to go beyond his 175 pounds. He has an ambition to be a movie director.



RICHARD HIMBER

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-eighth. 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

MEADOWS on the Chase and Sanborn program was Louis Sorin. (*Interested Reader, Oak Park, Ill.*)

THE "MOON RIVER" organ program's theme song is "Caprice Vienois" by Kreisler. It is also known as Kreisler's "Cradle Song." It is available at most music stores. (*Jane Butler, Des Moines, Ia.*)

THE MAPLE CITY FOUR is composed of "Pat" Petterson, Alan Rice, Art Janes and Fritz Meissner. (*Agnes Wertbuein, Jersey City, N. J.*)

TIM RYAN and IRENE NOBLETTE, his wife, came to radio after several years in musical comedy and vaudeville and made a hit in their

first appearance on the air in San Francisco. They began their partnership while playing in dramatic stock in Texas. Tim was an actor-director and Irene was the comedienne. He is a native of Bayonne, New Jersey, and she was born in El Paso, Texas. (*George Kubs, Cincinnati, O.*)

FRANK WATANABE AND HONORABLE ARCHIE'S theme song is an untitled number specially composed for them by Wilbur Hatch, KNX musical director. (*M. Bernhardt, Brooklyn, N. Y.*)

LOUIS ROEN is six feet tall, weighs 185 pounds, has brown hair and brown eyes. He announced the A. & P. Gypsies program from the Fair last year. He is married, and little Georgie

Roen, whose picture appeared recently in RADIO GUIDE, is his son. (*Mrs. M. Bubn, Milwaukee, Wis.*)

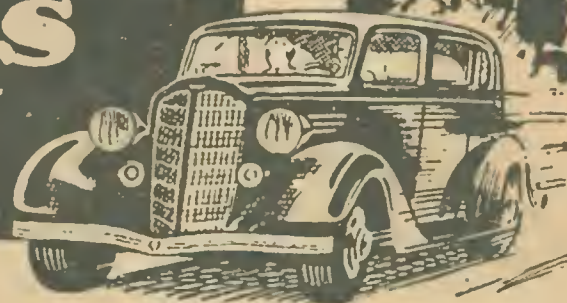
If C. MARION, address unknown, will communicate with Mr. Fairfax, and enclose a self-addressed, stamped envelope, we will be glad to furnish the information.

THE CORN COB PIPE CLUB is not on the air. (*Mrs. Ed Triem, Carcall, Ia.*)

JOHN L. FOGARTY is not broadcasting at present. (*Raymond J. Oliver, Lancaster, Pa.*)

GERMIDINE RIGER of the Cheerio program can be addressed at NBC, New York City. (*P. G., New York City.*)

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right now, wouldn't it? We want people everywhere to have the opportunity to share in this great distribution of money. This is our unique way of advertising. Besides the First Grand Prize of \$2,250.00 including promptness, there are 100 other big, grand prizes. The Second Grand Prize is a DeLuxe Chevrolet Master 6 Sedan or \$750.00 cash. Third Grand Prize is DeLuxe Ford V-8 Sedan or \$600.00 cash. Fourth Grand Prize is \$150.00 cash and many others. Thousands of dollars in special cash rewards. Mail your answer on the coupon today.

Send No Money — Just Mail Coupon



Sophie A. Griesser
Pennsylvania



Georgia A. Johns
Georgia



Robert C. Riek
Pennsylvania

Study the picture of the country road and see if you can find ten of the hidden faces. Sharp eyes may find them. Some of them look straight at you, some are upside down, others are sideways. Look for them in the clouds, tree, around the dog's legs, in the bushes, etc. It is not as easy as some people may think. Don't give up — keep looking and you may find them. Mark the faces you find and send to me quick with the coupon.

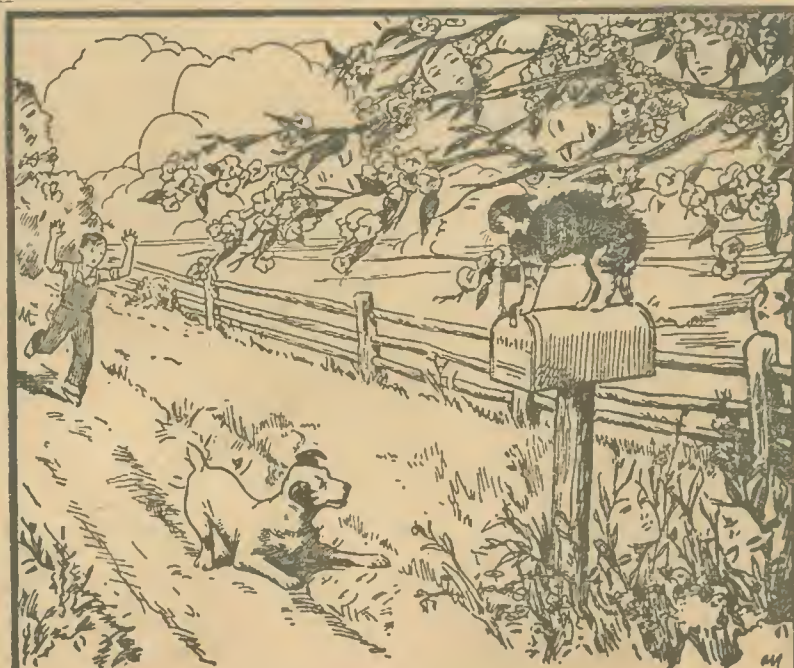
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Thousands of dollars have already been awarded to many happy prize winners by Paramount Products, Inc. Mrs. Sophie Griesser, of Penn. won \$4,910; Mrs. Georgia A. Johns, of Georgia won \$1,987.50; G. Giebink, of Michigan, won \$975.00 and Edna Mahoney, of Illinois, won \$500.00. Scores of others have won big cash prizes. And, now thousands of dollars more, to be paid to prize winners. Think of it! If first prize winner (and prompt) you will get \$2,250.00 all cash or if you prefer, Buick 8 Sedan and \$1,250.00 cash. This company is reliable. We belong to the Chamber of Commerce of Des Moines. We bank at one of the largest banks in the state of Iowa.—the Central National Bank. The money to pay all of the prizes is already on special deposit for that purpose. When you send in the coupon we will send you a picture of prize checks recently cashed by many happy winners. You cannot lose anything. Send in this coupon and we will give you the opportunity to win the \$2,250.00 First Grand Prize. Don't put it off until tomorrow. It may be too late. Do it today — Right Now!

You will receive the Buick 8 Sedan and if prompt, \$1,250.00 cash extra, or if all cash is preferred, you get \$2,250.00, if you win first prize according to the plan which the answer will bring.

Oh boy! what you could do with \$2,250.00 cash all at one time. Think of the joy of having the money to provide the better things of life. New clothes, furniture, bills paid, a new home, education, travel, etc. Nothing hard to do now. But act quick.

Hurry—mark the faces you find. Just mail the coupon if you can find ten hidden faces. This gives you the opportunity to win the \$2,250.00. Send your answer quick. Don't delay. Mail your answer today.



SEND ANSWER QUICK

Remember, send not one penny with your answer. All you do now is to find ten faces if you can and mail the coupon. Send answer right away.

For
PROMPTNESS
\$1,250.00
EXTRA

Send answer quick and we will tell how the winner can get \$1,250.00 extra cash for promptness.

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Hurry! Just mark the faces you find and send with the coupon right away. This gives you the opportunity to win \$2,250.00 First Grand Prize. Someone wins. Maybe you. Mail your answer quick. Don't delay. Do it today.

PARAMOUNT PRODUCTS, INC.

Dept. 11110, Des Moines, Iowa

Dept. 11110 I found _____ faces.

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AMERICA'S WEEKLY

FOR RADIO LISTENERS

Radio Guide

G E C A 8 7 6 5 4 3 2 1

WEEK ENDING NOVEMBER 3, 1934

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

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Volume IV
Number 2

In This Issue:

Turning Nation's
Millions Out
for Barn Dance

Dragonette—an
Angel Who Said
"No" to Fame

It's Fun to Be a
Funnyman's Wife
—Mrs. Jack Benny

See Page 14:
Start Complete
Radio Programs



Jessica Dragonette



THE NATION'S BARN DANCE

The WLS Barn Dance, Started as a Sentimental Little Blaze Over a Dozen Years Ago, Has Turned into a Prairie Fire That Has Swept the Country

Hot Shots, its various peregrinating artists and its master-of-ceremonies, Joe Kelly, the Barn Dance has taken on the aspects of immortality.

What keeps it steaming along on the crest of popularity? Why the listeners, of course . . .

Come out from behind those Park Avenue manners, you rube! We know you.

You're the fellow who goes about in slick store clothes doing your very urban chores while your roots still cling to the soil; why, you've plowed many a furrow yourself, or if you haven't you're not so many generations removed from the toil, the joys and the general atmosphere of the farm.

Your smart-cracking "so-what?" is just a "by Heck" in Funk and Wagnall's clothing—else why have you helped to make the National Barn Dance the rousing success that it is, a program at once the pattern for a hundred like it and the envy and despair of every program director?

While the intellectuals of wireless entertainment were racking their brains to build a Packard, WLS came along with a Ford among the amusements. The person who can devise its equal is in line for an honorarium that will knock him silly.

The WLS Barn Dance is an institution which has exceeded all of radio's longevity marks, and menaces the all-time theater records set up by Ben Hur, Way Down East, Shore Acres and a few other hardy perennials of the stage.

So marked has been its success that *barn dance* has become the generic term for every radio program that boasts a fiddler or a harmonica torturer. But the golden apples are all WLS's. There is the Alpha and the Omega of all the bucolic revues. Potentially theirs is the last roundup for hillbilly talent, and artists of this type who have not faced its microphones are still on the fringe of the best yokel society.

Having found insufficient room within the studio to

The Cumberland Ridge Runners (below) of and from the cradle of American folk song. They are (from left) seated, Karl Davis, Hartford Taylor, Slim Miller and standing, John Lair, Director and Manager of the group

expand to its limit, it has taken to the theater until today, in addition to the unit which performs twice each Saturday night to standing-room-only crowds in Chicago, there are two National Barn Dance shows touring the country in an ever-widening circle.

Their traveling orbit was originally a restricted one confined to the extreme Middle-Western states where the 50,000-watt Prairie Farmer station could be picked up on the family receiving set. Now that it has attained network prominence, the call comes from far and wide to "send us the Barn Dance show." If the requests keep up, and it is practically a certainty that they will, WLS will be forced to the expedient of organizing safaris and sending out beaters to ransack the hills for talent.

Considering that the Barn Dance has been such a success, it is interesting to know that the roots of the program go down into the soil of the 1920-1921 collapse. It was literally born of Depression out of Despair.

In the days when Sears Roebuck and Company had not become one of the Titans of chain selling, its outlet was chiefly to the American farmer. So its destiny definitely was linked with that of the man who worked the ground and raised the essentials to national livelihood. Briefly, the fellow who tilled the soil was the fellow who soiled the till, so when he fell upon evil days it was both humanitarian and politic for the big mail-order firm at least to share his burdens.

So it was that in 1920 the company decided upon a radio station as a means of disseminating the aims and hopes of its newly founded Agricultural Foundation. The

call letters were adopted from the initials of the firm's slogan, the World's Largest Store.

The altruistic purpose for which the station was founded didn't particularly rouse the farmers to enthusiasm. They accepted the gratuity with doubtful reactions, but they took quick recognition of the entertainment features. It was a bit sophisticated for them but it took their minds off the sliding propensities of grain prices. Then—the miracle.

Source of the actual inspiration for the rendering, one Saturday night, of some of the homely ditties of the past, is obscure. But some one played Turkey in the Straw, Old Black Joe, and a few more of the fiddlers' melodies that had been keeping rural toes tapping since time immemorial. Listeners responded with a bang.

Farmers who previously had believed telegrams could be worded only to announce births or deaths, drove to the village square and wired their approval to the amazed studio executives. Theirs not to reason why. It was what it took to win approval, the style of entertainment was in to stay—but for how long, they had little idea in those remote days. That problem still exists today.

If a lone listener is permitted to hazard a guess, let him say that it will last probably as long as the hinterlands endure. There is a sympathetic simplicity in the endless repetition of familiar songs. The sentimentalist in every man—and woman—rises to the bait of melodies which were thought incomplete unless accompanied by the squeak of a fireside rocking chair.

Involved, too, are the personalities of the artists who

Singers — Fiddlers — Western Balladeers — Folk Singers — Homey Comedians — Woodchoppers — Callers — of Such Is the Kingdom of WLS



Linda Parker, familiar to all listeners as The Sunbonnet Girl



Lulu Belle, native of North Carolina, Myrtle Cooper by name—born to the rib-tickling prank



The barn itself, where every weekly dance is held in all its riotous fun and glory



Arkie, The Arkansas Woodchopper (left) who is Luther Ossenbrink to his intimates, and who has been called the Wandering Minstrel reincarnated

With the green signals set and the right-of-way cleared, the WLS National Barn Dance thunders along on continued success. Nothing looms to halt its progress. From a nominal start it has just "grew and grew" until the National Broadcasting Company, realizing its sustaining value, accorded it nation-wide outlets over its networks even before it was sponsored.

Peopled by its bouyant Lulu Belle; its Arkie, Adonis among the woodchoppers; its polished and pleasing Westerners; its rural square dancers directed by the dean of callers, Tom Owen; its veteran Maple City Four; its Cumberland Ridge Runners, Kentuckians all; its Hoosier

Following that Saturday night when the seed of the Barn Dance was planted, the rural program was elaborated and presented in the loop studios of the station. An amazing number of persons stormed the studios to see the performers in action. Handling them became a major problem. When the station ownership changed hands in 1926 and the studios were established in the publishing company's west side Chicago plant, the listeners gave little heed to new proprietorship or locale.

They continued to come in hordes. Harassed executives, eager to serve but realizing their physical limitations, resorted to the expedient of admitting none without invitations. That was a dandy idea from the efficiency expert's point-of-view, but a clamoring public cares nothing for smart devices. They continued to come, even though available space was reserved seven months ahead.

Commercial calculation scored in the next decision, and that was to rent a theater and present the Barn Dance from its stage. Standing idle on a corner outside the loop was a theater which, in professional parlance, was a jinx house. It subtly had slain with its black magic nearly every venture launched within its walls. It was the only house available for Barn Dance purposes, but a failure wouldn't particularly have dismayed WLS executives.

Profit was the last thought in their move. They simply were trying to provide accommodations for the

hordes who wanted to see the rapidly expanding Barn Dance. If they refused to come to the 8th Street Theater, *voila*, they would move the production back to the studios at the station.

Did they refuse to come? The answer to that is childishly simple. They stormed the portals for the opening night's two shows, and they have been repeating every Saturday night for 136 successive weeks. During that uninterrupted run 272 performances have been given for 292,454 persons who paid 75 cents each for adults and 35 cents for children.

The admission price was established not for gain, but literally to suppress the size of the attendance—about as ineffective a weapon in this case as was ever conceived. Lest there be some who cling to their native cynicism, let it be said that the corporation chieftains adhere to their non-profit premise by dividing the proceeds of the shows, after the expenses have been subtracted, with the performers who attract the audience.

To support the non-profit attitude, there is the record of the tenacity of Burridge A. Butler, owner of the station and its affiliate, The Prairie Farmer, in refusing for many years to commercialize the Barn Dance. Its potentialities in pay dirt were obvious, but he clung to his determination to maintain it as a sustaining feature purely for the entertainment of his rural listeners.

When the farm publication faltered with the setting in of the 1929-30 distress, he was swayed a bit from his policy. Because of the rich reward from the sale of portions of the program, he digressed from his stand; but it in no way altered his conviction that the feature, as a whole, should not be sold.

One concession to his opinion was that the routine of the show must not be changed. Sponsors who have succeeded in buying portions of it merely are announced as presenting the particular interval for which they have contracted.

Both Saturday night shows are broadcast in their entirety, with the exception of two fifteen-minute interruptions. These are to accommodate NBC programs which the station previously had agreed to carry. A half-hour intermission until the theater is emptied and the waiting crowd is admitted to the second show is taken up for air listeners with a program by the Barn Dance artists from a special (Continued on Page 21)



Joe Kelly, genial, happy, mirth-provoking Master of Ceremonies

By Henry Bentinck

