

Radio Guide

The National Weekly of Programs and Personalities

Volume V. Number 2;

E C B 87

Week Ending November 2, 1935

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Lily Pons

For the Story of the Cover Girl See Page 4

Revelations of Lily Pons—Bob Becker's Dogs

News and Views of the Week

Star Chamber Tactics

Apparently Abraham Lincoln's famous line, "A government of the people, by the people, for the people," means nothing to the Federal Communications Commission.

In a high-handed public-be-damned attitude, Herbert L. Pettey, secretary of the F. C. C., refused to permit members of the press access to the minutes of a "hot" meeting of the Commission. The law provides for free access to all records, but Mr. Pettey has decreed otherwise and despite the provisions of the 1934 Communications Act the minutes remain a secret.

The necessity for secrecy is to cover up, if possible, Commissioner Irving Stewart's criticism of his colleagues for gross violations of existing laws and failure to observe official regulations and policies in handling radio broadcast affairs.

A private speaking of minds is one thing, but sweeping accusations of misconduct in public office is another. Our public servants sometimes get out of hand and get the erroneous opinion that an official assignment with which they are trusted is private business and no one's concern but their own. When that impression becomes a conviction, or an obsession, as it has with some members of the Commission, it is time for the President to call for few resignations. They have passed their usefulness as public servants under our form of government.

Government Blocks Television

Another enlightening action of the Czars of radio, officially known as the Federal Communications Commission, is to be found in their stupid mismanagement of television. Due to

their ruling on the use of the coaxial cable, nation-wide television development practically has stopped. The Commission refuses to relax its position and the A. T. & T., which developed and owns the coaxial cable, refuses to sign away its rights in the development. This is virtually what the F. C. C. demands in return for permission to lay this cable.

The coaxial cable is a specially constructed hollow brass pipe sheathed in lead, carrying electrical impulses over a wider band than has ever before been possible. It is the only known way of piping television programs long distances overland for rebroadcasting.

Some opposition was interposed to the original laying of a cable between New York and Philadelphia by the Western Union and Postal Telegraph companies. They withdrew their objections when A. T. & T. offered to install the cable on an experimental basis. Then the F. C. C. stepped in and insisted that the experimental cable be made available to anyone, all television experimenters, competitors or otherwise. The Commission admitted its action was to void the coaxial patents.

Since then the A. T. & T. has made no move to install the line and does not intend to give away the fruits of its labors to rivals.

In the meantime, television, public interest, convenience and the progress of science can go hang—the Commission has spoken.

When an abuse of official power retards scientific development and seriously handicaps an industry, someone should be slated for a visit to the official woodshed for an interview with a good broad shingle applied with vigor and determination.

Radio On Guard

The gold of the nation is to be guarded by radio. Not trusting entirely the fortress within a fortress—the impregnable steel and concrete electrified vaults, the night and day guard maintained by special units of the regular army—the Treasury Department is having installed the latest radio devices to help protect the nation's gold bullion, which is to be stored at Fort Knox, Kentucky.

Super-sensitive radio ears will pick up every noise inside and outside the vaults. Special photo-electric eyes



David Sarnoff, President of R.C.A., Finds America Still Leading

will mount invisible guard to record every shadow that passes. An elaborate system of mechanical alarms will be actuated by these radio devices to give warning in several special guard rooms of the most trivial sounds, and to warn the guards of unusual movements of persons in the vicinity of the vaults.

The task is a comparatively easy one for radio—which has been called upon to detect the electrical emanations of the process of human celebrations, the mating call of a moth and the growing pains of an Easter lily.

U. S. Still Leads In Radio

Three reasons for U. S. leadership in radio are given by David Sarnoff, president of R.C.A., on his return to America after studying conditions abroad for two months. He visited England, France, Belgium, Holland, Austria, Hungary and Czechoslovakia.

"I studied the technical developments in the important radio laboratories in Europe," he said, "and saw their latest television experiments. While interesting research work is being done along these lines in several European countries, the progress being made in our own country is in advance of anything I saw abroad. America continues to lead the world in radio.

"There are three fundamental differences between radio in Europe and in the United States.

"First, European listeners are required to have a government license and must pay an annual fee for the privileges of listening.

"Second, the prices paid by the public for radio receiving sets and radio tubes are very much higher abroad than they are at home.

"Third, broadcast transmission in Europe is generally a government monopoly and the radio programs are under strict government control and censorship. In England the B.B.C., while government owned, is never-

theless permitted to exercise a measure of freedom, but in other European countries, especially where dictatorship is the order of the day, radio is primarily used for propaganda purposes and to perpetuate the power of those in control. In such countries, no word of opposition to those in control may be uttered, nor may any difference with their opinions be expressed.

"It is significant that in countries where freedom of radio is prohibited, the freedom of the press likewise has been abolished."

The Sun Spot Scourge

The great national pastime of fishing for far distant stations is due to suffer a setback. Sun spots are appearing to eliminate the great radiability of the atmosphere. According to Dr. Charles Greeley Abbot, director of the Smithsonian Institution and one of the world's leading astronomers, the next two years will see sun spots get down in earnest to making trouble for earth's radio-inclined mortals.

Sun spots run in eleven-and-one-half-year cycles. The quiet phase is passing. Many spots will begin to make their appearances and will reach their period of maximum influence three and one-half years hence.

At such times, Dr. Abbot pointed out, spots with diameters of more than 30,000 miles appear on the surface of the sun and the northern lights perform strange miracles, while the telegraph, the radio and the wireless are apt to go crazy.

The sun spot is not actually a rift in the surface of the sun, explained Dr. Abbot. It is the product of seething, gaseous whirlpools near the sun's center. When this upheaval reaches the vast surface of the sun, it forms a dark gas, cool in comparison to the gaseous mass of the sun itself. Hence the appearance of a yawning cavern on Old Sol's otherwise beaming face.

"Through the larger spots a planet several times the diameter of the earth could be driven," said Dr. Abbot.

Year in and year out, every day of the year, scientists of the Smithsonian Institution are at work charting and observing the effects of the sun on the world's temperatures.

"Within the next two or three years the sun spots will reach the climax of their periodic activity," Dr. Abbot said. "After the noon of their eleven-and-a-half-year cycle day, they will lapse into their twilight, only to excite comment and wonder when they multiply at the dawn a decade hence."

Stop Scaring Publishers

Facsimile reproduction of newspapers by radio leaves New York City publishers cold. Radio Corporation of America attempted to interest a group of metropolitan papers, the *Sun*, *Times*, *World-Telegram*, *Herald-Tribune*, *American* and *Journal*, in jointly publishing an air newspaper. The idea was to install 25,000 facsimile receivers in New Yorkers' homes and silently lay down a newspaper in the sanctity of the home without presses or delivery systems, all via radio.

Broadcasting has scared publishers so badly it is a wonder they didn't jump out of the windows of the demonstration rooms. Radio has sounded like the doleful peal of cemetery bells in the ears of newsdom for many years. Then the heartlessness of R.C.A. to stage a demonstration of newspapers via radio must have been like showing them the grave and trying to sell them their own headstones.

Science is cruel and relentless, but whether the group of publishers recognize it or not, the day of a radio-transmitted newspaper in the home is definitely dawning. Whether it will be in the crude form demonstrated or via some system yet to be invented, there will be a tomorrow where the present systems of delivering news into the home will be as archaic as a blunderbuss compared to Buck Rogers' disintegrator rays.

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Bob Becker Goes to the Dogs

By Chester Matthews

EVER since his microphone debut, Bob Becker literally has been putting on the dog. No, he hasn't the big head, and he isn't trying to ritz anyone. He merely is responding to the overwhelming demand of his many listeners that has caused him to neglect his interest in all sorts of wild life, to function as a sort of Beatrice Fairfax for those enamored of their dogs. His daily mail establishes him as a court of authority on everything from first aid to matrimony, and is probably the most comprehensive assortment of letters ever directed to a radio artist.

Becker is heard over an NBC network every Sunday and on the same day over WGN, Chicago, in behalf of a dog food, but listener perception invests him with qualifications so remote from his assigned activities that Bob himself is beginning to wonder if his diction is faulty.

A plea from a Pennsylvania correspondent proves the point.

"I heard your recent broadcast," the writer stated, "and while I have a question or two I would like to ask you about my white terrier. I am more interested in the chap you spoke of who says he is lonely and needs a companion. I am a home-loving girl also seeking a worthy mate, and would be pleased to communicate with the person you mention. Could you give me some sort of particulars about his qualifications and furnish me his name and address?"

The companion the original writer wanted, Bob explained with a baffled air, was a canine pal, and the listener merely had made an inquiry which Becker had answered on the air. The Pennsylvania home girl obviously had misinterpreted both the nature of the plea and the functions of the adviser. Her letter is typical.

The description *white terrier* exposes another phase of Becker's equivocal position as oracle to the dog owners. There is no such animal in the world as a white terrier, he explains, yet to tell an owner this disconcerting fact boldly, would lose him a listener and probably set him up as an over-rated authority.

"You might just as well say to a mother, 'Madame, your baby is a born thief,' as to tell a dog owner that something non-existent has been palmed off on him. Except for the youngster who is totally disinterested in genealogy and who loves his dog with unalloyed 24-carat devotion, no one is so touchy about origins as a dog owner. To each of them his animal is the culmination of long lines of pedigreed sources, and it is difficult to have to go about destroying illusions. I stay off the subject as much as possible.

"For example," he continued as he produced a letter from the day's accumulation, "here is a question from a man who says he bought a Spanish fox hound from a fellow whom he met in front of a Chicago hotel during the World's Fair. He claims his is one of the finest examples of this rare breed in America, and he wants me to advise him where he can mate the animal with another of the same strain so that he can help develop the breed. Now in all the world nobody ever heard of a Spanish fox hound. That deluded chap owns a plain mutt. Shall I tell him differently?"

All of this makes Becker's job an almost untenable one—but his devotion to the cause helps him to maintain a poise which, without that supporting faith, would be shattered quickly. The story of his beginnings

Bob's Trek Went from Wild Animal Life to Dogs Via a Roy Chapman Andrews Route

and his strange diversion into the paths of radio is a revelation of a man's being led by character rather than by his natural leanings, and elevates him to rather a unique place amid the artists of the air.

For example, he is the only radio artist who ever had a South American bat named after him!

He is the only one who actually gets paid to catch a fish, hunt everything from big game to quail and raise dogs. In addition to his air activities he is the outdoor editor for a leading Chicago daily paper, which means that he writes about fish, birds, hunting, canoeing and all kinds of outdoor activities.

Bob comes from Beloit, Wisconsin. Now Beloit offers few opportunities for budding young explorers as a rule. But Bob's parents lived next door to Roy Chapman Andrews, world famous explorer.

Andrews took a liking to the young Becker boy who was crazy about the outdoors, and every afternoon, as soon as school was out, Bob would go to the Andrews home and sit at the great man's feet—and learn.

Through high school and Beloit College

Bob sat and learned—how to mount animals, how to hunt them, what the psychology of the domestic animal is as against that of the wild one; learned everything, in fact, that Andrews had to teach him.

After a season with the United States Biological Survey collecting wild life specimens in the Western part of the United States, Becker decided his forte was writing, and for the past thirteen years he has been outdoor editor on a Chicago paper and also writer for numerous magazines. His job has taken him as far north as Alaska, where he studied the big sled dogs known as huskies and used them on a hunting trip; and as far south as the hunting fields of Florida, Georgia and Louisiana, where setters are an integral part of the sportsman's life.

Bob lives in Lake Bluff, Illinois, on a place he has built for himself. He's married, and very happily, to a wife who shares his interests in dogs, fishing and other outdoor sports. In fact, it was Mrs. Becker who started Mike of Barrington, Bob's beautiful Labrador Retriever, to his bench show career by showing him for the first time and winning with him.

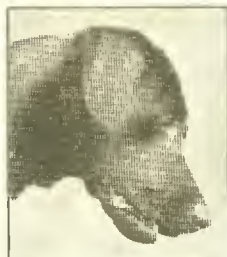
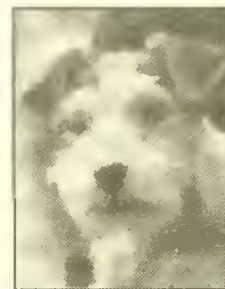
Besides this valued canine pal, Bob has a string of springer spaniels. Too many, if you believe his Southern wife, who laughingly points out that almost four-fifths of the family income goes for items for the dogs.

Bob's mail from his broadcasts is a curious conglomeration. In addition to those already cited, there are letters asking about dog ailments; where the fish are biting; reports on friendly farmers who let hunters shoot on their places free of charge; questions as to good camping spots, guns and equipment; about teaching dogs manners; and even as to a good subject for a theme for school!

How to housebreak a dog is asked often—so often, in fact, that last year Bob used it as a subject for a broadcast. However, one Eastern outlet, always prudish, barred it from the air, and another city questioned the propriety of telling how to prep a dog on his parlor manners. A rather interesting angle was that this particular broadcast caused more comments and letters than any other program in the series. Apparently it is a problem that everyone with dogs has to face.

Becker admits two fascinating hobbies: One is to hunt over beautifully trained hunting dogs, and the other is to go prowling around the Northern woods looking for unfish, unknown lakes. A few Summers ago he and Mrs. Becker located a Canadian bass lake which is named Suzanna for his wife. She shares all his outdoor interests, many of his jaunts.

But there is one thwarted ambition in his life: Bob is crazy about monkeys for pets. This dates from his days in the tropics. However, there are no monkeys around Bob's house because Mrs. Becker says she—well—she just won't be a Simianese twin!



Bob Becker makes one of his pals sing for his supper

Red Heart Dog Food presents the Bob Becker broadcasts every Sunday over an NBC-WJZ network at 5:30 p. m. EST (4:30 CST; 3:30 MST; 2:30 PST) and every Sunday also, over Station WGN, Chicago, at 6:30 p. m. CST.

Lily Pons, Tradition Breaker

The Woman with the Voice of a Century Didn't Want to Sing—Didn't Choose to Sacrifice One Particle of Her Happy Married Life. To Please Her Husband She Placed Herself in the Public's Hands—and Suffered Tragedies Beyond Her Wildest Reckoning

pure cynics, observers who admittedly came to scoff. They were the music critics and a few declassé opera singers who scouted the advance notices that anyone who looked like a school girl could master the achievements whispered around about this newcomer who never had sung in the great opera houses of Europe, who never had studied in Italy, who probably never had heard of La Scala, that enshrined cradle of the stars, and who never had taken a lesson until she was 21 years old and already a settled, married woman.

Tradition had set its stamp indelibly upon these misanthropic onlookers. They had seen artists come and go—but regardless of their ultimate fate, the formula

history. No comment is needed to recall memories of the nation's capitulation to the entrancing art and personality of little Lily Pons. All preconceived ideas of the necessary union of brawn and vocal beauty were dissipated beyond hope of reassembling. Even the skeptical critics, as though to atone for their advance pessimism, extolled the revelation that had burst upon their eyes and ears.

The artist was elevated to new heights of exultation over her reception. What she did not know was that her sensational success marked a new era in her career—the step from a carefree girl who sang only to please a proud husband, to slavery to a voice. She could manage the voice with unmatched skill while at her work—but away from it the brilliant organ became a tyrant which ordered her existence with the imperious and relentless rigor of a dictator.

TODAY she is the singing toast of the opera, the concert stage, radio and the motion pictures; but for her there is no relief from the domination of that priceless voice. For two days before any sort of singing venture she literally starves herself, nibbling nervously at bits of food which her stomach immediately rejects. In one or two instances before broadcasts she has had to be helped to the microphone because nervousness has so scattered her physical coordination. Yet once into her broadcast, she is a model of serenity; a detached, aloof and brilliant artist whose prior reactions never could be sensed from her magnificent performance.

But once relieved of her singing chores, she lapses back into that slavish state, the most subservient subject to her voice—the voice that so orders her life that it practically eliminates all normal activities. On occasion it even has driven her away from the altar of love where she would have laid the sacrificial offerings demanded by the exacting god, Fros.

Twice she has been repulsed in tilts with her own heart—and now that the lovely aura of a romance with Andre Kostelanetz crowns her regal head, there is the

spell of the domination of her voice—a voice she did not even heed until urged by her husband. It seems doubly cruel that this harsh Genie, summoned by her own spouse, should have proved to be the despot which wrecked their blissful marriage.

NOW that new love has come to her, the memory of her previous cruel experiences naturally has been washed away; but there still is drama in recounting the tyranny that left one matrimonial bark on the reef of disappointment and tossed a second romance high and dry on the sands of frustration.

Lily Pons had a long record in music and drama before the magic of her voice asserted itself. Born slightly more than 30 years ago in a sun-flecked cottage on a hill that overlooks the alluring French seaside resort, Cannes, she was reared in an atmosphere of music by her talented Italian mother. But the piano, not her voice, was her medium of expression. At 13 she had developed a brilliant virtuosity by which she mounted to great distinction in the general neighborhood of her home.

In the very shadow of the Maritime Alps the French government had established several hospitals for wounded World War soldiers, and through their somber corridors ran the whisper that a youthful genius had been discovered on the Riviera, a wide-eyed, slender child whose impassioned piano playing might be a balm to spirits gone astray after the painful emotions bred of bitter war. Officials sought her out, and the gay Lily graciously made the rounds of those arenas of suffering. She performed until her tiny fingers were numb and sup-

to be subservient to a talent was something else. So she literally welcomed the illness which deferred her projected debut.

Thus far in life Lily Pons had managed to pilot her own Destiny. Upon her recovery she ignored her artistry as a pianist to try her possibilities as an actress; and she succeeded in obtaining some parts with the French favorite, Max Dearly. Her personal charm served as an attractive cloak to her Thespian nudity, but under Dearly's guidance she was able to clothe herself in a fabricated dramatic skill which later was to serve her in good stead in operatic roles.

BEAUTY, talent and natural charm make an irresistible allure; so Lily, not yet out of her teens, was looked upon by all of Southern France as the belle of Cannes. She was in demand as a dinner and Casino guest, and invariably the social magnet for the



Lily looks as much at ease striking high F as if she were crooning a simple little lullaby

By Harry Steele

THE opera Lucia de Lammermoor was scheduled at the Metropolitan Opera House in New York on a night in January of 1931. The lower floor of the great auditorium, as well as the historic horseshoe circle of boxes, were agleam with their usual brilliance. A large crowd attended. The typical small talk which precedes the overture rose in a steady, droning hum to the higher seats occupied by those who hear opera not for social prestige but for sheer love of the spiritual nourishment in good music.

But rippling above this hum was a definite overtone of skepticism. The night's presentation promised a direct challenge to all the age-long traditions of opera—and many in the audience that night were there for the express purpose of seeing the gage tossed into the face of precedent. The electric tension reached from pit to roof, sensed by the indifferent dilettante as well as the most devoted standee. Even Director Gatti-Casazza, who had precipitated the situation at issue, fidgeted nervously in that small, coo-like office from which he preferred to hear his productions.

Inspired by his personal impressions, he had talked glibly of a new sensation—a French diva who weighed but 104 pounds, a slip of a girl who not only was an inspired singer but who acted her parts with true dramatic interpretation. She was a newcomer unknown even to the accepted opera centers of Europe, and her name was as unpretentious as was her juvenile figure. It was Lily Pons.

Dotted among the listeners were a score of Simon-

had been inviolable. The acknowledged feminine singers invariably had been great, meaty women, Amazonic creatures cast in a noble mold; predestined by Nature to achieve vast bodies with which to support the needed vocal volume. How was a girl weighing a little more than a hundred pounds to support this tradition? What if she was an accomplished actress? Opera success had not been built upon histrionic skill. It was sufficient that those great passive bodies move into view and send forth their golden notes. No more was required.

NO—they would sit in judgment upon this wisp of a lass. They would condemn her to a speedy return to her native land, in return for her temerity in attempting to override the established customs of opera. By morning it would be just a case of another Gatti-Casazza-Otto Kahn venture blasted by those molders of public opinion, the critics.

The outcome of that inauspicious debut already is



Lily and two fellow artists on her newest program, Andre Kostelanetz, left, and Nino Martini

haunting danger that it might be dispelled by the hot breath of the scourge which rules her. It is not surprising that the frail diva already plans the not-so-distant day when she will forever put song behind her save as she uses her voice as a medium of personal expression—to give tongue to her happiness as each inhibition is released by her sense of freedom.

It is not for the mere satisfaction of romance that Lily Pons will ring down the curtain on her brilliant public career. If she would continue to live, it becomes imperative that she retire to private life. The tiny body which houses those boundless tones will not longer endure the pounding effects of her nervousness, the physical depletion which ensues from her overwrought sensibilities. Only by retirement can she break the

planted her playing with typical French ballads sung in a firm but piping voice when exhausted hands no longer could obey the mandates of her willing spirit. All unknown, those battle-torn *blisses* were listening to an organ that one day was to provoke the comment, "Her high F must be some sort of a trick. That note is not natural in the human voice range." But if the convalescents were unaware, it was an ignorance shared by the animated possessor of that somnolent voice.

At fifteen Lily Pons was graduated from the French Conservatory with high honors, launched as a perfected artist whose success as a concert pianist was assured. It is a matter of fact that the fun-loving Lily didn't crave any part of concert work. To be able to perform so skilfully was a boon, no doubt; but to have

international aristocrats who people the Riviera. Marriage to someone of consequence was predestined.

It was at some affair of moment that she met austere August Mesritz, a wealthy, middle-aged publisher from Holland. The inequalities of age melted in the warmth of their love, and within a short time Mlle. Pons had put maidenhood behind her.

The union was marked by the mutual happiness of both Mesritz and his wife. He manifested his devotion in true burgher fealty. She expressed hers with a radiance that found song its most adequate medium. (Continued on Page 26)



Lily's acting ability was given free range in the movies. She is shown above as she appeared in a recent RKO picture

Fiddling for a Million

Before Ben Bernie, the Old Maestro, Reached the Pinnacle of His Million-Dollar Trust Fund Security, There Were Many Lean Periods in the Big Time



Ben's up-and-down career—in the money and out—didn't always allow him to be the poised, suave gentleman of this photo, taken while his motion picture, *Stolen Harmony*, was being made

By Henry Bentinck

(Part Four and Conclusion)

JUST prior to Ben Bernie's return to New York, where he dissolved the Klass and Bernie team, the Ancel family, their economic position improved, had moved uptown. Frequently as he came and went in the new neighborhood, his mind weighted with the worry of finding a suitable new partner, Ben caught occasional strains of excellently rendered accordion music from a house next door to that of the Ancels.

He was unaware of the player's identity, but impressed by the manner in which the accordionist could embellish ordinary airs with new appeal. So he abandoned preliminaries, knocked on the door of the house and asked to see the person who played the accordion. His inquiry brought him face to face with a chap a year or two younger than Ben. A short parley revealed that their aims, their dreams—and their separate frustrations—were identical. The musician proved to be Phil Baker who had wandered into Ben's office two years before, but whom Ben had turned down because of his indifferent talent.

Now Phil was ready.

Between them they whipped a routine into shape. It clicked with the agents, and their enthusiasm in turn spread to audiences wherever vaudeville is known. The two youngsters began their joint career as straight musicians. In time the act reached its peak popularity, and was drawing \$250 a week—top pay for a violinist and accordion player—in the elite of the variety theaters. All around them on the stage were jesters like Julius Tannen, Ed Wynn and a host of other comics who were earning the lush salaries of the vaudeville halls.

BAKER, Ben charged one day, "we are a couple of old dodos. Here we are going around knocking down \$250 a week with no prospects of ever getting a dime more. We've got to be comedians. If those guys can be funny and get \$800 a week for it, we'll be funny if it kills us—or unless the audience does. I used to put a lot of silly patter in my act. Now with each of us

stooging for the other we ought to be able to put Tannen in the furniture business and send Wynn back to selling millinery."

Tannen and Wynn managed to retain their prestige. And the anticipated increase was won quickly. Whereas the boys formerly were beset by layoffs between engagements, they began to long for a calendar which would provide more than the standard 52 weeks. For two years this prosperity continued—and then Uncle Sam stepped in to split a pair of happy worriers, by declaring war on Germany. Baker, by now a humorist of real attainments, abandoned the stage to do a hitch in the navy. Ben, whose back had been cast permanently awry by a school-day football injury, found himself rejected by all of the service branches, and continued on in vaudeville as a single.

BEN'S star was in the ascendant. To all appearances the change from a more serious style to the bantering delivery that marks his work today, was the key to future security. Again it became a problem for Ben to handle all the contracts tendered him. For three years Ben Bernie and his fiddle lured customers into theaters from coast to coast for the full 52 weeks of the year. Momma Ancel began to cash in on her son's promises of fruit in abundance. Stage hands and house managers renewed their praises of the fascinating New York boy who gagged with brilliant spontaneity. And Ben began to fiddle less as he jested more. The road echoed stories of Ben Bernie's munificence, his silent donations to the less fortunate whom he encountered en route, and of his fine understanding of the inequalities of fortune. His kindnesses of today are only a reflection of those of his earlier career, magnified in ratio to his increased affluence.

At length, in 1922, Ben had reached the top once more . . . All around him were ubiquitous symptoms of a new era. The nation was prosperous. War-time restrictions were lifted. But the theater, as it stood, was not sharing in the advancement. The mental depression which was the aftermath of conflict, found relief in dancing and in new forms of music. The band was the thing. Ben could visualize himself as a new sort of maestro—a wise-cracking, smiling, intimate conductor who could use his agreeable manner as the firm foundation for a new type of informality. Current bandleaders were ponderous with dignity, waving batons with a majestic air which robbed music of the intimacy which the changing tempos warranted. He would ignore the baton—lead with his fiddle bow, bait his musicians and add to the old Siegel-Cooper patter from the depths of his greatly enriched experiences. Thus it was that Ben Bernie became an orchestra leader.

Ben took his time about choosing his musicians. He demanded youth, exclusively . . . Many of the original members of the band still are with him.

BACK to vaudeville came Bernie, but this time the fiddler who had worked "in one" in front of a drop curtain, required a full stage for his bright, modern act. As he calculated, the new presentation was enthusiastically received. Audiences and following grew. Ben was making more money than he ever had dreamed could spring from the theater. His reputation grew proportionately, and his sunny presence drew friendships from unexpected and varied sources.

By now he was a member of the Lambs and Friars Clubs; and his witticisms, his open-handedness and his flair for anticipating theatrical innovations, made of him an oracle to the profession. He fostered admiration in persons as yet unknown to him.

By 1925 it was becoming apparent that the shortest cut to great fame was the increasingly popular radio. Bands with New York hotel or cafe engagements were being heard around the country by virtue of this unexpected marvel of wireless communication. A nation was dancing to the music brought to them by way of the microphone.

"Remind me to get on radio," Ben remarked to his first lieutenant, Mickey Garlock, after a vaudeville performance one night in Brooklyn.

"Get yourself a hotel spot, then," retorted Mickey. It was shortly after this exchange of banter that

the two returned to Manhattan. There, in one of the popular cafes frequented by theatrical people, Ben encountered General J. Leslie Kincaid, then president of the American Hotel Association. The very sight of the hotel official prompted a dovetailing of ideas, and Ben took advantage of the moment to spring his newly developed ambition on the one man who might be able to do something about it.

"There's a new hotel going up now," Kincaid said. "It's to be called the Roosevelt. They were looking around for a band, but I believe they have agreed to sign up with Paul Specht. However, you might put in a bid to the board of directors."

When Bernie heard the names on that list of executives, hope temporarily was palsied. Among them were such notables as Harold Vanderbilt, J. G. Blaine and numerous others of a social stratum beyond Ben's ken. But doubt never has been one of his faults, so on the following morning the ex-fiddler was knocking at the financial nabobs' door with his brash proposal to play in the new hostelry.

The first requirement nearly sank Bernie's dream ship. He had counted on being able to build himself up a suitable reputation, linguistically; but when he learned that he would be required to purchase \$50,000 worth of stock in the enterprise with a down payment of \$10,000, he was engulfed momentarily in a fog of wretched disappointment. But whatever his sentiments, he glossed them over with a prompt and debonair assurance that the \$50,000 would be small stuff. It was his artistry with which he wished to impress his hearers.

THEY listened courteously, long enough for Ben to present his rather slim credentials. Then they dismissed him with a curt promise that his proposal would be given just consideration. Perhaps it was—but the fact remained that days slipped by without the anxious maestro hearing a word. The rumor grew that Specht was the fair-haired boy for the Roosevelt job. Dolor submerged Bernie. His misery was pencilled on his countenance when one morning at 4:30 in the famous Lindy's, he encountered that dean of Manhattan musical figures, Doctor Hugo Riesenfeld.

It took but a single inquiry by the eminent conductor-theater magnate to open the floodgates of Ben's woe. He told his story of frustration, expecting to draw sympathetic tears from the genial German.

"What is this Roosevelt?" he asked, not of Ben, but of his secretary who sat at his side. "If it is such an important place why shouldn't Ben have it? Who is who?" he asked further, this time of the eager young leader himself. Ben began to reel off the great names, and with each one Riesenfeld paused to conjure up a mutual friend to whom he might appeal as middleman.

"Go home and sleep," he admonished Ben. "Take that look off your face and wait. Tomorrow we go to work." He was as good as his word. The board's interest in young Bernie was renewed from a number of new and mysterious sources, and on the day that the selection of a band was to be made, Specht himself sat in at the meeting. It was his misfortune that something did not prevent his attendance or that some Fate did not intervene to still his tongue.

By one of those grapevine communication systems it was charged long afterward that Paul, sensing a slipping hold on what he had counted upon as a certain engagement, altered his method of approach. It is said he attacked Ben's qualifications from every angle. Two members of the board, said to have been scions of New York's oldest and wealthiest families, are reported to have been so irked by the rival conductor's unsportsmanlike procedure that they immediately swung over to the Bernie camp and eventually swayed fellow board members. The contract was awarded to Ben, and he was notified to appear and make the necessary arrangements.

THE inevitable panic ensued. Keyed up by the exhilaration of the chase, Ben had forgotten to calculate on what he would do once the quarry was his. The first requirement was for \$10,000 cash. Bernie didn't have \$500. His misery over the acquisition of the engagement far outweighed his anguish of the night when he had considered it lost. It was in Lindy's again that Fate thrust upon him the answer to his problem.

The comedian Benny Rubin bore the brunt of Ben's grief on this occasion. Benny (Continued on Page 27)

The Orphan with 1,000,000 Homes

ON A recent evening several thousand radio sets were clicked off with a businesslike finality. Almost simultaneously as many thousand parents declared, "I don't want you children ever to listen to that Little Orphan Annie program again! Now do you understand? It's all too exciting. I don't want you to go to bed every night with your hair standing on end. Why, Sister tossed all night long last night and I know it was from nothing else but listening to that program."

But at the same hour the following evening, most of the sets again were tuned in expectantly to the wavelength on which this energetic program is aired.

Can this mean that the children of our era are developing indifference to the mandates of their parents? Certainly it doesn't. Right at those self-same sets were the self-same parents who had issued the ban the night before. Like the children, they couldn't resist listening in just once more to learn if Annie outwitted the villain, or whether Sandy really was lost, or if the scheming old miser had succeeded in seizing Mr. Silo's farm.

And that's why Little Orphan Annie, America's most widely exploited waif, has continued to make radio material for more than five years and why, in spite of occasional hullabaloo about the saltiness of its scripts, the program shows signs of endurance which mark it for even greater permanency. Its appeal is not solely juvenile. Adults literally eat it up—and that's why the sponsor peers down his nose and signs and re-signs as each option on the series comes due. Who's afraid of the big, bad wolf turned loose by the watchers and warders who would select the fare for our rugged youngsters?

ANNIE, it would seem, is an orphan in name only. Literally she has important foster parents. Originally a child of WGN, the Chicago Tribune Station, she still flourishes under its guardianship. By contractual arrangement she also looks on NBC as one of her legal forebears by virtue of the fact that the big network has taken up the wholesale dissemination of the sketches. But in text and title Little Orphan Annie is the property of WGN.

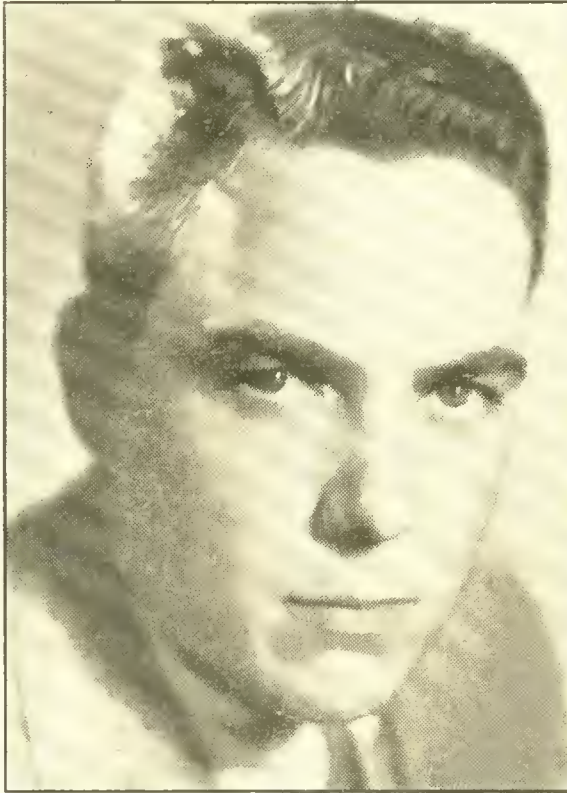
One of the relationships almost completely severed, however, is that with the comic strip from which this vigorous little Miss sprang. Her creator, Harold Gray, whose daily delineations of life in the Warbucks menage adorn a representative group of papers that girds the nation, has no connection with the radio serial. The use of the name for microphone purposes is vested in WGN. Frank Dahm, prolific young author, creates the scripts. There is no arrangement to abide by events in the newspaper script, although Dahm if he wishes can adopt any of the new characters which the artist introduces at various times in the script sequence.

SO FAR Frank has found that the original group consisting of Annie and her friends, the Silos, can supply him with all the pattern he needs for his sketches. He always has had the privilege of introducing other characters of his own imagination, so it can be said that there is a broad line of demarcation between the two series.

Dahm's major problem in the past three years has

Little Orphan Annie Is Welcome at Firesides from Coast to Coast—Despite Her Critics Who Say That She's Not Always a Lady

By Howard Wilcox



Frank Dahm shows that he is close enough to his own youth so that he hasn't forgotten how to put youthful appeal into his scripts

"The forces which attempt to regulate multitudinous affairs outside their normal ken, began to fasten their attention on the evils of radio scripts. Movie reforms were under way, and I guess the self-appointed censors decided that they might as well make a clean sweep of amusements and guard the innocents against the ravishing effects of radio."

The affairs of Annie, he recalls, never were so lurid that they justified the officious interference of parent-teacher groups or similar organizations, but at that time, he says, Annie was his chief source of maintenance. So he decided that to challenge his critics might mean literally to cut off the hand that fed him.

SO, FOR the last two years," he relates, "the scripts have been greatly modified as to action and settings. Naturally we keep up an undercurrent of excitement, else the scripts would become so dull that their listening value would be impaired beyond any power to help."

"I never felt that the scripts were harmful to anybody. And the listener group must have shared my optimism. For every complaint that reached us from unconstituted critics, we have hundreds of letters commending the series and assuring us that they were welcome in homes in which, from the general impression created by the mail, the dwellers must have been on as high a mental level as that of the professional complainants."

Although Dahm is still youthful, or perhaps because he is, he has a keen conception of the juvenile mental attitude, and is artful about avoiding any tests of its elasticity. He sets Annie up as a lass of heroic attainments in the same vein that Horatio Alger created boot-blacks having ingenuity sufficient to defeat adversity. He invests her with an air of nobility exaggerated for the purposes of emphasis. To make her too saccharine, he is sure, would be to wreck the little philosophies and moralisms by which both the author and the sponsor hope to lead indifferent children onto higher thought levels.

But he admits that the creation of his scripts has brought him a much broader knowledge of self-created radio taboos, the definite restrictions which somehow escape those who regulate transmission material by sheer rule and rote. These have come to him directly from listeners themselves. They're printed in large type on a framed scroll which hangs above his desk. How he gleaned these don'ts is best told by Dahm himself:

MY FIRST experience came when I introduced an episode in which Annie was kidnaped. The announcer had scarcely had time to sign off the program when the telephones began to ring. Frantic mothers unable to pacify their children all but blasphemed me for so jeopardizing their favorite. Others declared that by highlighting such a heinous crime I was keeping alive thoughts of a trespass which every law-enforcing agency in the country was struggling frantically to erase from the American scene.

"That was when I started my table of mustn'ts. Kidnaping heads the list. On another occasion I introduced a stuttering character. I had thought the scripts were running a bit stodgy, and that the interpolation of a stammerer would lend a touch of levity."
(Continued on Page 26)



MR. SILO—
THE KIND-HEARTED FARMER WHO WAS GOOD TO ANNIE

MRS. SILO—
ANNIE'S FRIEND OF THE DAYS ON THE FARM—

Artist Gray's comic-strip characters, familiar to everyone who reads the daily papers

had nothing to do with the creation of characters—but rather has been what not to do with them once they have taken shape in his continuity. In the days when radio was untrammelled save by the bounds of ordinary decency, a writer could put his characters through paces which presented themselves to his imagination.

"Then all of a sudden," Dahm says, "There began to be rumblings of distant disapproval."



Reviewing Radio

By Martin J. Porter

IF YOU can remember a dozen of the following tag-lines, and their sources, together with the personalities associated with them, then you have a good memory, according to a college professor who conducts intelligence tests. Try to recall—

Are You Listenin'—Okay, America—Check and Double Check—Okay, Colonel—Yoo, Hoo, Mrs. Bloom—Vass You Dere, Sharlie?—You Nasty Man—Hello, Everybody—Hello, Mamma—So-o-o-o!—Wanna Buy a Duck?—Be Kind to Your Adam's Apple—Not Tomorrow, Not Today, But Right Now!—You Ain't Heard Nothin' Yet—It's Only the Beginning—I'm Coming to Pieces.

You might also remember that not one of these tags is now on the air.

Spectacular Edith

AMONG the spectacular persons to walk right up to the front of the radio stage after eight years of plugging, come Michaelmas, is EDITH MEISER, of whom you've probably heard more during the last month than in all the preceding years. Edith is the fair and charming former actress, who is writing the material for HELEN HAYES and for LESLIE HOWARD. She is the gal who adapted and "sold" the Sherlock Holmes series, did the Irvin S. Cobb continuities, who still produces the Warden Lawes programs, and who in a weak moment concocted that awful thing, The Octopus of Paris, in which ELSIE HITZ was the star.

But what most people don't know about Edith is that she is the modern Xantippe. At least that is the name she signed to the Crime Club mystery novel, now in book form and called Death Catches up with Mr. Kluck.

Miss Meiser signed Xantippe to the book because she had vented her spleen on radio in the story. She herself is really the heroine. And Mr. Kluck was a real sponsor. Mr. Kluck in the yarn gets murdered, quite logically, by gas. Usually it's this fate that overtakes the listener. But Mr. Kluck got it—and it has made, believe it or not, a book that does murder in hilarious fashion, exposes the follies of radio behind the scenes and raises merry Ned with the broadcasting industry. One of the highlights of the story arrives when the network, failing to hush the murder, decides to give out the story; but when it is found that Mr. Kluck may have died from the use of any one of 14 different nostrums, the makers of which all are radio sponsors, it's just too bad. But the situation is saved when the newspapers refuse to print the murder story—because those same radio sponsors are their good old advertisers.

Among the dizzier schemes proposed for radio during the past week was that which popped into the head



W. S. S. Rogers, President of the Texas Company, presents \$1,000 and \$500 to the winners of the Radio Open Song Tournament. Nyla Taylor, contralto, of Lansdale, Penna. (left), was first, and Alice Corlett, soprano, of Seattle, Wash., second

of RAY PERKINS. Raymond thinks it would be nice and novel to turn his Sunday amateur program over to bathtub singers for one night. Auditions for contestants will be conducted next week. Each applicant will be placed in the swimming pool of a New York hotel and given a mike test under those conditions.

EXPLANATION: SHANDOR, the midnight violinist, got his name originally from Alexander. The Hungarian version comes from the Latin Alessandro, which gradually was converted into the diminutive Shandor, and finally, Shandor.

Honor on Broadway

I suppose there ought to be a flash about honor being found on Broadway. Anyhow, it is encouraging to find on the White Way a plebe who has no use for chisellers. The lad is a taxi driver named Guy (not Guy) Lombardo. A smart-Alec booker heard of the driver, and learned also that the cab pilot could play a banjo. So he sent for him and offered to finance him

in the organization of an orchestra which was to have been sent out on small-time radio and vaudeville tours. The idea was to ballyhoo the similarity of the taximan's name to that of Guy Lombardo.

The taximan went home to his wife and sat down and wrote this letter to the booker (sending also a copy to Guy Lombardo):

"I do not think it would be honorable to trade on another man's name, or even a similar name. So your offer is herewith declined."

When the Fire Chief gasoline people stage their new series featuring portions of Jumbo from the New York Hippodrome, it occasionally will include JIMMY DURANTE. Jimmy already is wondering about a theme song, and to date has practically settled on Beak to Beak.

Duchin's Destiny

WHAT happens, you ask, to the DUCHIN orchestra when the Fire Chief changes over on October 29? Also what about WHITE-MAN, who is in the Jumbo show, but signed with that soap manufacturer for an air series? So what happens is this: The sponsor has a long-term contract with Duchin, but his band is not brassy enough for the circus series. A big trombone band will be signed for the Jumbo airings. And Fire Chief will take an additional half hour a week to give you the smooth Duchin ditties.

One of the popular novels contains this footnote explaining the hours of the head man of a network:

"The president has issued a rule that he must never be awakened before 11 a. m. unless (1) war is declared, (2) Wall street has a panic, (3) a statesman is assassinated, (4) a cigarette account is canceled, or (5) some equally tremendous catastrophe occurs."

It is this humble scribe's opinion that calamity number four should be advanced to first place.

Latin From Manhattan

ENRIC MADRIGUERA'S opening at the Morrison Hotel's new Terrace Room (Chicago) on Tuesday marked a new era for the tall loop hostelry and provided the occasion for an elaborate full-hour program broadcast across the nation as a welcome to the polished Latin, late of Manhattan. The effect of moving a name band into the Terrace Room already has been reflected in the improved attendance seen on the newly renovated dance floor. The suave bachelor maestro has a way "wid" him and his presence in Chicago adds a cosmopolitan touch to the city's attractions. Enric's absence from the Broadway scene can be laid, in part, to New York's difficulty over hotel and cafe radio pick-ups.

Plums and Prunes

By Evans Plummer

WE HAVE some explaining to do. Radio frequently forces explanations. Every now and then it gets itself into a tangle where apologies are needed. Here are the latest:

First, it seems that a lot of the customers have the idea that Vox-Poppers PARKS JOHNSON and JERRY BELCHER are a couple of smart Alecs who are merely trying to make fools out of the men (and ladies) on the street. Inasmuch as this is one of our favorite shows, we feel that it behooves us to champion Messrs. Belcher and Johnson who, rather than smart Alecs, are just a couple of Southern boys with average intelligence who are tying, like the rest of us, to earn an honest nickel.

They ask you to believe them when they say that 95 per cent of the questions they ask ARE CONTRIBUTED TO THEM BY THE PUBLIC! So who's a smart Alec now?

Rubinoff-Kostelanetz

EXPLANATION number two has to do with the conflict and obvious similarity of the automobile-financed RUBINOFF-Virginia Rea-Jan Peerce programs, with the competing cigarette-financed KOSTELANETZ-Nino Martini presentations. Both occupy the same half hour Saturday evenings over NBC and CBS network stations respectively.

Suppose you spent a lot of money on radio programs and noticed that another firm was broadcasting a very popular show at the same time as yours but on another network. Wouldn't you try to outdo him by building a similar type of show which would be superior in quality, if possible, with the thought in mind of neutralizing his effort and winning the audience to your sales talks? Perhaps we should hurl prunes at the Rubinoff spon-

sor for imitation. Yet are Kostelanetz and Rubinoff the same? Are Jan Peerce and Nino Martini the same? And, of course, you can't say that Virginia Rea and a chorus are comparable.

So long as radio is financed by commercial interests there will be rivalry—unless some unforeseen remedy is adopted.

The WJR and NBC Mess

NEXT COMES THE answer to those many listeners in Michigan and northern Ohio, who complain to us because they cannot hear the TODAY'S CHILDREN sketches since Station WJR, in Detroit, switched to the CBS network. The serial drama, angeled by a flour miller, is an NBC feature so now it is heard over a different group of smaller stations in the Michigan territory since WJR left the NBC fold. Receiving the butt of the blame are WJR, the Today's Children sponsor, and the NBC network.

Let us explain that NBC and the sponsor are blameless. WJR only can be charged with having divorced itself from NBC's web and married the CBS chain after a careful accounting of the new bride's dowry. Yes, WJR officials were a bit pecuniary.

The Michigan-Ohio Today's Children audience is directed to try tuning in KDKA, WLS or WTMJ for the show—or, when squawking to the sponsor or NBC, to inquire them to add WTAM, in Cleveland, to the network.

And that's that.

From the Radio Manufacturers Association bulletin: "Sarnoff says short wave broadens Europeans" . . . Giving them sort of a broad-cast, what? . . . To say nothing of what beer has done to the Nazis.

THOSE DISAPPEARING amateurs who've deserted the sticks en masse may point their arrows elsewhere besides to the Major Bowes now that the Windy City has gone in for tyro-techniques. With the completion at the Edgewater Beach hotel of its novice eliminations by HERBIE KAY who was most jubilantly received there last week for the opening of his Winter engagement, comes the news that GEORGE OLSEN has launched an opportunity series at the College Inn. Tryouts are given at the spot Tuesdays from 2 to 5 p. m. and the successful novitiates are aired via WBBM only on Fridays at 1 a. m. EST (12 mid. CST; 11 p. m. MST; 10 PST) . . . Comes simultaneously news that the WBBM Air Theater, pleased by its discovery last year through similar means of Vivian della Chiesa, will launch its second talent quest immediately with guaranteed prizes to the winning man and girl of thirteen weeks on the air at \$100 a week, or \$1,300 apiece.

FLYING TO DETROIT a week ago last Sunday, SEYMOUR SIMONS, one of the nicer batoneers, attended the tenth birthday festivities of his daughter Shirley and returned to his Hotel Stevens (Chicago) stand without missing a beat. Widower Simons has two other youngsters, Sarah, eight, and Brother, six.

Lady Esther (after coughing on her October 13 show): "Pardon me. It seems I have a cold." . . . Surely, Esther old gal, but are you sure you weren't choking on some of that powder you a-chewed?

IN THE MAIL: "I am writing to call to your attention a matter which sorely needs some publicity; specifically, misstatements by MAJOR BOWES in connection with his Amateur hour. The Major has stated all Summer, and continues to do so, that all that is necessary to submit an application for appearance is to be an amateur and be in the New York area at the time of applying. Actually that is not the case.

"Recently, one Roy Graveel and one Arthur Schwenk, of South Bend, hitch-hiked to New York, carrying their heavy accordions. Both gentlemen were blind. They were denied consideration because they were blind, and were told that no physically handicapped people are permitted to appear. Had the Major told the truth over the air, that people are not all considered on the basis of merit, and that if you go to New York expecting at least a fair hearing before the Major you don't get it, all this tragedy might not have happened.

"However, if Bowes chooses to persist in his own mental blindness, then he might at least state you must be an amateur, and in New York city when you apply, and if you have anything wrong with you physically, then stay away for he doesn't want you.—Charles LaVerne Roberts."

We can't seem to bring ourselves around to the fact that this situation might exist. We'd like to hear what the Major has to say about it. How about it, Major Bowes? Can we expect a reply from you to this letter?

Announcers

ADDITIONAL changes are being made on the announcing staffs of the networks. HARRY VON ZELL, one of the better of the CBS wordspielers, has handed in his resignation, to accept a position with a prominent advertising agency's radio department. Harry will continue to announce those shows to which he is under contract, until the time they expire. His duties with the agency will be announcing and handling their programs.

NORMAN BROKENSHERE is back on the air as a member of the NBC staff. . . HARLOW WILCOX leaves the Windy City to join up with the same network staff in Radio City. . . TRUMAN BRADLEY has left CBS to free lance.

Joan Crawford-Franchot Tone

JOAN CRAWFORD and FRANCHOT TONE didn't do right by this scribbler when they decided to get married before last week's edition reached the newsstands. The column of course was written prior to the ceremony, so if our statement to the effect that we did not know whether they were married made you wonder, you now know the reason. . . permit us to advise you that since Miss Crawford's appearance on the CBS Radio Theater show when she starred in *Within the Law*, she has become very much radio minded, and her business handlers are letting sponsors know that Joan would listen to propositions for a regular radio series.

Niela Goodelle

IN A recent column, my colleague, Evans Plummer, called my attention to the fact that in Florida, NIELA GOODELLE was known as Helen Goodell. Here's why: It seems Helen Goodell was getting nowhere in a hurry, both on the stage and in radio, until she met Alexander Kirkland, star of *Men in White* and numerous other movies. Alex told Helen that her first name was too kitcheny, and prevailed upon her to change it. She therefore experimented by reversing Helen—NILEIH. You can see by this spelling that it is pronounced exactly the way she now spells it. Neleh, however, looked all too ponderous and she finally brought it down to the way it now is spelled. Incidentally, the change in name worked like a charm. She hasn't had a bad break since.

Jerry Cooper

JERRY COOPER, young baritone who was brought to Columbia on sustaining shows this Summer, has just signed his first commercial, a cosmetic program. The details are still *shhh*, but his name is on the contract.

Francis, Sydney, Dietrich

LOUELLA PARSONS, famous movie columnist on the *Hollywood Hotel* show, is now vacationing in the East. Before she left Hollywood she made arrangements for the appearances of KAY FRANCIS, SYLVIA SYDNEY and MARLENE DIETRICH on the program for the next three weeks.

Inside Stuff

Along the Airialto

By Martin Lewis



The first picture ever to be snapped of Joan Crawford in a broadcasting studio, shows her rehearsing for *Within the Law*, the Radio Theater anniversary presentation that was broadcast over CBS two weeks ago

KILOCYCLE CHATTER: STOOPNAGLE AND BUDD make their exit from the Fred Waring broadcast after their program of November 12, making it a run of twenty weeks. . . PHIL BAKER has just completed a series of movie shorts which will include BOTTLE and ARTIE "Skipper" AUERBACH—who by the way has been added to the House of Glass program. . . Reports have it that ALDO RICCI resigned from the Mint With the Hole program because of an overdose of sponsoritis. . . The sponsor who last season supplied five hours of dance music on Saturday nights is seeking a new idea for airing. . . BETTY LOU GERSON replaces JUNE MEREDITH as the lead in the First Nighter programs beginning November 8. . . For the third consecutive year QUEEN JESSICA DRAGONETTE will be featured soloist at the Armistice Day ceremonies in Arlington Cemetery, which are held under the auspices of the American Legion.

The American Pageant of Youth is the title of the program replacing Opportunity Matinee. Twenty young entertainers between the ages of 16 and 20 were chosen to participate in the program each week. . . Starting Thursday, November 7, and extending to March 5, the Rochester Symphony Orchestra will be heard in a series of weekly concerts. . . Ork Pilot LEONARD KELLER has written a new song entitled Love and Learn.

RUTH ETING has canceled her contemplated trip around the world because of the unsettled conditions in Europe. . . HELEN STRYKER, who plays Marian Galloway in *One Man's Family*, is enjoying a month's vacation in Portland, Oregon. Of course Marian will be missing from the program during Helen's absence. . . GEORGE JESSEL will do another return engagement on the Chateau program in a few weeks. . . Although VERA VAN no longer is with CBS, she soon will be seen and heard in a new Broadway show, *May Wine*. . . The swanky Blackstone Hotel in Chicago finally has changed its policy and will import a floor show from France. AL KAVELIN and his band will supply the music.

RAY PERKINS and the judges of National Amateur Night have presented every sort of talent on the show from musical saw maestros to spoon players and dialecticians. Now they're turning to amateur announcers. For a period of four weeks they are going to try out amateur spielers, and at the end of that time they will choose from the amateurs a permanent announcer for National Amateur Night. Judging from the applications, there are a lot of young men who are anxious to lose their amateur standing and permanently join the show.

Fred Allen

The sponsor for FRED ALLEN'S Town Hall Tonight program will shift advertising agencies within a short time. We understand the new agency is undecided as to whether they should continue with the amateur portion of the program. If they should ask us, we would say NO. Emphatically NO. What would your answer be? Let me know. My opinion is that Fred Allen himself with his very comical retorts is the best part of the program's amateur show, and if Allen would be allowed to go back to his old formula as used before the amateur craze set in, we feel sure it would be better.

Laughs

As this is being written we are listening to WALTER O'KEEFE'S burlesque on *Diamond Jim Brady*. If you missed it, you missed many laughs. It was one of the funniest skits we've ever heard come through the loudspeaker in a long time. And if you're not listening to AMOS 'N' ANDY these nights, you're missing out on a lot of fun.

Victor Herbert Week

MAESTRO RICHARD HIMBER always seems to be starting something. You probably recall early last Fall he proposed the tribute which was paid to Paul Whiteman by his colleagues. Now we learn that Himber is at the head of another movement to set aside the first week in November as an unofficial Victor Herbert Testimonial Week.

His plan is to have radio's orchestra leaders and vocalists play at least one Herbert composition on their programs during this week. At this writing we understand that several of his colleagues have promised their support, and in addition Himber will present a plaque bearing a facsimile of Victor Herbert's profile to CBS for exhibition in its New York studios.

The Pennsylvanians

FRED WARING'S group is called the *Pennsylvanians*, but almost every section of the United States and Canada can claim one or more members of the orchestra and soloists. As a matter of fact, when Fred traveled to Toronto last Tuesday night to broadcast his program before a visible audience of 15,000 people, it was a homecoming for three members of the troupe. The Toronto boys are Bill Townsend, violinist, and brothers George and Fred Culley.

Duchin Audition Winners

BY THE time you read this you will know who is the winner in the national radio audition conducted by Eddy Duchin's oil sponsor, Nyla Taylor, contralto, of Landsdale, Pennsylvania, is the winner in the woman's division (see picture on facing page). We'd like to predict that Lansing Hatfield of Hickory, North Carolina, (Mr. X) will be announced as the winner in the men's division. Some of you may recall we predicted a great future for this young man when we heard him sing on the first program of the radio open. It won't surprise us a bit if he cops the big prize—and if you heard him sing I'm sure you'll agree with us that this fellow has a grand voice.

Imported Props

NILA MACK writes one of the most popular radio shows for children, dramatizations of fairy stories, *Let's Pretend*, heard each Saturday morning over CBS. Last Saturday her stock company of child actors did the *Nuremberg Stove*, which she adapted for radio. The sound effects, music boxes and mechanical toys were shipped over from Nuremberg just for the broadcast. Those music boxes tinkled over the CBS network last year when the toy manufacturers of Nuremberg contributed to the pre-Christmas broadcast from Germany.

Smooth

Speaking of numbers, Richard Himber's got a new one entitled *Smooth*. He wrote both words and music. It will take its bow on his automobile show any day now.

YOUTH SINGS ACROSS THE BORDERS, a special program presenting choral groups from twenty European countries, as well as South America, Japan, Siam and the United States, will be broadcast over the largest network in radio history, and will reach listeners on this continent through the facilities of an NBC-WEAF chain at 12:30 p. m. EST (11:30 a. m. CST).

MUSICAL FOOTNOTES will be heard at a new time, 1:30 p. m. EST (12:30 CST) on the CBS-WABC network, and a new musical program, ROMANY TRAIL, will be heard over the same chain at 12:30 p. m. EST (11:30 a. m. CST).

DOCTOR FRANCIS E. TOWNSEND, originator of the famous Townsend Plan for old-age pensions, will speak on New Age Demands New Measures over an NBC-WEAF network at 4 p. m. EST (3 CST).

PHIL OHMAN and his orchestra will be guests on Eddie Cantor's program over the CBS-WABC network at 8 p. m. EST (7 CST) and on a later broadcast for Western listeners at 11 p. m. EST (10 CST).

THE MUSICAL COMEDY REVUE, new series of programs featuring Leo Spitalny and his orchestra Fred Humphrey, tenor; Lucille Manners, soprano; Robert Weede, baritone and the Norwegian quartet, will broadcast over a wide NBC-WJZ network at 8 p. m. EST (7 CST).

RICHARD CROOKS, tenor, will be the guest star on the Ford Evening Hour over the CBS-WABC network at 9 p. m. EST (8 CST).

VELVETONE MUSIC with Bill Wires and Ken Sisson conducting now is heard over an NBC-WJZ network at 10:30 p. m. EST (9:30 CST). This supplants Soft Lights and Sweet Music.

BENAY VENUTA, Broadway singing star, will offer a new program over an Eastern CBS-WABC network at 10:30 p. m. EST (9:30 CST) at the same time that Jack Hylton's You Shall Have Music sixty-minute program takes the air over the WBBM Midwestern CBS network.

THE THEODORE ROOSEVELT MEMORIAL program, broadcast from Buffalo, will be heard over the CBS-WABC network at 10:45 p. m. EST (9:45 CST).

CITO KLEMPERER, whom you are now hearing with the New York Philharmonic these Sunday afternoons (CBS at 3 p. m. EST, 2 CST) is certainly one of the most authoritative conductors of modern music—if such there be. He is at his best in those works which require not so much imaginative re-creation, but which speak directly. In other words, as a conductor he is a musician rather than a poet.

On Sunday, October 27, he conducts a program in which only one of the so-called moderns is represented—although in this age of speed many would number Maurice Ravel among the classicists. His *Tombeau de Couperin*, written in memory of fallen comrades in arms, is an interesting and revolutionary piece of impressionism—and should gleam under Mr. Klemperer's baton.

In addition, the program will consist of Schumann's Overture to Manfred and two tremendous Fifth Symphonies—that of Beethoven and that of Sibelius.

Beethoven's Symphony No. 5 in C minor is the potent and concentrated and ultimate distillation of the essential man and of the essential genius. No music speaks more powerfully, yet it is simple music. With a terrible intensity it exposes the tempests and the triumphs of the human soul. In the broad sense, this is not an

Coming Events

EST and CST Shown

(For MST Subtract One Hour from CST)



Kay Francis, one of the screen's leading actresses, will be featured on the CBS Hollywood Hotel program Friday night

MONDAY, OCTOBER 28

LACK AND DOT REID, new vocal duo, will be heard Monday, Wednesday and Friday over the CBS-WABC network at 10:30 a. m. EST (9:30 CST).

The NBC LIGHT OPERA series moves

to Monday at 11 a. m. EST (10 CST) over an NBC-WEAF network.

Highlights of the annual NATIONAL CATHOLIC RURAL LIFE conference at Rochester, New York, will be described during the National Farm and Home

Hour over the NBC-WJZ facilities at 12:30 p. m. EST (11:30 a. m. CST).

DOT AND WILL from this day on will be heard daily except Saturday and Sunday at 1:45 p. m. EST (12:45 CST) over an NBC-WJZ network.

MOTOR CITY MELODIES, a new musical variety series from Detroit, presenting Samuel Benavie and his Golden Tower orchestra, the Three Silhouettes, girls' trio, and the Three Aces, will be heard over the CBS-WABC network at 3 p. m. EST (2 CST).

A CZECHOSLOVAKIA ANNIVERSARY program will be broadcast over the CBS-WABC network at 4:45 p. m. EST (3:45 CST).

DOROTHY STONE, LAZY DAN and OSCAR SHAW will be the guests on the Hammerstein's Music Hall over an NBC-WEAF network at 8 p. m. EST (7 CST).

ZASU PITTS, famous star of the screen, will be presented in a radio adaptation of the well-known play Duley, in the Lux Radio Theater program over the CBS-WABC network at 9 p. m. EST (8 CST).

The first of a series of broadcasts depicting the life of ANDREW CARNEGIE will be heard over an NBC-WJZ network at 10 p. m. EST (9 CST).

THE ARMO CONCERT BAND, with Frank Simon, soloist and bandmaster, returns to the airwaves for its third series over an NBC-WJZ network at 10:30 p. m. EST (9:30 CST). Bennett Chance, vice-president of the American Rolling Mills, which presents the series is narrator.

TUESDAY, OCTOBER 29

The CLEVELAND STRING QUARTET will present a special program over the CBS-WABC network at 4 p. m. EST (3 CST).

BEN BERNIE and All the Lads inaugurate a new series presented by the American Can Company, over an NBC-WJZ network at 9 p. m. EST (8 CST). N.T.G. and His Girls, heard heretofore at the same time over this network, switch to an NBC-WEAF hookup.

The JUMBO-FIRE CHIEF show, coming direct from the stage of the New York Hippodrome, and starring Jimmy Durante, Donald Novis, Gloria Grafton, Blanche Ring, Arthur Sinclair and Bill

(Continued on Page 13)

Music in the Air

By Carleton Smith

expression of one man's thought or feeling. It is the utterance of a tormented and puzzled and cynical and hopeful—and finally a triumphant—humanity. In it Beethoven speaks for all of us.

The godlike, yet so human, rages that possessed the composer: the tenderness and warmth that sometimes radiated from him; the wry and wicked and harsh humor that licked and stung like scorpions; the superb courage, the impatience and then the heroic defiance of so many of his utterances—all are here, stripped of concealment or ornament, and of craftsman's device. All are here in this mighty, this comprehensible and human music. No one is so poorly versed or so inexperienced in the magic art of music, who does not come under the spell of this. It is the expression of a vigorous, vital, manly man whose introspection revealed in himself, to himself, some of the meanings of life. He is able by his art to communicate his thought and feeling to you. Listen!

Utterly unlike this is the Fifth Symphony of Jan Sibelius, the brooding Finn. His style is highly individual, founded upon the music of the classical masters, yet marked with his own unique spirit and character. This is music that can not be

assimilated at once; yet even regarded superficially, it has a strange charm which deepens to fascination the more the music is heard.

There is an amazing economy and effectiveness in his orchestration. This is the real Sibelius, terse, powerful and convincing; devoid of the facetious and the unnecessary, naked and pulsating and enormously vital. It has been said that Sibelius conceives a melody and its instrumental expression simultaneously; that he is incapable of disassociating melody and instrument. If so, he has developed this valuable faculty to the point of infallibility, for when a melody sings out from the orchestra of Sibelius, we somehow feel that it is the one inevitable voice through which the given melody could be proclaimed.

The composer, a confessed devotee of Nature, casts his deep and austere loving glance across the bare landscapes of his native land, and paints them in strong, dark color and rugged outline. Only a pale and chill sunlight shines here; only in strange piercing harmonies, like the distant cries of wild sea-birds, does brilliance come. Yet it is anything but gloomy. It is thoughtful and strong and

gaunt; its melancholy is contemplative and contained, rather than doleful and abandoned. Through its lean, compact flesh one sees the very skeleton. Yet it is strangely complete and highly finished music.

The Philharmonic-Symphony is notoriously one of the most difficult orchestras in the world. It would play much better generally if it had only one conductor. Its general music director is away more than half the season. And the orchestra frequently plays as it feels, except when he is there. Then, of course, it gives a full measure of devotion.

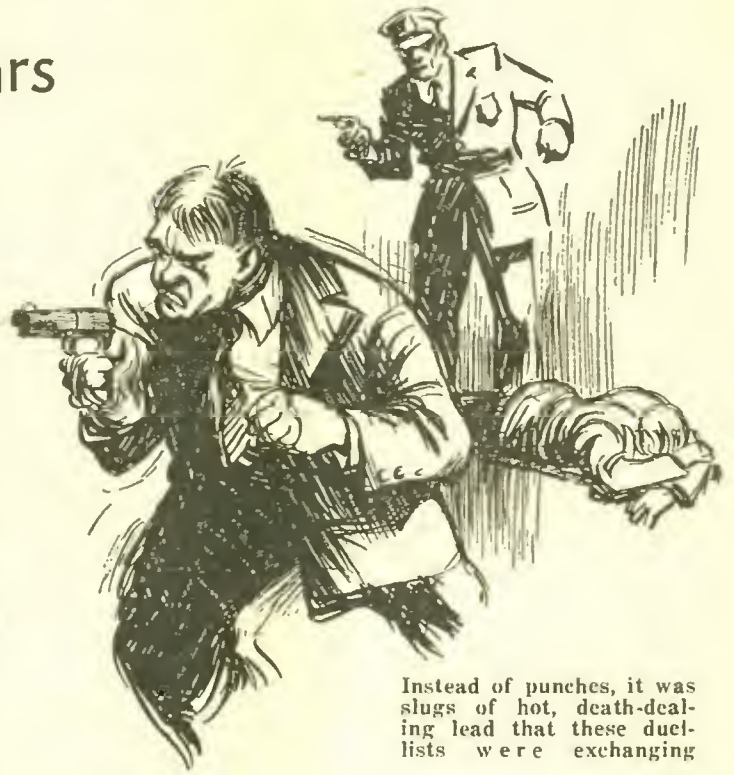
Sad as it is to say, the Symphony probably will give more satisfactory service when Mr. Toscanini is gone. We are happy to have him while we can, and content with the best we can get from others while he is absent from us. But we must not expect too much from his orchestra in his absence.

In seasons past, the Philadelphia Orchestra and the Boston Symphony have given much better service and far better playing throughout the entire season than the New York Philharmonic. They have not, of course, reached the unparalleled heights, as has certainly been true of the latter. The reasons are obvious.

It is interesting to see what cooperation and what results Mr. Klemperer is able to get during his regime.

"No Wonder the Guy Was Nuts"

Calling All Cars



Unnerved by the Radio Report of the Crime This Pair Was Committing, One of Them Paid in Full the Wages of Sin

By Marshall Graves

Instead of punches, it was slugs of hot, death-dealing lead that these duellists were exchanging

OUT of the corner of his mouth, and through stiff lips that did not betray his words, Harry Sebastian outlined to a few buddies his plan to start a crime wave. Above them, the stark penitentiary wall loomed like a tidal wave turned to stone.

"We'll start by knockin' over a few restaurants," said Harry Sebastian, as calmly as if discussing the establishment of a legitimate business enterprise. "Then we'll pick up two-three more boys, and break into the real money."

"Doing what?" queried John Peters, also out of the corner of his mouth. Around them, in the prison yard, little knots of men talked quietly during this, their recreation period, or walked aimlessly about, under the scrutiny of machine-gun-equipped guards in the towers atop the walls.

"Doing what!" repeated Sebastian. "Why, knocking over little country banks. Them apple-knockers got plenty of jack, but most of them banks got no more protection than a gat in the teller's cage, see? It's a pushover, kid—a pushover! We both get out in a few weeks. I'll wait for you in St. Louis. We'll heist a few joints, till we get a grand or two. Then we'll organize a mob and head for the sticks. Why say, I got ideas that'll make Dillinger look like a Sunday school teacher! Listen! With half a dozen guys, all with Tommy guns, we'd have an army that none of them hick police departments could do a thing with. Why, we'll just go into them little towns, one by one, and take 'em over for awhile—cut the telephone lines an' take every dime in the place!" Sebastian's little eyes gleamed.

"Suits me!" replied John Peters.

Days passed in a gray parade through the somber corridors of the pen. Until finally, on different dates, the gates swung open to loose Harry Sebastian, hard, fifty-one-year-old convicted manslayer, and John Peters, 38, convicted bank robber, upon a trusting society. They had paid their debts to that society, and now nothing remained but for them to run up a new account.

SPRING was in the air of St. Louis that mild evening in April, 1934. And Lafayette Schultz, sitting in his car outside of the home of his sister-in-law at the corner of Marcus Avenue and Penrose Street, breathed the sweet air and was glad that Winter had passed. He was so pleased with his surroundings that he even forgot to be angry because the young lady was keeping him waiting. Schultz amused himself by listening to police calls on his car's radio.

But very abruptly he stopped being pleased.

"This is a heist!" growled the voice of John Peters in his ear. "Let's have your dough, fellah!" And the blade of a large clasp-knife was pressed firmly against Schultz's throat.

"Reach in your pocket and bring up your money!" seconded the scowling Sebastian, leveling a gun. "An' be careful how you do it!"

Schultz stared, fascinated, at the two shabby, hard-



Patrolman Leonard Singer left: Got his man. John Peters (above): His nerve went haywire. Patrolman Finn (right): A deadly aim



Patrolmen Leonard Singer and John Finn were cruising in Scout Car 3, of the West Florissant Avenue District. And even as the fast police car roared on its way to obey the summons to action, radio spoke again.

"Car 3 . . . Calling Car 3 . . . The two holdup men are running south in Marcus Avenue now . . . They are armed . . . Car 3 . . ."

Schultz' smart sister-in-law, retaining her telephone contact with Police headquarters, had supplied that information, and radio—with the speed of light—again had relayed it to the speeding officers of the law.

"There are the devils now!" yelled Officer Finn, as Singer swung the car around a corner, into Marcus Avenue. Sebastian and Peters, utterly routed, were dashing wildly down the street. Those few, crisp words of the police broadcaster had unnerved them.

"Halt, you two!" Finn shouted, leaping from the still-moving car. His pistol was in his hand. At almost the same instant, while the car jerked to a stop, Singer slid from behind the wheel and jumped out.

But the two thugs ran as if from the devil—or the vision of penitentiary gates, yawning once again to receive them. Finn took after Sebastian, and Singer chased Peters. For your first-rate cop hates to shoot any man in the back, even a fleeing criminal.

Peters wheeled as the fleetster Singer closed in on him. His eyes narrowed to slits, taut lips drawn back over canine teeth, the thug whipped a round-arm swing to the policeman's left cheek-bone. Singer staggered. The crook raised his knife.

But Singer wasn't licked. Neither did he shoot the fear-crazed man. Instead the policeman swung his pistol. It landed with numbing force upon the thug's head. Peters, who had willingly conspired with his companion to organize a band of desperate criminals to terrorize rural banks, collapsed—an inert mass.

JUST at that moment Patrolman Singer heard a fusillade of shots. Turning, he saw a dramatic tableau.

During the brief but hectic moments while he had overtaken and subdued the fleeing Peters, Patrolman Finn had caught up with Sebastian.

But at that very instant the criminal wheeled—jerked up the automatic which he gripped in his hand, and fired point-blank at the cop, over a distance of just a few feet.

It was this that Finn's buddy, Singer, saw when he turned to face the roar of the crook's gat. Almost like two prize-fighters, standing toe-to-toe to swap punches, Finn and his quarry faced each other and blazed away. But instead of punches, it was slugs of hot, death-dealing lead that these two duellists were exchanging.

There stood the blue-clad Finn, his police pistol belching. Despite the acute danger to his life, the officer's face was calm—and keen. In striking contrast was the crouching, shabby figure of the vicious Sebastian. Utterly broken by radio's swift attack and the deadly calmness of the (Continued on Page 27)

faced criminals. He was paralyzed. A long moment passed.

"Get going!" Sebastian growled. But even then Schultz' hands shook so much that the pause grew into seconds—a minute—two minutes. And during that interval the jumpy, nervous criminals failed to notice the curtain which had been drawn to one side in the window of Schultz' sister-in-law's house.

Then suddenly, with the force of high drama, the police radio spoke:

"Calling all cars . . . All cars . . . Two men are in the act of robbing a motorist at the corner of Marcus Avenue and Penrose Street . . . All cars . . ."

AS THESE words ripped from the loudspeaker, the two thugs looked at each other in stunned surprise. The knife which was pressed uncomfortably against the neck of Schultz slipped slackly upon his chest. Sebastian's pistol sagged.

"Let's scam!" Peters screamed. And without another word the panic-stricken criminals leaped from the running-board of the car and raced down the street. No wonder their fear contained an element of supernatural horror! To hear the voice of the police broadcaster actually describing the crime which they were in the act of committing, must have made the bandits feel that some invisible but all-seeing eye was observing their every move. Of course, what they did not realize was that their victim's sister-in-law had seen their approach—and that during the brief pause due to the fumbling of the frightened Schultz, she had rushed to the telephone, contacted police headquarters—from which the radio message was relayed with a lag in time of but scant seconds. It was a piece of police work which would have been utterly impossible before the days of radio.

A few blocks away from the scene of the crime,

Coming Events

(Continued from Page 10)

Rose, producer of the spectacle, will be broadcast on a coast-to-coast NBC-WEAF network at 9:30 p. m. EST (8:30 CST). This new series replaces Eddy Duchin's program.

WEDNESDAY, OCTOBER 30

CONCERT MINIATURES will be presented at a new time, 1:45 p. m. EST (12:45 CST) over the CBS-WABC network.

The **ROCHESTER SYMPHONY CONCERTS**, with the Civic Orchestra conducted by Guy Fraser Harrison, resume for the current season over an NBC-WJZ network at 3 p. m. EST (2 CST).

NBC CITY VOICES will come from the U. S. Naval Observatory at Washington, D. C., and will describe how time is computed. This will be broadcast over an NBC-WEAF network at 7:45 p. m. EST (6:45 CST).

REFRESHMENT TIME, new series presented by the Coca-Cola Company, featuring Ray Noble and his band, with Babs and Her Brothers, will be broadcast over the CBS-WABC network at 9:30 p. m. EST (8:30 CST).

JIMMY FIDLER, celebrated film and reporter, brings the latest Hollywood gossip to an NBC-WJZ network audience at 10:30 p. m. EST (9:30 CST) for the

FOOTBALL BROADCASTS

Please refer to page 21 for a complete list of football broadcasts on October 26 and 27.

makers of Tangee Lipstick, the George W. Luft Company.

The **AMERICAN FOREIGN POLICY** program will be presented in a special broadcast over the CBS-WABC network at 10:45 p. m. EST (9:45 CST).

THURSDAY, OCTOBER 31

JANE FROMAN will be featured on the Atwater Kent Radio Hour over the CBS-WABC network at 8:30 p. m. EST (7:30 CST).

AMERICA'S TOWN MEETINGS, a program featuring prominent speakers and open-forum discussions from New York's Town Hall, will be inaugurated over an NBC-WJZ network at 9:30 p. m. EST (8:30 CST).

FRIDAY, NOVEMBER 1

KAY FRANCIS and **IAN HUNTER** of the movies, will be featured in a radio preview of their new picture, on the Hollywood Hotel program over the CBS-WABC network at 9 p. m. EST (8 CST).

RICHARD HIMBER and his Studebaker Champions will dedicate their program to the inauguration of Victor Herbert Testimonial Week, over the CBS-

WABC network at 10 p. m. EST (9 CST) and in a later broadcast for the West at 12 midnight EST (11 p. m. CST).

HIGHLIGHTS IN HARMONY, featuring Bill Wirges and Ken Sisson as alternate orchestra conductors, now is heard at 10 p. m. EST (9 CST) over an NBC-WJZ network. This program replaces Meetin' House.

SATURDAY, NOVEMBER 2

PRESIDENT JAMES B. CONANT of Harvard University and other noted educators will pay tribute to Bryn Mawr College in a special program commemorating the college's fiftieth anniversary, broadcast over an NBC-WEAF network at 11:30 a. m. EST (10:30 CST).

These time changes become effective today on NBC-WJZ network programs: **MASTER BUILDER** switches to 6:45 p. m. EST (5:45 CST) and **MESSAGE OF ISRAEL** to 7 p. m. EST (6 CST). Rabbi J. Gordon, of St. Louis, will be guest speaker on the Message of Israel series during the month of November.

In Cincinnati With—

ORVILLE REVEILLE

THE shortest route possible to finding out just how popular an artist is with his listeners was offered the other afternoon by WLW in the case of ARTHUR CHANDLER, JR., of the noon-day chats.

During one of his programs it was hinted that Mr. Chandler would be absent from the mikes and twenty hours later program officials of that station were buried beneath an avalanche of fan letters demanding that Arthur be retained. Somewhere in the neighborhood of 10,000 epistles voted "aye" on Arthur's organ offerings!

We wonder if he got the raise also?

TED GRUBB, WHAS trumpeter and arranger, recently declared himself in on the Dick Powell rise to fame. Ted was the trumpeter who sat next to Powell, who by the way tooted a "dummy" trumpet and Ted had to toot twice as loud for the both of them! This all happened back in the days of the old Sherwood and Royal Peacock orchestras.

SPEAKING OF handmen reminds me to predict a great future for an up-and-coming handleader by the name of DAVID SEYMOUR BISHOP, son of Fountain News Bob, who still in his late teens is showing signs of becoming a great arranger. Young Bishop is slated to bring his band to the waves in the near future.

WHAT IS worse than a one-armed paper-hanger with the seven-year itch? Radio performers with the hives! It appears that an epidemic of hives has struck WOWO, with no less than 14 members of the staff suffering from that malady. And from what we can gather it's plenty tough singing *The World Is Waiting for The Sunrise* and scratching at the same time! The hives are a result of shots in the arm for prevention of diphtheria!

WCPO's **SMILE CLUB**, with **GEORGE CASI** at its helm and **JIMMY LEE** pedaling the piano, has gone commercial and rumor now has it that it will be aired from a suburban theater (with the kids putting on the shows) each Saturday morning at 10:30 EST.

FRANK ZWYGART, who listens to auditions day after day, claims that he knows of a chap who was more jittery

(Continued on Page 25)

Sunday - Continued

8:45 p.m. EST 7:45 CST
NBC—Hendrik Willem van Loon, author: WJZ WCKY KDKA WHAM (sw-11.87)
WCPO—Dance Parade
WLS—The News Parade

9:00 p.m. EST 8:00 CST

★ **CBS—Sunday Evening Hour**; Richard Crooks, guest; Victor Kolar, conductor; WABC WHAS KMOX WKRC WSMK WBBM (sw-6.12-6.06)

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

WAVE—To be announced
WCKY—Musical Revue
WCPO—Carl Kennedy
WGN—News; Sports Review
WSM—Francis Craig's Orchestra

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

9:30 p.m. EST 8:30 CST
★ **NBC—American Album of Familiar Music**; Frank Munn, tenor; Vivienne Segal, soprano; Bertrand Hirsell, violinist; Gus Haenschen's Orchestra; WEAF WTAM WSM WGY WSAI WAVE (sw-9.53)

★ **NBC—Walter Winchell**, columnist; WJZ KDKA WENR WHAM WLW (sw-6.14)
WCKY—News
WCPO—Williams and Fey
WGN—Sunday Evening Club

9:45 p.m. EST 8:45 CST

NBC—Niela Goodelle, songs; WJZ WENR WCKY KDKA WHAM (sw-6.14)
WCPO—Michelsen's Orch.
WLW—Unbroken Melodies

10:00 p.m. EST 9:00 CST

NBC—Sunday Evening at Seth Parker's; WJZ KDKA WCKY WHAM WENR (sw-6.14)

★ **NBC—Sunday Concert**; Rosa Ponselle, soprano, guest; Ernie Rapée's Orch.; WEAF WGY WSM WAVE WSAI WTAM (sw-9.53)

★ **CBS—Wayne King's Orch.**; WABC WHAS WKRC KMOX WBBM (sw-6.12-6.06)
MBS—Famous Jury Trials; WGN WLW

10:15 p.m. EST 9:15 CST

WCPO—Rhythm and Rhyme
10:30 p.m. EST 9:30 CST
CBS—Benay Venuta, vocalist; WABC (sw-6.12-6.06)

NBC—Velvato Music; Bill Wirges & Ken Sisson, conductors; Ray Heatherton & Madge Marley, soloists; WJZ WCKY
CBS—Jack Hylton's Orchestra; KMOX WBBM WSMK
KDKA—Y. M. C. A. Program
WENR—Symphony Orchestra
WGN—Concert Orchestra
WHAM—County Medical Talk
WHAS—Sweet Music
WKRC—Billy Snyder's Orch.
WLW—Follies

10:45 p.m. EST 9:45 CST

(CBS—Theodore Roosevelt Memorial; WABC (sw-6.12-6.06)
WHAM—Velvato Music (NBC)

11:00 p.m. EST 10:00 CST
NBC—Dandies of Yesterday; News; WJZ KDKA WHAM (sw-6.14)

NBC—Matt Clemens the Melody Master; WEAF WCKY WGY WSM WSM (sw-9.53)
News; WENR WKRC WLW
WAVE—Roller Derby
WHAS—Dream Serenade
WTAM—Paul Decker's Orch.

11:15 p.m. EST 10:15 CST

★ **NBC—Walter Winchell**, Columnist; WAVE WSM
CBS—Frank Dailey's Orchestra; WABC
NBC—Shandor, violinist; WJZ WHAM

KDKA—△ Missionary Broadcast
WENR—Leonard Keller's Orch.
WGN—Orville Knapp's Orch.
WKRC—Along Melody Lane
WLW—Ace Brigade's Orch.
WVL—Dance Orchestra

11:30 p.m. EST 10:30 CST

NBC—News; Enrie Madruguera's Orch.; WEAF WGY WSAI WTAM WCKY (sw-9.53)
NBC—Jimmy Carr's Orchestra; WJZ WHAM

CBS—News; Carl Hoff's Orch.; WABC WSMK
KMOX—Juue and Jerry
WAVE—Walkathon
WBBM—Musical Moments, vocalists and orchestra

WENR—Earl Hines' Orchestra
WGN—Orville Knapp's Orch.
WHAS—Gray Gordon's Orch.
WLW—Ted Fiorito's Orch.
WSM—News; Sunday Night Serenade

11:45 p.m. EST 10:45 CST
CBS—Carl Hoff's Orch.; WKRC CBS—Seymour Simons' Orch.; KMOX WBBM
WAVE—Variety Hour
WENR—Charley Boulanger's Orchestra
WGN—Jan Garber's Orchestra
WLW—Tummy Tucker's Orch.

12:00 Mid ES 11:00 p.m. CS
CBS—LITTLE JACK LITTLE'S ORCH.; WABC WKRC WSMK KMOX WHAS

NBC—Dancing in the Twin Cities; Cecile Golly & Jimmy Joy's Orch.; WJZ KDKA WAVE WSM WLW (sw-6.14)
NBC—Dick Fidler's Orchestra
WEAF WGY WTAM WCKY WBBM—George Olsen's Orch.
WENR—Jack Russell's Orchestra

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

12:30 a.m. ES 11:30 p.m. CS
NBC—Earl Hines' Orch.; WJZ KDKA (sw-6.14)

CBS—Dick Mossner's Orchestra; WABC WKRC WSMK WBBM KMOX WHAS

NBC—Sammy Kaye's Orchestra; WEAF WGY WTAM WCKY WAVE
WENR—Jess Hawkins' Orch.
WGN—Joe Sanders' Orchestra
WLW—Bob Chester's Orch.
WSM—Dance Orchestra

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

1:00 a.m. ES 12:00 Mid CS
WBBM—Bib Paccelli's Orch.
WENR—Enrie Madruguera's Orchestra

WGN—Continental Gypsies
WLW—Moon River, organ and poems

1:15 a.m. EST 12:15 CST
WGN—Jan Garber's Orchestra
1:30 a.m. EST 12:30 CST
WBBM—News; Maurie Stein's Orchestra

WENR—Jack Russell's Orchestra
WGN—Joe Sanders' Orchestra

2:00 a.m. EST 1:00 CST
WBBM—Edna Neibaur's Orch.

2:30 a.m. EST 1:30 CST
WBBM—Austin Mack's Orch.

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

WHAM-Dangerous Paradise
WKRC-Dick Bray; News
WLW-Evening Concert

CBS-Boake Carter, news;
WABC WHAS WKRC KMOX
WBBM (sw-11.83-9.59)

CBS-The March of Time, dram-
atized news events: WABC
WHAS WKRC WBBM KMOX
(sw-6.12-6.06)

Short Wave Programs

By Chas. A. Morrison

AL PEARCE

AND HIS GANG

CAST OF 39

IT'S A RIOT OF FUN AND SONG!

Every Monday, Wednesday and Friday

TUNE IN! Over NBC Network 5:00 to 5:30 P. M. Eastern Time 4:00 to 4:30 P. M. Central Time

WSAI . Cincinnati, Ohio
WCAE . Pittsburgh, Pa.
WTAM . Cleveland, Ohio
WMAQ . Chicago, Ill.
WHIO . Dayton, Ohio

SPONSORED BY PEPSODENT

6:30 p.m. EST 5:30 CST
NBC-News; Stanley High, talk:
WEAF WSM (sw-9.53)

CBS-Jack Armstrong, sketch:
KMOX WBBM
NBC-Irene Wicker, the Sing-
ing Lady; WGN

CBS-News; Vanished Voices,
musical and dramatic; WABC
(sw-11.83-9.59)
NBC-News, The Charioteers:
WJZ
News: WSAI WENR

6:45 p.m. EST 5:45 CST
NBC-Billy and Betty, dramatic
sketch: WEAF

NBC-Lowell Thomas, news:
WJZ KDKA WLW WTAM
(sw-11.87-15.21)
NBC-Ophelia Annie: WSM
WGN
CBS-Herbert Foote, organist:
WSMK
Jimmy Allen, sketch: KMOX
WBBM

7:00 p.m. EST 6:00 CST
NBC-Amos 'n' Andy: WEAF
WLW WGY WTAM (sw-9.53)
CBS-Myrt and Marge, sketch:
WABC WVA WKRC (sw-
11.83-9.59)
NBC-Dinner Concert, Richard
Lubert, organist: WJZ KDKA
WKY WENR WHAM WAVE
WHAM (sw-11.87)

7:15 p.m. EST 6:15 CST
NBC-ALKA-SELTZER PRE
sents Uncle Ezra's Radio Sta-
tion. WEAF WTAM WGY
WSAI (sw-9.53)

CBS-Vocals by Verrill: WARC
WSMK (sw-11.83)
NBC-Capt. Tom Healy: WJZ
KDKA WENR WHAM WKY
(sw-11.87)

7:30 p.m. EST 6:30 CST
NBC-Education in the News-
WEAF WSAI WTAM
CBS-"Singing Sam": WABC
WHAS WKRC KMOX WBBM
(sw-11.83-9.59)

7:45 p.m. EST 6:45 CST
NBC-Herbert "Fritz" Crisler,
commentator on football news:
WEAF
NBC-Dangerous Paradise,
sketch: Elsie Hitz & Nick Dawson:
WJZ WENR KDKA WLW
WAVE (sw-11.87)

8:00 p.m. EST 7:00 CST
NBC-S. C. JOHNSON & SON
Presents Fibber McGee & Mol-
ly: WJZ WHAM
KDKA WKY WENR WAVE
WSM (sw-11.87)

8:15 p.m. EST 7:15 CST
WHAS-Austin Mack's Orch.
(CBS)
WLW-Real Cross Drama

8:30 p.m. EST 7:30 CST
NBC-Margaret Speaks, soprano;
Mixed Chorus; William
Daly's Orch., WEAF WTAM
WSM WAVE WGY (sw-9.53)

9:00 p.m. EST 8:00 CST
NBC-Harry Horlick's Gypsies:
WEAF WTAM WSAI WGY
(sw-9.53)

9:15 p.m. EST 8:15 CST
WAVE-Paul Maurer's Orchestra
WKY-To be announced
WCPO-Alice Stuenkelberg
WGN-The Couple Next Door

9:30 p.m. EST 8:30 CST
NBC-Princess Pat Players:
"Jean Bulllock's Crime." WJZ
KDKA WENR WKY WHAM
(sw-6.14)

9:45 p.m. EST 8:45 CST
WCPO-Michelson's Orchestra
WGN-Here, There and Every-
where
WSAI-Rheiny Gau, songs

10:00 p.m. EST 9:00 CST
NBC-Review of the Life of
Andrew Carnegie: WJZ KDKA
WHAM WENR (sw-6.14)
CBS-Wayne King's Orch.,
WAB: WHAS KMOX WKRC
WBBM (sw-6.12-6.06)

10:15 p.m. EST 9:15 CST
CBS-Manhattan Choir: WABC
WSMK WBBM (sw-6.12-6.06)
KMOX-Sport Page of the Air
WHAS-Musical Moments, vocal-
ists and orch.

11:00 p.m. EST 10:00 CST
NBC-Sammy Kaye's Orchestra:
WEAF WGY WTAM WSAI
WKY
CBS-Myrt & Marge, sketch:
WHAS KMOX WBBM
NBC-Dorothy Lamour, soprano:
WHAM

11:15 p.m. EST 10:15 CST
NBC-Iuk Spots; Negro Quartet:
WJZ WKY WHAM WSM
CBS-George Olsen's Orchestra:
WBBM WKRC
NBC-Leonard Keller's Orch.:
WEAF WENR WSAI WLW
KDKA-Four Dynamoes of
Rhythm

11:30 p.m. EST 10:30 CST
NBC-Enric Madriguera's Orch.:
WSAI WTAM WGY (sw-9.53)
CBS-Jerry Freeman's Orch.:
WABC WSM WKRC
NBC-Al Domingue's Orchestra:
WJZ WHAM WKY WSM
WJZ-News; Enric Madriguera's
Orchestra: WEAF

12:00 p.m. EST 11:00 p.m. CS
NBC-Jack Russell's Orchestra:
WEAF WGY WLW WTAM
WENR
NBC-Standor Vlnhinst; Luigi
Romaneli's Orch.: WJZ KDKA
WKY WSM WHAM WAVE
(sw-6.14)

12:30 a.m. ES 11:30 p.m. CS
NBC-Al Lyons' Orch.: WJZ
KDKA WENR WAVE WKY
(sw-6.14)
CBS-Hawaii Calls: WABC
WKRC WBBM WSM KMOX
NBC-Bon Bernie's Orchestra:
WEAF WGY

1:00 a.m. ES 12:00 Mid CS
MBS-The Midnight Flyers; Joe
Sanders' Orch.: WGN WLW
WBBM-Al Dien's Orchestra
WENR-Enric Madriguera's Or-
chestra

1:30 a.m. EST 12:30 CST
WBBM-News; Austin Mack's
Orchestra
WENR-Jack Russell's Orch
WLW-Night Club Parade
2:30 a.m. EST 1:30 CST
WBBM-Bob Paelli's Orchestra

Table with 2 columns: Station/City, Frequency (kHz) and Power (kW). Includes entries for CJRJ (Canada), CJRO (Canada), DJO (Zeesen), etc.

Table titled NEWS BROADCASTS listing programs by time slot and station, including Daily 4 a.m., 5 a.m., 6 a.m., etc.

Table titled SUNDAY, OCTOBER 27 listing programs by time slot and station, including 4:30-8:30 a.m., 9:40 a.m., etc.

Table titled MONDAY, OCTOBER 28 listing programs by time slot and station, including 8:35 a.m., 11 a.m., etc.

Table titled TUESDAY, OCTOBER 29 listing programs by time slot and station, including 3:45 a.m., 9:45 a.m., etc.

Table titled WEDNESDAY, OCTOBER 30 listing programs by time slot and station, including 6 a.m., 1:30 p.m., etc.

(Continued on Page 17)

Advertisement for 'MAKE A DATE WITH FIBBER MCGEE AND MOLLY' featuring a cartoon of the characters and promoting a show on NBC.

Advertisement for 'TAP DANCING' with the slogan 'LEARN AT HOME NEW EASY WAY' and 'Professional Stage Method'.

Advertisement for 'WORK AT HOME' with 'Earn \$15 and up weekly, at home' and 'THE ACME SYSTEM, Dept. R, Box 6147, Cleveland, Ohio'.

Advertisement for 'FEMALE HELP WANTED' with 'Earn Extra Money Home Spare Time' and '\$50.00 to \$100.00 a month'.

Programs for Tuesday, October 29

8:00 a.m. EST 7:00 CST
 NBC—Happy Jack, songs: WEAF
 CBS—Bluebirds, girls' vocal trio; City Consumers' Guide; WABC
 NBC—Morning Devotions: WJZ WAVE KDKA WCKY (sw-21.54)
 Musical Clock: WGY WTAM
 KMOX—News; Home Folks' Hour
 WGBF—Gospel Tabernacle
 WGN—Good Morning
 WIAS—Georgia Wildcats
 WLS—News
 WLW—American Family Robinson
 WSAI—Church Forum
 WSM—Morning Devotion
 WWVA—Morning Edition
8:15 a.m. EST 7:15 CST
 NBC—News; City Consumer's Guide: WEAF
 NBC—Ross Grahm, baritone; Wm. Meeder, organist: WJZ WAVE WSM
 News: KDKA WCKY
 WCPO—Today's Headlines and Highlights
 WIAS—Log Cabin Boys
 WLS—Morning Roundup
 WTAM—Dr. Sunshine
 WWVA—Tex Harrison's Texas Buckaroos
8:30 a.m. EST 7:30 CST
 NBC—Ross Grahm, baritone, William Meeder, organist: KDKA WCKY (sw-21.54)
 CBS—Salon Musicale; On the Air Today: WABC
 NBC—Cherio: WEAF WTAM
 WLW WGY WSM
 KMOX—Tick-Tock Revue
 WAVE—Musical Clock
 WCPO—Variety Hour
 WIAS—Rhythm Business
 WKRC—Fiddlin' Farmers
 WSAI—McCormick's Old Time Fiddlers
 WWVA—Morning Dance Tunes
8:45 a.m. EST 7:45 CST
 NBC—Lundi Trio & White: WJZ KDKA WCKY (sw-21.54)
 WGBF—Timely Topics
 WLS—Jolly Joe & Iliis Pet Pals
9:00 a.m. EST 8:00 CST
 NBC—Organ Rhapsody; Richard Leibert, organist: WEAF WSAI
 CBS—Bugle Call Revue: WABC WSMK WHAS WKRC
 ★ **NBC—Breakfast Club; Edna Odell, contralto; Ranch Boys:** WJZ WAVE KDKA WSM WCKY (sw-15.21)
 Hymns of All Churches: WGY WLW
 KMOX—Views on News
 WCPO—Pat Gillick
 WLS—Lulu Belle and Scotty
 WTAM—Vaughn King's Calisthenics
 WWVA—Cowboy Loye and Just Plain John
9:15 a.m. EST 8:15 CST
 NBC—Richard Leibert, organist: WLW
 KMOX—Musical Jewel Box
 WCPO—Morning Concert
 WGBF—City Court
 WGY—Magic Hour
 WKRC—Saving Sue
 WLS—The Hilltoppers
 WTAM—Board of Education
9:30 a.m. EST 8:30 CST
 NBC—Doc Schneider's Yodeling Cowboys: WEAF WSAI WLW
 CBS—Bugle Call Revue: WKRC WWVA
 KDKA—Magic Hour
 KMOX—The Corn Huskers
 WCPO—Pat Gillick
 WGY—Little Jack Little, songs
 WLS—Morning Devotions
 WTAM—Health and Home
9:45 a.m. EST 8:45 CST
 NBC—The Wife Saver: WEAF WTAM
 CBS—Men of Manhattan, male quartet; News: WABC WKRC WSMK WHAS
 KDKA—Style & Shopping Service
 KMOX—Fascinating Melodies
 WCPO—Arkansas Fiddlers
 WGN—Len Salvo, organist
 WGY—Musical Program
 WLS—Tommy Towner and Sodbusters
 WLW—Back Stage Wife, drama
 WSAI—On the Mall
 WTAM—The Magic Hour
 WWVA—Gertrude Miller
10:00 a.m. EST 9:00 CST
 NBC—News; Ralph Kirby, the Dream Singer: WJZ
 NBC—News; Tune Twisters: WEAF WSM WAVE WTAM

CBS—Romany Trail: WABC WKRC WHAS WSMK
 NBC—News; Art Tatum, pianist and songs: KDKA (sw-15.21)
 KMOX—News Thru a Woman's Eyes
 WCKY—News; Model Melodies
 WCPO—Wade House, evangelist
 WGN—Hymns of All Churches
 WGY—News; Market Basket
 WLS—Prairie Ramblers; Patsy Montana; Hiram & Henry
 WLW—Betty Crocker
 WSAI—Household Hints
 WWVA—Georgie Porgie Program
10:15 a.m. EST 9:15 CST
 NBC—Home Sweet Home, sketch: WEAF WGY WLW WTAM
 NBC—Edward Mac Hugh, gospel singer: WJZ WSM KDKA WCKY WAVE (sw-15.21)
 KMOX—Let's Compare Notes
 WCPO—Dot Club News
 WGBF—Household Hour
 WGN—To be announced
 WKRC—Woman's Hour
10:30 a.m. EST 9:30 CST
 NBC—Gypsy Trail: WEAF WSAI WTAM WSM WAVE
 CBS—U. S. Navy Band: WABC WHAS KMOX WSMK WKRC
 NBC—Today's Children: WJZ KDKA WLS WCKY (sw-15.21)
 MBS—Virginians, male quartet: WGN WLW
 WCPO—To be announced
 WGC—Banjoleers and Radio Sweethearts
 WWVA—Rapid Ad Service
10:45 a.m. EST 9:45 CST
 NBC—Herman & Banta, xylophone and piano: WJZ WCKY KDKA (sw-15.21)
 NBC—Three Shades of Blue, male trio: WEAF WSM WSAI WGY WAVE WTAM
 KMOX—Police Court Broadcast
 WCPO—Popular Piano Melodies
 WGBF—Knox County Knockabouts
 WGN—Backstage Wife
 WHAS—Monticello Party Line
 WLS—Morning Minstrels
 WLW—Live Stock Reports, News
 WWVA—Navy Band (CBS)
11:00 a.m. EST 10:00 CST
 NBC—Ida Bailey Allen; Morton Bowe, tenor: WEAF WTAM WGY
 CBS—Brad and Al, songs and patter: WABC (sw-15.27)
 NBC—Honey Mooners: WJZ WLW WCKY WAVE WSM KDKA (sw-15.21)
 CBS—Mary Lee Taylor: WHAS KMOX
 WCPO—Today's Headlines
 WGBF—Mister and Missus
 WGN—Friendly Neighbor's House Party
 WKRC—Kentucky D. A. R.
 WLS—Martha Crane; Helen Joyce; Morning Homemakers Hr.
 WSAI—Musical Scrapbook
 WWVA—Royal Serenaders
11:15 a.m. EST 10:15 CST
 NBC—Gran and Smith, piano duo: WJZ WSM WCKY WAVE
 CBS—Clyde Barrie, baritone: WABC WWVA WSMK (sw-15.27)
 NBC—Studio 7: WEAF WGY
 MBS—Jacob Tarshish: WLW WGN
 KMOX—June and Jerry, songs
 KDKA—Grah Bag
 WCPO—Melody Lane
 WHAS—Strange As It Seems
 WKRC—Jane Grey
 WSAI—Organ Reveries
 WTAM—Jerry Brannon
11:30 a.m. EST 10:30 CST
 NBC—Geo. Hessberger's Orch.: WJZ WCKY KDKA (sw-15.21)
 CBS—Mrs. Wiggs of the Cabbage Patch, sketch: WABC WKRC KMOX (sw-15.27)
 NBC—Your Child: WEAF WGY WTAM WSAI WSM WAVE
 WCPO—Homespun Philosopher
 WGBF—Baby Shop Man
 WGN—Bachelor's Children
 WHAS—Dear Mother
 WLS—News Report; Markets
 WLW—Chandler Chats
 WWVA—Ev and Ory
11:45 a.m. EST 10:45 CST
 NBC—John Herrick, baritone: WEAF WSAI WTAM WAVE
 CBS—Just Plain Bill, sketch: WABC WKRC KMOX (sw-15.27)

Star ★ Indicates High Spot Selections
MBS—Minstrels: WGN WLW
 WCPO—Frigid Facts
 WGBF—Honsior Philosopher
 WGY—Doc's Yodeling Cowboys
 WHAS—Billy Farrell, pianist
 WLS—Wm. O'Connor, tenor; Sue Roberts
 WSM—Hessberger's Band (NBC)
 WWVA—Helpful Harry
12:00 m ES 11:00 a.m. CS
 NBC—Three Scamps: WEAF WCKY WAVE WSM
 CBS—The Voice of Experience, advice: WABC WKRC KMOX WWVA WHAS (sw-15.27.9.59)
 NBC—Simpson Boys of Sprucehead Bay, sketch: WJZ KDKA—News
 WCPO—College of Music
 WGBF—Wedding Anniversaries
 WGN—We Are Four
 WGY—Musical Program
 WLS—Roundup; Variety Aces
 WLS—Farnyard Follies, hillbilly revue
 WSAI—Heiny Garr, songs
 WTAM—Console Capers
12:15 p.m. ES 11:15 a.m. CS
 NBC—Honeybly and Sassatras: WEAF WTAM WSAI
 CBS—Rhythm Bandbox: WABC WKRC (sw-15.27)
 NBC—Merry Maes; News: WJZ
 NBC—Merry Maes: WSM WAVE
 MBS—Halph Kirby, the Dream Singer: WGN WLW
 KDKA—Salt and Peanuts
 KMOX—This and That
 WCKY—News
 WGY—Weavers
 WHAS—Univ. of Louisville
 WLS—Old Kitchen Kettle Mary Wrieke
 WWVA—Noon Edition
12:30 p.m. ES 11:30 a.m. CS
 NBC—Merry Madcaps: WEAF WSAI
 CBS—"Mary Marlin," sketch: WABC WKRC KMOX WHAS (sw-15.27.9.59)
 NBC—Nat'l Farm & Home Hour; Guest Speakers; Walter Blaufuss' Orch.: WJZ WCKY WSM WAVE KDKA (sw-15.21)
 WCPO—Racing Information
 WGN—Len Salvo, organist
 WGY—Farm Program
 WLS—Little Bits from Life: William Vickland
 WLW—Livestock, River, Weather & Market
 WTAM—Hank Keene's Radio Gang
 WWVA—Tony and Dominic
12:45 p.m. ES 11:45 a.m. CS
 CBS—Five Star Jones, sketch: WABC KMOX WKRC (sw-15.27)
 WCPO—Noontime Tunes
 WGBF—Bulletin Board
 WGN—Painted Dreams
 WHAS—Dream Train
 WLS—Weather; Produce Report; News
 WLW—Farm and Home Hour (NBC)
 WTAM—Noon-day Resume
 WWVA—Luncheon Music
1:00 p.m. ES 12:00 m CS
 CBS—Frank Dailey's Orchestra: WABC WSMK (sw-15.27.9.59)
 NBC—News; Market & Weather Reports: WEAF
 CBS—KMOX—Magic Kitchen
 WCPO—Musical Masterpieces
 WGBF—Church and School News
 WGN—Len Salvo, organist
 WGY—Faye and Cleo, songs
 WHAS—College of Agriculture
 WKRC—News
 WLS—Dinnerbell Program
 WSAI—Police Flashes
 WTAM—Sammy Kaye's Orch.
1:15 p.m. EST 12:15 CST
 NBC—Sammy Kaye's Orchestra: WEAF
 WCPO—Annette Patton Cornell
 WGBF—Farmer Purcell
 WGN—Rich Man's Darling
 WGY—Bag and Baggie
 WHAS—Benny Ford's Arkansas Travelers
 WKRC—Frank Dailey's Orch. (CBS)
 WSAI—Dance Interlude
 WWVA—Musical Program
1:30 p.m. EST 12:30 CST
 NBC—Charley Boulanger's Orchestra: WEAF WGY
 CBS—Milton Charles, organist: WABC WKRC WSMK (sw-15.27.9.59)

WGN—June Baker, home management
 WSAI—Pop Concert
3:30 p.m. EST 2:30 CST
 NBC—Vic and Sade, sketch: WEAF WGY WTAM WLW
 NBC—Nellie Revel Interviews Madge Tucker & the Children: WJZ WSM WCKY WAVE
 KDKA—Back Stage Wife
 KMOX—News
 WLW—Tea Time Tunes
 WGBF—Sunshine Hour
 WGN—Good Health & Training
 WLS—Homemakers' Program
 WWVA—Lois Long (CBS)
3:45 p.m. EST 2:45 CST
 NBC—King's Jesters: WJZ WCKY WSM WAVE
 NBC—The O'Neills, sketch: WEAF WGY WTAM WLW
 KDKA—Congress of Clubs
 KMOX—Exchange Club
 WCPO—D. A. R. Program
 WGN—Afternoon Serenade
 WLS—Homemakers Program
 WSAI—Dealers' Salute
4:00 p.m. EST 3:00 CST
 NBC—Betty and Bob, sketch: WJZ KDKA WENR (sw-15.21)
 CBS—Cleveland String Quartet: WABC WSMK WKRC (sw-15.27)
 NBC—Woman's Radio Review: WEAF WAVE WCKY WTAM WSAI WSM
 Betty and Bob, sketch: WGY WLW
 KMOX—Freddie Marcus with Al Roth's Orchestra
 WCPO—Paul Whiteman's Music
 WHAS—A Week-day Devotions
 WWVA—Georgie Porgie Program
4:15 p.m. EST 3:15 CST
 NBC—Woman's Radio Review: WGY (sw-9.53)
 NBC—Gale Page, contralto: WJZ WENR KDKA (sw-15.21)
 CBS—Cleveland String Quartet: WHAS
 MBS—Life of Mary Sothern, sketch: WGN WLW
 WCPO—Variety Program
4:30 p.m. EST 3:30 CST
 NBC—Fascinat' Rhythm; Ranny Weeks' Orch.: WJZ WCKY WAVE WENR
 CBS—Science Service; Dr. H. J. Wing: WABC WSMK WHAS KMOX (sw-15.27)
 NBC—Girl Alone, sketch: WEAF WSAI
 KDKA—Market Report
 WCPO—New Dance Rhythms
 WGBF—News
 WGN—Parents & Teacher's Congress
 WGY—Matinee Players
 WKRC—Eddie Schoelwer
 WLW—News; Financial Notes
 WSM—Orgets in the Air
 WTAM—Twilight Tunes
 WWVA—Shopping Syncopation
4:45 p.m. EST 3:45 CST
 NBC—Gen. Fed. of Women's Clubs: WEAF WSAI
 CBS—Three Little Words: WABC WSMK WHAS WKRC (sw-15.27)
 NBC—Fascinat' Rhythm: WSM KDKA (sw-15.21)
 WCPO—Modern Song Variety
 WGBF—Musical Masterpieces
 WGY—Stock Reports
 WLW—Singing Neighbor
 WTAM—Stories in Song
5:00 p.m. EST 4:00 CST
 NBC—Symphony Orch.: WEAF WSAI WTAM (sw-9.53)
 CBS—Dick Messner's Orchestra: WABC WSMK WKRC WWVA (sw-15.27)
 NBC—American Medical Ass'n Prgm.: WJZ WCKY WENR WSM WAVE
 KDKA—Plough Boys
 KMOX—Broadway Melodies
 WCPO—Final Headlines
 WGN—The Serenade
 WGY—Musical Program
 WHAS—Teachers' College
 WLW—Bob Nolan's Band
 WWVA—Jolly Joe & Coco's Circus
5:15 p.m. EST 4:15 CST
 CBS—Dick Messner's Orchestra: KMOX
 KDKA—Kiddies' Klub
 WCPO—Salon Music
 WGN—Len Salvo, organist
 WGY—Symphony Orch. (NBC)
 WLW—Jack Armstrong, drama
 WWVA—Economy Notes
5:30 p.m. EST 4:30 CST
 CBS—Jack Armstrong, sketch: WABC (sw-15.27.9.59)
 NBC—James W. Wilkinson, baritone: WEAF WCKY

NBC—Irene Wicker, the Singing Lady: WJZ WLW KDKA (sw-15.21.11.87)
 KMOX—Piano Recital
 WAVE—Walkathen
 WCPO—Shoppers Special
 WENR—Music and Comments
 WGY—Microphone Discoveries
 WHAS—Herbert Koch, organist
 WKRC—Tune Time
 WSAI—George Elliston, poems
 WSM—News; Financial News
 WTAM—Armchair Explorer's Club
 WWVA—News
5:45 p.m. EST 4:45 CST
 NBC—Clara, Lu and Ein, sketch: WEAF WTAM WCKY WAVE
 WGY WSM WGN (sw-9.53)
 CBS—Tito Guizar, tenor: WABC WKRC KMOX WSMK (sw-15.27)
 NBC—Little Orphan Annie: WJZ KDKA WLW (sw-15.21.11.87)
 WCPO—Musical Variety
 WENR—"That Certain Four"
 WSAI—Concert Hall
 WWVA—Congress of Rhythm
Night
6:00 p.m. EST 5:00 CST
 NBC—Flying Time: WGY WENR (sw-9.53)
 NBC—News; Southernaires, male quartet: WJZ
 CBS—Buck Rogers, sketch: WABC (sw-11.83.9.59)
 NBC—Southernaires: WCKY WAVE
 CBS—Joseph Plotke's Orchestra: WSMK KMOX
 NBC—Flying Time; News: WEAF
 KDKA—News Reeler
 WBBM—News; Buddy & Ginger
 WCPO—Dinner Music
 WGN—Archnair Melodies
 WHAM—Sports
 WHAS—Out O'Dusk
 WKRC—Smilin' Dan
 WLW—Old Fashioned Girl, Helen Nugent, contralto, orchestra
 WSAI—Omair, the Mystic
 WSM—News; Bobby Tucker: Pan-American Broadcast
 WTAM—Black and White
 WWVA—All-Star Sport Final
6:15 p.m. EST 5:15 CST
 NBC—Midweek Hymn Sing: Kathryn Palmer, soprano; Joyce Allmand, contralto; John Jamison, tenor; Arthur Billings Hunt, baritone & director; Lowell Patton, organist
 WEAF WSAI WTAM WENR WGY (sw-9.53)
 CBS—Benay Venuta, songs: WABC (sw-11.83)
 NBC—Animal Close-Ups; Stories by Don Lang: WJZ WCKY
 KDKA—The O'Malleys
 KMOX—Russell Brown & Edith Karen, songs
 WAVE—Skeets Morris Parade
 WBBM—Robin Hood Jr.
 WCPO—Chamber of Commerce Program
 WHAM—Those O'Malleys
 WKRC—Dick Bray
 WLW—Evening Concert
 WSM—Comic Club
 WWVA—Dinner Music
6:30 p.m. EST 5:30 CST
 NBC—Irene Wicker, the Singing Lady: WGN
 CBS—Jack Armstrong, sketch: KMOX WBBM
 NBC—News; Stanley Igh, talk: WEAF WSAI
 CBS—News; Kuban Cossack Choir; Orch.: WABC (sw-11.83)
 NBC—News; Walter Cassel, baritone: WJZ WCKY WSM
 KDKA—Those Three Girls
 WCPO—Star Serenaders
 WENR—What's The News
 WGBF—Singing Cowboy
 WGY—News; Evening Brevities
 WHAM—Terry & Ted
 WKRC—Onward Cincinnati
 WLW—Bob Newhall, sports
 WTAM—News; Sportsman
6:45 p.m. EST 5:45 CST
 NBC—Orphan Annie: WGN WSM
 NBC—Billy and Betty: WEAF
 CBS—Kuban Cossack Choir; WWVA WHAS (sw-9.59)
 NBC—Lowell Thomas, news
 WJZ KDKA WLW WTAM (sw-11.87.15.21)
 NBC—The Charioteers: WENR
 Junny Allen, sketch: KMOX WBBM
 WCKY—Dinner Hour Concert
 WCPO—Around the Town
 WGBF—Seroco Club
 WGY—Musical Program

WHAM—News
 WKRC—Republican Campaign Committee
 WSAI—Knot Hole Clob
7:00 p.m. EST 6:00 CST
 NBC—Easy Aces, sketch: WJZ KDKA WENR WCKY WHAM (sw-11.87)
 * CBS—Myrt & Marge, sketch: WABC WWVA WKRC (sw-11.83.9.59)
 * NBC—Amos n Andy: WEAFF WLW WGY WTAM (sw-9.53)
 CBS—Buck Rogers, sketch: WHAS KMOX WBBM
 WAVE—Bert Kenney's Orch.
 WCPO—Carl Kennedy
 WGBF—Musical Moments
 WGN—Palmer House Ensemble
 WSAI—Ted Fiorito's Orch.
 WSM—To be announced
7:15 p.m. EST 6:15 CST
 NBC—Popye, the Sailor: WEAFF WGY WTAM WSAI (sw-9.53)
 CBS—Jimmy Farrell, songs: WABC (sw-11.83)
 NBC—To be announced: WJZ KDKA WHAM WCKY (sw-11.87)
 MBS—Lilae Time: WGN WLW KMOX—Frank Hazzard and Orchestra
 WAVE—Radio Newspaper
 WBBM—While the City Sleeps
 WBN—Lou Brees's Amateur Show
 WCPO—Rev. Herbert S. Bice-low
 WENR—Palace Varieties
 WGBF—Zoo News
 WHAS—Hon. A. B. Chandler
 WKRC—Fred Hachler
 WSM—Dangerous Paradise
 WWVA—Twilight Reveries
7:30 p.m. EST 6:30 CST
 NBC—Ed Sullivan, columnist; Bertrand Hirsch's Orchestra; Harold Richards, tenor: WEAFF
 * CBS—Kate Smith's Time: Jack Miller's Orch.: WABC WKRC WHAS KMOX WWVA WBBM (sw-11.83.9.59)
 NBC—Lum & Abner, sketch: WJZ WENR WLW
 NBC—Jackie Heller, tenor: WSAI WTAM
 KDKA—Pittsburgh Varieties
 WAVE—Ben Klason
 WCKY—News
 WCPO—Harry Hartman's Sport Review
 WGBF—Historical Facts
 WGN—Winners
 WGY—Miners' Quartet
 WHAM—LeBrun Sisters
 WSM—Comedy Stars of Hollywood
7:45 p.m. EST 6:45 CST
 NBC—You & Your Government: WEAFF WAVE WSAI WTAM
 * CBS—Boake Carter, news: WABC WHAS KMOX WKRC WBBM (sw-11.83.9.59)
 NBC—Mario Cozzi, baritone; WJZ WENR WHAM WCKY
 MBS—Washington Merry-Go-Round: WGN WLW
 WCPO—Will Hauser's Orch
 WGY—Musical Program
 WSAI—Bob Chester's Orch.
 WSM—Jimmy Gallagher's Orch.
 WVA—Waring's Pennsylvanians
8:00 p.m. EST 7:00 CST
 NBC—Leo Reisman's Orchestra, Phil Doey & Johnny: WEAFF WAVE WTAM WGY WSM
 NBC—Crime Clues: WJZ WLS KDKA WHAS WLW WHAM (sw-11.87)
 CBS—Lavender and Old Lace: Lucy Monroe, soprano; Frank Munn, tenor; Fritz Schell, soloist: WABC WKRC WHAS KMOX WBBM (sw-6.12.6.06)
 WCKY—Baru Dance
 WCPO—Luken Airport Series
 WGN—Those O'Malleys
 WSAI—Bob Chester's Orch.
8:15 p.m. EST 7:15 CST
 WCPO—Charter Comm. Speaker
 WGN—Fiddle Riddles
 WWVA—Final Edition
8:30 p.m. EST 7:30 CST
 * NBC—Welcome Valley, drama, with Edgar A. Guest; Bernard Flynn; Sidney Ellstrom; Betty Winkler; Joseph Galluccio's Orch.: WJZ WLS WLW KDKA WHAM (sw-11.87)
 * CBS—Lawrence Tibbett, baritone; Don Voorhees' Orchestra: WABC WHAS WKRC KMOX WBBM (sw-6.12.6.06)
 * NBC—Wayne King's Orch.: WEAFF WTAM WGY WAVE WSAI (sw-9.53)
 WCKY—Dell Leonard's Orch.
 WCPO—Parisien Eusemble

WGN—Isham Jones, "Evening Serenade"
 WSM—Sooenirs
8:45 p.m. EST 7:45 CST
 WCPO—Michelson's Orch.
 WSM—Francis Craig's Orchestra
9:00 p.m. EST 8:00 CST
 NBC—Nils T. Granlund, m. c.; Harry Salter's Orch.; Tom Howard and George Shelton, comedians: WEAFF WGY WTAM WAVE WSM WSAI (sw-9.53)
 * CBS—The Caravan; Walter O'Keefe, comedian; Deane Janis; Glen Gray's Orchestra: WABC WHAS WKRC WBBM KMOX (sw-6.12.6.06)
 * NBC—Ben Bernie's Orch.: WJZ WHAM KDKA WLW WLS (sw-6.14)
 WCKY—To be announced
 WGN—News; Sports Review
 WLW—Los Amigos, Spanish Music
9:15 p.m. EST 8:15 CST
 WGN—The Couple Next Door
9:30 p.m. EST 8:30 CST
 * NBC—Helen Hayes in "The New Penny," with all-star cast; Mark Warnow's Orch.: WJZ KDKA WHAM WENR WCKY (sw-6.14)
 * NBC—TEXAS CO. PRESENTS Jumbo Show, direction Billy Rose, Jimmy Durante, Donald Novis, Gloria Grafton: WEAFF WGY WTAM WAVE WSM WLW (sw-9.53)
 CBS—Fred Waring's Orchestra; Col. Stoopnagle and Budd WABC KMOX WBBM WKRC WHAS (sw-6.12.6.06)
 WCPO—Dance Parade
 WGN—Radio Playhouse, variety & drama
 WSAI—News
9:45 p.m. EST 8:45 CST
 WCPO—Michelson's Orchestra
 WSAI—Rheiny Gau, songs
10:00 p.m. EST 9:00 CST
 * NBC—The Studio Party; Sigmond Romberg; Deems Taylor, m. c.; Helen Marshall, soprano; Morton Bowe, tenor; Rise Stevens, contralto; Geo. Britton, baritone; Chorus; Orchestra: WEAFF WGY WTAM WLW (sw-9.53)
 NBC—Wendell Hall, songs: WJZ WCKY WHAM WENR KDKA (sw-6.14)
 WAVE—Reveries
 WGBF—Mysterious Pianist
 WSAI—Bob Chester's Orch.
 WSM—Jubilee Singers & Choir
10:15 p.m. EST 9:15 CST
 NBC—Ray Heatherton and Lucille Manners: WJZ WSM KDKA—Town Meeting
 WAVE—Amer. Liberty League
 WCKY—News
 WCPO—Will Hauser's Orch.
 WENR—Star Dust
 WGN—Veloz & Yolanda's Orch.
 WHAM—Maivels of Eyesight
10:30 p.m. EST 9:30 CST
 NBC—Republican State Committee: WEAFF WAVE WGY WTAM WHAM (sw-9.53)
 CBS—Mobilization for Human Needs Program: WABC WBBM WKRC KMOX (sw-6.12.6.06)
 NBC—Hear: Throbs of the Hills: WJZ WENR WCKY
 WGBF—News
 WGN—Horace Heidt's Orch.
 WLW—Cotton Queen Showboat
 WSAI—Wallenstein's String Sinfonia
 WSM—Francis Craig's Music Box
10:45 p.m. EST 9:45 CST
 NBC—Great Moments in History: WEAFF WTAM WAVE WGY (sw-9.53)
 KDKA—On the Mall
 KMOX—Sport Pace of the Air
 WBBM—Dance Orchestra
 WGBF—Wrestling Matches
 WGN—Lawrence Saleino; Concert Orchestra
 WHAM—To be announced
 WHAS—Kentucky Repeal and Reenactment League
11:00 p.m. EST 10:00 CST
 NBC—Ramon Ramos' Orchestra: WEAFF WCKY WSAI
 CBS—Abe Lyman's Orchestra: WABC
 NBC—Jimmy Carr's Orchestra: WHAM
 * CBS—Myrt & Marge, sketch: WABC KMOX WBBM
 NBC—News; Jimmy Carr's Orchestra: WJZ
 * NBC—Amos n' Andy: WSM KDKA—Sports, Ed Sprague
 WAVE—Roller Derby
 WENR—Globe Trotter

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

(Continued from Page 15)

6 p. m.—BBC Empire orchestra (GSB, GSC).
 6:05 p. m.—Talk by H. E. Enrico Fermi (2RO).
 6:15-7 p. m.—Royal Police Force band (2RO).
 6:30 p. m.—Under Big Ben, talk (GSB, GSC).
 6:45 p. m.—Musical program (EAQ).
 7 p. m.—Orchestral concert (DJC).
 7:05-7:45 p. m.—Torn Around (GSB, GSC).
 7:10 p. m.—American doets (2RO).
 7:15 p. m.—Miss Kayser, songs (YV2RC).
 8:30 p. m.—Musical comedies (YV2RC).
 8:30 p. m.—Folk songs (DJC).
 9:15 p. m.—Chamber music (DJC).
 10 p. m.—BBC Empire orchestra (GSC, GSL).
 10:30 p. m.—Dance orchestra (CJRO, CJRN).

THURSDAY, OCTOBER 31

2:15 a. m.—Curbstone Memories (GSB, GSD).
 3 a. m.—Poet's Corner (GSB, GSD).
 9:05 a. m.—Marek Welher's orchestra (PHI).
 10:15 a. m.—Royal Air Force band (GSF, GSG).
 11 a. m.—Marmalade Mystery (GSF, GSG).
 1:15 p. m.—Poet's Corner (GSB, GSD, GSI).
 2 p. m.—Tunes of the Town (GSB, GSD, GSI).
 2:30 p. m.—Piano recital (GSB, GSD, GSI).
 5:25 p. m.—Songs by Schubert (DJC).
 6 p. m.—Talk (DJC).
 6 p. m.—BBC Empire orchestra (GSB, GSC).
 6:15 p. m.—On the Rhine (DJC).
 6:55 p. m.—Poet's Corner (GSB, GSC).
 7 p. m.—English program (EAQ).
 7:15 p. m.—String orchestra (YV2RC).
 7:30 p. m.—Brass band (DJC).
 7:30 p. m.—Curbstone Memories (GSB, GSC).
 7:45 p. m.—Julio de Seto, tenor (YV2RC).
 8 p. m.—Theater of the Air (YV2RC).
 8:30 p. m.—Songs and piano (YV2RC).
 8:30 p. m.—Piano recital (DJC).
 8:45 p. m.—Old favorites (YV2RC).

9:10-15 p. m.—Band concert (YV2RC).
 9:20 p. m.—Ecuadorian music (PRADO).
 10:05-10:45 p. m.—Turn Around (GSB, GSL).

FRIDAY, NOVEMBER 1

9 a. m.—Denis Conet, tenor (PHI).
 10:30 a. m.—Concert party (GSF, GSG).
 5:05 p. m.—Woman's hour (DJC).
 6 p. m.—SHORT WAVE BRIDGE TOURNA-MENT (W2NAF, LSX).
 6 p. m.—Variety (GSB, GSC).
 6:15 p. m.—Light music (DJC).
 6:30 p. m.—String ensemble (CJRO, CJRN).
 7:15 p. m.—Army and Navy songs (GSB, GSC).
 7:30 p. m.—Here's to the new Month (DJC).
 7:30 p. m.—Martin de Llano, crooner (YV2RC).
 8 p. m.—Popular music (YV2RC).
 9 p. m.—The Happy Bunch (YV2RC).
 9:15 p. m.—Musical Riddle hour (DJC).
 10 p. m.—Chamber music (GSC, GSL).

SATURDAY, NOVEMBER 2

9 a. m.—Literature talk (PHI).
 3:15 p. m.—Talk (GSB, GSD).
 4:45 p. m.—Scottish songs (GSB, GSC).
 5:30 p. m.—League of Nations Summary (IBL, HBP).
 6 p. m.—Bavarian folklore (DJC).
 6 p. m.—Ambrose's orchestra (GSB, GSC).
 6:45 p. m.—Talk (GSB, GSC).
 7 p. m.—Book Week (DJC).
 7 p. m.—Venezuelan music (YV2RC).
 7:15 p. m.—Sound pictures (DJC).
 7:30 p. m.—Piano recital (CJRO, CJRN).
 7:30 p. m.—Sveinahl, crooner (YV2RC).
 7:30 p. m.—Light music (DJC).
 8 p. m.—Operatic arias (YV2RC).
 8:45 p. m.—Erich Hanneman, soloist (DJC).
 10 p. m.—Concert entertainment (GSC, GSL).

NEW • BIG • SPECTACULAR

TUESDAY NIGHTS
 9:30 E.S.T.—N.B.C.

Coast-to-Coast Network

JUMBO
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Featuring a star-spangled cast of 90 performers! . . . headed by JIMMY DURANTE, Donald Novis, Gloria Grafton and Arthur Sinclair! . . . an orchestra of 30 musicians . . . a chorus of 32 male voices . . . a dramatic, romantic, comic story by Ben Hecht and Charles MacArthur . . . original songs by Rodgers and Hart!

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Broadcast from the mammoth stage of the New York Hippodrome
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CBS—Jack Armstrong, sketch: KMOX WBBM
 NBC—News; Stanley High, political talk: WFAF (sw-9.53)
 CBS—News; Vanished Voices, musical and dramatic: WABC (sw-11.93.9.59)
 NBC—News; The Charioteers: WJZ
 NBC—News; Ray Heatherton, baritone: WSM WCKY
 News: WENR WSAI
 KDKA—Dinner Music
 WCPO—Star Sercuaders
 WGBF—Singing Cowboy
 WGY—Evening Brevities
 WHAM—Terry & Ted
 WKRC—Onward Cincinnati
 WLW—Bob Newhall, sports
 WTAM—News; Sportsman
6:45 p.m. EST 5:45 CST
 NBC—Orphan Annie WSM WGN
 CBS—Herbert Foote, organist:
 NBC—Billy and Betty, sketch:
 WFAF
 NBC—Lowell Thomas, news
 WJZ KDKA WLW WTAM
 (sw-11.87-15.21)
 NBC—Ranch Boys Trio: WENR
 Jimmy Allen, sketch: KMOX
 WBBM
 WCKY—Commanders' Quartet
 WCPO—Around the Town
 WGBF—Serooco Club
 WGY—News-Δ Musical Program
 WHAM—News
 WHAS—Mr. Robert Vaughn
 WKRC—Rep. Campaign Com.
 WSAI—Knot Hole Club
 WVA—Musical Moments
7:00 p.m. EST 6:00 CST
 ★ NBC—Amos 'n' Andy: WFAF
 WLW WGY WTAM (sw-9.53)
 ★ CBS—Myrt & Marge, sketch:
 WABC WVA WKRC (sw-11.83.9.59)
 NBC—Easy Aces, sketch: WJZ
 KDKA WENR WCKY WHAM
 (sw-11.87)
 CBS—Buck Rogers, sketch
 WHAS KMOX WBBM
 WAVE—Variety Musicals
 WCPO—Hornberger Trio
 WGBF—Birthday Club
 WGN—Palmer House Ensemble
 WSAI—Fireside Hour
 WSM—Sarie & Sallie; Sports
7:15 p.m. EST 6:15 CST
 ★ NBC—ALKA-SELTZER PRESENTS
 Lucie Ezra's Radio Station:
 WFAF WGY WTAM
 WSAI (sw-9.53)
 NBC—Cap. Tim Healy: WJZ
 KDKA WENR WHAM WCKY
 (sw-11.87)
 CBS—Imperial Hawaiian Band:
 WABC WSMK WBBM WKRC
 KMOX (sw-11.83)
 MBS—Lilac Time: WGN WLW
 WAVE—Radio Newspaper
 WCPO—Δ Rev. Herbert S. Bice-
 low
 WGBF—News
 WHAS—To be announced
 WSM—John Lewis; Stripes
 WVA—Frolies
7:30 p.m. EST 6:30 CST
 NBC—Our American Schools
 WFAF WSAI WAVE WTAM
 ★ CBS—Kate Smith's Time;
 Jack Miller's Orchestra; Ted
 Collins, announcer: WABC
 WKRC WHAS KMOX WVA
 WBBM (sw-11.83.9.59)
 ★ NBC—Lum & Abner, sketch:
 WJZ WENR WLW
 Musical Moments; Soloist and
 Orchestra: WHAM WSM
 KDKA—Lois Miller and Rnsay
 Rowswell
 WCKY—Musical Cucktail
 WCPO—Harry Hartman's Sport
 Review
 WGBF—Historical Facts
 WGN—Winners
 WGY—Jim Healey, commentator
7:45 p.m. EST 6:45 CST
 NBC—Dangerous Paradise
 drama; Elsie Hinz and Nick
 Dawson: WJZ KDKA WENR
 WAVE WLW (sw-11.83)
 NBC—City Voices: WFAF WSAI
 ★ CBS—Boake Carter, news:
 WABC WHAS KMOX WKRC
 WBBM (sw-11.83.9.59)
 WCKY—Musical Moments, solo-
 ists and orchestra
 WCPO—Will Hauser's Orch.
 WGN—Quin Ryan's Amateur
 Show
 WGY—Musical Program
 WHAM—The Forty-Niners
 WSM—Melody Jams
 WTAM—To be announced
 WVA—Home Town Boys
8:00 p.m. EST 7:00 CST
 ★ NBC—One Man's Family,
 drama: WFAF WSM WTAM
 WAVE WGY WLW

CBS—Cavalcade of America,
 dramatic sketch: WABC WHAS
 WKRC WBBM KMOX (sw-
 6.12-6.06)
 NBC—The Rendezvous: WJZ
 KDKA WCKY WHAM WLS
 (sw-11.87)
 WCPO—Bob Jones
 WGN—The Lone Ranger
 WSAI—Bob Chester's Orch.
 WVA—Final Edition
8:15 p.m. EST 7:15 CST
 WCPO—Charter Comm. Speaker
 WVA—Rhythm & Romance
8:30 p.m. EST 7:30 CST
 ★ NBC—"The House of Glass,"
 sketch with Gertrude Berg,
 Joe Greenwald, Paul Stewart,
 Helen Dumas, Bertha Walden,
 Bill Artzt's Orch.: WJZ KDKA
 WCKY WHAM WLS (sw-
 11.87)
 ★ CBS—Burns & Allen; Orch.:
 WARC WKRC KMOX WHAS
 WBBM (sw-6.12-6.06)
 ★ NBC—Wayne King's Orch.:
 WFAF WTAM WGY WSAI
 WSM
 MBS—Heatrolatown: WGN WLW
 WAVE—Bert Kenny
8:45 p.m. EST 7:45 CST
 WAVE—Paul Miner's Orchestra
 WCPO—Michelson's Orch.
9:00 p.m. EST 8:00 CST
 ★ CBS—Lily Pons, soprano; Andre
 Kostelanetz' Orch.; Chorus:
 WABC WKRC WHAS
 WBBM KMOX (sw-6.12-6.06)
 ★ NBC—Town Hall Tonight,
 Fred Allen, Portland Huffa,
 Art Players, Amateurs & Peter
 Van Steedens' Orch.: WFAF
 WTAM WSM WAVE WLW
 WGY (sw-9.53)
 NBC—John Charles Thomas, baritone;
 Frank Tours' Orchestra:
 WJZ WLS KDKA WCKY
 WHAM (sw-6.14)
 WCPO—Boxing Matches
 WGN—News; Sports Review
 WSAI—Ace Brigade's Orch.
9:15 p.m. EST 8:15 CST
 WGN—The Couple Next Door
9:30 p.m. EST 8:30 CST
 ★ NBC—Warden Lawes; Twenty
 Thousand Years in Sing Sing;
 "The Man Higher Up": WJZ
 WENR KDKA WCKY WHAM
 (sw-6.12)
 CBS—Refreshment Time; Ray
 Noble's Orch.; Babs Ryan &
 Her Brothers: WABC WKRC
 WBBM WHAS KMOX (sw-
 6.12-6.06)
 WGN—Wallenstein Sinlonietta
 WSAI—News
9:45 p.m. EST 8:45 CST
 KMOX—To be announced
 WSAI—Rheiny Gau, songs
10:00 p.m. EST 9:00 CST
 CBS—On the Air with Lud
 Gluskin: WABC WSMK WBBM
 WKRC (sw-6.12-6.06)
 NBC—To be announced: WJZ
 WAVE KDKA WHAM WSM
 (sw-6.14)
 NBC—Cabin Revue; Conrad Thi-
 baut, baritone; Harry Salter's
 Orch.; Frank Crumit, m.c.:
 WFAF WTAM WGY WSAI
 (sw-9.53)
 KMOX—Musical Moments; Solo-
 ist; Orchestra
 WCKY—News
 WGN—Horace Heidt's Orch.
 ★ WLW—KEN-RAD PRESENTS
 Unsolved Mysteries, drama
10:15 p.m. EST 9:15 CST
 NBC—To be announced, WCKY
 KMOX—Hot Dates in History
 WGN—Musical Moments; Vocal-
 ist & Orchestra
 WKRC—Evening Serenade
10:30 p.m. EST 9:30 CST
 NBC—To be announced: WFAF
 WGY WTAM WHAM WAVE
 (sw-9.53)
 CBS—The March of Time, dra-
 maticized news events: WABC
 WHAS KMOX WBBM WKRC
 (sw-6.12-6.06)
 NBC—Jimmy Fidler and His Hol-
 lywood Gossip: WJZ WHAM
 KDKA WENR (sw-6.14)
 WGN—Attilio Pagiore, Orch
 WLW—To be announced
 WSAI—Bob Chester's Orch.
10:45 p.m. EST 9:45 CST
 NBC—To be announced: WJZ
 WCKY WENR
 CBS—American Foreign Policy
 Prem.: WABC WKRC WSMK
 WBBM (sw-6.12-6.06)
 KMOX—Sport Page of the Air
 WCPO—Will Hauser's Orch.
 WHAS—Musical Moments, vocal-
 ists and orch
11:00 p.m. EST 10:00 CST
 NBC—Sammy Kaye's Orchestra:
 WFAF WSAI

NBC—News; Dorothy Lamour,
 sings: WJZ
 CBS—Frank Dailey's Orchestra:
 WABC
 NBC—Dorothy Lamour, soprano:
 WHAM
 ★ NBC—Amos 'n' Andy: WSM
 ★ CBS—Myrt & Marge, sketch:
 KMOX WHAS WBBM
 News: WLW WENR
 KDKA—News; Sports
 WAVE—Roller Derby
 WGY—News; Blue Barron's Or-
 chestra
 WKRC—News; Billy Snyder's
 Orchestra
 WTAM—Dick Fidler's Orch.
11:15 p.m. EST 10:15 CST
 NBC—Ink Spots: WJZ WHAM
 WSM
 CBS—Public Opinion: WABC
 WBBM WSMK
 NBC—Leonard Keller's Orch.:
 WCKY WSAI
 KDKA—Dream Ship
 KMOX—News
 WAVE—Walkathon
 WGN—Fiddle Riddles
 WJAS—Dance Time
 WLW—Salute to Stuhenville, O.
 WTAM—Hal Goodman's Orch.
11:30 p.m. EST 10:30 CST
 NBC—Glenn Lee's Orchestra:
 WCKY
 ★ NBC—House of Glass, drama-
 tic sketch: WSM WAVE
 NBC—News; Enric Madriguera's
 Orch.: WFAF
 CBS—Herbie Kay's Orchestra:
 WABC WHAS WKRC WBBM
 NBC—Enric Madriguera's Orch.:
 WSAI WCKY WGY (sw-9.53)
 NBC—Luigi Romanelli's Orch.:
 WJZ WHAM
 KMOX—Maurie Sherman's Orch.
 KDKA—Radio Night Club
 WENR—Earl Hines' Orchestra
 WGN—Orville Knapp's Orch.
 WTAM—Paul Decker's Orch.
11:45 p.m. EST 10:45 CST
 NBC—Jesse Crawford, organist:
 WFAF WCKY WSAI WGY
 (sw-9.53)
 KMOX—To be announced
 WENR—Chas. Boulanger's Orch
 WGN—Jan Garber's Orchestra
 WLW—Ted Fiorito's Orch.
12:00 Mid ES 11:00 p.m. CS
 NBC—Phil Harris' Orch.: WFAF
 WGY WCKY
 CBS—George Olsen's Orchestra:
 WABC WKRC WBBM KMOX
 WSMK
 NBC—Shandor, violinist; Harold
 Stern's Orch.: WJZ WHAM
 WSM WAVE
 KDKA—Maurice Spitalny's Orch.
 WENR—Jack Russell's Orch.
 WGN—Veloz & Yolanda's Orch.
 WHAS—Grav Gordon's Orch
 WLW—Ace Brigade's Orch.
 WTAM—Sammy Kaye's Orch.
12:30 a.m. ES 11:30 p.m. CS
 NBC—Lights Out, drama: WFAF
 WENR WAVE WTAM WGY
 WSM WCKY
 CBS—Phil Scott's Orch.: WABC
 WKRC WBBM KMOX
 NBC—Charles Dornberger's Or-
 chestra: WJZ KDKA (sw-
 6.14)
 WGN—Horace Heidt's Orchestra
 WHAS—Dream Serenade
 WLW—Moon River
12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day Is Done
 WGN—Joe Sanders' Orchestra
 WSMK—Phil Scott's Orchestra
 (CBS)
1:00 a.m. ES 12:00 Mid CS
 WBBM—Al Diem's Orch.
 WENR—Enric Madriguera's Or-
 chestra
 WGN—Continental Gypsies
 WLW—Bob Chester's Orch.
1:15 a.m. EST 12:15 CST
 WGN—Jan Garber's Orch.
 WLW—Ted Fiorito's Orch.
1:30 a.m. EST 12:30 CST
 NBC—Meredith Willson's Orch
 WAVE
 MBS—Joe Sanders' Orch.: WGN
 WLW
 WBBM—News; Seymour Simons'
 Orchestra
 WENR—Jack Russell's Orchestra
1:45 a.m. EST 12:45 CST
 WGN—Horace Heidt's Orchestra
 WLW—Night Club Parade
2:00 a.m. EST 1:00 CST
 WBBM—Maurie Steins' Orchestra
 WGN—Veloz & Yolanda's Orch.
 WSM—To be announced
2:30 a.m. EST 1:30 CST
 WBBM—Bob Pacelli's Orch.
3:00 a.m. EST 2:00 CST
 WBBM—Austin Mack's Orch.

Mr. Fairfax Knows All

TONY ROMANO, singer and guitarist with Al Pearce, is only 18 years old. He first joined Pearce when he was 13, at which time he was leader of his high school orchestra; his instrument then was the violin. He is one of 14 children, and was born in Fresno, California. Every member of his family is musically inclined. Tony is the same on and off the stage—eager, ingenuous, friendly and willing. Bing Crosby is his favorite artist, and is a personal friend. (Miss E. S., Easton, Pa.)

THE RED DAVIS cast has been disbanded. (G. E. P., Chippewa Falls, Wis.)

JOAN BLAINE'S birthday is April 28. She was born in Fort Dodge, Iowa. Took a law course at Northwestern University. While in Tiger, Colorado, a few years ago, she acted as supervisor of the Tiger school, which boasted 3 teachers and 150 pupils. When an influenza epidemic swept the camp, putting nearly 200 miners and their families in the makeshift hospital, Miss Blaine was drafted as head nurse of the institution. She didn't lose one patient! (N. D., Irvington, N. J.)

MASQUERADE is off the air, and it is not possible to say whether it will return. (G. S., South Bend, Ind.)

On the *Girl Alone* program BETTY WINKLER portrays the character Patricia Ryan; ART JACOBSEN is heard as Jim (Scoop) Curtis; SIDNEY ELLSTROM is Otto; ISABEL RANDOLPH plays both Ruby Baker and the maid; JOAN WINTERS is Alice Ames; TED MAXWELL is Leo Warner; JOHN GUILBERT is John Knight; HAROLD PEARY is Joe Mareno and BETTY LOUGERSON is Helene Adams (L. L. Thomas, Council Bluffs, Ia.)

Mr. Fairfax answers personally only those inquiries which are accompanied by addressed return envelope and postage. Mr. Fairfax can guarantee to answer only questions concerning personalities heard on the networks. Address him in care of RADIO GUIDE, 731 Plymouth Court, Chicago, Ill.

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WEDNESDAY WLW

10:00 P. M Eastern Standard Time

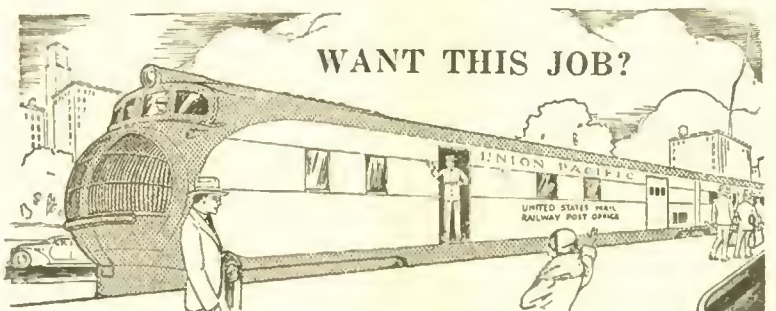
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WLW—Bob Newhall, sports
WTAM—News; Sportsman
6:45 p.m. EST 5:45 CST
NBC—Orphan Annie; WSM
WGN
CBS—Dick Messner's Orchestra;
WSMK WHAS WWVA
NBC—Lowell Thomas, news;
WJZ KDKA WLW WTAM
(sw-11.87-15.21)
CBS—Music Box; Concert Or-
chestra; Soloist: WABC (sw-
11.83-9.59)
NBC—Billy and Betty; WFAF
NBC—The Charioteers; WENR
Jimmy Allen, sketch: KMOX
WBBM
WCKY—Dinner Hour Concert
WCPO—Around the Town
WGBF—Club Time
WGY—News; Musical Program
WHAM—News
WKRC—Republican Committee
WSAI—Dinner Hour
7:00 p.m. EST 6:00 CST
★ NBC—Amos 'n' Andy; WFAF
WGY WLW WTAM (sw-9.53)
★ CBS—Myrt & Marge, sketch:
WABC WWVA WKRC (sw-
11.83-9.59)
NBC—Easy Aces, sketch: WJZ
KDKA WENR WCKY WHAM
(sw-11.87)
CBS—Buck Rogers, sketch:
WHAS KMOX WBBM
WAVE—Movie Interview
WCPO—Galvano and Cortez
WGBF—Musical Moments
WGN—Bob Elson, sports
WSAI—Ted Fiorito's Orch.
WSM—Safety Prepn.; Stripes
7:15 p.m. EST 6:15 CST
NBC—Phil Regan, tenor; Harry
Jackson's Orch.; WJZ WCKY
WHAM KDKA (sw-11.87)
CBS—Buddy Clark, baritone;
WABC WSMK WHAS (sw-
11.83)
NBC—Popeye, the Sailor; Vic
Irwins' Orch.; WFAF WTAM
WSAI WGY (sw-9.53)
MBS—Lilac Time; WLW WGN
KMOX—Frank Hazzard, tenor
WAVE—Radio Newspaper
WBBM—Flanagan's Football
Winners
WCPO—Rev. Herbert S. Bige-
low
WENR—To be announced
WGBF—News
WKRC—Lucky Escapes from
Death
WSM—Dangerous Paradise
WWVA—Twilight Reveries
7:30 p.m. EST 6:30 CST
NBC—Music Is My Hobby; Major
Louden Greenleaf, guest:
WFAF WSAI WAVE
★ NBC—Lum & Abner, sketch:
WJZ WENR WLW
★ CBS—Kate Smith's Time; Jack
Miller's Orch.; WABC WBBM
WHAS WKRC KMOX WWVA
(sw-11.83-9.59)
KDKA—Swanee Singers
WCKY—News
WCPO—Harry Hatman's Sport
Review
WGBF—Historical Facts
WGN—Milky Way Winners
WGY—Musical Program
WHAM—State Troopers Drama
WSM—Comedy Stars of Holly-
wood
WTAM—Sunrise Surprise Party
7:45 p.m. EST 6:45 CST
NBC—Life Studies, Tom Powers
WFAF
★ CBS—Boake Carter, news
WABC WHAS KMOX WKRC
WBBM (sw-11.83-9.59)
ABC—Ruth Lyon, soprano; News:
WJZ WENR WCKY WSAI
KDKA—To be announced
WAVE—Bert Kenney Parade
WCPO—Will Hauser's Orch.
WGN—All Star Radio Round-Up
WGY—Florence Rangers' Band
WLW—Overalls on Parade, mu-
sical varieties
WSM—Christine Johnston, con-
tralto
WWVA—Sons o' Guns & Their
Rhythm Club
8:00 p.m. EST 7:00 CST
CBS—Harry and Esther; Teddy
Bergman, comedian; Jack Ar-
thur, baritone; Audrey Marsh,
soprano; Rhythmic Girls; Victor
Ardens' Orch.; WABC WKRC
KMOX WHAS WBBM (sw-
6.12-6.06)
★ NBC—Vallee's Variety Hour
WFAF WTAM WLW WGY
(sw-9.53)
NBC—Nickelodeon WJZ WSM
KDKA WAVE WCKY WLS
WHAM (sw-11.87)
WCPO—Variety Program
WGN—Those O'Malleys

WSAI—Community Chest
WWVA—Final Edition
8:15 p.m. EST 7:15 CST
WCPO—Michelson's Orchestra
WGN—Fiddle Riddles
WWVA—Chopsticks
8:30 p.m. EST 7:30 CST
NBC—Cyril Pitts, tenor; Orch.;
WJZ WCKY KDKA WLS
WAVE WSM WHAM (sw-11.87)
★ CBS—Musical Hour; William
Daly's Orch.; Jane Froman,
guest: WABC WBBM WKRC
WHAS KMOX (sw-6.12-6.06)
WCPO—Two Spanish Guitars
WGN—Velo & Yolanda's Orch.
8:45 p.m. EST 7:45 CST
NBC—Hendrik Willem van Loun-
arthur, talk: WJZ WCKY WLS
WHAM KDKA (sw-11.87)
WAVE—Musical Memory Game
WCPO—Jimmy Lee
WGN—Joe Sanders' Orchestra
WSM—Jimmy Gallagher's Orch.
9:00 p.m. EST 8:00 CST
★ NBC—The Show Boat, star-
ring Lanny Ross, tenor, with
Frank McIntyre; Muriel Wil-
son, soprano; Helen Oelheim,
contralto; Molasses 'n' Janu-
ary; The Westerners; Walter
Telley; Gus Haenschel's Orch.;
WFAF WTAM WAVE WSM
WGY WSAI (sw-9.53)
NBC—Death Valley Days; WJZ
KDKA WLW WLS WHAM
(sw-6.14)
★ CBS—The Caravan; Walter
O'Keefe, comedian; Deane Jan-
is; Ted Husing; Glen Gray's
Orch.; WABC WHAS WKRC
KMOX WBBM (sw-6.12-6.06)
WCKY—Song Vendors Trio
WCPO—Calling All Cars
WGBF—Owensboro
WGN—News; Quin Ryan's Sports
Review
9:15 p.m. EST 8:15 CST
WCKY—Lawrence Quintet
WGN—The Couple Next Door
9:30 p.m. EST 8:30 CST
★ CBS—To Arms for Peace;
Drama; Music: WABC WKRC
KMOX WHAS WBBM (sw-
6.12-6.06)
NBC—America's Town Meetings;
WJZ WCKY WHAM
KDKA—Ethel Harris, songs
WCPO—Harlem Amateur Night
WGBF—Old National Bank
WGN—Jan Garber's Orch.
WLW—Crusaders
9:45 p.m. EST 8:45 CST
KDKA—Florence Fisher Party
WGN—Orville Knapp's Orch.
WLW—Lovehiness for Sale
10:00 p.m. EST 9:00 CST
★ NBC—Paul Whiteman's Music
Hall; Guest Artists; Helen Jep-
son, soprano; Ramona; Dorelle
Alexander, songstress; King's
Men and Bob Lawrence; WFAF
WTAM WSM WAVE WGY
(sw-9.53)
★ CBS—Horace Heidt's Briga-
diers; WABC WHAS WBBM
KMOX WKRC (sw-6.12-6.06)
KDKA—Town Meetings (NBC)
WCPO—Studio Dance
WGBF—Mysterious Pianist
WGN—The Troubadours
WSAI—News
10:15 p.m. EST 9:15 CST
WCPO—Will Hauser's Orch.
WGN—Money Music Makers,
octet
WSAI—Rheiny Gan
10:30 p.m. EST 9:30 CST
NBC—Roy Shield's Orch.; WJZ
WHAM KDKA
CBS—The March of Time, dra-
matized news events: WABC
WKRC KMOX WBBM WHAS
(sw-6.12-6.06)
WCKY—News
WGBF—News
WGN—The Symphonette
WSAI—Bob Chester's Orch.
10:45 p.m. EST 9:45 CST
CBS—Mary Eastman; Orchestra:
WABC WSMK (sw-6.12-6.06)
KMOX—Sport Page of the Air
WBBM—Life of Mory McConic
nick
WCKY—Roy Shield's Orchestra
(NBC)
WGBF—Colonial Club
WHAS—Kentucky Repeal and
Regulation League
WKRC—Evening Serenade
11:00 p.m. EST 10:00 CST
NBC—News; El Cluco, Spanish
Revue; WJZ
NBC—John B. Kennedy com-
mentator; WFAF WSAI WCKY
WTAM (sw-9.53)
CBS—Claude Hopkins' Orchestra;
WABC
★ CBS—Myrt & Marge, sketch:
WHAS KMOX WBBM

★ NBC—Amos 'n' Andy; WSM
KDKA—News; Sports
WAVE—Roller Derby
WENR—Globe Trotter
WGBF—Coral Room
WGY—News; Boyd Gaylord's Or-
chestra
WHAM—Theater Memories
WKRC—News; Billy Snyder's
Orchestra
WLW—News
11:15 p.m. EST 10:15 CST
NBC—Leonard Keller's Orch.;
WFAF WENR WSM WSAI
WCKY
KDKA—Arm Chair Driver
KMOX—News
WAVE—Walkathon
WBBM—Musical Moments; vo-
calist and Orchestra
WGBF—Dance Music
WGN—Joe Sanders' Orch.
WHAM—To be announced
WHAS—Dance Time
WLW—Dark-Town Meetin' So-
ciety
WSMK—Claude Hopkins' Orch.
(CBS)
11:30 p.m. EST 10:30 CST
NBC—Meredith Willson's Orch.;
WAVE WGY WSAI (sw-9.53)
CBS—Dick Gardner's Orchestra;
WABC WSMK WHAS WWVA
WKRC
NBC—News; Meredith Willson's
Orchestra; WFAF
NBC—Joe Rines' Orch.; WJZ
WCKY WHAM
KDKA—Radio Night Club
KMOX—To be announced
WBBM—Herbie Kay's Orchestra
WENR—Earl Hines' Orchestra
WGBF—Dance Orchestra
WGN—Orville Knapp's Orch.
WSM—Sports; Dance Orch.
WTAM—Paul Decker's Orch.
11:45 p.m. EST 10:45 CST
NBC—Jesse Crawford, organist;
WFAF WGY WSAI WAVE
(sw-9.53)
KMOX—Eddie Dunstedter; Tom
Baker, songs
WENR—Chas. Boulanger's Orch.
WGBF—Dance Orchestra
WGN—Jan Garber's Orchestra
WLW—Ted Fiorito's Orch.
12:00 Mid ES 11:00 p.m. CS
NBC—Shandor violinist; Ranny
Weeks' Orch.; WJZ WHAM
WCKY WAVE WSM
NBC—Ben Bernie's Orchestra;
WFAF WGY WENR
CBS—George Olsen's Orch.;
WABC WKRC WBBM KMOX
WSMK
KDKA—Maurice Spitalny's Orch.
WGBF—Dance Orchestra
WHAS—Gray Gordon's Orch.
WTAM—Sammy Kaye's Orch.
WWVA—Blu Grass Roy
12:15 a.m. ES 11:15 p.m. CS
WGBF—Dance Orchestra
WGN—Velo & Yolanda's Orch.
WLW—Bob Chester's Orch.
12:30 a.m. ES 11:30 p.m. CS
NBC—Kay Kyser's Orchestra;
WFAF WGY
NBC—Chas. Dornberger's Orch.;
WJZ WAVE KDKA WCKY
(sw-6.14)
CBS—Phil Scott's Orchestra;
WABC WKRC WWVA WBBM
KMOX
WENR—Earl Hines' Orchestra
WGBF—Dance Orchestra
WGN—Horace Heidt's Orchestra
WHAS—Dream Serenade
WLW—Moon River
WSM—Jimmy Gallagher's Orch.
WTAM—Dick Fidler's Orchestra
12:45 a.m. ES 11:45 p.m. CS
KMOX—When Day Is Done
WGN—Joe Sanders' Orchestra
WSMK—Phil Scott's Orchestra
(CBS)
1:00 a.m. ES 12:00 Mid CS
WBBM—Eddie Neibaur's Orch.
WENR—Enrie Madrignera's Orch.
WGN—Continental Gypsies
WLW—Tommy Tucker's Orch.
1:15 a.m. EST 12:15 CST
WGN—Jan Garber's Orchestra
WLW—Ted Fiorito's Orch.
1:30 a.m. EST 12:30 CST
MBS—Joe Sanders' Orchestra;
WGN WLW
WBBM—News; Seymour Simons'
Orchestra
WENR—Jess Hawkins' Orchestra
1:45 a.m. EST 12:45 CST
WGN—Horace Heidt's Orchestra
WLW—Night Club Parade
2:00 a.m. EST 1:00 CST
WBBM—Mamae Stein's Orch.
WGN—Velo & Yolanda's Orch.
2:30 a.m. EST 1:30 CST
WBBM—Bob Farrell's Orch.
3:00 a.m. EST 2:00 CST
WBBM—Austin Mack's Orch.

FOOTBALL BROADCASTS

(Asterisk indicates probable but not definite broadcast. Many of the stations and networks may switch from the announced to another game to provide the most interesting contest.)

(Time Shown Is Eastern Standard)

OCTOBER 26
Alabama vs. Georgia at Athens: 3:15 p.m.—WBRC
Columbia vs. Michigan at New York: 1:45 p.m.—WWJ; 2:15 p.m.—WIIN
Florida vs. Maryland at Gainesville: 2:45 p.m.—WRUF WJAX
Hamilton vs. Ottawa at Ottawa (Rugby): 3 p.m.—CKOC
Iowa vs. Illinois at Urbana: 2:45 p.m.—KMOX WGN WBBM WHO
Manhattan vs. N. Carolina at Brooklyn: 2:30 p.m.—WINS
Manual High vs. Pekin High: 3:15 p.m.—WMBD
Memorial High vs. Bosse: 3:30 p.m.—WGBF
Minnesota vs. Northwestern at Minneapolis: 2:45 p.m.—KSTP WLB WCCO
Montreal vs. Argos at Argos (Rugby): 3 p.m.—CFCF
Notre Dame vs. Navy at Baltimore: 2:15 p.m.—WMCA
Ohio State vs. Indiana at Bloomington: 1:45 p.m.—WLW
*Rice vs. Univ. of Texas at Austin: 3 p.m.—SBS; WFAA WOAI WBAP KPRC KTAT KRLD KTRH KFDM KNOW WACO KTSA
Sewanee vs. Tulane at New Orleans: 3:15 p.m.—WSMB
Toronto vs. McGill at McGill (Rugby): 2:45 p.m.—CKCL CRT CRTCO
Vanderbilt vs. Louisiana State at Nashville: 3 p.m.—WSM
Washington vs. Stanford at Seattle: 5 p.m.—KMED KOL KVI KFRC KFBK KFPY
Wisconsin vs. Chicago at Chicago: 2:45 p.m.—WHA WIND WTMJ
Games to Be Selected: 2 p.m.—KWK; 2:15—WIP; 3—WMT; 3:15—W9XBY; 5:15—KFI; 5:30—KNN.
OCTOBER 27
Green Bay vs. Chicago Bears at Chicago: 3 p.m.—WGN WTMJ
Philadelphia vs. Brooklyn at Brooklyn: 2:30 p.m.—WINS

Song Hits of Week

SONG HITS PLAYED MOST OFTEN ON THE AIR:		BANDLEADERS PICK OF OUTSTANDING HITS:	
Song	Times	Song	Points
I'm in the Mood for Love	32	The Piccolino	30
I'm on a Sec-Saw	27	Top Hat	28
Cheek to Cheek	25	Cheek to Cheek	25
Treasure Island	22	Double Trouble	22
Top Hat	19	Rose in Her Hair	19
Rhythm and Romance	16	Broadway Rhythm	17
Without a Word of Warning	15	I Wish I Were Aladdin	15
Here's to Romance	13	Truckin'	13
No Strings	11	In the Dark	11
Tender Is the Night	10	I Found a Dream	9

OFFICIAL DETECTIVE STORIES

December Issue Now Is on Sale

Sheriff E. R. McLean, of Bolivar County, Mississippi, Tells
The Most Brutal Murder on Record

Detective Ferdinand H. Snyder, of Pontiac, Michigan, Contributes
On the Trail of the Flying Bank Bandits

Captain Patrick Collins, of the Chicago Force, Answers
Who Killed Grandpa Nusbaum?

Ex-Operative 48, Expert in Sex Crimes, Analyzes the Case of
Albert H. Fish, Exhibitionist Killer

Detective H. P. Oswald, of the New York Homicide Squad, Details the
Hunt of the Baggage Checks

Peoria, Illinois' Gerald Thompson Case
The Riddle of the Nude in the Cemetery

The Issue Is Packed with Stories from Life—Told with the Fascination Every Lover of Good Detective Stories Must Have—All with Triple Smash Because They're All True

Official Detective Stories
December—On Sale at All Newsstands— **10c**

WSAI—Knot Hole Club
 WWA—Musical Moments, vocalists and orch.
7:00 p.m. EST 6:00 CST
 * NBC—Amos 'n' Andy: WEAFF WGY WLW WTAM
 * CBS—Myrt & Marge, sketch: WABC WWA WKRC (sw-11.83.9.55)
 NBC—Dinner Concert; Richard Leibert, organist; WJZ KDKA WHAM WCKY WAVE (sw-11.87)
 KMOX—Frank Hazzard, tenor
 WBBM—Flanagan's Football Novelty
 WCPQ—Roy Wilson, pianist
 WENR—Nat'l Hearing Week Program
 WGBF—Stock Markets
 WGN—Bob Elson, Sports
 WHAS—Hot Dates in History
 WSAI—American Family Rebinson
 WSM—Sario & Sallio; Sports Review
7:15 p.m. EST 6:15 CST
 * NBC—ALKA-SELTZER Presents Uncle Ezra's Radio Station: WEAFF WSAI WTAM WGY
 CBS—Lazy Dan, "The Minstrel Man": WABC WKRC WHAS WBBM KMOX (sw-11.83.9.59)
 NBC—Capt. Tom Healy: WJZ WENR WHAM KDKA WCKY (sw-11.87)
 MBS—Lilac Time: WLW WGN
 WAVE—Radio Newspaper
 WCPQ—△ Rev. Herbert S. Bigelow
 WGBF—News
 WSM—Musical Moments, vocalists and orch.
 WWA—Romantic Troubadour
7:30 p.m. EST 6:30 CST
 NBC—March Thru Life: WEAFF WTAM
 * NBC—Lum & Abner, sketch: WJZ WENR WLW
 KDKA—The Singing Seven
 WAVE—Kathleen Wells (NBC)
 WCKY—Strange As It Seems
 WCPQ—Harry Hartman's Sport Review
 WGBF—Historical Facts
 WGN—Winners
 WGY—Jim Healey, commentator
 WHAM—Musical Moments; Soloist and Orchestra
 WSAI—Bob Chester's Orch.
 WSM—Teachers College of the Air
 WWA—Frolics
7:45 p.m. EST 6:45 CST
 NBC—Ed Sullivan, columnist; Bertrand Hirsch's Orchestra: WEAFF
 * CBS—Boake Carter, news: WABC KMOX WKRC WHAS WBBM (sw-11.83.9.59)
 NBC—Dangerous Paradise, drama; Elsie Ilitz and Nick Dawson: WJZ WENR KDKA WLW WAVE (sw-11.87)
 WCKY—News
 WCPQ—Will Hauser's Orch.
 WGBF—Regular Fellows
 WGN—Quin Ryan's Amateur Night
 WGY—Motton Downey
 WHAM—The Forty Niners
 WSAI—My County
 WTAM—Fur Trappers
 WWA—Strange As It Seems
8:00 p.m. EST 7:00 CST
 NBC—Irene Rich, sketch: WJZ WAVE KDKA WSM WLS WHAM WCKY (sw-11.87)
 CBS—Flying Red Horse Tavern: WABC WHAS WKRC WBBM KMOX (sw-6.12-6.06)
 * NBC—Concert; Jessica Drag-onette; Orch.: WEAFF WGY WTAM WSAI (sw-9.53)
 WCPQ—Michelson's Orchestra
 WGN—Lone Ranger
 WLW—Hot Dates in History
 WWA—Amateur Hour
8:15 p.m. EST 7:15 CST
 NBC—Bob Crosby's Orch.: WJZ WAVE WCKY KDKA WHAM WLS (sw-11.87)
 WCPQ—Charter Comm. Speaker
 WLW—Singing Sam
 WSM—Jimmy Gallagher's Orch.
8:30 p.m. EST 7:30 CST
 NBC—College Prom, Ruth Etting, songs, guest; Red Nichols' Orch.: WJZ KDKA WLS WHAM WLW (sw-11.87)
 CBS—Broadway Varieties; Oscar Shaw m.c.; Carmela Ponselle, mezzo soprano; Elizabeth Lennox, contralto; Victor Arden's Orch. and Guests: WABC WHAS KMOX WKRC WBBM (sw-6.12-6.06)

WAVE—Hearth and Spires
 WCKY—Musical Cocktail
 WGN—Joe Sanders' Orch
 WGY—Farm Forum
 WSM—Lawrence Goodman
8:45 p.m. EST 7:45 CST
 WAVE—Paul Miner's Orchestra
 WCKY—Musical Moments
 WCPQ—Galvano and Cortez
 WGN—Veloz & Yolanda's Orch
 WSM—Francis Craig's Orch
9:00 p.m. EST 8:00 CST
 * NBC—Beauty Box Theater; Guests: John Barclay, baritone and Others; Al Goodman's Orch.: WJZ WHAM WENR WCKY WAVE KDKA WSM (sw-6.14)
 NBC—Waltz Time; Frank Munn, tenor; Vivienne Segal, soprano. WEAFF WTAM WLW WGY (sw-9.53)
 * CBS—Hollywood Hotel: Dick Powell, Anne Jamison, Frances Langford, Raymond Paige's Orchestra; Igor Gorin, baritone; Kay Francis and Ian Hunter, guests: WABC WBBM WHAS WKRC KMOX (sw-6.12-6.06)
 WCPQ—Wrestling Matches
 WGN—News; Sports Review
 WSAI—World Revue
9:15 p.m. EST 8:15 CST
 WGN—The Couple Next Door
9:30 p.m. EST 8:30 CST
 * NBC—Court of Human Relations, drama: WEAFF WTAM WGY (sw-9.53)
 MBS—Music Box Hour; Orch., Chorus, Soloists; Dramatic Sketch: WGN WLW
 WGBF—Fred Waring's Orch.
 WSAI—News
9:45 p.m. EST 8:45 CST
 WSAI—Rheinly Gun, songs
10:00 p.m. EST 9:00 CST
 * NBC—First Nighter, drama: WEAFF WLW WTAM WSM WGY (sw-9.53)
 * CBS—STUDEBAKER CHAMPIONS Present Richard Humber's Orch.; Stuart Allen, vocalist: WABC WBBM WKRC KMOX WHAS WADC (sw-6.12-6.06)
 NBC—Highlights in Harmony; King's Guard; Soloists: WJZ WENR WHAM
 To be announced: WAVE WCPQ KDKA—Squire Hawkins
 WCKY—News
 WGN—Horace Heidt's Orch.
 WSAI—Bob Chester's Orch.
10:15 p.m. EST 9:15 CST
 WCKY—Navier Cugat's Orch
 WGN—Musical Moments; Vocalist & Orchestra
10:30 p.m. EST 9:30 CST
 * NBC—Campus Revue; Mills Bros.; Art Kassel's Orch.; Hal Totten, sports: WEAFF WTAM WGY WSAI WAVE (sw-9.53)
 CBS—The March of Time, dramatized news events: WABC WHAS KMOX WKRC WBBM (sw-6.12-6.06)
 NBC—New York Music Society: WJZ WCKY WHAM WENR KDKA—Air Wave Theater
 WGBF—News
 WGN—Dance Orch.; Mardi Gras
 WLW—Ted Fiorito's Orch.
 WSM—Theater of the Air
10:45 p.m. EST 9:45 CST
 CBS—Jerry Cooper, baritone: WABC WBBM WSMK (sw-6.12)
 KMOX—Sport Page of the Air
 WCPQ—Will Hauser's Orch.
 WGBF—Boxing Matches
 WHAS—Musical Moments; Orchestra and Soloist
 WKRC—Evening Serenade
11:00 p.m. EST 10:00 CST
 NBC—Dorothy Lamour, soprano; Orch.: WHAM
 CBS—Little Jack Little's Orch.: WABC
 NBC—George R. Holmes, news: WEAFF WCKY WTAM
 * CBS—Myrt & Marge, sketch: WHAS KMOX WBBM
 * NBC—Amos 'n' Andy: WSM
 NBC—News; Dorothy Lamour, soprano: WJZ
 KDKA—News; Maurice Spitalny's Orch.
 WAVE—Roller Derby
 WENR—Globe Trotter
 WGY—News; Blue Barron's Orchestra
 WKRC—News; Billy Snyder's Orchestra
 WLW—News
 WSAI—Radio Night Club

11:15 p.m. EST 10:15 CST
 NBC—Leonard Keller's Orch.: WEAFF WENR WSAI WSM WCKY (sw-9.53)
 CBS—Little Jack Little's Orch.: WSMK WBBM
 NBC—Ink Spots: WJZ WHAM KMOX—News
 WAVE—Walkathon
 WGN—Fiddle Riddles
 WHAS—Dance Time
 WLW—Ted Fiorito's Orch.
 WTAM—Hal Goodman's Orch.
11:30 p.m. EST 10:30 CST
 NBC—Enric Madriguera's Orch.: WGY WCKY WSAI (sw-9.53)
 NBC—To be announced: WJZ WHAM
 CBS—Jerry Freeman's Orch.: WABC WSMK WHAS WKRC
 * NBC—Beauty Box Theater; Guests: John Barclay, baritone, and Others; Al Goodman's Orchestra: WLW
 NBC—News; Enric Madriguera's Orchestra: WEAFF
 EPKA—Will Roland's Orchestra
 KMOX—To be announced
 WAVE—Amateur Night
 WBBM—Herbie Kay's Orchestra (CBS)
 WENR—Earl Hines' Orchestra
 WGN—Orville Knapp's Orch.
 WSM—Sports; Dance Orch.
 WTAM—Paul Decker's Orch.
11:45 p.m. EST 10:45 CST
 NBC—Jesse Crawford, organist: WEAFF WGY WSAI WCKY (sw-9.53)
 KMOX—Jerry Freeman's Orch. (CBS)
 WENR—Chas. Boulanger's Orch.
 WGBF—Colonial Club
 WGN—Jan Garber's Orchestra
12:00 Mid ES 11:00 p.m. CS
 NBC—Phil Harris' Orch.: WEAFF WSM WGY WCKY WLW WENR WAVE
 CBS—Dick Messner's Orchestra: WABC WKRC
 NBC—Shandor, violinist; Billy Lossey's Orch.: WJZ WHAM KDKA—Radio Night Club
 KMOX—News
 WHAM—Seymour Simons' Orch. (CBS)
 WGBF—Coral Room
 WGN—Veloz & Yolanda's Orch
 WHAS—Gray Gordon's Orch.
 WTAM—Tommy Tucker's Orch.
12:15 a.m. ES 11:15 p.m. CS
 KMOX—To be announced
 WGBF—Dance Music
 WSMK—Dick Messner's Orch. (CBS)
12:30 a.m. ES 11:30 p.m. CS
 NBC—Billy Bissett's Orchestra: WJZ WENR
 CBS—Freddie Bergin's Orch.: WABC KMOX WKRC
 NBC—Henry King's Orchestra: WEAFF WGY WAVE WSM WCKY
 KDKA—DN Club
 WBBM—Austin Mack's Orch.
 WGBF—Dance Orchestra
 WGN—Horace Heidt's Orchestra
 WHAS—Dream Serenade
 WLW—Moon River
 WTAM—Sammy Kaye's Orch.
12:45 a.m. ES 11:45 p.m. CS
 KMOX—When Day Is Done
 WGBF—Dance Orchestra
 WGN—Joe Sanders' Orchestra
 WSMK—Freddie Bergin's Orch. (CBS)
1:00 a.m. ES 12:00 Mid CS
 WBBM—George Olsen's Amateur Hour
 WENR—Enric Madriguera's Orchestra
 WGBF—Dance Orchestra
 WGN—Continental Gypsies
 WLW—Bob Chester's Orch.
1:15 a.m. EST 12:15 CST
 WGBF—Dance Orchestra
 WGN—Jan Garber's Orchestra
 WLW—Ted Fiorito's Orch
1:30 a.m. EST 12:30 CST
 MBS—Joe Sanders' Orch.: WGN WLW
 WBBM—News; Al Dien's Orch.
 WENR—Jack Russell's Orch.
 WGBF—Dance Orchestra
1:45 a.m. EST 12:45 CST
 WGN—Horace Heidt's Orchestra
 WLW—Night Club Parade
2:00 a.m. EST 1:00 CST
 WBBM—Maurie Stein's Orch.
 WGN—Veloz & Yolanda's Orch
2:30 a.m. EST 1:30 CST
 WBBM—Bob Paefli's Orch.
3:00 a.m. EST 2:00 CST
 WBBM—Austin Mack's Orch.

THE widely heralded contest offering a race horse as first prize comes on the air this week over a powerful Midwest station. A candy manufacturing firm whose proprietor owns a prominent racing stable is giving away a thoroughbred horse of good lineage as first prize, and will race the horse for a year, turning over all purses to the winner. Although the program is heard only locally over WGN, Chicago, the contest is so unusual and novel that most contest fans undoubtedly will be interested. Details of this and other contests being broadcast are listed below.

SUNDAY
1:45 p. m. EST (12:45 CST), CBS-WABC network. Sisters of the Skillet program. Nature, supplying last line of limerick. No merchandise requirement. Weekly prizes of: 1, \$50; 2, \$25; 3, \$10 and smaller amounts. Weekly contest closes Friday following program. Continues indefinitely. Sponsor, Charis Corp.

7:30 p. m. EST (6:30 CST), NBC-WEAF network. Fireside Recitals program. Nature, letter on desirability of sponsor's product. Weekly prize of heating system installed in winner's home. Continues indefinitely. Sponsor, American Radiator Company.

7:45 p. m. EST (6:45 CST), NBC-WEAF network. Sunset Dreams program. Rebroadcast for West at 11 p. m. EST (10 CST). Nature, writing four-line comic jingles same meter as Mary Had a Little Lamb. Merchandise requirement. Prizes: weekly, 1, \$25; 2, \$20; 3, \$15; 4, \$10; 5, \$5 in cash. Continues indefinitely. Sponsor, F. W. Fitch Company.

10 p. m. EST (9 CST), NBC-WEAF network. Log Cabin Review. Nature, statement of 25 words or less on sponsor's product. Prize, weekly, one automobile of particular make, any model. Dealer's name and merchandise sales slip required; dealers also receive prizes. Last award will be offered on March 25, 1936. Sponsor, General Foods.

FRIDAY
8:30 p. m. EST (7:30 CST), NBC-WJZ network. College Prom program. Nature, letter writing giving: 1, ideas for new stories on Singing Lady program; 2, list of kind of stories children like best for use on Singing Lady program; 3, constructive suggestions and ideas for Singing Lady program. Prizes: 1, \$1,000; 2, \$600; 3, \$400; and smaller amounts. \$1,000 prizes for dealers; name of dealer must be included with each entry. No merchandise or purchase required. Closes October 26. Sponsor, Kellogg Company.

9 p. m. EST (8 CST), NBC-WJZ network. Beauty Box Theater program. Rebroadcast for the Midwest and West at 11:30 p. m. EST (10:30 CST). Nature, statement of 25 words or less on product, using five words given on broadcast. Merchandise requirement. Prizes: 1, \$1,000; 1,000 other prizes, each week. Continues indefinitely. Sponsor, Colgate-Palmolive Pect Company.

9:30 p. m. EST (8:30 CST), NBC-WEAF network. Court of Human Relations program. Also heard Sundays at 7 p. m. EST (6 CST) over WLW, Cincinnati. Nature, writing brief answer to question, How Do You Think Marriage Might be More Happy and Successful, and answering nineteen other specific questions. Prizes: 1, \$1,000; ten prizes of \$100. Last announcement made January 17, 1936. Sponsor, McFadden Publications.

THROUGH THE WEEK
10:30 a. m. EST (9:30 CST), daily except Saturday and Sunday. NBC WJZ network. Today's Children program. Nature, statement of 100 words about premium being given away by sponsor. Purchase required with each entry. Prizes: 1, \$3,000; 2, \$1,000; 3, \$500 with smaller prizes making \$10,000 in all. Closes October 27. Sponsor, Pillsbury Flour Mills Co.

2:30 p. m. EST (1:30 CST), Monday and Thursday. NBC WJZ network. Also Tuesday, 1:45 p. m. EST (12:45 CST) and Saturday, 3:30 p. m. EST (2:30 CST). NBC-WEAF network. Music Guild program. Nature, original chamber music compositions. Open only to native or naturalized American citizens or foreign-born residents of United States who have applied for citizenship papers. Also open to residents of all territories of United States under same restrictions. Prizes: 1, \$1,000; 2, \$500; 3, \$250. Closes February 29, 1936. Prizes awarded by National Broadcasting Company.

5:30 p. m. EST (4:30 CST) daily except Saturday and Sunday over the NBC WJZ network. Singing Lady program. Rebroadcast at 6:30 p. m. EST (5:30 CST) on a split network to Midwest NBC stations and to WGN, Chicago. Same contest as on College Prom program Friday nights. See details above.

5:45 p. m. EST (4:45 CST), Saturdays and Sundays. NBC-WJZ network. Week End Review program. Nature, letter of 100 words or less on sponsor's product. Contestants under 18 years of age should give age. Box top and dealer's name required; dealers also receive prizes. Prizes, weekly, five pedigreed Scottie puppies. Last award will be offered on February 2, 1936. Sponsor, Scott and Bowne.

ON INDEPENDENT STATIONS
WGN, Chicago, 7:30 p. m. EST (6:30 CST) daily except Saturday and Sunday. Milky Way Winners program. Nature, naming race horse. Prize, the horse, a yearling by Stimulus out of Be Careful. Milky Way Stables will race horse for winner during two-year old season, paying all expenses, and will turn all winnings over to new owner. Alternative of \$2,000 cash instead of horse. Dealer also receives prize. Merchandise requirement. Closes November 30. Sponsor, Mars Confectionery Co.

WLW, Cincinnati, Ohio, 10 p. m. EST (9 CST), Wednesdays. Ken-Rad program. Nature, solving mystery presented on program. Prizes: 10 sets of radio tubes weekly. Contest closes Saturday night following program. Sponsor, Ken-Rad Co.

Selfink FOUNTAIN PEN
 only \$2.00
FILLS WITH WATER WRITES INK

ABSOLUTELY NO INK REQUIRED IN THIS PEN. Fill with water, writes ink. Amazing but true. Use as much as you wish for 5 days. If dissatisfied, money cheerfully refunded, without question. Never be out of ink again. The nearest water faucet is your ink bottle. Pays for itself with money saved on ink. Leak proof. Myself your friends. Worth \$10.00. Special introductory offer \$2.00. Order now while the initial supply lasts at this price. Excellent for school, office, salesman or social correspondence.

5 DAYS TRIAL

E. Sullivan 134 W. 29 St. New York City, N. Y.


Gentlemen: Send me Selfink pens. Will pay postman \$2 plus few cents postage if not pleased will return within 5 days for \$2 refund. Check here () if sending \$2 with order thus saving postage cost - some refund guarantee. Check here () if interested in agents proposition. Protected territories.

Name _____
 Address _____
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RICHARD HIMBER'S STUDEBAKER CHAMPIONS

FRIDAY 10 P.M. EST
 CBS—including WKRC—WADC—WHAS—
 and Coast to Coast Network

New York's Smartest Dance Orchestra



SUPERFLUOUS HAIR

Imagine being forever free from ugly superfluous hair on face, arms, legs or any part of the body. My wonderful Vacuumatic Method has astonished thousands of women who had despaired of ever freeing themselves. No electrolysis—not a depilatory. A quick, easy method, which any woman can use in the privacy of her home and get positive results.

GUARANTEED HARMLESS
 Every ingredient in Joan Jewell is safe, used daily and recommended by physicians.

SPECIAL OFFER Send one dollar for a complete \$2.50 outfit, or send 25 cents for a convincing testing kit.

Joan Jewell, Inc., Studio 111, 2105th Ave., N. Y.

In Cincinnati

(Continued from Page 13)

than Mussolini would be with only two bombs left and four Adowas to go!

BAILEY AXTON, young WLW tenor, was destined—according to family plans—to join his father's undertaking establishment after graduation. But when Bailey went to school it was to a conservatory of music instead of remains!

APPROXIMATELY 15,450,000 kilowatt hours of electrical energy are consumed each year by WLW's 500,000-watter.

DUANE SNODGRASS, at twenty-four, has accomplished more than most men of forty years of age. Duane can sing, play the piano, is an excellent actor and ranks among the best when it comes to commercial announcing. WKRC can well be proud of their Duane!

RUS HODGES, Cincinnati's pride and joy who made good in Chicago as a sports announcer, returned to his old stamping grounds—WCKY—during the past weekend. Rus had numerous tales to spin—among them a yarn about his first day at the Cubs park, how *Totten, Flanagan* and *Elson* all dropped into his broadcasting booth and offered any help he would need!!! Rus claims that the farther up the ladder you climb the finer bunch of broadcasters you run into. Rus is heard nightly over WIND and WJJD, both Atlass outlets.

Hodges also reported that *Mitty Mit-*

tendor had to return to California because of his sinus trouble and that Mitty and he became the fastest of friends, while Mitty was manager.

WHEN YOU read this JAMES S. ALDERMAN will be no more at WCKY! Jimmy will go either to Chicago or be heard on our *lotta watter* right here in town. To J. S. goes our best wishes and we hope that it's right here in Cincy that he locates.

LEE (Little Colonel) GOLDSMITH, after the departure of Alderman, will carry on as program director of WCKY.

THE *Washington Merry-Go-Round* from WLW-MBS has proved to be a program no one wants to miss . . . It could

easily be named *Washington Dynamite* . . . HARVEY HARDING, minus his tonsils, has added something to his new voice . . . We know of numerous artists who could stand the same operation! . . . PETE GRANT abhors meat—the old vegetarian . . . If ever this country does go to war and all of radio's Kentucky colonels are pressed into service there won't be enough privates to go around . . . JACK SNOW is writing another book—this time it's about radio . . . JACOB TARSISH, WLW's *Lamp Lighter*, has as big a listening audience as any artist in this part of the country. His inspirational and philosophical discussions are of the easy-to-listen-to type. Tune him in some Sunday, Tuesday, Wednesday or Thursday over the MBS and see if we aren't correct.

Saturday - Continued

WEBM—Singing Organist
WCPO—Studio Dance
WGN—Those O'Malleys
WHAS—Hon. A. B. Chandler
WLS—Olio's Tune Twisters
WSAI—Bob Chester's Orch.

8:15 p.m. EST 7:15 CST
NBC—Boston Symphony Orch. directed by Dr. Serge Koussevitzky; WJZ WHAM KDKA WCKY (sw-11.37)

WBMM—Melodies of Yesterday
WCPO—Michelson's Orch.
WGN—Veloze & Yolanda's Orch
WLS—Prairie Ramblers; Patsy

8:30 p.m. EST 7:30 CST
CBS—To be announced; WABC WBMM WWVA KMOX (sw-6.12)

WCPO—Ray Noble's Music
WGN—To be announced
WHAS—Greater Louisville Ensemble

WKRC—Evening Serenade
WLS—Barn Dance Party
WSAI—Symphony Orch. (NBC)
WSM—Jack's Missouri Mountaineers

8:45 p.m. EST 7:45 CST
CBS—The Troopers, Martial Music; WABC KMOX WBMM WKRC WWVA (sw-6.12.6.06)
WGN—Palmer House Ensemble
WSM—Delmore Brothers

9:00 p.m. EST 8:00 CST
★ NBC—Rubinoff & His Violin; Virginia Rea, soprano; Jan Peerce, tenor; Graham McNamee; WEAF WTAM WLW WGY WAVE (sw-9.53)

★ CBS—Nino Martini, tenor; Andre Kostelanetz' Orch. & Chorus; WABC WHAS KMOX WKRC WBMM (sw 6.12.6.06)
NBC—Boston Symphony; (sw-6.14)

WCPO—Dance Parade
WGN—News; Sports Review
WLS—Barn Dance Jamboree
WSAI—World Review

WSM—Possum Hunters; Uncle Dave Maron
WWVA—Where To Go To Church

9:15 p.m. EST 8:15 CST
NBC—Russian Symphonic Choir; WJZ WCKY WHAM
WGN—Dance Orchestras
WSM—Gully Jumpers
WWVA—Air Castle

9:30 p.m. EST 8:30 CST
★ NBC—The Chateau; Wallace Berry, m.c.; Victor Young's Orch.; WEAF WTAM WGY WLW (sw-9.53)

★ NBC—ALKA-SELTZER PRESENTS National Barn Dance; Maple City Four; Henry Burr, tenor; Uncle Ezra; Lulu Belle; Verne, Lee & Mary; Hiram & Henry; Hoosier Hot Shots; Ridge Runners; Lucille Long and Others; WJZ KDKA WHAM WLS WAVE (sw-6.14)

★ CBS—Marty May-Time, comedian; Johnny Augustine's Orchestra; WABC WHAS WBMM WKRC WBMM WWVA (sw-6.12.6.06)

KMOX—Musical Moments; Soloist; Orchestra
WCKY—Front Page Dramas
WSAI—News
WSM—Arthur Smith & Dixie Liners

9:45 p.m. EST 8:45 CST
KMOX—Piano Recital

WCKY—Dick Carroll's Orchestra
WCPO—Michelson's Orch.
WSAI—Ace Brigode's Orch.
WSM—Curt Poulton; Jack and His Missouri Mountaineers
WSAI—Bob Chester's Orch.

10:00 p.m. EST 9:00 CST
CBS—Salon Moderne; WABC KMOX WHAS WBMM WSMK (sw-6.12.6.06)

WCKY—News
WGBF—Barn Dance
WKRC—Billy Snyder's Orch.
WSAI—Bob Chester's Orchestra
WSM—Lasses and Honey
WWVA—Fred Waring's Orch.

10:15 p.m. EST 9:15 CST
WCKY—George Hall's Orchestra
WCPO—Will Hansen's Orch.
WSM—Fruit Jar Drinkers; Sario and Sallio

10:30 p.m. EST 9:30 CST
NBC—To be announced; WEAF WGY WTAM WSAI WCKY (sw-9.53)

★ NBC—Carefree Carnival; WJZ WHAM WAVE

CBS—To be announced; WABC WHAS WBMM WKRC KMOX (sw-6.12.6.06)

KDKA—Will Roland's Orchestra
WLS—Hayloft Theater
WLW—News
WSM—Ed Poplin and His Band

10:45 p.m. EST 9:45 CST
KMOX—Sport Page of the Air
WFBE—Will Hauser's Orchestra
WLW—Ted Fiorito's Orch.
WSM—Possum Hunters

11:00 p.m. EST 10:00 CST
★ NBC—ALKA-SELTZER PRESENTS National Barn Dance, Maple City Four; Henry Burr, tenor; Lulu Belle; Uncle Ezra; Verne, Lee and Mary; Hoosier Hot Shots; WLW
NBC—News; Dance Orchestra; WJZ

CBS—Abe Lyman's Orchestra; WABC WKRC KMOX WBMM WHAS

NBC—Harold Stern's Orchestra; WEAF WGY WCKY WTAM (sw 9.53)

NBC—Dance Orchestra; WHAM WSAI
KDKA—News; Sports
WAVE—Roller Derby
WGBF—Colonial Club
WGN—Horace Heidt's Orchestra
WLS—Barn Dance
WSM—Arthur Smith & Dixie Liners

WWVA—Vivian Miller, organist
11:15 p.m. EST 10:15 CST
KDKA—Behind the Law
WAVE—Walkathon
WGBF—News
WGN—Joe Sanders' Orch.
WHAM—Tom Grierson, organist
WSAI—Ace Brigode's Orchestra
WSM—Uncle Dave Macon; Creek Brothers' Band
WSMK—Abe Lyman's Orchestra (CBS)

WWVA—Midnight Jamboree
11:30 p.m. EST 10:30 CST
NBC—Reggie Child's Orchestra; WAVE WGY WCKY (sw 9.53)

CBS—Claude Hopkins' Orch.; WARC WKRC WHAS WSMK
NBC—News; Reggie Child's Orchestra; WEAF

NBC—Al Donohue's Orch.; WJZ WSMK WHAM KDKA
KMOX—To be announced
WBMM—Herbie Kay's Orchestra (CBS)

WGBF—Coral Room

WGN—Orville Knapp's Orch.
WLS—Barn Dance Roundup
WSAI—Johnny Lervis' Orchestra
WSM—Sid Harkreader; Ed Poplin's Band

WTAM—Hal Goodman's Orch.
11:45 p.m. EST 10:45 CST
KMOX—Claude Hopkins' Orch. (CBS)

WGBF—Dance Music
WGN—Jan Garber's Orchestra
WSM—Robert Lunn; Deford Bailey

12:00 Mid ES 11:00 p.m. CS
NBC—Ben Bernin's Orchestra; WEAF WGY WAVE WCKY
CBS—Dick Messner's Orchestra; WABC KMOX WKRC WSMK
NBC—Shandor, violinist; Billy Losses' Orchestra; WJZ WSM KDKA—Messages to Far North
WBMM—George Olsen's Orch. (CBS)

WGBF—Dance Orchestra
WHAM—Frank Skultety's Orch.
WHAS—Gray Gordon's Orch.
WLS—Barn Dance
WLW—Ace Brigode's Orch.
WSM—Gully Jumpers; Curt Poulton

WTAM—Dick Fidler's Orchestra
12:15 a.m. ES 11:15 p.m. CS
WGBF—Dance Orchestra
WGN—Veloze & Yolanda's Orch.
WLS—Barn Dance
WLW—Bob Chester's Orch.
WSM—Craok Brothers Band

12:30 a.m. ES 11:30 p.m. CS
NBC—Al Lyon's Orch.; WEAF WGY WAVE WCKY
NBC—Tommy Tuckers' Orch.; WJZ KDKA (sw-6.14)

CBS—Sterling Young's Orch.; WABC WKRC WHAS KMOX
MBS—Horace Heidt's Orchestra; WGN
WBMM—Eddie Neibaur's Orch. (CBS)

WGBF—Dance Orchestra
WLW—Moon River
WSM—Delmore Brothers
WTAM—Sammy Kaye's Orch.
WWVA—Vivian Miller, organ instructor

12:45 a.m. ES 11:45 p.m. CS
MBS—Joe Sanders' Orch.; WGN
WGBF—Dance Orchestra
WSM—Sam & Kirk McGon; Fruit Jar Drinkers
WSMK—Sterling Young's Orch. (CBS)

WWVA—Midnight Jamboree
1:00 a.m. ES 12:00 Mid CS
KMOX—Saturday Nite Club
WBMM—Al Dien's Orchestra
WENR—Eric Madriguera's Orch.
WGBF—Dance Orchestra
WGN—Continental Gypsies
WLW—Bob Chester's Orch.

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

1:30 a.m. EST 12:30 CST
NBC—Jess Hawkins' Orchestra; WENR
MBS—Veloze & Yolanda's Orch.; WGN WLW
WBMM—News; Seymour Simons' Orchestra

WLW—Night Club Parade
2:00 a.m. EST 1:00 CST
WBMM—Maurie Stein's Orch.
WGN—Joe Sanders' Orchestra

2:30 a.m. EST 1:30 CST
WBMM—Bob Paecelli's Orch.
WGN—Horace Heidt's Orchestra

3:00 a.m. EST 2:00 CST
WBMM—Austin Mack's Orch.

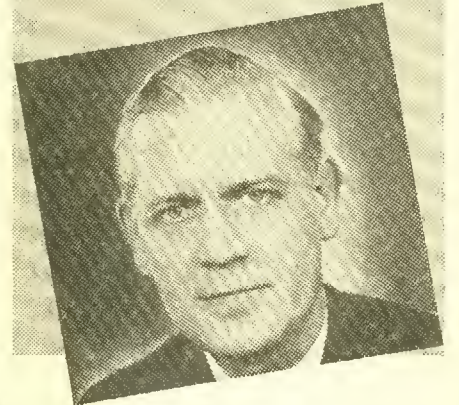
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Hot off the Gridiron

OLD GOLD

PRESENTS

ALL-AMERICA FOOTBALL NEWS!



THORNTON FISHER, famous sports writer and cartoonist, gives you the football highlights of the day and week hot off the gridiron every Saturday, W E A F, and complete N. B. C. Network, 7 P. M. Eastern Standard Time.

PREDICTIONS! HIGH SPOTS! RESULTS!

Football's greatest coaches as guest stars talk to you!

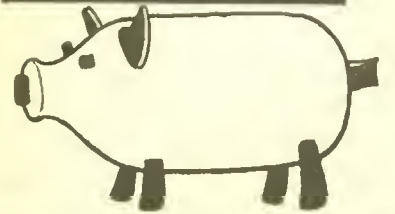
GUEST STAR . . . November 2

JOCK SUTHERLAND

. . . famous coach of Pittsburgh

LISTEN IN SATURDAY WEAF 7 P. M. E. S. T. and complete NBC Network

MYSTERY PIG!



A BIG LAUGH

Mysterious! Everyone will wonder what makes the mystery pig wiggle . . . he twists his snout, blinks eyes, wiggles ears and wags tail without any mechanical contrivance or human aid. Hours of fun watching Mr. Pig do his stunts. Great for parties for men, women and young folks. Fool your friends . . . they'll wonder what makes it work. They can't tell unless you reveal secret. Nothing to get out of order. Lasts indefinitely. Pigs in vest pocket or purse. Send 30¢ (U. S. coin) or \$1 for 4. (Canada 35¢ ea., 3 for \$1). Money back if not 100% satisfied. Order today. You never saw anything like it. It's the newest invented novelty of the day. E. BERLIN, 9935-3rd Ave., Brooklyn, N. Y.

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Make it yourself with our easy directions. We furnish a 3-lb. package of select 1st grade leather, enough to make a complete attractive, serviceable, beautifully blended, latest style jacket. Pieces assemble like patch-work quilt—sews like cloth on ordinary family sewing machine. SEND NO MONEY. We will ship C.O.D. Pattern information furnished. Speier's, Dept. 12, 30 W. Randolph St., Chicago, Ill.

Henry Burr



THE DEAN OF ALL BALLAD SINGERS

Heard Saturday Nights

The NATIONAL BARN DANCE

OVER

49 NBC STATIONS COAST-TO-COAST

You'll also hear over 40 other radio artists including the Hoosier Hot Shots; Uncle Ezra; Verne, Lee, and Mary; Maple City Four; Dean Brothers; Lulu Belle; Joe Kelly as Master of Ceremonies; and others. A happy, carefree program of old time singing, dancing and humor. Brought to you direct from the WLS Hayloft in Chicago every Saturday night over

KDKA or WLS

9:30 to 10:30 P.M. EST 8:30 to 9:30 P.M. CST

SPONSORED BY ALKA-SELTZER

Double Your Radio Enjoyment and Get Intimately Acquainted with the Stars—by Reading Next Week's RADIO GUIDE. Do Not Miss

Believe It or Not Ripley

The Fabulous Story of the Man Who Is Broadcasting News Oddities from All Parts of the Globe—on an Hour That Is Making Radio History

Patricia Dunlap

One of the Few Dramatic Actresses on the Air Who Determined to Be An Actress from Her Earliest Childhood, and Allowed Nothing to Stand in Her Way

Lily Pons

The Mighty Mite Who Broke Grand Opera Tradition, Reveals Further Intimacies of Her Past Never Before Told, Not Even Known to Her Closest Friends

It's an Issue of Features—Programs—Gossip—Unsurpassed

Lily Pons, Tradition Breaker

(Continued from Page 5)

The erudite publisher was amazed by the quality of his wife's voice, impressed upon her its patent perfection and elided her for not developing its potentialities further. Content in her attractive home on that coastal playground, she scoffed at his earnestness, countered with the charge that his opinion of her talent was bred of his love for her. It was when he told her that he had discussed her with the great French teacher, Alberti Gorostiaga, and had promised to take her to him for a hearing, that she gave her husband's opinion serious notice.

"If it means so much to you I will sing for M. Gorostiaga," she dutifully replied, "but do not blame me when he calls you goose and scolds you for taking up his time. Great teachers do not like to be fooled by doting husbands. How he will laugh when I open my mouth! But do not fear, Gustie. I will laugh, too, and then perhaps he will forget his displeasure."

The light-hearted young wife, still only 21 years old, had none of the aspects of the prima donna as she pirouetted into the presence of the eminent master. Her very indifference was a foil against the obvious disappointment of the teacher as he gazed on her immature development. However, he was the great friend of Mesritz; he must listen for mere courtesy. He had encountered similar adventures

with husbands enamored of their wives' vocal attainments. He would hear her out with infinite patience and then—deliver the *coup de grace* with characteristic tact.

It would be interesting if these words could record the master's mental reactions when that untrained voice first broke upon his ears. Amazement radiated from his eyes; Gallic enthusiasm carried him away. A man voluble in criticism, he was tongue-tied as he sought words to signify suitably the extent to which the marvel had moved him.

"At last!" he cried. "I have found it! The perfect voice! *Mon Dieu*, can this be possible? Can such a voice go begging? Does such a one have to come to me, a mere instructor? She must teach me! I stand ashamed in the presence of such a voice. She must give it to all the world. When else has *mon patrie* produced such an artist?"

When his agitation had subsided, his ebullience was replaced by a saner deliberation on the qualities of Mme. Mesritz' voice. Range and volume, he admitted, had been provided extravagantly by nature. But there were tricks of breathing, vocal calisthenics to be perfected before she could conquer the great arias. But these, he added, were matters merely of routine practice that would mean close application and hours of diligent work. Then, he declared with rekindled enthusiasm, she could be presented as the Twentieth Century sensation, a new Lily of France.

The practical husband reasoned that since her voice was a great gift she must do her part even if it meant hours of tiring routine. There was an honest conviction behind his arguments even as he unwittingly summoned the thing that was to prove tyrant, to enslave his adored wife and eventually to sever ties that then bound them as one.

Did the tiny diva have a premonition that her success would lead to the downfall of romance? Did she realize that she shortly was to give up her liberty to become the slave of her amazing voice and could she then have put her career behind her even if she so desired? The answer will be in the second instalment of the story of Lily Pons. It will appear in next week's RADIO GUIDE.

The makers of Chesterfield cigarettes present Lily Pons over the CBS-WABC network Wednesdays at 9 p. m. EST (8 CST; 7 MST; 6 PST).

X-Word Solution



Above is the solution to the RADIO GUIDE X-Word Puzzle which appeared last week. Watch future issues for more radio X-word puzzles.

Voice of the Listener

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters, which MUST NOT exceed 100 words, to VOL, RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois

Here's How

Dear VOL: In a recent issue of RADIO GUIDE, dated week ending October 12, I notice Evans Plummer dishes out plums to Clem McCarthy for "—the best yet blow by blow account of a heavy-weight fight," referring of course to the Baer-Louis match. According to the broadcast account of the scrap, Louis was untouched by Baer with the exception of a few wild rushes, but the newsreel pictures throw an entirely different light on the subject. I believe, along with several persons I have talked to, that Graham McNamee would have done a much better job of narrating.

Alcester, S. Dakota

Gordon L. Howe

2 Strikes; I Bahls

Dear VOL: I would like to tell Lucille Berler a few things. She, or one of her friends, has probably got the goop on Major Bowes' hour (it would certainly be well deserved), and that is the reason she rides him so. She doesn't seem to think of the jobs he gets for the people who deserve them!

Also, I would like to reply to Mrs. Smith's letter in which she says Mary Livingstone wouldn't be missed if she stayed away from the mike. I, for one, would miss her and there are hundreds of others who would, too.

Lafayette, Indiana

A. A. Bahls

Renewed Longing

Dear VOL: After listening to Morton Downey on Paul Whiteman's program the other night, I can't understand why some sponsor doesn't grab him. To be sure, there are many enjoyable programs to which we might listen, but it seems a shame that we of the radio audience who enjoy and admire Mr. Downey, must be deprived of his grand voice and the pleasing manner in which he puts his songs over; so come on you Downey fans—let's holler long and loud until someone makes it possible for us to hear this grand tenor again.

Boston, Mass.

M. C. F.

F. D. Asks New Deal

Dear VOL: Following are some of the things that I don't understand about radio programs:

Why on earth Eddy Duchin doesn't change his fill-in, as it's getting slightly monotonous. Why Don Amerlie had to be replaced, as he was the only good thing about the Betty and Bob program. Why the radio big shots will not let the singers on the Beauty Box program do their own acting. It seems to me that if they are good enough actors to go into the movies they ought to do their own acting on the air. Why NBC doesn't take Donald Novis back into their fold. He is too good to waste on small stations. Why announcers have to take so much time up with advertising on dramatic programs, such as the Ma Perkins program.

Sacramento, Calif.

Miss F. D.

It Takes a Crook to—

Dear VOL: Allow me hereby to agree with Rolla R. Ross' letter of the October 10 issue and to suggest the following to real Kay Kyser fans:

Upon receipt of a postal bearing your name and address, and addressed to me at 127 W. Chalmers, Youngstown, Ohio, the undersigned will be more than glad to affix it to a petition to NBC asking the removal of our musical THIEVES from the air. But, fans—we must act quickly—nip this plot in the bud—we need action NOW!

Youngstown, Ohio

Allen E. Crook

Bill Will Like This

Dear VOL: My little girl is an invalid and due to her nervous condition it has been impossible to let her listen to all the children's programs on the air. I have found one that not only gives her great enjoyment but is educational as well—the Adventures of Grandpa Burton on NBC. As they announce over the air that Bill Baer writes and portrays all the characters in this program, he certainly deserves a carload of plums (as Evans Plummer might say).

Brooklyn, N. Y.

Helen Olsen

Bulls and Boners

JOE KELLEY: "Talking about bachelors—here comes Uncle Ezra, the daddy of them all."—John Cressler, Decatur, Ill. (September 28; WLS; 7:45 p. m.)

ANNOUNCER: "If you have been having trouble making cakes the first thing to do is question the flour."—Frank Halik, Ionia, Michigan. (October 2; WENR; 4:02 p. m.)

ANNOUNCER: "Schoolboy Rowe was out there getting the kinks out of his arm and throwing them down to the catcher."—Mrs. D. L. Haines, Jr., Chicago, Ill. (October 6; WGN; 2:40 p. m.)

WALTER PASCAL: "We will report news to you about the Florida hurricane which was arranged hurriedly for broadcasting."—Mrs. Robert Mayne, Jr., Bloomington, Illinois. (September 28; WSB; 7:30 p. m.)

BOAKE CARTER: "The passengers are shown how to go to the lifeboats and how to put them on in the minimum of time."—R. F. Reynolds, Bethlehem, Pennsylvania. (October 1; WABC; 7:52 p. m.)

ANNOUNCER: "That's the way the tortoise beat the hare, by sticking to it."—Phyllis Jean Reed, South Bend, Indiana. (October 10; WGN; 5:48 p. m.)

ANNOUNCER: "People who are particular about the looks of their teeth are rapidly turning to powder."—S. A. Gillespie, Burlington, Wisconsin. (October 13; WMAQ; 8:12 p. m.)

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

The Orphan with 1,000,000 Homes

(Continued from Page 7)

"One of the leading physicians in Chicago, a man whose entire family listened regularly to the series, called me and told me that unless I immediately abandoned the character I would lose an entire listener group, and that the sponsor would find himself short one regular customer. I was amazed at his attitude until he told me that much stuttering was caused by children hearing those who were afflicted by it, and that to continue to use the character would be to spread the ailment. So stuttering took its place as the second taboo.

"On the other hand, I have learned much from the parent-teacher and other

organizations affiliated with education, in that they have been able to advise me what characteristics to avoid in Annie."

Dahm's extreme versatility is revealed in the knowledge that he also is author of the Ma Perkins scripts, a series quite different from that in which Artist Gray's beloved little waif is the central figure.

Little Orphan Annie is on the air every Monday to Friday inclusive, over an NBC-WJZ network, at 5:45 p. m. EST (4:45 CST; 3:45 MST; 2:45 PST) and over an NBC split network, including WGN, Chicago, at 6:45 p. m. EST (5:45 CST; 4:45 MST; 3:45 PST).

Fiddling for a Million

(Continued from Page 6)

chided Bernie for his failure to have hoarded his earnings more carefully, but it was a half-hearted reprimand as Ben already had acquired the reputation of being as accommodating as an editor's waste basket. Ben had become the inveterate victim of the famous Broadway quick touch. It was characteristic that now when he needed money there was none to whom he could turn for the sum required. There was no hint of a jest when Rubin said to him, "I know just the guy to fix you up. You go over to Arnold Rothstein and tell him your troubles." Ben's optimism reached a new low.

"I walked around the place four times before I got up the courage to go in," Ben relates in recalling his visits to the gambler's office. "I expected to be surrounded by mobsters who would torture the purpose of my visit from me and then dispose of me without so much as annoying their leader with my presumptuous request. When I finally got in, without a moment of delay or difficulty, I was actually disappointed. There is no drama in finding a man behind a desk, absorbed in apparent business details and attended by a young secretary. I stated my proposition as briefly as the situation demanded.

Brief Negotiation

"How do you propose to repay \$10,000?" was the only point he raised.

"I'll bring you \$200 every Monday by noontime," I replied.

"For a moment," Ben relates, "I thought he hadn't heard me, but he turned around leisurely to his secretary and said to him, 'Make out a check for Ben Bernie for \$10,000. He agrees to pay it back at the rate of \$200 a week—each payment to be by noon on Monday. Make a note of that—by noon each Monday.' He wouldn't even take an I. O. U. I was in his office exactly five minutes when I walked out with that dough."

Ben was on hand promptly every Monday with the promised \$200. He had learned something of Rothstein's lending habits—and wasn't at all eager to run afoul of his collection system.

The Roosevelt opened with Ben and All the Lads in 1925. News of the informality and smart newness of the organization spread rapidly. The hotel had a radio outlet, and there was a rapidly growing fan interest in Ben's broadcasts. As Manhattan visitors carried away stories of Bernie's unique style and compelling mannerisms, his reputation as an entertainer was augmented across the nation. His income grew apace, but with success had come a little tightening on the purse strings. He invested his savings and by 1929—in spite of his continued private philanthropies and liberal mode of living—had managed to amass a comfortable fortune.

His fame had spread abroad and he received repeated invitations to appear in London and other European capitals. In

the Summer of 1929 he left the Roosevelt—well established financially and with a firmly rooted prestige—to open a season at the famed Kit Kat Club in London. He repeated his triumphs there and at other noted cafes in Europe, always looking forward to his return to the Hotel Roosevelt.

Broke Again

But if Ben was a favorite with the cafe patrons and the radio listeners, he had failed to make the grade as the darling of Destiny—so when the economic landslide catapulted down Prosperity hill, the Bernie fortune was right in its path. Not a vestige remained to remind the Old Maestro of his amended mode of living. Moreover, during his absence a new name, rich in glamour, had sprung up in the Midwest. It was that of a young Canadian handleader whose smothered harmonies were restyling the American dance scene—Guy Lombardo.

The Roosevelt executives, ever on the alert for a worthy successor to the conductor who had made their cafe the high-lighted night spot of Manhattan, beckoned to Lombardo. When Bernie broke but optimistic, arrived back in America he found the country dancing to a reformed cadence, and Lombardo well entrenched in the hotel in which Ben owned stock.

Amusement enterprises were almost at a standstill. Such places as could maintain name bands had their contracts made, and while there was a great deal of bowing and scraping for the returned hero, none came forward with a contract. A few weeks of scouting around New York moved Ben to decide that the West coast might offer opportunity—so with what money he could scrape together he transported his organization to Los Angeles.

He was hardly off the train before representatives of a new cafe, the Montmartre, tendered him an engagement at a salary in line with Ben's idea of his earning power. He moved in. A gala opening was planned, the new rendezvous offered an elaborate setting for the Old Maestro and All the Lads—but night after night the public forgot to come in. For two weeks the Montmartre promised rich rewards that didn't materialize, and Bernie's economic situation became desperate.

He remembered having heard that an old buddy of his vaudeville days was doing pretty well in Hollywood—monkeying around with an institution known as talking pictures. The buddy was reputed to have made a million dollars with a picture called The Jazz Singer.

Bernie, ever the giver, never the borrower, teetered between his hatred for asking favors and his duty to his faithful lads, but finally resolved at least to tell his troubles to his erstwhile friend, Al Jolson, and see what kind of a pal the other fellow could be in a pinch.

Jolson handed him \$1,500 and told him to stop worrying. The sum was sufficient to square up the delinquent board and

room bills and leave a balance to get the stranded troupe back to Chicago where awaited the College Inn contract that was eventually to remove Ben's last great obstacle. The Montmartre was about to breathe its last. It was destined for closing on Saturday, and on the night before Ben and the boys did what they could to lend stamina to the decadent enterprise. Four couples were in the place when the doors swung wide and in came a small party headed by a tall, pleasant chap with a blubbery lower lip. Ben's own lip had attained a permanent pout by then, and he thought at first he was being ribbed by the newcomer.

The party hardly was seated when the tall chap signaled to Ben to come to the table.

"My name is Maurice Chevalier," he stated in utter simplicity. "I am organizing a vaudeville show to play two weeks on the coast. I would like to have you and your band as the featured artists." In light of his untenable position Ben gladly would have gone along just for the ride, but the Parisian favorite offered him a salary commensurate with the promised reward of the ill-fated cafe—and Ben had an intuition that this time there would be no slip up.

The deal was made, and when Ben left the show he repaid the trusting Jolson and again resumed thrift habits which eventually led to the safe financial position he occupies today. In two weeks the show had grossed \$37,000.

Bernie's Future

It was only a short time then until Bernie went on the air for his famous Mosta of the Best sponsor, the advertiser with whom his name still is almost synonymous and under whose auspices he attained rich returns of fame and fortune.

And so does the tale of the boy from Bayonne come to its yet unfinished chapters. Life has been extravagant in its gift to the youngster who wouldn't be an engineer, but he has given back unreservedly of the largesse which Luck and Labor have pressed upon him. A world dances to his music, rocks to his jests and kneels at the shrine of his personality.

His future probably will not adjust itself completely to his plans. But since he always has managed to attain his goals, he doubtless will follow his self-plotted projects closely. While he yearns to remain on the air if for nothing more than to maintain the entente cordial between him and his listeners, he is eager to end his stage and cafe appearances and take his place as a producer of motion pictures.

But man merely proposes. Whatever disposes, Ben is destined to maintain his grip on public adoration, and to foster that boundless love founded on a character seldom encountered in public service; a character in which honesty, sincerity, liberality and a bright spirit of tolerance for all merge to create the Old Maestro.

"No Wonder He Went Nuts"

(Continued from Page 11)

courageous Irish cop, Sebastian's gun hand was shaking, and his pistol finger jerked the trigger.

And that is why Finn lived. For if the thug had had the courage to fire coolly, deliberately, he scarcely could have missed the officer at that distance. As it was...

Singer levelled his gun, bringing it down to draw a bead upon the would-be murderer of his buddy. But it wasn't necessary. Finn's gun spoke again. And the crouching figure of Sebastian jerked erect.

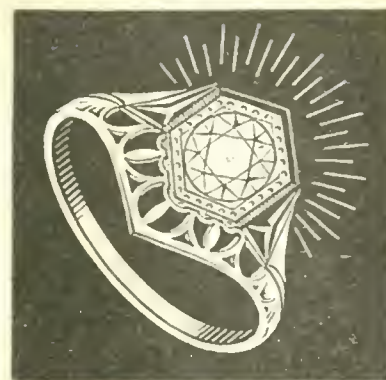
For an instant he stood there—surprise and shock reflected upon his hard, crime-chiselled features. Then like an old coat his body collapsed and the crook who had lived by the gun died by it. A little trickle of blood oozed out from a hole between his eyes. It stained the concrete sidewalk. The shabby body twitched once and lay still. Never more would Sebastian rob banks or kill his fellow man.

That tells the story—but there is an

epilogue. Peters confessed and was sent back to jail. And in the gun clutched in the dead thug's hand, not one single cartridge remained. He had fired every shot at Finn—at close range. It was almost by a miracle that Patrolman Finn's life had been spared—but it was a scientific miracle. The very chastened Peters summed it up adequately.

"Sebastian was a dead shot," he said, just before his trial. "The only reason he didn't kill that copper was that he was just plain scared. I tell you, when we heard that radio, telling the cops to pick us up for a crime we were just pulling off, I felt like my spine was a melting icicle. And I knew Sebastian felt the same way. No wonder the guy was nuts."

So radio, law's helpmate, not only prevented a crime, and punished a criminal, but also saved the life of a brave and fine policeman by destroying the morals of the thug who desperately tried to slay him.



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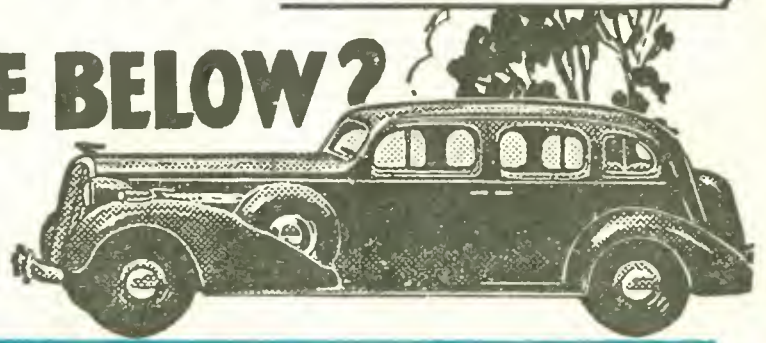
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Names on Request



Study the picture of the country road and see if you can find ten mistakes. Sharp eyes may find them. The artist who made the picture below intentionally made these mistakes. Study the boy, fence, cows, etc., carefully. Can you find 10 mistakes in this picture? It is not as easy as some people may think. Don't give up—keep looking, you may find them. Mark the mistakes you find and send to me quick with the coupon.

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Send in the coupon and we will send you the opportunity to win the \$2,250.00 First Grand Prize. Don't put it off until tomorrow. Do it today—Right Now!

SEND ANSWER QUICK

\$1,250.00 CASH

Send answer quick and we will tell you how the winner gets \$1,250.00 cash

FOR PROMPTNESS

Remember send not one penny with your answer. All you do now is to find 10 mistakes if you can and mail the coupon. Send answer right away. Three prominent and reliable judges will see that the prizes are awarded honestly and promptly. Thousands of dollars in special cash awards. Over 100 grand prizes in all and many special prizes.

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The money to pay every prize is on special deposit in the big, strong Des Moines bank. You take no risk, if you are declared first prize winner on our plan. Hurry! Just circle the mistakes you find and send with the coupon right away. This will bring you the opportunity to win \$2,250.00 First Grand Prize. Someone wins on our plan—maybe you. Mail your answer quick. Don't delay. Do it today.

G. F. STAYTON, Pres., Dept. 4-C,
1912 Grand Ave. Des Moines, Iowa

You will receive the Buick 8 Sedan and if prompt, \$1,250.00 cash besides, 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. Send your answer quick. Don't delay. There is a \$1,250.00 cash prize for promptness if declared first prize winner. Mail this coupon today.

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.



Dept. 4-C, I found _____ mistakes

My Name _____

Address _____

City _____ State _____