

AMERICA'S WEEKLY

FOR RADIO LISTENERS

# Radio Guide

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



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# Marian Hotch, Radio's Blind Cinderella

By Arthur Kent

One Miss Barely Out of Her Teens Has Come from the Shadows of Blindness—to Win a Dramatic Role on a National Program

Anne Seymour, below, of the cast of Grand Hotel, who offered the blind prize to the blind



Marian Hotch, the Cinderella who has been awarded a full year's course at the Goodman Dramatic School in Chicago, radio training by Anne Seymour herself, and a role in Grand Hotel

Cinderella has been beaten at her own game—by a young radio actress named Marian Hotch. Cinderella did well enough in her day: she leaped from ash-heap to Fairyland's Social Register, losing a slipper in the process. But Cinderella wasn't blind. Marian Hotch is—and that makes her triumph all the more thrilling. You'll hear her rich, sensitive voice one of these Sunday evenings over NBC's coast-to-coast network in Grand Hotel.

Just a few weeks ago Marian, little orphan girl in her late teens, was troubled in her heart. Like so many other intelligent blind people, she yearned to do some share of this world's work—to be independent—to feel herself useful. And like so many of her school-chums, she wondered how in the world she could get the chance.

Today Marian is being groomed for a part in Grand Hotel. Sponsors are interested in her. She is feted, photographed and lionized. What has brought this great change—this wonderful good fortune—into her life?

"It's bewildering," Miss Hotch told a Radio Guide interviewer, "and yet now I realize that all my life I have been hoping for such an opportunity.

"It all began when my aunt read aloud an article in a newspaper. This told about a dramatic scholarship for blind actors. It was being offered by Anne Seymour, the Grand Hotel star. The winner was promised a full year's course at the Goodman Drama School in Chicago—radio training by Anne Seymour herself, and a role in the Grand Hotel broadcasts.

"From the moment my aunt read about that marvelous opportunity," continued Miss Hotch, "I could think of nothing else. It seemed to me that to win that award would be like opening a great door in a dark world."

"With that hope I began to rehearse," she continued, "for the auditions which the newspaper said would be held in the Chicago NBC studios."

There were times when Marian despaired. Although she had enjoyed a great deal of amateur dramatic training—and belonged to the Braille Theater Guild, a dramatic organization of blind people who put on worthwhile plays—she just couldn't believe that the good fortune of winning Anne Seymour's contest ever would be hers. Nevertheless, she went on rehearsing patiently.

Finally came the day of the auditions. Many blind actors and actresses competed. The judges, Anne Seymour, C. L. Mense, who is production manager of the NBC Central Division, and Maurice Gnesin, director of the Goodman School, were amazed. So many of the performers were astonishingly good. These blind folk seemed to possess a subtle flexibility of voice not shared

by the average sighted performer. And they were so earnest—so intense and sincere! Time after time the judges were saddened as they realized that out of all these competitors, only one could be selected. Each performer was trying so hard—throwing heart and soul into the effort to secure this great opportunity—a chance unique among the blind—the chance of a life-time.

But when the auditions all were complete, no room was left for doubt. The winner, beyond question, was the little Hotch girl—the one who looked so tiny and scared at first, but whose voice took on magic power and appeal during her audition.

So remarkable is that voice that Tony Wons and his sponsor want to engage Marian, if she develops according to her promise! Certainly, if she does fulfill that early promise, she will be one of the radio discoveries of 1934.

Miss Hotch tells some very interesting facts about blindness and the importance of radio to the blind.

"To all the world," she says, "the discovery of radio was a boom—but to the blind it actually was a blessing. It is no exaggeration to say that the world is a better place for blind people since radio was developed."

This is because hearing becomes the most important of the senses, to those who lack sight. And this, in turn, accounts for the delightful richness and flexibility to be found in the voices of the blind. While deaf people

frequently develop flat voices because tone means nothing to them, sightless individuals do precisely the opposite. When you talk to a blind person he judges your mood—even your character—by the tone of your voice. When two blind persons talk their voices are rich in overtones which convey moods and emotions. Not for them are the facial expressions, smiles and gestures with which sighted persons suggest things. The blind have to do all this with their voices.

And that is precisely why radio is the made-to-order medium for sightless actors and actresses. For when you listen to your radio you do not use your eyes at all. The performers in a radio drama must make you see with your ears! And through bitter necessity, the blind have practised that art for centuries before radio ever was conceived. Can it be that radio at last is going to give them the opportunity to cash in on it—to turn a terrible misfortune into a positive advantage?

Marian Hotch thinks so!

"I feel a tremendous responsibility," she says, "because I do not think there ever has been a blind radio actress before. It is up-to me to show the sighted world what a blind dramatic radio artist can do. If I am fortunate enough to turn this opportunity into a permanent success, then every other blind actor or actress will have a better chance to secure radio engagements."

"And I do believe that blindness is an advantage in radio dramatic work. I think it is perhaps the one field in all the world that might have been designed by Providence for the sightless. I believe that sooner or later, when prejudice is broken down, the blind will find places in ever-increasing number in radio work."

The idea that blindness is no handicap to a radio performer is shared by many clever people, including Anne Seymour.

One zero Sunday in January, 1933, Grand Hotel went on the air as usual, with Anne in the lead. Hardly was the broadcast over when a unique telephone call came in.

The inmates of the Illinois Industrial Home for the Blind had missed the broadcast because of a sudden failure of their radio set. Was there any chance of the cast repeating the show?

Of course, the show couldn't be put on the air again. But Anne solved the problem. With the hearty co-operation of Mr. Mense, who directs the show, Don Ameche, Betty Winkler, Philip Lord (not Seth Parker), Judith Lowry and other cast members, the entire show was loaded into taxicabs and taken to the blind institute!

There, before a highly-appreciative "studio" audience that couldn't see the players, the most unusual performance in the history of radio took place. A show that wasn't a radio show, they put on for an audience that couldn't see it!

The story crept into the papers. A brilliant blind girl—Ruth Wagner, president of the Braille Theater Guild—got in touch with Anne in the attempt to win her co-operation. Miss Wagner wanted to find some way in which the dramatic talent of the sightless could be adapted to radio. Would Miss Seymour help?

Miss Seymour would—and did. She gave the scholarship which Marian Hotch has won. And now the question soon will pass on to the ultimate judge—the almost limitless audience of the air.

Time—and listeners' letters—alone can answer.

Grand Hotel, in which Marian soon will have a part, may be heard (with Anne Seymour regularly in the cast) Sundays at 6:30 p. m. EST and 5:30 p. m. CST over an NBC-WJZ network. It is sponsored by Campana's Italian Balm.

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# So We're Going to Pot?

By Edgar A. Guest

**Thank Depression, Repeal, or What You Will—The American Family Is Returning to the Fireside, to the Simple, Worthwhile Pleasures. Edgar Guest, the Poet with His Fingers on the Pulse of Millions, Should Know**

snarling and unpleasant. If you question this statement, try getting acquainted with them. You will find that even the worst of them have a soft spot in their heart; that there is someone they love. The most bitterly cynical person in the world, the most sophisticated, has moments in which he longs for rest. That kind of rest can be found in only one place: the home.

As a nation we forgot this primer lesson from the book of civilization. Our courts reeked with divorce. We jumped in our automobiles to pursue pleasure. We looked for it within ornate brick walls of dance halls, within the halls of the opera, on the open highway adorned by billboards and hot-dog stands, in crowded theaters and movie houses. If we stayed home it was only to preside at a lavish function smartly punctuated with gin fizzes and after-dinner highballs. The drinker we got and the more riotous the party, the "happier" we were.

Then came the hangover. We didn't want to take a cold shower, but the depression gave us one. I am glad it came. Our national insanity was arrested. Repeal of Prohibition came as one of our first steps to normal living. It no longer was smart to drink yourself under the table and to help your friends do likewise.

But in the train of the depression, no matter how valuable the social and moral lesson it taught us, came another national sickness: Worry and despondency. We started leaping out of windows and blowing out our brains because we thought the good times were gone forever. We had been worshiping the great God Million and thought no other God could take its place. We were fed up with life. The money in the bank was gone, and if the money wasn't the bank was sure to be. We had hills to meet and nothing to pay them with. There was a hungry family to feed and no way to earn enough to feed it.

If you can make a sick man forget that he is sick, he will start getting well. Your doctor will tell you that. That's what radio did to America. Radio made America forget that it was sick. Radio helped it laugh itself out of the depression. Radio lifted a nation of people out of themselves and their worries. They began to see things in the proper perspective. Everything didn't go to the dogs. They still could look forward to coming home at night from the meanest task and listening to Eddie Cantor or Baron Munchausen. They realized that the world's finest comedians, the world's finest music, the world's finest drama, were theirs. They could get them right in their own homes. With the help of the Tibbetts, the Cantors, the Chicago or Detroit Symphonies, they could entertain their friends at home with regal splendor. And it didn't cost any more than the price of a second-hand set and a few cents' worth of electricity.

And what has happened? We began to invite people to our homes for an evening of bridge with music or just an evening of music and comedy. They came and they liked it. Our parties took on a new note of warm informality. (Continued on Page 23)



Edgar A. Guest: "I think the American Home is staging a comeback — thanks to radio"

The American home is not going to the dogs and the family, so essential to the happiness of mankind—the group in which every man worth the name finds repose and contentment and inspiration—is not vanishing from civilization.

In fact, I think the American home is staging a comeback. The family fireside is now burning brighter than ever. Men and women are learning how to find joy and happiness without pursuing it.

Do you want to know what's bringing the family back out of the doldrums? You may not agree with me. But I think the biggest single influence outside the depression is radio.

A few years ago, at the height of our so-called prosperity, we took too literally the surprising statement of the great men who created our constitution that life meant the pursuit of happiness. I never have agreed with the constitution on that score. I refuse to agree that happiness must be chased. In fact, it is never so elusive as when we try to catch it.

Happiness means the restful peace of the family hearth—a family whom you love with unselfish devotion and who return your affection. It means friends with whom you like to spend your time when the day's work is done. It means being with people who are pleasant and kind and considerate. No one in the world detests an unpleasant person more than I.

It is fortunate for us that most people are not

# WILL ROGERS



Recent photograph of Will taken as he awaited a train for one of his trans-continental trips. It's news when Will rides a train; he'd rather fly

broad enough to pierce the most befogged perception, albeit they are edged with ironic and forceful truth. He is a plain-spoken man communing with plain-spoken listeners.

Abraham Lincoln is immortal; Mark Twain is an international institution; Ken Hubbard was the perpetrator of the homespun homily. Will Rogers is the personification of all three of them, with an added flair for originality which will act to make him one with this group of geniuses. And although he is of the soil, he detests the soiled.

His originality asserts itself in part in his great showmanship, some of it instinctive, the remainder bred of 30 years of performing before the public. If he is shrewd enough to make his canny deductions about life in general, he likewise is observant enough to sense what moves audiences to favorable reaction.

He knows nothing of temperament, but is thoroughly familiar with its uses. So he draws on a simulated temperament to accentuate his distaste for the frivolous and his adherence to the rugged precepts indigenous to everyday folk.

**The Highest Paid Man on the Air—  
the Biggest Box-Office Attraction of  
the Movies—Has a Background That  
Never Before Has Been Fully Disclosed**

Witness his lifelong refusal to don formal attire; to have his hair trimmed when it needs to be; to abide by studio dicta such as a timed discourse or a previously approved manuscript and other feigned idiosyncrasies which endear the masses to him with utter devotion—masses who feel that there is too much supervision and too little of "what was good enough for our parents" and similar dogmas.

These traits are merely by-products of the show business. Typical is his carrying an alarm clock into the broadcasting studio to warn him when to

conclude. It is a gesture well calculated to highlight his whimsical boyishness, a trait that his public loves in him. His playing up to this worldwide approval is no reflection on his veracity. Personally, the Cherokee Indian cowboy sage is savagely sincere about his truthfulness.

His honesty is at once his appeal and his armor, and he would not stoop to equivocation lest he dull it.

Nobody thinks of Will Rogers as an actor, least of all those who ever have seen him trying to register the emotions. Naturalness is his forte. Invisible though he may be over the air, he literally comes into the living room, pulls up a chair, shifts his wad of gum and launches forth on topics dear to everyone's hearts.

Listeners are minded to say, "Hm, he took the very words right out of my mouth." Which is another of the keys to his popularity. Every man fancies himself a bit of a mentor on public affairs. And because he speaks their thoughts, Rogers becomes their idol and spokesman. He is more apostle than orator, more adviser than actor.

Obviously Rogers' keen sense of observation is the product of his breeding and early environment. A true son of the range, he made most of his contacts in the Oklahoma territory of his youth with life in its most unrefined state. The undeveloped commonwealth was a rendezvous for a variety of drifters, outstanding among whom was the migratory cowhand.

He had to depend upon his perception to gauge the temper of the men with whom he worked. Since he is now 55 years old, he learned his trade just after the turn of the century when it behooved a man to deduce first, if possible, what was in the other fellow's mind. To hack this was the heritage of his direct Indian ancestry, the ability to read Nature's signs. He probably never heard of tongues in trees, books in the running brooks and sermons in stones, but he sensed



Will prefers studio audiences to doing his microphone stuff without them; and he'd prefer to appear before the mike in costume

By Harry Steele

All I know about Will Rogers is what I read in the library. Well—all but the following facts (with apologies to W. R.):

When the film magnates cast up their accounts recently they were amazed to learn that Rogers, the Prairie Plato, was their Number One attraction.

"How can it be?" murmured one of the celluloid nabobs. "Perhaps there is an error in the figures. Maybe we ought to send for an auditor."

"Nix on the auditors," replied an alert publicity man. "Send for the editors."

Whether the auditors rechecked the box-office summaries, it is a nationally known fact that Rogers "picks 'em in," thereby invoking one producer's comment:

"I still can't believe it. Here we have Gable, Garbo, Crawford, West, Lombard and even Mickey Mouse to bring the censors down on our necks and Will Rogers, who up to a few months ago wouldn't even wear a tuxedo, brings home the bacon. It just couldn't be!"

But it is—and at the same time broadcasting officials are coming to the realization that Rogers' alfalfa aphorisms command the highest popularity in radio. And incidentally, the highest wages!

What is the magic of his drawing power? The gaunt Oklahoman boasts about as much sex appeal as a specimen of bread mold. He would be the first to laugh at any hint of personal beauty.

Psychologists will try to confound with theories of magnetism, personality and the allied isms. But it is not as subtle as that.

Rogers succeeds because he speaks a language that can be comprehended the very instant it is spoken. There is no need to mull over his quips—they are

Once Will boasted that the census-taker of Beverly Hills, California, had overlooked him—with the result shown on the right: Census-taker S. D. Archer interrupted one of Will's beloved games of polo to quiz him



# -Prairie Plato

their presence without benefit of poetic reference.

The simplicity of the range and the resourcefulness of the tepee were merged in him so firmly that he just naturally sheds all that is ornate in life. That simplicity, today, is another important stone in the arch of public approval which he has been able to erect.

**"If the Public Is That Gullible, Then It Is a Sin Not to Collect from Them"—So Reasoned Will after His First Fling at Showmanship When He Wowed 'Em**

Most of the gentry which we have come to know as actors either began life in a Theatrical atmosphere or yearned for the stage before their teens overtook them. Rogers never entertained the remotest idea of entering public life.

When he first met Betty Blake of Rogers, Arkansas, whom he was later to wed, he already owned Oklahoma acreage. He planned, if she would marry him, to devote his life to the development of a great cattle ranch.

Let it be known that Will Rogers is a top cowhand. His skill with the lariat was not developed for the stage. It came of long practice in the roundup and the everyday chores of the ranch. Because of his laconic comments about "shoes and ships and sealing wax and cabbages and kings," he was a favorite with his employers and his fellow rangers.

So when, in 1904, Colonel Zach Mulhall, Oklahoma cattle baron, obtained the concession for a wild west show at the St. Louis World's Fair, Will Rogers was one of the first asked to join the troupe of riders and ropers. He was skeptical about his value as a performer, but the trip to the big exhibition was too enticing to ignore.

He still recalls his amazement over the fact that people would pay out money to see what he and his buddies considered everyday work. But that amazement turned to shrewd calculation during the hot summer in St. Louis.

Will figured: If the public was that gullible, then it was sinful not to collect from them for what he had considered just normal ability but what had come to be disclosed to him as saleable skill. So he got himself a new horse, freshened up his supply of lariats, hired one of Mulhall's riders and put forth in a vaudeville act.

A revealing anecdote of his later years revolves about the launching of that variety sketch. The chap who financed him did it in customary frontier style. No notes were exchanged—just a pledge was given that the loan would be repaid in due time.

Suddenly Rogers' benefactor disappeared. No amount of inquiry revealed a single trace of his whereabouts. And that early tender of financial aid has

worried Rogers palpably ever since he first accumulated sufficient cash to liquidate it. None who know him has escaped the story of his endless search for the vanished friend.

The plaint was grist for the insatiable gag-mill of two of the country's most inveterate jesters, Eddie Cantor and W. C. Field. The rumor that Rogers can jibe mercilessly but doesn't relish any jokes on himself heightened their ambition to trade upon the oft-repeated tale.

It was during the height of Rogers' success in the Ziegfeld Follies that the two huffoons launched their gag. Rogers was elated almost to maudlinism at one of the matinees when he received a note purporting to be from his old friend and saying that he was in the audience and would come back after the performance. Field and Cantor wrote the note.

Rogers' verve on that memorable afternoon is still the talk of the theater. He gave the "greatest show" of his career, made pointed quips which only his good friend out there would comprehend, and even



Will as he looked in costume (above) for his screen riot, *The Connecticut Yankee*. Even his armor could not repress his inimitable quips



Perhaps Will's best vein is whimsicality—and does he love to broadcast it! Does he! Study his face above if there is any doubt

started his contemporaries with the brilliance of his comments. The chance to repay—and to repay with interest—was at hand at last. It was to be the occasion for lifting a burden which Rogers had carried consciously and conscientiously for many years.

After the matinee he returned hurriedly to his dressing room to await his visitor. When that visitor failed to arrive, Will made half a dozen trips to the stage door to query the doorman, fearing that his friend had gotten lost in the maze which backstage represents to the layman.

So genuine was his eagerness that eventually word was brought to him that the whole thing was a hoax. To him it seemed a cruel and untimely joke, as perhaps it was.

When Rogers began his vaudeville career he presented what is known in stage parlance as a dumb act. It consisted of fancy riding by the cowhand whom he had employed, and some plain and fancy work with the rope by the unknown Rogers.

The first syllable injected into his performance was purely extemporaneous. He had been urged by other performers on the bill at the old Union Square theater in New York to liven up his act by describing to the audience the background of his lariat tricks. He was reluctant, partly because of natural shyness and more because his knowledge of the language was somewhat scanty.

In next week's Issue of RADIO GUIDE you will read the life of Will Rogers in further intimate detail—intimate detail never before revealed about the beloved Prairie Plato. Don't miss it!

Will Rogers is taking a temporary vacation from the airwaves.



At left Will is shown performing one of the feats that went over with audiences so strikingly at the St. Louis World's Fair—and which was only a part of a cow-waddy's daily routine



Major Edward Bowes celebrates his twelfth anniversary on the air with the Capitol Family Sunday, November 18th. Tune in any Sunday at 11:30 a. m., NBC-WEAF net

One of the really nice, refined touches you find in the broadcasting business is the idea of the studio hostess. Studio hostesses are different from the regular run-of-the-mill hostesses such as Emily Post describes. They don't meet you at the door, or take your hat and coat, or ask you whether you take lemon or sugar, or any of those things hostesses do in ladies' magazines. They don't wear hostess pajamas, either—more's the pity. And they don't preside at dinner tables, that is, unless you date them out for dinner. No, the studio hostess sits at a desk instead of a tea table, and pours questions and answers instead of tea. Questions like Whom did you wish to see? Does he know you? What broadcast is he on? Will you have a chair? And answers like His line is busy now. She isn't in. He's at a rehearsal and can't be disturbed. That's on the fourth floor, Studio G is occupied. You'll have to write for an appointment.

## Along the Airialto

By Martin Lewis

**FRICITION:**—Remember what I told you last week about PHIL BAKER and his sponsor tiffing over Phil's desire to remain in New York? Well, the lid's blown off. Baker will not return to Chicago, and before January 1 he will be hooked up with a new boss. And the real reason why JOE COOK and his radio program were divorced was sponsor trouble, too. The client's advertising manager tried to tell Cook what they seem to forget that DAVE FREEDMAN writes both their scripts. GEORGE GIVOT, the Grik, and EDDIE CANTOR nearly came to blows in front of Lindy's, a well-known Broadway restaurant where the celebs congregate. Givot accused Cantor of thefting his "Parkyarcus" which he introduced, he claims, while on the Cantor program, and giving it to one of his stooges. They forget that DAVE FREEDMAN writes both their scripts. The Gibson family is having its share of trouble. In addition to Script Writer COURTNEY RYLEY COOPER being replaced by OWEN DAVIS, the cast have been warned to give their best—or else! The program heralded as the New Art Form started on NBC with great fanfare and expense, and after several shows it failed to click with the listeners. If this is an example of the New Art Form, I'll stick to my horse Graham!

**KILOCYCLE CHATTER:**—A famous mouth wash sponsor concern will pay the bills for the Metropolitan Opera airings over NBC this season. . . . The world-famous LONDON STRING QUARTET has been engaged by the NBC Music Guild for a series of three concerts starting November 30. . . . NAT BRUSILOFF, former conductor for KATE SMITH, and once called the busiest bandsman on the air, can be heard most any day or night over WOR with his musical crew. . . . FRANK PARKER'S work in Transatlantic Merry-Go-Round was so pleasing that he leaves for the coast within a month with a movie contract

# Standing By—

With Ray Perkins

Studio hostesses are selected for their charm and poise. For that reason you can't get mad at one. It might be in your heart to hate an office boy or snort rudely at a secretary, but no one could be so lacking in appreciation of the finer things as to scowl at a studio hostess. They're smooth as a kitten's tail.

Their duties are simple basically. All they have to do is act as information bureaus and buffers. As the former they have to know everything about the studio and its personnel, from the exact time of the Concrete Mattress Hour rehearsal to what Mr. Gopples had for lunch. As buffers they stand between studio executives and the onslaught of a go-getting world with far greater efficiency than a corps of mounted police.

In addition to these two basic duties, however, they devote a large part of their time to other important functions such as Taking Kidding from the Boys, Tale-of-Woe Listening, Discussing New Clothes, Last Night's Party Reminiscing, and Sympathizing with Musicians.

Some orchestra leaders do not use a baton. B. A. ROLFE, for example, stands quite still and wags his thumbs at the boys. But for real poetry of motion CHARLIE PREVIN can run the entire gamut of musical feeling by gesture. Batonless, he employs head, arms, legs, and torso. Sometimes he even wiggles his ears. Every move means something, at least to Charlie. You could almost get up a good sweat just watching him.

*The two NBC's—National Broadcasting and National Biscuit—have ganged up for that three-hour dance session Saturdays commencing Dec. 1. This is the first time orchestras have been bought by a sponsor in bulk or job lots. The leaders will hold a mass meeting prior to the broadcast.*

Don't believe it or do: A shop right in Mr. Rockefeller's own Center carries a sign in the window that spells it Rockefeller.

**Personal List of B'casts that Would Be Too, Too Divine:** Gracie Allen teamed with Eve Sully; vocal duets by Fats Waller and Lawrence Tibbett; Mary Pickford in a radio version of the Follies Ber-

gere; Smilin' Ed McConnell having a tantrum; Alwyn Bach saying "alut"; Rudy singing basso.

Something was missing on The Voice of Niagara stanza in which the Carborundum Co. employed the actual waterfall in person in the title role. They should have included the voice of Niagara Nell (Mrs. Lane) one of the country's premiere radio fans. Nell parks her radio in her Niagara home and most of the b'cast stars know her by mail.

*The Firestone Concert, Nov. 12, lured singers in New York with an orchestra in Hollywood. We've heard singers and orchestras in the same studio who were even further apart.*

*Old Lots and Reminders.* ISHAM JONES has his own music publishing company and doing well, too. . . . Press agents sure do send out some punk gags pinned to their client's names. . . . Everybody's nerts about JERRY COOPER, CBS hopeful. . . . CAROL DEIS name rhymes with mice. . . . STOOPLAGLE and BUDD appearing at the Arcadia Restaurant in Philly. Hope the Colonel invents a system to keep waiters quiet. ROXY can't read a note of music but he conducts just the same. . . . WALLACE BUTTERWORTH is A-1 as interlocutor on that minstrel show. He plays both ends against the middle.

### PUPPY DOGGEREL

I'm a bit overord  
By Phillips Lord

I couldn't stop liking Frances Langford  
Not even if I were to hangford

When I first heard George Givot  
I could hardly helivot

Other patrons of Jazz go  
For Leon Belazggo

The appeal of Shirley Howard  
To me is high-poward

Songs, piano playing and palaver by Ye Scribener of these lines will enliven NBC's WEAF network every Monday at 7 p. m. EST.

awaiting him at the other end of the trip. BOB SIMMONS will replace him on the A. & P. Gypsies hour, but Parker will be piped in from the coast for the JACK BENNY program. . . . LIBBY HOLMAN is making records with LEO REISMAN for Brunswick, and her next endeavor will be in the direction of the airwaves. . . . BUDDY ROGERS has postponed his European trip long enough to take in a four-week vaudeville trek. . . . DONALD NOVIS' recent attack of laryngitis, causing him to cancel his radio and vaudeville engagements, threw him for a financial loss close to four grand.

GEORGE BURNS and GRACIE ALLEN are packing their kits again, bound once more for Hollywood to make a picture. Their program on the 21st will come from the coast city. . . . That biscuit company who will sponsor three hours of dance music the first of next month will pay only the musicians' union scale, and at that rate 'tis said they are interested in taking on another three-hour period during the week. . . . JAMES LA CURTRO (whose name even sounds sinister) has displaced FRANK READICK in the role he has had for so long, The Shadow. . . . FORD FRICK, newly appointed National League prexy, has been announcing those Chesterfield programs over CBS. . . . Ford, who knows his baseball from A to Z, has been head of that baseball circuit's Service Bureau for the past year. . . . WALTER O'KEEFE, who introduces one of his original comedy ballads during the Camel Caravan broadcasts, has copies of the words passed to the studio audiences before the program, when he rehearses the on-lookers in the choruses.

ROXY has been dicking for some time on a deal to return to the N. Y. theater that bears his name, but

the deal seems to have fallen through. . . . Chiselers who tried to work up a racket by gathering in tickets to popular broadcasts in the NBC Radio City Studios and selling them to tourists, had to give up because those people lucky enough to get the Annie Oakleys wouldn't give them up by hook or crook. . . . Possibilities for the MAJOR BOWES Amateur Hour to become a network feature are getting hotter and hotter. WHIN has a monopoly of the New York radio audience on Tuesdays listening to it. Last week over 4,000 telephone calls came in during the program, which should give you a rough idea how popular it is in New York. . . . GERALDINE FARRAR was guest artist on the General Motors concert the night before her former husband, LOU TELLEGEN, took his own life. . . . King of the Air is the title of a song dedicated to RUDY VALLEE and DON BESTOR has written a new tune, You're a Darling. His last big hit was Contented which he used for his theme song for some time.

Due to her swaying so much while singing, CBS engineers had to install a tiny signal light on ROSA PONSELLE'S music stand to let her know when she wanders out of pick-up range of the mike. . . . JESSICA DRAGONETTE'S appearance as soloist on the Armistice Day program before the Tomb of the Unknown Soldier was her second in as many years at the invitation of the American Legion. . . . NBC's first birthday as a tenant of Mr. Rockefeller's Radio City is being allowed to pass quietly without any of the fanfare which marked the inauguration of broadcasting in the handsome new studios last year. . . . TED JEWETT who departed from the NBC announcers' staff over salary difficulties, is hitting pay dirt as a free-lancer, and has several commercial programs on different networks. LANNY ROSS will sing at the National Automobile Show in Cleveland this month, making two appearances daily for the duration of the show, and broadcasting both his Show Boat and Log Cabin programs from that city.

# Are You Listenin'?

By Tony Wons

There are certain stages in life when you can enjoy certain things. If you let those periods go by without taking advantage of them you may never get the opportunity to live through them. When you were a kid, going down the path through the reeds among the reeds and cattails barefoot to the swimming pool was the greatest fun you knew. If you waited to do it then, saying to yourself: "I will attend to that when I am older. Now I'll spend my time studying geography," the chances are you missed about the only thing in life really worth while at that age.

You grew up all right, and you could name the boundaries of every state and county in the world, but you missed swimming days when you were a kid, and you can't get back there now and take your shoes off and go out with the other kids. That's a closed hook. Your life has been cheated out of that event, and you are to be pitied. Or as you grew older you began to go away to make some money and put it in the bank. They used to tell us to do that with our money, didn't they? You work like the dickens, you don't go to dances, you stay away from shows, you deny yourself cream sodas, you never take your best girl anywhere except for a walk, and so you save and you save and save.

You waste no time, you're so busy making the dough, the ducats. You say to yourself: "Some day I'm going to have a lot of money in that bank and then I'll be able to enjoy all these emotions I now have, and I won't be afraid of the rainy day." And so time passes on and you get a pile in the bank and you would like to enjoy those emotions you had when you were a young man—but it is too late.

They are gone! You are cold as stone!! And there you sit with your money!!! If the banker, who probably had more sense than you, has any money left for you.

Ethel Roming Fuller once said: "Dance when you are the and graceful. Don't wait until your old bones begin to creak at every move you make."

I take it I am talking to intelligent human beings who will not say "He is advising our young people to dissipate." Most dissipation comes from frustrated natural instincts. Be moderate, but enjoy the minutes as they come. Time keeps clicking away the seconds—they come and they go, never to return. Just at the

time you are living through them, that is the time to feel and live—not far, far away at some future time. This world stops for you when your heart stops pumping—did you ever know that?

There seems to be a mistaken idea that the cow is a dumb animal. I mean of course that she doesn't have much cow sense. People think that all she is good for is to produce milk and heef, litter up the barn and to pose for landscape pictures that you see on calendars advertising feed. But I found an article in the paper that proves the cow can be trained so that she is smarter than some pedestrians. It says that in Marshallville, Georgia, Bob Fisher trained his cow, Sookie, to carry him to work on her back. He rides her to work each day. She has learned to halt at a red traffic light and she stops, looks and listens before crossing railroads. She refuses to cross the tracks if she hears a train whistle.

How many automobile drivers know that much? Not very many.

Well, there is one industry that certainly hasn't lain down on the job because of all the depression talk. Of course the factories in that industry had to slow down and they had to economize, but when it comes to turning out new products, to advertising and selling, the automobile industry has stayed right in front. Why, they turn out new models so fast you can't keep track of them. This story will show you what I mean:

Two nice old ladies were having an afternoon tete-a-tete. I guess that's what it was. One said to the other: "By the way, what make is your nephew's new car?" And the other old lady said: "I'm not sure, but I think I heard him say it was a Woz!"

Do you ever feel when you're out in the woods in spring time and the wild flowers are out in all their glory, that you are a sinner for trampling them under foot? Some think flowers can feel just as we can. It used to hurt Bohhy Burns as much to tramp ruthlessly on a flower as it would to hurt deliberately a fellow being.

I read a very charming hit concerning a scientist who was working in the fields of Scotland. He was a



The Dream Singer, Ralph Kirbery, (NBR WEAF network Thursdays and Sundays) likes nothing better than a good book

naturalist and was making a study of heatherbell. The story says that he was so fascinated with the color and loveliness, the delicate and exquisite tracery of the flower that he lost count of time. Suddenly he looked over his shoulder and discovered an old highland shepherd watching him. Without saying a word the naturalist plucked the heatherbell and handed it with the microscope to his eye and peered at the heatherbell.

He was silent for a while, then, handing back the flower and the instrument he said slowly: "Ay, man I wish ye had never shown me that."

"Why?" asked the naturalist. "Because these rude feet have trodden so many of them"

So it goes. Many things that we in our ignorance do not understand we destroy, including human beings.

## Reviewing Radio.

By Martin J. Porter

If it were anyone else who made the suggestion, I'd immediately suspect that it was a press agent's gag—but it happens to be JASCHA HEIFETZ, the deluxe fiddler, who proposes that it would be a swell idea to have real intermissions between halves of a radio program.

Mr. Heifetz is aware, of course, that time is money on the radio, and that an intermission during which nothing at all would happen would be a sort of upset in sponsorship ethics. But he figures also that the theater value of an intermission would prove in the end as effective as if something were going on.

To us who have been schooled in the theory that if you pay for a program you should try to jam into it everything you've got, Mr. Heifetz' suggestion is a little hard to digest.

"I should welcome," he says, "an odd use of valuable time. I look forward to that stage of the game when concert appearances over the radio will have included as part of the regular program intermissions of absolute silence."

Of course all of us agree with Mr. Heifetz that silence is golden as compared to some radio programs but that is aside from the point.

Says he: "Listeners are beginning to respond to intermissions broadcasts as to concert hall performances. Intermissions would enhance the impression they make. I think it would be extremely effective to have at the end of an orchestral selection a brief but eloquent period when the listener would hear no sound, when he would participate in the concert by recasting in his mind what he has just heard." The sponsor would be wise in paying for such a silence.

I get it. Mr. Heifetz has become aware that a listener can suffer from musical indigestion and needs time to relax and thus assist the digestive processes.

No less than two dozen contributors have sent in memos calling attention to the recent session of physicians in annual conclave at the Academy of Physical

Medicine. At that meeting a scientist told the medicos that radio waves, by their reaction on the walls of the stomach, can be used to relieve a hang-over—or the craving for another drink—after a night of intoxication. A few of the contributors invited me to "make a joke of this," and others said: "You can use this to build up a gag. How nice!"

Well, the only gag that occurs to me is this: A lot of programs whose waves reach me make me want to keep on drinking. (Nute to M. Lewis, in Chicago: Have one on me, fellow!)

Things to be thankful for this coming Thanksgiving—

1—That short waves (credit to JOHNNY GREEN) have reached a greater efficiency, thus giving us a greater variety of programs to tune out.

2—That you weren't startled out of your chair this year by an unexpectedly new juke.

3—That a Topeka spiritualist says there is no radio in heaven. They're so short of help there, they can't take time to build stupans.

4—That Plummer isn't twins.

Things that make me think radio has a future—

JACK BENNY'S smooth and consistent comedy . . . LEON ROSEBROOK'S remarkably fine music on the ROXY program (And why don't the credit Leon as the maestro?) . . . PHIL BAKER'S sincere efforts to give a novel twist to his efforts (And why do his rivals copy his set-up?) . . . B. A. ROLFE'S sprightly comeback in the a. m. . . Columbia's determination to give daytime listeners a real show . . . KATE SMITH'S deft metamorphosis into the role of a delicate comic . . . The realism injected into One Man's Family . . . The voices

of ELSIE HITZ and NICK DAWSON . . . The imminent change on the RUBINOFF show.

Items that make me a grouch—

JAN GARBERS' shameless apeing of the LOMBARDO technique . . . JOE PENNER'S extremely poor humor . . . The simultaneous broadcasts of equally attractive shows . . . The MARY PICKFORD drains . . . Most international broadcasts . . . JOE COOK'S refusal to revert to his really funny stage stuff in preference to the not-so-funny banalities which we hear . . . The departure of Cap'n Henry from Show Boat . . . WILLARD ROBISON'S insistence upon injecting his whiney songs, which superimpose his excellent music . . . The fact that my job makes me listen, and that I can't tune out like luckier people.

Echo from the Past: The other night RALPH KIRBERY, the Dream Singer, was interviewed on the kilocycles by NELLIE REVELL, and it was mentioned that he was in the Tank Corps sixteen years ago.

Ralph really was—stationed at Camp Polk, down in Carolina. On his days off he used to visit the home of a Mrs. Steele, and sing to her two little tots. In appreciation Mrs. Steele would occasionally send cookies to Mr. Kirbery.

Well, sir, after the Revell interview, a letter turns up from Mrs. Steele. She writes to ask Ralph if he is the singer who used to visit the Steele home. And he replied that he was. And so Ralph is invited to spend the Thanksgiving holidays in Carolina. And there'll be more cookies. Besides that, the two little tots are now 20 and 22 years old, and their photos sort of make the idea of the trip a pleasant thought.

There's a show about to open in New York, in which some radio celebs will be cast. It is called Revenge with Music.

I wonder if the melodists wrote it with the idea of settling some old scores!



Muriel cherishes her piece of the birthday cake that was cut to mark an anniversary of Show Boat on the air

Mary Lou we roll along, roll along, roll along; Mary Lou we roll along, o'er the deep blue sea, Which isn't, although it might well be, the theme song for the Thursday night Show Boat hour. Many a Mary Lou has rolled along via that program o'er the deep blue sea to oblivion. Only one, Muriel Wilson, has returned from the threatened fate.

Muriel started the parade. She made the singing part one of the most popular in radio history. Then—for reasons known only to the sponsor—successors were chosen one by one. In the end public opinion and the advertiser's sagacity merged to demand Muriel's return.

# Perennial Mary Lou

By Howard Wilcox

**Muriel Wilson Introduced the Singing Mary Lou of Show Boat—Many Others Have Sung the Role—Yet Muriel Has It Again. There Is Glamour, There is Romance to Her Story**

She was cut to fit the part, so it is hers again and probably will continue to be until she elects otherwise.

Muriel Wilson is among the most unobtrusive of all the ether stars. There is nothing flamboyant about her, and meeting her casually would never create the impression of having been introduced to a radio artist.

At a recent luncheon in Chicago at which she was the guest of honor she was seated next to an agency executive who arrived after the other guests had taken their places. After he had been talking with Miss Wilson for about ten minutes, he whispered gleefully: "I never met the girl they're giving this party for. But I'm glad I got here before she did. Dinners get so dog-gone still when these high-and-mighty actors take the spotlight."

And she was so sweet and gracious throughout the luncheon that when her neighbor learned the truth he was spared every pang of embarrassment.

Maybe that's because success has been so gradual with Muriel. She wasn't seized from behind a typewriter and thrust into radio because of a husky voice that some studio executive thought would register.

She was cast by Nature in the vocalist's role. Her voice made her outstanding in high school, and her family, themselves musically inclined, determined to help her make the most of her talents. She studied under William Reiger, who was a star and contemporary of Nordica, Schumann-Heink and other artists of their generation. Under his guidance her soprano voice developed to its present charm.

Of course there had to be an interlarding of general knowledge along with the vocal training so at the conclusion of her regular schooling Muriel took a course in the Institute of Applied Arts.

Evidently application of the arts was not in particular demand when she had finished her studies so she used her technical training as an employee of the telephone company. There she drew maps and traced red lines about them, presumably drawing up graphs. But mapping her career and tracing out her future were interwoven. An avocation was collecting for the internal revenue department.

This association was an outcropping of her love for politics, a devotion inherited from her mother who is still an active worker in New York's civic activities. But Muriel didn't permit these alliances to sidetrack

her from the main goal, which was singing.

At the age of 18 she joined a church choir where she acquired valuable training. This preceded three years of concert work throughout New England. Upon her return to New York she was urged to enter vaudeville and that kept her pretty well occupied throughout 1927. It was late that year that she made her debut on the air.

Her chance in radio was the result of long years of friendship with the famous announcer, Milton J. Cross. He asked her to be a guest artist on an NBC announcer's program, and that experience marked the beginning of her radio career.

As Mary Lou, synthetic sweetheart of Lanny Ross, she occupies one of the oddest places imaginable. It's a good thing the romance is purely mythical, else she would be consumed with jealousy. Her fan mail is filled with secret confessions from Lanny's feminine admirers, and she is called upon frequently to give detailed descriptions of this Valentino of the air. She is literally the middle-man in the national ardor for the Show Boat tenor.

Muriel was born in New York City and has spent most of her life in the shadows of Manhattan's tall spires. Her birthday is June 29. That time of the year generally finds her at her Summer cottage where she patters around a hand-constructed rock garden which is her particular weakness. Another diversion is driving her own car. She is nervous when a passenger, because of a mishap which left her sort of a walking barometer.

She suffered a fractured skull from which she was many months recuperating. The recovery was complete, but whenever a turn in the weather is imminent she can feel telltale signs in the region of the lesion. As a result friends planning outdoor activities call her up to find out if rain is in the offing.

Muriel clings to the simple in everyday apparel, but reveals a little penchant for the pastels in her more formal attire. All of her clothes complement her black hair, gray eyes and peachskin complexion.

**The Show Boat Hour, with Muriel Wilson, may be heard Thursdays at 9 p. m. EST over an NBC-WEAF network; the program is sponsored by the General Foods Corporation.**

## Famous Composers

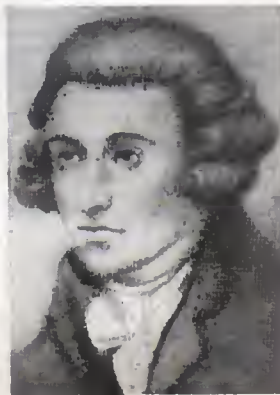
By Mark Herringham

Franz Joseph Haydn (1732-1809), one of the giants of the classic period in music, was a "peasant who walked with kings, nor lost the common touch." Listeners may hear his work on Friday, November 23, on NBC's Music Appreciation Hour, conducted by Dr. Walter Damrosch at 11 a. m. The Andante from his Surprise Symphony and the Finale from his Military Symphony will then be played.

Little Joseph was the son of a master wheelwright and of a cook's daughter. He lived to be a favorite of the aristocracy, a social success in many countries, loaded with honor and renown. He taught the great Beethoven. Haydn's career affords a pleasing exception to the too-general rule that genius seldom is appreciated fully in its own generation. Before his death, Haydn was appraised by the world at his true value, and acclaimed as he deserved to be.

At the age of six Joseph—or Sapperl as his parents called him—received the start that was to take him out of the artisan class to which his father belonged. A relative, J. M. Frankh, a music teacher, discovered that the little lad had rare musical talent. Frankh sent the boy to school at Hainburg and taught him to sing and play the clavier and violin. Musicians, friends and patrons helped Haydn from then on, though for a time, after being thrown out of school for cutting off the pigtail of a fellow student, he suffered a period of living in a garret. But with the friends his attractive personality drew to him, and his own indefatigable capacity for work and study, plus his genius, Haydn soon began to attract the attention of influential people. He studied K. P. E. Bach assiduously.

In 1760, Haydn married a wigmaker's daughter, who succeeded in keeping him profoundly unhappy.



**Franz Joseph Haydn's life contradicted that of many of the early masters, in freedom from worry and ease of living—so allowing his genius to blossom in full flower**

In 1761 he secured a musical appointment to the cultured Esterhazy family, and stayed under the Esterhazy patronage till 1790, comfortable, free from worry—other than domestic—admired by his patrons and able to work and experiment without restraint. His fame during this period became international.

In 1791, Haydn—independent now—toured England and became a national sensation there. In that country he did some of his best work.

To musicians of the time this kindly, modest genius became known affectionately as "Papa" Haydn. It was Mozart, his younger friend, who bestowed this nickname upon him, and Haydn cherished it more than any of the honors conferred upon him by those in high place.

Haydn's contributions to music are of tremendous importance. He found such forms as the sonata, compositions for the string quartet and for the symphony orchestra in various stages of trial and experimentation. His genius crystallized them—gave them to us much as they are today.

Accepted today as one of the most important pillars of music, Haydn in his own day was viciously attacked by musical Tories—reactionary souls who called him a mountebank, a sensation-seeker, a breaker of rules.

Haydn gladly admitted the last charge—held it to be a tribute, and posterity has justified his viewpoint.

Haydn's love of peasant music caused him to be called the first democrat in music. This trend has given much of the sparkle, spontaneity, humor and energy for which his works are noted.

Technically, Haydn made a great contribution when he divided chamber and orchestral music, one from the other.



# Everything's Lovely—Yowsah!

By Evans Plummer

**A Valiant Attempt Was Made to Get the Views on Current Musical Trends from Those Two Popular Maestros, Ben Bernie and George Olsen—with the Results Recorded Here**

The boss (and he's a big fellow, too) said to me in that tone of voice that has the fear of Almighty powers connected with it: "Go out and get a couple of interviews with Ben Bernie and George Olsen, you mug, and be sure to find out what they think about the current dance music trend."

So I got.

That's what they call an assignment. I can think of better words to describe it after chasing George and Ben around through one hour of horse betting, thirty-six holes of golf, fifteen hurried minutes of changing to tuxedos, seven hours of dance music and five hours of contract bridge. But I caught up with them the following morning in the coffee shop just before the boy delivered their horse-race dope sheet. It was a break to catch them at last—I thought.

Here was a chance to get two of the oldtimers, both with more than ten years of experience behind them, to give some real answers to important questions that have been perplexing the public mind.

I sidled up to them easylike and slipped over my first question just like that. I asked: "Do you gents figure that the coming of America of Herr Johann Strauss III will start a wave of interest in the waltz form?" That's all I said, and look what happened:

**Ben Bernie:** Well, it was an easy shot to the green on the seventh and George hooked it smack into the bunker, yowsah!

**George Olsen** (*engrossed in his scratch sheet*): On the other hand, it was only a four-horse race and I still can't figure out how it was that my dog lost.

**Ben:** It all depends on the part score. I had three honor count and George took two no trump bid to be preemptive whatever that is.

**Me:** But please, Mr. Bernie. *RADIO GUIDE* readers would like to know—

**Ben:** Now take Wayne King, for example. He shouldn't have used a club in the ninth hole.

**George:** I'll betcha five smackolats that Peggy J. beats him in the seventh.

**Ben:** I heard Ethel say that you should use the forcing takeout if your hand is strong—but not too strong.

**Me:** Gentlemen, may I ask—

**Ben:** Milton Ager should take up golf instead of music publishing. There's more money in being a golf professional. Why, I knew a fellow once—

*Secretary interrupts Old Maestro saying New York is calling long distance. Ben jumps up in the middle of a pancake and answers something about "You're sure he can't lose? Yeah? Well, put a hundred smackolats right on his nose for me. Toodle-oo." He returns to his pancake.*

**Ben:** As I was saying, I use the Bernie system. You know—hid one, should have hid two, and go down three.

**George:** Sun Monk is a very good horse, also. I remember his grandmother. Ah, what a grand old girl!

**Ben:** I could have beat those guys but there were ants on my golf ball and I didn't want to hit the poor little things.

**Me:** Now Mr. Bernie, do you mind if I ask—

**Ben:** Of course not. Certainly not. Go right ahead and ask. What have I got to lose? Lose, yes—I lost everything last night. How did I know that four no trump was a slam invitation?



"It was only a four-horse race, and I still can't figure out how my dog lost" . . . "Now take Wayne King—he shouldn't have used a n mshlie"



**George** (*glancing up for a second*): But, Old Maestro, you should have used a brassie.

**Ben:** Fo-give me, George, but Donnie W is a very swell horse. (*Calling*) Jeff, put ten to win and ten place on him.

**Me:** The readers of *RADIO GUIDE*—

**Ben:** Good old Chester said he'd be here at noon for the foursome but he didn't say what day. Chester—nimm—now there's a terrific golfer.

**Me:** Pardon me, gentlemen, but my interview, damn it: I've GOT to get an INTERVIEW!

**Ben:** Dear old interview, yes, yes. Well George, for the sake of the good old alma malta, a couple of tweet-tweets, a cheerio and maybe a toodle-oo, let's give the man an interview. What shall we interview about, what?

**George** (*his dope on the day's races complete*): Is it true, Ben, that you started out in life as a blacksmith?

**Ben:** Yowsah, but out in dear old Seattle, m' lad, they tell me that your first musical training was as a piano mover in Portland, Oregon. Fancy that! But did you ever try to move an anvil?

**George:** Maestro, don't get personal. Moving an anvil would be much easier than your trying to move an audience with your fiddle. So you were a violin virtuoso at the age of fourteen. How times have changed!

**Ben:** Sweet, hudding youth! Well do I remember that fateful day in Carnegie Hall when I gave my first and last concert. How Uncle Max, Aunt Tillie and my cousins cheered! Good old relatives! THEY were music-

lovers. Fo-give me if the Old Maestro grows sentimental . . . But George, Winchell tells me that after your old man heard you on the piano, he bought you a set of drums, something you couldn't play out of tune!

**George:** So after your concert your folks got you a job selling violins, heh, heh! You sold 85 violins for \$5.98. Well, that's one way for you to fool around with music without disturbing the peace.

**Ben:** George, old palsy-walsy, the Old Maestro may have fiddled around a bit but he never was a college cheerleader, no sah!

**George:** I wasn't a cheerleader, I'll have you understand I was the first drum-major in college ranks!

**Ben:** Yowsah, I heard someone say something about your being rank all right, all right. Tell me, did you manage to keep time with the band or did you have that same old trouble?

**George:** How about that time you were in a double vaudeville act under the tag of Bernie and Klass? That was one time I must say that you had Klass!

**Ben:** Fo-give me, Mister Olsen, but it seems to me that a young fellow by the name of Gardner in your band is the main reason for its Hotcha, get it?

**George** (*irritated*): Tell the man just when you expect to quit talking and begin playing music!

**Ben** (*voice rising*): And to think, Georgie old boy, that you're the same fellow that Ethel Shutta complained to dear old Flo Ziegfeld about when you were both playing in Sunny. She said your music was too loud.

*George and Ben both rise and glare. The Old Maestro leads with his left and Olsen draws his trusty umbrella and attempts to bean his friend, whereupon Headwaiter Captain Brawn rushes up and separates them.*

**Capt. Braun:** Shentlemen, shentlemen, dond't do daht! You iss both friends, nicht wahr? Und diss is a first-class hosttel De polteece wagon, he is outside. Come midt me.

**Me:** But please, gentlemen, one question for the interview before you go. Do you think that it requires four saxophones to round out a perfect chord?

**Ben:** Well to tell you the truth, young fellow, I just put her on the street car, and her husband never knew a thing about it! Yowsah!

**Ben Bernie may be heard Tuesdays at 9 p. m. EST (and in a rebroadcast for the West at 12 midnight) over an NBC-WEAF network, sponsored by Premier Pabst Sales Co. George Olsen's broadcasts are Wednesday, 12 midnight, NBC-WEAF; Thursday, 12 midnight, NBC-WJZ, and Saturday, 8:30 p. m., NBC-WJZ.**

# Voice of the Listener

## You Gotta Show Her

Dear VOL: Campbell, Mo.  
All my life I have been too tolerant with "crepe hangers" and people who remind me somewhat of sour grapes, and for that one reason alone I have been able to read most of the absurd personal opinions concerning radio performers without becoming unduly excited. But now I'm burned up—plenty!

So Emmette Windbush is a musician, eh? Imagine the conceit, the egotism, the stupidity contained in his comparing himself with musicians such as Jan Garber and Guy Lombardo who daily entertain and thrill millions of people who like their music! I wish he could count the people who really don't care whether or not one certain Emmette Windbush breathes the same air which carries inspired music into thousands of homes!

Could any music, however terrible, possibly illuminate the air quite so badly as these remarks which the author probably thinks are wise cracks which not only reveal to others his subtle wit, but his unique ability to outclass mere listeners in discriminating between what one should and should not listen to?

Charlotte Glenn

## Join, Take Your Phil

Dear VOL: New York City, N. Y.  
As a regular weekly reader of RADIO GUIDE I feel that I should write in a few words about my favorite . . . and, in my opinion, one of the best bets on the air—PHIL HARRIS—and his All-Americans.

I certainly am willing to boost Phil Harris. Radio fans—I am secretary of the Official Phil Harris Fan Club, and herewith extend an invitation to you, each and every Harris Fan, to join our banner. For information, write to Dorothy Mae Hulse, 1781 Riverside Drive, New York City. Recently, through Phil's thoughtfulness, I attended his broadcast, and believe you me, I am willin' to vouch for Phil any day. He is "Regular!" And more than interested in the club.

Frances Washburn started something when she mentioned a Fan Club Department for RADIO GUIDE, and I, too, would like to suggest that one be formed.  
Dorothy M. Hulse

## It's Unanimous

Dear VOL: Maywood, Ill.  
I am a regular reader of Radio Guide, and must say it is very interesting from cover to cover. I agree 100% with H. H. of Junction City, Kansas. The Modern Minstrels are fine and I think we daytime fans should have more Hawaiian music.

We understand that most people are at home in the evening and can get most of the good programs.

Aren't we daytime listeners worthy of a little consideration now and then? If fair play is good sport, why did they ban Ray Noble? Maybe the competition was too keen. I would like to have Mr. Patri and his fine announcer, Mr. Roberts, back on the air on Sunday nights.

My wife and children say they miss the Goldbergs very much, and would be more than pleased to hear them again and hope they will be on the air again soon.  
F. Pearce

## Hugh-all Found Out

Dear VOL: Chicago, Ill.  
Flash! With apologies to Churchill. I was talking just a few minutes ago with a colored man past 98 years old. He came up North five years ago, but he talks with an accent so pronounced that it is hard to understand him. But I did understand this, "Have you all ever been down South?" and "Do you all live with yo Mammy and Pappy?" or "Is you all married?"

The question of whether "you all" is singular or plural is definitely settled in my mind. It's singular.  
Hugh Simpson

This department is solely for the use of the readers as a place in which to voice opinions and exchange views about radio. Address your letters to VOL editor, 731 Plymouth Court, Chicago, Ill. You are invited to send in your photograph when writing but this is by no means obligatory.

## Now It Can Be Told

Dear VOL: Martins Ferry, O.

I agree with Laura B. Triplett of Mooreland, Okla., and wish to add my regrets about the withdrawal of the program, "In Luxembourg Gardens."

I've been wondering just how many people know who the conductor of that program and many other inspiring programs is.

Laura will hear the same orchestra by listening to the "Madison Ensemble," "Fiddlers Fancy," "Mellow Moments," "Poetic Strings," "Concert Miniatures," "Romany Trail" or "Along the Volga."

I'm sure she and many of you will agree with me that they are all fine programs.

I've been watching the letters to VOL for over a year and this is the first mention I've seen about any of these wonderful programs.

Indeed! I made it my business to find out who the conductor is and he is also a music

composer; his latest is "Moon of Desire."

Come on folks, let's send out music requests for this number to our favorite radio stations and our local orchestras also. I'm sure everyone remembers hearing the popular "Play Fiddle, Play." Now you must have guessed who the conductor is. Come on now all you folks, let's give such a promising personality a great big hand! Let's go. It's Emery Deutsch, of course.

All of Deutsch's programs are at course on the CBS network and in case you are not familiar with the hours you can hear his various programs as follows:

"Mellow Moments" at 10:05 a. m. on Saturday mornings; "Poetic Strings" at 4:15 p. m. Tuesdays; "Concert Miniatures" at 11:45 a. m. on Saturdays and sometimes on Wednesdays at 12:30 p. m. on Sundays and "Romany Trails" on Sundays at 12:30 p. m. These are all Eastern Standard Time.  
Vilma Higo



## Won By Spoons

Dear VOL: Omaha, Neb.  
How glad I was to read E. R. Daggett's letter about the Goldbergs. Programs like it and One Man's Family are real family programs. Good philosophy enjoyed by young and old alike. Let's get together and see if we can't get the Goldbergs back.

I also want to compliment RADIO GUIDE on its splendid magazine. We never miss a copy of it and consider it the best magazine at any price. And now they are giving us a chance to get something nice—the souvenir spoons. I have the two that are out and believe me they are nice. I intend to get them all and shall be very proud of them.

We would like to have Arthur Godfrey and his Metropolitan Parade back too, Miss Van Dorpe, but let's vote for an evening hour, "what say?"  
C. F. Palladino

## No Rush To Write

Dear VOL: Bluffton, Ind.  
I have been surprised that nothing has ever been written to VOL regarding Ford Rusli's return to this part of the country again.

Many thanks to the Sears Kenmore sweepster program sponsoring Furd Rusli and Ralph Waldo Emerson together. Of all singers give us Ford. He is top-notch with our family and we never tire listening to him. Another good singer back in the Chicago studios again is none other than Happy Jack Turner. Never miss him on Saturday night at 5:45 CST over WENR and other times over WMAQ.

He has been a favorite of our family, too, for a good many years, as Ford has been. Give us more of these two good singers, the more the better.  
Jean K.

## Votes in Dialect-ion

Dear VOL: Mcgett, S. C.  
May a spokesman from deep down out of the South voice his opinion?

What Northerner composed "Parlan My Southern Accent?"

Has not this person confused our dialect? Or is it jealousy on the part of this composer in trying to give the wrong impression of the beloved old South? Perhaps it is that this person has never been South of the Mason and Dixon.

So, come South ye Yankee and marvel! For undoubtedly a Yankee you must be.  
A South Carolinian

## That Mickey Muss

Dear VOL: Brooklyn, N. Y.  
I agree with Mickey Brown, who says there should be more novelty numbers on the Waring program, but nobody can say anything against any of the Pennsylvanians and get away in ease.

So, Mickey, you're being forced to listen to Rosemary's and Tom's inane songs and their hopelessly unmatched voices are you? Well, I am also forced to listen to them, but by their fresh and charming voices and their grand personalities. You say they talk about nothing. Don't you think it is more likely that you do not understand what they are talking about?

You certainly are quick enough to denounce them when you are not satisfied with their entertainment, but did you ever write in to praise and compliment them when you enjoyed the program? I'll bet you didn't.

No, Mickey, Warnings aren't getting a fair deal from you.  
Miss E. B.

## No Girls, No Scraps

Dear VOL: Jackman, Maine  
Thanks a lot for printing so many pictures of radio stars in the RADIO GUIDE. They are ideal for scrap books. But why, may I ask, do you print so many pictures of the ladies on the covers? What will you do when you run out of them? Give us more pictures of the men stars for a change, and give the ladies a rest.

I agree with many readers about Kate Smith. I cannot listen to her in the afternoon, as I am a high school student, so please all the Kate Smith fans—let's get together and try to have Kate's hour in the evening.  
George A. Dugal

## Aria from Martha

Dear VOL: Crooksville, Ohio  
In regard to Emmette Windbush, a letter which surely is the laugh of the season, I would like to ask why he considers himself a musician when he shows the utmost ignorance in judging music?

I feel so sorry for these self-styled musicians who ridicule two of the best orchestras on the air, namely Jan Garber's and Guy Lombardo's. For by doing so they only show their ignorance and expose themselves to ridicule.

Thank goodness, there are but very few of your class. Where there is but one who considers you a musician, there are thousands who know and enjoy Jan and Guy as two of the outstanding musicians of the nation.  
Martha Brannon

## What Jamaica This?

Dear VOL: Jamaica, N. Y.  
In reply to "A South Carolinian." He claims a Northerner or a Westerner must have written, "Pardon My Southern Accent."

Yeah, well Johnny Mercer, a Southerner, wrote it. He also wrote, "Lazy Bones," "Mardi Gras" and "Fare Thee Well in Harlem."

I admit we like the Southern drawl but only when the girls speak, the men sound as though they had a mouth full of flannel.

We have to have a sense of humor after reading "You-all's" letter.  
E. Speed Cooper

## Columbia Regrets

Dear VOL: Kansas City, Mo.  
Since there are a few who insist that "The Kate Smith Hour" be changed to an evening broadcast my vote with H. G. H.

of Junction City, Kansas, whose letter appeared on this page in the November 3rd number. I agree with him that we need more such programs in the daytime, and I wish to say that I also appreciate Columbia's giving them to us.

Theresa Van Dorpe's letter, which appeared on the same page, also expresses my opinion perfectly. "The Metropolitan Parade" no longer interests me. When Arthur Godfrey or Harry Von Zell were "mastering the ceremonies" I enjoyed it more than any daytime program. Nila Mack was a valuable member of the cast too.

I wrote to the CBS, asking that either Arthur Godfrey, or Harry Von Zell be returned to the program—they answered, saying in nice complimentary phrasing, NO.

Let me suggest that each one of you who reads this, listen next Sunday morning to "Between the Bookends." Many of you will like it. CBS, 9:45 a. m. CST  
H. L. A.

## Still Un-Molly-fied

Dear VOL: St. Catharines, Ont., Can.  
Just reading RADIO GUIDE and noticed E. R. Daggett's letter re Goldbergs. We do want Goldbergs, have looked every week for some mention of them and tuned in to hear them, so please mention what has happened to them and if any chance of having them back as we certainly do miss them.  
R. E. Hawkes



# Red Hot Taxi

By Theodore Orchards

**When Frank Woods, Taxi-Driver, Reported That His Cab Had Been Heisted, No One Suspected—Until Radio Showed Its Power as Defender of the Law—That the Hot Taxi Was a Direct Link with the Snatching of Matthew Holdreith, Jr., of Detroit**



Frank Hohfer, who wanted \$30,000 — and wasn't particular how he got it

Instead of a dollar tip, Frank Woods got an automatic shoved into the back of his neck. That made him the most astonished hackman in the environs of Detroit.

Up until a moment ago he had been the happiest. It wasn't every night that he got a haul like this—from Twelfth Street to the outskirts of the city. And then it had to turn out like this!

He had been rolling along Grand River Avenue when the three men hailed him. . . . three young, good-looking chaps, well dressed, and smiling. They looked like lads out for a party. But not this kind of a party.

He'd seen them first on the sidewalk just outside of the Grand River police station, where they hailed him jovially and inquired, "Can you take us to Ferndale?"

Ferndale was twelve miles away—and his "Yes, sir!" was full of exultation, for it had been a slow evening September, 1929—just before the rest of the nation caught what was later to be known as the depression with a capital D—was a slow month in the motor city of Detroit, and fares had been none too many. That's why Frank Woods was so elated.

The fare to the suburb of Ferndale would be at least five dollars. Then maybe he'd have to wait and bring them back, which would be another five. Maybe more if there was a pretty girl involved—and Ferndale was noted for that sort of thing.

"I don't know the street, but I'll tell you where to turn," said the spokesman of the three. "It's just off Woodward Avenue."

Woods gave them a cheery "Okay" and shot his taxi northward. They sped past a section of middle-class homes, through the exclusive Palmer Park section with its millionaires and parked limousines, and finally into the empty spaces of undeveloped subdivision territory which separates metropolitan Detroit from suburban Ferndale. At Eight Mile Road, the dividing line between the two municipalities, he slowed up the cab.

"Now which way?" Woods wanted to know. "Keep on going," they told him. "Slack up a bit at the next corner. She lives around here somewhere."

Woods drove slowly. Pretty soon his passengers pointed out a gravel road which wound away between high elm trees into nowhere. There wasn't a house in sight. But he headed the taxi into the road. Not even a street light glimmered. After he had gone about a quarter of a mile they told him to stop.

It was a favorite picnic ground for young Detroit—but eight o'clock of a Saturday evening was late for picnics, and the three carried no basket.

"Get out of the bus!" rasped one of his passengers.

It was at that moment that Frank Woods realized he never would get his five dollars. But he knew that the automatic which he felt pressing against the back of his head was no joke. Another of his passengers waved

a similar weapon casually in Woods' face, and the taxi-man thought discretion was the better part of valor. He slid out from behind the wheel.

"One squawk and you're through," he was assured. Woods didn't squawk. He could hardly breathe.

They made him walk to the side of the road and lie down. A light rope was produced from the pocket of one of the men, and his ankles and wrists were tied together, uncomfortably tight.

"We want to borrow your car for a joy-ride," they told him. "You'll find it in the morning, about the time you get loose. There was a good bit of jovial laughter at this, in which Woods did not feel inclined to join. Then he heard them roar away in his taxi hack toward the city.

At the side of the road Woods kicked frantically at his bonds, and howled for help. He might as well have saved his breath, for in that deserted section no one was close enough to hear him or to care. Only a few belated mosquitos gathered to help him while away the hours.

The mosquitos made it almost unbearable for Frank Woods. He twisted and squirmed under his bonds like a Houdini. After a while he found that he could move his wrist slightly. Back and forth he pulled, feeling that chafed skin was better than



Matthew Holdreith, Jr., who wanted freedom and air and food and water. Left, Edward Wiles, who wanted as much as did Hohfer, but who, like Hohfer, compromised on five G's



being eaten by mosquitos all night. With each tug he felt that his arms were a little freer. After half an hour he got one arm out, and from then on it was a simple matter of tearing at the other knots.

Shortly before midnight he tumbled into Ferndale police station, gasping, torn at the wrists and boiling mad.

"But they didn't even try to take what money I had?" he explained, showing a billfold with about twenty dollars in it.

The Desk Sergeant was an old-timer.

"Looks like a planned stickup," said the Sergeant. "Probably back in Detroit right now, pulling the job..."

Old Mike Frisbee had heard a lot about the new police radio in the big city to the south. Detroit, first in the field to chase crooks via the airwaves, had caught the imagination of many a small-town copper. This was

in 1929, remember, when Police Commissioner William P. Rutledge of Detroit was getting a loud raspberry from many quarters where the efficacy of radio in catching criminals was thought to have doubtful value. But the Sergeant thought there might be something in it.

He got Detroit Headquarters on the phone, and hardly had he begun to detail the story told by the marooned taximan, when a buzzer clicked and the police announcer at Belle Isle station was listening in. As Ferndale hung up, Belle Isle went on the air:

"Attention all radio cars—be on the lookout for three men in a stolen Yellow taxi, number 788. Two of the men are known to be armed—one is tall, weighing about 180 pounds—dark suit—others about five feet eight, weight about 150 pounds—attention all cars."

Far away on the western outskirts of the rambling metropolis Patrolmen Hubert McGrath and Eddie Fitzgerald were rolling along in a radio car. Fitzgerald swung the car over to the curb, and his lean and lanky partner carefully noted all details in a little book.

Pioneers among radio cops, McGrath and Fitzgerald had been the first in Detroit—and therefore in the world—to prove the value of police broadcasting when a few weeks before they had been cited for capturing a pickpocket from his radio description. Now they saw another chance.

"Those bandits must be nuts to take a chance with a stolen hack," Fitzgerald commented. "That's too much ballyhoo for a successful job..."

Yet a taxi would be the last car to be noticed in case of a crime, for no onlooker would be able to remember its description from among the dozens of others which filled the streets. It was this which led the three daring handits to risk its use.

McGrath and Fitzgerald cruised slowly through the west side of Detroit, now and then speeding up to deal with a reckless driver, or warning owners of decrepit snuggle-buggies to light their tail-lamps or hang a red lantern on behind. The radio buzzed perpetually, bringing descriptions of a few minor stickups and hit-and-run drivers and the like.

Suddenly—at a little past twelve forty-five—Fitzgerald grabbed his partner's arm, nearly sending the radio car up on the curb. Just (Continued on Page 27)



Patrolman Edward Fitzgerald (from left) and Patrolman Hubert McGrath, who wanted their city kept free of crime, and who wanted also to prove the value of radio in police work

# Signposts of Success

By "The Doctor"



Rosa Ponselle, whose unusual voice may be heard every Monday evening at 9 p. m. EST, over a CBS-WABC network

**Rosa Ponselle Is Another Fortunate Person Whose Chosen Vocation Is Her Best Medium of Activity. Let the Doctor Tell Why**

In looking at the face of Rosa Ponselle, the analyst is puzzled as to how and where he should begin so general a description as this brief space necessitates.

However, had I failed to recognize this lady, my science would place her as an excellent singer. The wide temple region, especially in the upper part, immediately calls attention to high musical ability, particularly the singing voice. The cheeks are very dull, quite wide, with an ample molar region and plenty of room inside, indicating a well-rounded voice, which by culture has increased in the lower part of the register rather than raising the upper regions uncommonly high. This has made possible much emotion and the quality of sentiment that the dramatic soprano often needs.

The cheeks also indicate a very willful disposition, a desire to have her own way in most matters. The presence of a powerful vital temperament also is shown, and is a source of energy and vitality.

Miss Ponselle has a range of "have-my-own-way" aptitudes in the strong lower face, a mass of transient social impulses shown in the upper lip and, in the same general feature, indications of large optimism and self-confidence.

Her reasoning is spontaneous and highly influenced by intuition; her observation alert but not highly permanent. There is present plenty of imagination and buoyancy, a rather shrewd economic sense, but no strong indication of a desire for the possession of fine artistic productions; rather she is inclined to change variety and the lighter phases of the vanity box—and cuisine.

There seems to be no other vocation in which as great a success could have been made. Her willfulness, which would make an industrial position difficult to hold, gives her a sense of personal liberty that makes it easy to override social conventions and family ties.

Too much cannot be said in praise of Miss Ponselle's able mastery of her late, in relation to her profession. That tendency to have her own way makes for individual interpretation of musical scores, and so for outstanding individual artistry. The firmness of her chin indicates one of her greatest assets.

This subject is another of those fortunates in life who has found her proper sphere of work, the natural outlet for her native ability.

# Open Door to Beauty

By V. E. Meadows

**For Best Results the Same Attention Must Be Given to the Neck as Is Given to the Face**

Ladies, if you ever hope to win a reputation for being well-groomed, make sure that your neck matches your face.

Ninety percent of the women who use cosmetics forget the fact that they have necks—or so it seems. They spend all their time, thought and energy on their faces, then sally forth to show an astonished world a face of one color, and a neck a great deal darker. This is an extremely left-handed policy, and a foolish waste of time and money. What good is a perfectly made-up face that contrasts visibly with an ugly-looking neck? Women who pursue this course are simply advertising the fact that they use makeup. Worse, they loudly proclaim that they don't know how to use it.

It is important to remember, therefore, that you must give the same careful attention to your neck that you give to your face. They must blend in a perfect harmony of color, unless you want your friends to think of you as being unnatural and freaky.

The correct way to match the face and neck is to use a finishing lotion that will match the tint of your face powder. Don't think that it will help matters much simply by patting a little powder on the neck, because it won't. Powder stays on for only a few minutes, then comes off on clothing.

The correct way to apply finishing lotion is to apply it generously with the hands, making sure to stroke it only one way. Remember, a two-way stroke always leaves a spotty and blotchy affect. Also, make sure not to stroke up and down, or round and round. Simply continue stroking in one direction until the lotion is dry.

Your touch should be light, so that there will be no pulling of the skin. It is not necessary to apply powder over the lotion. Soap and water will remove the lotion, but it is impervious to just water.

Many women have enough energy to return from a dance or from work and remove the facial makeup, because they have been warned of the evil consequences of allowing makeup to remain on over night. Yet these same cautious women will not bother to clean the lotion from their necks before retiring. It is just as important that the neck receive a nightly makeup cleansing as the face—and if you violate this principle your neck will become harsh and scaly.

V. E. Meadows, Director of the Beauty Forum (formerly called the Beauty Guild) may be heard over the American Broadcasting System Monday, Wednesday and Friday mornings at a new time, 11 o'clock EST, on Stations WMCA, WHDH, WPRO and WIP.

## Flashes of Fun

**Jack Benny:** I suppose it's very hard work becoming an opera singer, Madame Gallie Kerchoo?  
**Kerchoo:** No, it isn't very hard—all you do is open your mouth and let go.

**Benny:** In that case you must have studied on 40 ocean liner!

—General Foods Program

**Penner:** You know, Monk, after the witch married Milkbottle she became very sick. So Milkbottle looked in her room a week later and found her flying over the chimney on her broom, and he knew that she was well again.

**Monk:** How did flying over the chimney on a broom make her well again?

**Penner:** Because she just got over the flue.  
—Bakers Broadcast

**Cantor:** Jimmy, Joe Miller, the father of all jokes, was so selfish that he wouldn't let anyone get near the window.

**Wallington:** What has not letting anyone get near a window got to do with being selfish?

**Cantor:** You see, Jimmy, he was always looking out for himself.  
—Chase & Sanborn

**Fred Allen:** I hear your father has hay fever, Portland. I'll say—he has it so bad that he sneezes whenever he sees grass, because he knows that it will become hay later on.  
—Town Hall Tonight

**Holtz:** After a preview of a picture the other day, all the yes men gathered around a big producer. "How do you like it," asked the big producer. One yes man said it was terrific, another that it was sensational, and a third said it was gigantic. The fourth man said: "I'm sorry, my friend, but all I can say is that it's great!"  
—Pfeischmann Variety Hour

## Bulls and Boners

**Announcer:** "Inhale. Exhale. Inhale. Exhale. You may stop breathing now"—S. T. C. Rogers. Ark.  
(Oct. 29; KRID; 7:16 a. m.)

**Football Announcer:** "Potter gets the ball, he's going through right tackle, he's away. The stands are standing up."—Harold J. Finkl, Delafield Wis (Nov. 3; WMAQ; 4 p. m.)

**Walkathon Announcer:** "All kiddies accompanied by their parents under the age of twelve will be admitted free."—Mrs. J. D. Hickman, Hastings, Neb (Oct. 6; WNAX; 6:38 p. m.)

**Announcer:** "All these leading athletes advise you to eat Wheaties. Take the words of these champions and eat them."—Charles Herman, Quincy, Ill (Oct. 22; WOC; 5:30 p. m.)

**Announcer:** "Ask for American Brand singing birdseed."—Marian Ice, Evansville, Ind (Oct. 21; WGBI; 1:13 p. m.)

**Announcer:** "Featured today in the boys department are knickers for boys with worsted knit bottoms."—Mrs. Mary Morgan, Chattanooga, Tenn (Oct. 27; WDOE; 11:20 a. m.)

**Eddie Cavanaugh:** "The Voice of Experience was married and has been a widow for nine years."—Ethel E. Hurlburt, Oshkosh, Wis. (Nov. 2; WBBM; 12:20 p. m.)

**E. M. Lagron:** "The lady held eight diamonds with the eight-spot high."—A. V. Blackford, Bonaparte, Ia. (Oct. 25; WGN; 7:30 p. m.)

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

## Your Grouch Box

On November 6 the majority of Americans voted into office the government officials they wanted. In radio, too the majority of American and Canadian listeners can have what they want. How? Well, even if you can't pick programs by popular referendum, you can write letters of approval or disapproval. Have you a radio grouch? Your Grouch Box is waiting to tell the world what you don't like about radio.

If enough of your fellow-listeners agree with your letter to this department may bring about some needed improvement. Use your radio franchise! Write that Grouch Box letter today.

### Nightmares for the kiddies.

Dear Editor: Why do children's programs like Skippy and Little Orphan Annie have to be filled with horrors and terrible adventures, causing the youngsters to have nightmares? I have heard many mothers comment on this. And couldn't The Lady Next Door be put on after school hours—and The Wizard of Oz, could we have that on the air soon?  
Kansas City, Mo. MRS C D WARD

### Sleepless villagers ban jazz.

Dear Editor: I live in a small village and know everybody here. There are many of us who stay up the greater part of the night listening to our radios. We wish to register a complaint against the type of music put on the air after ten o'clock p. m., orchestras and jazz. We prefer good old-time music, plays and fun.  
Mt Savage, Md. B. E. KELLAR

If you believe in democracy of land, sea—and air, make sure that radio officials learn your likes and dislikes. They are desirous to give listeners what they want—if listeners will only tell what they want. Send your grouches to Your Grouch Box, in care of Radio Guide, 731 Plymouth Court, Chicago, Illinois.

# Radio Road to Health

By Shirley W. Wynne, M. D.

**For Infants, Growing Children and Adults Alike, the Benefits of Milk Cannot Be Overstressed**

Throughout the nation a new campaign is being waged for the purpose of acquainting citizens with the benefits and importance of drinking milk. In the newspapers, over the radio, on the speakers' platforms, civic-minded men and women are urging the people to drink more milk.

It is seldom, if ever, that a mother has to urge her little boy or girl to go out and play with the other children. Play is excellent and necessary. So is a mixed diet, that should include milk, bread and potatoes, a little meat and fish, fresh vegetables, salads and fruits. Parents must be sure that there is variety to the menu, so that the daily diet does not become monotonous.

I have heard many a mother bewail the fact that her child simply would not drink milk, and then add, as if in self-justification: "Of course he isn't a baby any more, so he really doesn't need it." Such a mother innocently is robbing her child of one of health's greatest safeguards. Milk should not be limited to infants. It is an essential food for the growing child, as well as for the adult.

Age-long experience has shown that the best food for a baby is his mother's own milk. Nature has given a food nearly perfect for the rest of us in cow's milk, which is much more like mother's milk than any other food available. We need milk—infants, children, grownups—for energy, growth, good bones and good teeth, as well as a protective against diseases. Milk is good for health and life itself.

Milk is called the food most nearly perfect because (1) In milk are found the proteins which the body uses to rebuild its wornout tissues and to provide for growth. (2) In milk are the carbohydrates and the fats which provide the body with fuel to carry on its endless muscular activity. (3) In milk are contained the mineral salts vital to the development of the bones, teeth, and other parts of the body. And finally, milk contains important vitamins.

Among the various forms in which milk may be given, are cream soups; milk drinks flavored with chocolate; junket; or eggnogs. Each of these, if correctly prepared, is an appetizing treat containing the full food value of drink, yet tasting utterly different. Milk also may be taken with puddings and cereals. And of course there are the milk-products—hutter, cheese, ice cream and fermented milk.

Besides being a fattening food and thus excellent for the undernourished, hutter is noted as being one of the best sources of Vitamin A. Cheese is an excellent food, containing practically no waste. It is rich in lime salts. Cheese can be combined with macaroni and with vegetables. As for the fermented milk, that often seems palatable to those who dislike the taste of sweet milk. Chief among the fermented milks are buttermilk and acidophilus milk.

Drink more milk for health!

# The Child's Hour

By Nila Mack

**Does Your Child Suffer from Timidity? Its Cause and Cure Are Well Known to Miss Mack**



When a child succumbs to stage fright, it is more pathetic than in a grownup. See that your child avoids it

Fostering courage and confidence in a child is one of the most important duties of a parent. Mothers who constantly warn their children and are apprehensive of trouble, certainly will make an indelible impression on them. Those children will grow up vacillating and uncertain men and women, fearful of their shadows.

As director of children's programs for a great radio network, I have come in contact with many children who always were cautioned against this thing or that object, and as a result were shy and timid and uncertain of themselves. In professional life, naturally, this always results in acute cases of stage fright. When a child succumbs to stage fright, it is more pathetic than it is in a grownup.

One of my best students today is a child who constantly was held in check at home. His mother continually handicapped him by training him not to make any moves without first consulting her. Thus he grew into a timid youngster, and would run home to his mother at the slightest provocation.

I never shall forget his pitiful outcry at his very first rehearsal. He broke down completely and his little body was wracked with sobs. "Please, please," he cried, "I can't do it! I want my Mother! I want my Mother!"

The next day I invited his mother to the studio, and after a lengthy conversation ascertained the true state of affairs. Thus forewarned, I started to undo all that the parent had done. By degrees I brought his self-confidence back. I taught him to depend a great deal upon his own judgment. If he wanted to run about the studio at breakneck speed, I did not admonish him to walk or tell him that he'd probably die of a broken neck some day. When he fell and bruised himself I did not "mother" him, but merely dressed his scraped skin.

And today, when the studio light tells us that we are on the air, he may be scared stiff—but his pride and my confidence shake hands, and he sees the thing through.

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

## Ten Years Ago

**GENERAL GUSTAVE FERRIE**, chief of radio communications of the French Army and radio scientist, claims "world is slipping" and announces plan to check up by radio on longitudes in cooperation with Chief of U. S. Geodetic Survey **BOWIE**, in Washington. Shrinkage of earth's crust, still cooling, is blamed.

**TED LEWIS**—yes, the same chap who owns that clarinet and battered top hat—leads college yells and songs by remote control over WHN, New York, inasmuch as he can't find time to return to his alma mater, Ohio State University, for its homecoming.

**CALIFORNIA** Board of Education pioneers with mass teaching, broadcasting history and geography via KGO each Monday morning to 20,000 elementary school classrooms.

**SIGNOR FIAMMI**, Italian engineer, makes "astounding claim" that he can, by means of his special radio control devices, pilot Italy's dirigible ZR3, to America and back crewless.

**LONDON**—Former Premier **STANLEY BALDWIN**'S voice is acclaimed perfect for radio upon his air debut from ZLO here. France and England make plans to exchange programs via rebroadcast.

**AMERICAN STATIONS** multiply rapidly following third national radio conference. State of Wyoming first heard from with station at Rock Springs.

**HEADLINE STARS THEN**. Rex Battle, CKAC; Charles Watt, CNRO, Cora De Loe, CNRT; James J. Long, KDKA; Altheda Oliver, KFI, Mrs. Irvin Patterson, KFNF; Henry Halstead, KGO; George Olsen, KGW; Queen Titania and Uncle John, KIII; Claire Morrison, KPO, Rudolph Ganz, KSD; Claiborne Foster, KYW; Lew Kennedy, WCAE; Joseph Knecht, WFAF; Nick Lucas, WEBH.

## Hits of Week

A high point of favoritism was reached by **Out in the Cold Again**, a melody which last week scored the double honor of leading the songs played most often over the networks, and was voted by the bandleaders as the outstanding kilocycle hit as well. It is interesting to note that **The Continental**, another current favorite, lost out as the leader in both divisions by the margin of one point only.

Following is **Radio Guide's** weekly tabulation:

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

Song	Times
Out in the Cold Again	30
The Continental	29
Lost in a Fog	27
Must We Say Goodnight	25
Be Still My Heart	22
If I Had a Million	18
Pop Goes My Heart	17
Rain	15
Happiness Ahead	12
Stay as Sweet as You Are	12

### BANDLEADERS' PICK OF OUTSTANDING HITS:

Song	Points
Out in the Cold Again	30
The Continental	29
I Saw Stars	27
If You Love Me	25
Lost in a Fog	22
Pop Goes My Heart	22
Be Still My Heart	20
You're a Builder-Upper	19
If I Had a Million	15
Rain	13

Song hits requested most frequently from the maestros last week are:

Mark Warnow: An Earful of Music, Water Under the Bridge, P. S. I Love You, Guy Lombardo: Growing Fonder of You, The Continental, Lost in a Fog, Hal Kemp: Must We Say Goodnight, Be Still My Heart, Rain.

## Wave Marks

**Relay**. Nothing hymie about the stork that just gave a nine-pound Illinois Junior to the Illinois Browns (Papa Brown autism and directs the NBC program, Peggy's Doctor).

**Relay(s)**. These recent papas all help to air NBC's Breakfast Club: Jack Owens, tenor; Charles Butler and Harold Jackson, engineers; Pat Gallicchio (Chicago's WMAQ time-signaller); and Don McNeill, m.c. Early this month McNeill received this wire from KVOO's (Tulsa, Oklahoma) Willard D. Egolf:

YOUR TALK OF NEW BABIES HAS BEEN CONTAGIOUS ON THE NETWORK STOP OUR ENGINEER HUGH CARPENTER AND PRODUCTION MANAGER KEN NETH MILLER BECAME FATHERS SIMULTANEOUSLY WITH YOU AND JACK OWENS THIS WEEK AND LAST STOP THE REST OF US ARE AFRAID TO LISTEN TO YOUR PROGRAMS ANY MORE

**Hookup**. Bernard Proctor, supervisor of Columbia-owned stations and cousin of William S. Paley, and Ruth Rosenthal of the late head of ASCAP, will wed in Manhattan November 22.

**Meter**. Vee Lawnhurst, NBC (New York) singer and pianist, birthdays November 24; Irene Wicker, NBC's superstitious Singing Lady on November 24, too; Charles Francis Coe, author and NBC (New York) commentator, on November 25; so does Jolly Bill Steinke, champion eater and sleeper of NBC's New York studios.

**Hookup**. Dorothy Gray (WHA, Madison, Wis.) story-teller and Milton E. Guck of the National Forest Service, will tempt fate and invite happiness on January 12—after which they'll go to live in Las Cruces, New Mexico.

**Hookup**. WSM (Nashville, Tenn.) might find its office routine going haywire when its Zena Jones weds Floyd Adkisson early in January.



# Coming Events

Sunday, Nov. 18

Time Shown Is Eastern Standard

American Country Life Association will present a special program from Washington, D. C., over the Columbia network from 10:35 to 11 a. m. The speakers will be M. L. WILSON, Assistant Secretary of Agriculture, whose subject is Planning Agriculture in Relation to Industry; and CARL MILAM of the American Library Association, whose subject is Building Better Libraries.

RAY HEATHERTON, baritone heard on numerous programs, will be featured in another spot commencing today and weekly thereafter, over an NBC-WJZ network at 11:05 a. m.

COLONEL RALPH H. ISHAM, the *Spencer Dean* of the literary world, will inaugurate a weekly series on adventures and discoveries in literature over an NBC-WJZ network at 11:15 a. m.

SIR ARTHUR NEWSHOLME, K. C. B., internationally known authority on medicine and public health, will speak in a special trans-Atlantic broadcast from London over the CBS-WABC network from 12:45 to 1 p. m.

LUCY MONROE, soprano, and the Ramblers Trio, will be the guests during Little Miss Bab-O's Surprise Party at 1:30 p. m. over the NBC-WEAF network.

RUTH CHATTERTON, stage and screen actress, will be the star of the Lux Radio Theater presentation at 2:30 p. m. over an NBC-WJZ network.

Petersburg Mine will be the ROSES and DRUMS episode over an NBC-WJZ network at 5 p. m.

IRENE CASTLE McLAUGHLIN, prominent National figure, will be the guest artist on the Hoover Sentinels' Serenade over an NBC-WEAF network at 5 p. m.

ANNE CAMPBELL, poet, often called America's feminine Edgar Guest, will be on TONY WONS' program over an NBC-WEAF network at 5:30 p. m.

JULIA SANDERSON and FRANK CRUMIT will present NELLIE REVELL, journalist, as guest of their program on the CBS network from 5:30 to 6 p. m.

GRISHA GOLUBOFF, brilliant twelve-year-old violinist, will be the guest soloist with the Ford Symphony over the CBS-WABC network from 8 to 9 p. m.

COLONEL STOOPNAGLE and BUDD, radio's insane pair of comics, will be heard

## Father Coughlin's Broadcasts

Stations carrying Father Coughlin's broadcast outlets are listed below. His talks go on the air at 4 p. m. EST, 3 p. m. CST, and 2 p. m. MST, every Sunday.

### Shrine of the Little Flower Network

WLW, Cincinnati, O.	WOKO, Albany, N. Y.
WCAU, Philadelphia	WFBI, Syracuse, N. Y.
WGR, Buffalo, N. Y.	WOR, New York City
WOL, Wash'gton, D.C.	WGAR, Cleveland, O.
WHO, Des Moines, Ia.	WJR, Detroit, Mich.
WOC, Davenport, Ia.	WHB, Kansas City, Mo.
KWK, St. Louis, Mo.	Mo.
WCAO, Baltimore, Md.	WJJD, Chicago, Ill.
KSTP, St. Paul, Minn.	KYW, Chicago, Ill.
WJAS, Pittsburgh, Pa.	WOW, Omaha, Nebr.

### The Yankee Network

WNAC, Boston, Mass.	WLAS, Springfield.
WDRG, Hartford, Ct.	Mass.
WEAN, Providence, R.I.	WFEA, Manch'ter, N.H.
WICC, Bridgeport, Conn.	WNBI, N. Bedford, Mass.
WORC, Worcester, Mass.	Mass.
WLBZ, Bangor, Me.	WLH, Lowell, Mass.



GRACIE BARRIE

Only nineteen years of age this vivacious young miss is already a veteran of musical comedy and vaudeville. Now she's Leon Belasco's soloist in the Casino de Paree and broadcasts Sunday nights at 11:30 p. m. EST over a CBS-WABC chain

in the first of their cycle of programs in Gulf Headliners over the CBS-WABC network from 9:30 to 10 p. m.

Suave ADOLPHE MENJOU and his wife, VEREE TEASDALE, Hollywood's latest bride and groom, will enter the Hiids' Hall of Fame to co-star in a one-act radio drama, *Salute the Cavalier*, over an NBC-WEAF network at 10 p. m.

## Monday, Nov. 19

Your Home and Mine, a unique new series explaining the Federal Housing Act, and presented under the auspices of the Federal Housing Commission, will be broadcast over the CBS-WABC network from 11:15 to 11:30 a. m. from the home of another recipient of a U. S. Loan.

Radio Gossip Club, conducted by EDIE and FANNIE CAVANAUGH, long a popular feature over WBBM, Chicago, will be heard from 1:15 to 1:30 p. m. daily, Mondays through Fridays, over CBS stations in Boston, Buffalo, Chicago, Cleveland, Louisville, Pittsburgh and St. Louis.

The Story Behind the Song, a new series of twice weekly presentations which will dramatize the situation suggested in the lyrics of well-known popular and semi-classical melodies, can be heard each Monday and Thursday over the CBS-WABC network from 1:30 to 1:45 p. m. EST. The entire series will be written and produced by BOB WHITE, who will also—with DON AMECHE—head the dramatic cast. An orchestra, featuring ED VITO, harpist, will set the musical theme of each presentation, assisted by a different vocalist in every program.

Macbeth, starring Dame SYBIL THORNDIKE as *Lady Macbeth* and CHARLES WARBURTON as *Macbeth*, will be the Radio Guild presentation at 3 p. m. over an NBC-WJZ network.

CHARLES HACKETT, American Metropolitan Opera tenor, will be the guest soloist in Atwater Kent's Radio Hour over the CBS network at 8:30 p. m.

The series of public health discussions on Doctors, Dollars and Diseases will be resumed over the CBS-WABC network from 10:30 to 10:45 p. m.

Tuesday, Nov. 20

EDWARD MacHUGH, The Gospel singer, is now heard at 10:15 a. m. on Tuesdays and Thursdays instead of 10 a. m. However, his Saturday morning program will continue to be presented at 10 a. m. over the NBC-WJZ network.

ISHAM JONES and his orchestra will feature VIRGINIA REA, soprano, as guest star in a program over the CBS-WABC network from 9:30 to 10 p. m.

Wednesday, Nov. 21

ONE MAN'S FAMILY, dramatic serial, will be sponsored by the makers of Kentucky Winners cigarets, commencing tonight at 10:30 p. m. over an NBC-WEAF network

Thursday, Nov. 22

EDDIE EAST and RALPH DUMKE, comedians, have required more time for their broadcasts and are now presented over WJZ at 4:15 p. m. Monday to Friday inclusive. (The Monday spot is the only network broadcast—NBC).

Friday, Nov. 23

United States Army Band, under the leadership of CAPTAIN WILLIAM J. STANNARD, will be heard at a new time over the CBS network—11:30 a. m. to 12 noon—every Friday.

PAT KENNEDY's song program with ART KASSEL's orchestra will become a five-a-week feature with the addition of 1:45 p. m. Friday to the present CBS network schedule.

CONNIE BENNETT and HERBERT MARSHALL of the films will be the guest stars of Hollywood Hotel revue with DICK POWELL; TED FIORITO's orchestra; JANE WILLIAMS and EL BRENDEL over the CBS-WABC network from 9:30 to 10:30 p. m.

Night Bus will be Campana's First Nighter presentation at 10 p. m. over an NBC-WEAF network.

Saturday, Nov. 24

The ARMY vs. NOTRE DAME football game will be broadcast over the CBS-WABC network from New York, starting at 1:45 p. m.

The Portland Junior Symphony will be heard in a special concert from Oregon over the CBS-WABC network from 12 midnight to 12:30 a. m.

You'll like this program!

**"SMILIN' ED" McCONNELL**

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**ACME QUALITY PAINT and LIN-X**

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WEAN WJVS WHIP  
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EVERY SUNDAY EVENING at  
7:30 P.M., E.S.T. (5:30 P.M., C.S.T.)  
EVERY THURSDAY NOON at  
12:30 P.M., E.S.T. (11:30 A.M., C.S.T.)

IRENE CASTLE

appears on

The HOOVER SENTINELS SERENADE

SUNDAY

NOVEMBER 18th

You'll enjoy this sparkling musical program. Josef Koeslner conducts the Hoover Orchestra of distinguished artists. Edward Davies and Mary Steele are featured soloists with the group of singers. Music you love, finely interpolated.

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MARY LIVINGSTONE · FRANK PARKER  
DON BESTOR'S ORCHESTRA

STATION WBZ

7:00 P.M. EASTERN STANDARD TIME

SPONSORED BY JELL-O







# Plums and Prunes

By Evans Plummer

How do you like your dance bands—with or without women? Many dance bandleaders are convinced that a touch of feminine pulchritude adds to the interest of their organization. Others are equally well sold on their decisions that the ladies have no place with their orchestras.

Three outstanding cases of tremendously popular hands which have no girl singers at present are GUY LOMBARDO'S, WAYNE KING'S and BEN BERNIE'S.

Lombardo and Bernie tried the girls on the air and gave it up. King never had a woman singer with his band, although one did do concert numbers with the orchestra during Sunday afternoon sustaining concerts some years ago.

And there won't be another girl with King's band. Nor Bernie's. Probably not Lombardo's.

Interesting was the Bernie attempt. Several years ago when he was rushing to the peak at the College Inn in Chicago he introduced that famous daughter of the stage's first family, ETHEL BARRYMORE COLT. What happened? Well, they had to hire clerks to sort the kick mail and indignant telegrams for the next few days. All fans said, in effect:

"We want the old Maestro, Ben Bernie, and all the lads. Take away the girl."

Yet, there are the Loretta Lees, the Harriet Hilliards, the Doris Robbins, the Leah Rays and the Ethel Shultas without whom the orchestras to which they are attached would not be the same.

So what?

Incidentally, perhaps many batoneers' fears of the deadly female may be answered by the news that DORIS ROBBINS and BEN POLLACK finally admit they are married. Happily settled in a little Hollywood home, Ben is playing at the Cotton Club while Doris is readying herself for the movies. M-G-M have signed her.

SCOOP: HOMAY BAILEY and LEE SIMS, who had to leave the Midwest and go to New York to be appreciated, will guest star on the ISHAM JONES program of Tuesday night, November 27.

WITH CRANBERRY SAUCE day close upon us, the story of network vice-president LESLIE ATLASS' turkey dinner is apropos. It seems that Atlass, who holds up Columbia's Chicago end instead of the world, won a turkey raffle. He invited his colleagues to lunch so that they could pick bones with one another.

Alas, pardon us, Atlass was delayed by a sponsor audition and didn't arrive at his feast until a half hour after the carving had begun. . . . He ate lamb chops.

MORAL: Always tune in your programs for the opening commercial announcement.

MAJOR BOWES' amateur nights have been so successful that we quiver in fear lest they become a national trend. And just how will we give them the hook?

LIVE VERSUS CANNED music issue again rears its head before the radio ruler.



WILL OSBORNE

The first of the crooners, Will Osborne is staging a surprising comeback. His singing and his orchestra broadcast from the Paradise Restaurant, New York City, at 12 midnight EST Sundays and 11:30 p. m. Mondays on an NBC-WEAF network

ers in Washington as the broadcasters fight the musicians. Personally, to us many of the transcriptions sound better than the talent in the flesh—and they should, if several records are made before the performance is tagged perfect.

The offense is not in the broadcasting of phonograph recordings, but in the monotonous airing day after day of the same records. And that's not nearly as bad as some of the terrible "live" talent offered by the tiny watters.

## Want to Learn?

DESPITE organized broadcasters' criticism that educators do not yet know how to educate over the airwaves and are not therefore entitled to the asked twenty-five per cent of the facilities or time of all U. S. stations, the Wagner-Hatfield bill for such a reallocation of radio facilities will come up before the next Congress when it convenes shortly after January 1.

You, as listeners, are vitally interested, or should be, in the outcome of this legislation. If passed, it will demand that one quarter of all radio time be devoted to educational music, lectures and non-profit features.

The question is, do you want to be educated?

Even a newspaper carries educational features for those who may wish to read them. Nearly every paper maintains a department comprising letters from its readers. This, at least, is a small voice for the public. Generally it could be larger. And we should like to read a column whose letters were selected by a committee of readers; not the editors.

Maybe broadcasters will maintain ample time for educational features and public forums; maybe they won't. The latter is the reason for the Wagner-Hatfield bill. It would protect certain periods of the air for the common good—just in case.

EVEN TODAY many stations, either with time too well sold for profit or fearing a disinterested audience or "business office pressure," do not devote non-profit periods to strictly educational subjects.

Fatber Coughlin, dynamic radio crusader, has had to buy his time. He has

had to make up his own network because neither major network will sell him time. They say "he's too much dynamite."

Yet, in Chicago, one crusader has depended upon the smaller stations for his time, given free, for public forum periods in which more than two hundred leading members of the bar have spoken, given educational talks for better legislation, and debated upon topics of current interest. The small stations gave him time —W. B. Bauer, head of the Lawyers Legislative League. He has done well in his campaign for old-age pensions (obtaining 250,000 signatures), for unemployment insurance and for support of President Roosevelt. . . . But Bauer has had his troubles keeping his free air time!

## Inside Pickups

CYRIL PITTS, one of Chicago's better tenors, has returned from Detroit where the auto moguls were much impressed and asked him to ready two of his show ideas for audition. . . . Radio Queen's 1934 Radio Queen, IRENE BEASLEY, is seriously considering accepting the offer to join the cast of a currently running Broadway show after January 1. . . . TONY WONS is closing negotiations with one of two film companies who'll put him in shorts based upon his perennially popular scrapbooks. . . . Pianist NORM SHERR'S wife, Winifred, plays the piano almost as well as he, and the two are shortly to open a music school.

MERRILL FUGIT, the demon Dick Steele, Boy Reporter, never believed it was bad luck to put a hat on the bed until the other day when he did and a 210-pounder sat on the bed. Fugit now wears a cap. . . . ROY CROPPER, veteran music-comedy songster, has inaugurated a Chicago (WBBM) local singing turn which shows signs of going national. . . . ED-DIE and FANNIE CAVANAUGH have bought a new car in celebration of their CBS series starting November 19. . . . COUNTLESS ALBANI is recovering from painful burns caused by a sun lamp.

JOHN KING is the name of the Old Maestro's new tenor, if you didn't know it, and whether you know it or not, saxophonist DICK STABILE is still with the band. . . . Billiards has given way to postage stamp collecting in the life of CARLOS MOLINA, and now Rosita is wondering where, when one-nighting, to store his eight special billiard cues. . . . Just what is the fire behind the smoke in WOC's breaking away from WHO, Des Moines' 50,000-watter, to reopen in Daytonport as a 100-watt CBS outlet on a different wave?

## Mail Bag Dept.

DEAR PLUMS: Don't you believe that BETTY AND BOB have too much trouble to be true?

Would you mind awarding some plums to LEONARD SALVO, FRANK WILSON and FRED GRAHAM for their complaisance in signing autograph books? I was over at the WGN studios Sunday and watched PIERRE ANDRIE trying to eat and announce at the same time. It was very difficult.

—LA NINA EN CALICO

DEAR PRUNES: Will you please give them to BING CROSBY's sponsor for making it impossible to hear him and "the most of the best" at the same time? And after all the plugging Ben has done for Bing, too! Here's soapsuds in your beer, Mr. Woodhury. . . . Plums to GEORGE OLSEN and ETHEL SHUTTA for their programs—especially her "No, No, A Thousand Times No" number.

—STOOGIE 13

DEAR PLUMS: Why don't you mention ART LINICK of WJJD more frequently in the RADIO GUIDE? I think he does more work than any other announcer.

—HELEN JEAN

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Specially designed to free short-wave reception from interference from autos, motors, and other man-made static. Insures greater volume with less noise. Improves standard broadcast reception. Price \$6.00. Ask your dealer or service engineer today to make a *Certified Installation*.



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AND HIS  
**STUDEBAKER** *with Nash*  
**CHAMPIONS** *Love!*

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



# Music in the Air

By Carleton Smith



ALICE FROST

She hides her real identity in personifications, but she's no frost. Hear her as one of the ghost voices during CBS-WABC's Forty-Five Minutes in Hollywood Thursday nights at 10 EST

It is a long way off, but such good news can't be kept for a later issue. The PRO ARTE STRING QUARTET of Brussels, brought over by that great patron of music, Mrs. Elizabeth Sprague Coolidge, will be heard over the Columbia network in a series of eight broadcasts. The quartet will devote its attention to the cycle of the Beethoven string quartets on successive Fridays and Saturdays from 4:15 to 5 p. m. beginning Saturday, January 26.

The Pro Arte String Quartet is acknowledged one of the finest ensembles in the world, and all music-lovers will look forward with keen anticipation to hearing the 17 Beethoven quartets. Remarkable alike for its inexhaustible fund of emotional content and the endless variety of amazing architecture, this music forms a series of monumental creations unique in their field.

LAST SUMMER at the MacDowell Colony, Charles Wakefield Cadman sketched out a new orchestral suite which ERNO RAPEE will soon broadcast from Radio City. "Trail Pictures" is the title of the five symphonic scenes: *Cheerful Indian* (Oklahoma); *Stars over The Hills* (New Hampshire); *Autumn Snow* (Pennsylvania); *Red Rock Gnomes* (Colorado); and *Backwoodmen* (Arkansas). Mr. Cadman has made the most of his programmatic titles. The music for the Backwoodmen is based on two old fiddler tunes treated as theme and variations. In addition to full orchestra, the score in the Autumn Snow section calls for a wind machine with xylophone, celeste, harp, piano, and percussion instruments.

## Reader's Views

A MUSIC LOVER in Charleston, S. C., writes that he cares little for "jazz or trash" on the radio but that he loves the fine symphony concerts, the famous guest artists who sing or who play the various instruments.

He says these are not featured as much as the inferior programs. He is correct. But there are some. And Radio Guide is glad to list them below. The reason General Motors and Ford are not there is because the program details for those programs are not received in time for our publication date.

## Program Details

### SUNDAY, NOVEMBER 18

NBC, 9:15 a. m. Renaissance String Ensemble, quintet. Andante and Allegro Spirito by Sacchini; Suite by Roland Maria; Haydn's Menuet.

NBC, 7:30 p. m. Queena Mario, soprano. Waltz

Song from Gounod's Romeo and Juliet; Ave Maria by Bach Gounod; Carry Me Back to Old Virginia.

NBC, 10 p. m. Armand Girard, bass-baritone. Wagner's O Thou Sublime Sweet Evening Star from Tannhauser; Young's Let Me Be Born Again.

### MONDAY, NOVEMBER 19

NBC, 12 noon. Marion McAfee, soprano. Ah, Non Credea from Bellini's La Sonnambula; Dawn by Curran; Delibes' Bonjour Suzos; Surprise and You by Penn.

NBC, 1:45 p. m. Siringa Quartet and Frank Black, pianist. Schumann's Quintet opus 44 in E flat major; Five Nocturnes by Glazounov.

### TUESDAY, NOVEMBER 20

NBC, 12 noon. Lillian Buckman, soprano. Veracini's A Pastoral; Henry Hadley's The Time of Parting; Rhea Silberta's I Met Dame Fate; Joy by Whittier Walls; Chenoweth's Love Everlasting.

NBC, 1:30 p. m. Music Guild: Mildred Dilling, harp; Arthur Lora, flute; and Gordon String Quartet: Jacques Gordon, David Sackson, Paul Robyn and Nahoum Benditzky. Three Pieces from Daniel Gregory Mason's Suite for Flute, Harp and String

Sbane, steel guitar; Glenwood Leslie, ukulele; John Neal and Abe Umiainaka, accompaniment guitars. (L. V. R., Miami, Fla.)

JACK ROSS is 6 feet tall, weighs 170 pounds, has black hair and dark eyes. Joe (Curley) Bradley is 6 feet 1 1/2 inches tall, weighs 175 pounds, has brown hair and brown eyes, and is single. Hubert (Sborty) Carson is 5 feet 10 inches tall, weighs 137 pounds, has dark brown hair, grey-green eyes and is not married. They are popularly known as the Ranch Boys. (Mrs. A. S., Campaign, Ill.)

TONY WONS can be addressed at NBC, Merchandise Mart, Chicago. (E. J. P., Mass.)

BUDDY ROGERS is not married to Jean Lang; in fact he is a bachelor. (C. E. M., Lagerstown, Md.)

EDDIE STONE is no longer with Isham Jones' orchestra. At present he is the master of ceremonies for the floor

Quartet; Mozart's Quartet in B flat major; Rousseau's Variations Pastorale sur un Vien Noel.

### WEDNESDAY, NOVEMBER 21

NBC, 10:15 a. m. Florenda Trlo with Rosa Lee, soprano. Cesar Cui program: Arioso; The Statue at Czarsce Solo; Le Souvient-il Encore; Orientale; Valsette.

NBC, 12 noon. Al and Lee Beiser, piano duo. Eugene Goossens' Good Morning and Hurdy Gurdy Man from the Kaleidoscope, March of the Wooden Soldiers, Punch and Judy Show and The Old Musical Box; Rimsky-Korsakoff's Flight of the Bumble Bee.

NBC, 9:30 p. m. John Charles Thomas, baritone. Zaza, from Leoncavallo's Puccini Zingara; Vale by Russell; There Is a Ladie by Winifred Bury; The Stuttering Lovers; Seal Away; Mother of Mine by Frank Tours.

### THURSDAY, NOVEMBER 22

NBC, 9:30 a. m. Mildred Dilling, harpist. Massenet's Menuet d'Amour; Debussy's Danse de la Poupee; Chopin's Prelude in C minor; Grey Donkeys on the Road to El Azib by Tournier; Mazurka.

NBC, 6:35 p. m. Armand Girard, bass-baritone. Travellin' All Alone by Johnson; Niehavo by Manazucca; Gliere's Danse of the Russian Sailors.

### FRIDAY, NOVEMBER 23

NBC, 11 a. m. Music Appreciation Hour by Walter Damrosch. Introduction to Waltz of the Flowers, from Tchaikovsky's Nutcracker Suite; Dance of the Sylphs by Bellini; Introduction and Allegro for Harp and Orchestra by Ravel; Royal March of the Linn from Saint-Saens' Carnival of the Animals; Hungarian Fantase, finale, by Liszt; Andante from Haydn's Surprise Symphony; Gentleman with Long Ears from Saint-Saens' Carnival of the Animals; Hens and Roosters from Saint-Saens' Carnival of the Animals; Golliwog's Cake Walk from Debussy's Children's Corner; In the Hall of the Mountain King from Grieg's Peer Gynt Suite No. 1; Finale from Haydn's Military Symphony.

NBC, 12 noon. Mortimer Scheff, pianist. Gigue from Bach's Fifth French Suite; Beethoven's Menuet in E flat; Mendelssohn's Scherzo in E minor; Etude in D flat by Liszt.

NBC, 4 p. m. Music Guild: Henri Deering, pianist; Joseph Stopak, violin; Oswald Murzucchi, cello; Filippo Chignatto, oboe; Augustin Duques, clarinet; Frank Corrado, horn; Abe Reines, bassoon. Beethoven's Quintet in E flat major, opus 16; Brahms Trio in B major, opus 8.

NBC, 10:30 p. m. Gothic Choristers. Jubilate in F by Berthold Tours; The Anglie Choir from William Lester's Everyman; Glory by Cadman; Love Divine from Sir John Stainer's The Crucifixion; William Berwald's O Lord, How Excellent.

### SATURDAY, NOVEMBER 24

NBC, 12:15 p. m. Genia Fonarova, soprano. Tchaikowsky's Was I Not a Blade of Grass; Si Tu Le Veux by Konshin; Karganoff's Menuet a l'Antique; Cadman's Dream Tryst.

NBC, 6:30 p. m. Mathilde Harding, piano. Walter Wild, organ. Chaconne by Durand; Selection from Delibes' ballet La Source.

NBC, 7 p. m. John Herrick, baritone. Trade Winds by Keel; If I Forget You by Caesar; Merry Mac Doon from Foulds' Gaelic Melodies; The Rogue Song.

## Mr. Fairfax Knows the Answers

Gene Kreizinger was born in Kansas City, Missouri, August 15, 1905. He is six feet tall and weighs 175 pounds, has dark brown hair and brown eyes. He is married to "Marge" of the Myrt and Marge team. Charlie Kreizinger was born in Kansas City April 5, 1900. He is five feet ten inches tall, weighs 180 pounds, has brown eyes and reddish brown hair. He is married to Evelyn Karrer, a cousin of "Marge," and the four had a double wedding. (M. P. A., Chicago, Ill.)

LANNY ROSS is not married. (Margaret Brown, Chicago, Ill.)

THE "PRINCESS PAT" theme song is Meyerbeer's "Coronation March." (Antoinette Franklin, Orange, N. J.)

THE LANDT BROTHERS were born in Scramion, Pennsylvania, of American-Swedish parents. (M. O. I., Cleveland, O.)

THE SOUTH SEA ISLANDERS consist of the following: Joseph Rodgers, director and tenor guitar player; Eddie

show at the Park Central Hotel in New York City. ("Tiptoe" Sands, Vermont.)

EMERY DEUTSCH and Bernard Deutsch are not related, but are good friends. (Reader, New York City.)

HELEN CHOAT plays the part of "Daisy" in DANGEROUS PARADISE. She plays in ENO CRIME CLUES occasionally. (M. E. Beckman, Evansville, Ind.)

THE ARMOUR HOUR uses "The Armour Theme Song" for its signature number. This number has no words. It was composed by Kenn Sisson. (J. F., Somerville, Mass.)

BURTON AARONSON and DICK BARRIE are the trumpeters in DON PEDRO'S Band. The latter is also one of the vocalists. (M. B., Seminole, Okla.)

VINCENT CALENDO is at present a member of TEDDY BLACK'S orchestra. (Vincent Galante, Jersey City, N. Y.)

# HEAR!

ALL-STAR

## CAMEL CARAVAN

ON THE AIR TONIGHT

WALTER O'KEEFE  
ANNETTE HANSHAW  
GLEN GRAY'S

CASA LOMA BAND  
(AND OTHER HEADLINERS)

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

OVER COAST-TO-COAST  
WABC-COLUMBIA NETWORK

"GET A LIFT WITH A CAMEL!"

## EDGAR A. GUEST

AND  
HOUSEHOLD  
MUSICAL  
MEMORIES

TUESDAYS

7:30 P.M. WJZ WBAL WBZ WSJW  
E.S.T. WHAM WMAL WBZA

The Household Orchestra  
Josef Koessner, Conducting;  
Charles Sears, Tenor;  
Tom, Dick and Harry, Trio.

sponsored by

HOUSEHOLD  
Finance Corporation  
and Subsidiaries  
Family loans for 56 Years  
OFFICES IN 112 CITIES

## Improve YOUR SHORT WAVE reception



Are YOU getting the BEST from your receiver? Send only \$1.00 for the NEW "Co-Ra-Co" All Wave Matching Transformer, eliminate noise, increase distance, improve selectivity.

\$1.00 POST PAID

It's easily hooked up on any set, a 2 1/2 x 3 1/2 in. shielded unit, neat aluminum finish—has selector switch for SW or BC. We guarantee improvement of your money back.

Complete "Co-Ra-Co" Doublet Antenna Kit for use with All Wave Matching Transformer included—66' stranded aerial wire, 75' tested weatherproof transmission lead in, 3 glass porcelain aerial insulators, 1 porcelain antenna tube, 6 porcelain knob insulators, 2 approved lightning arresters and 1 ground clamp—full directions for erecting—a real BARGAIN. Dealers wanted, write—

"CO-RA-CO" RADIO COMPANY, Dept. 11111  
9110 W. PARK STREET DETROIT, MICH.



# Bandstand and Baton

Not so very long ago broadcasting was looked upon askance. Night club proprietors and hotel managers who aired the music of their bands were hurting their business, keeping customers away. People could stay at home and be entertained, so 'twas said.

But it's not so now. Look at these statements from owners of ballrooms and cafes throughout the country:

GLEN GRAY and his Casa Loma band drew the largest crowds of any during the past month. JAN GARBER, FRED WARING, GUY LOMBARDO and TED FLORITO followed in the order named. All of these leaders are known to the public because of their radio work, all are advertised as broadcasting over national networks.

And all promoters concerned agreed that the broadcasts enabled these bands to draw as well as they did. Furthermore, all these promoters state that they will book broadcasting units in the future.

JACK DENNY gets the coveted Biltmore Hotel dance assignment after the first of the year when Dean WHITEMAN departs for a cross-country tour. Sustaining broadcasts are NBC... TOMMY DORSEY of the sensational Dorsey Brothers was instrumental in getting the New York musicians' union to pass a new ruling, limiting the number of sustaining broadcasts from New York cafes, hotels, restaurants, etc., to three a week.

FERDINANDO—FELIX or ANGELO? That's quite a question these days with the brothers Ferdinando fighting it out in New York City. Both ANGELO, playing in the Great Northern, and FELIX, of the Montclair, wish exclusive use of the paternal monicker. Angelo is victorious so far, with Felix being billed minus a last name.

SONG PLUGGERS proverbially go to great lengths, but the latest Broadway story concerning them promises to become an epic. Plugger A was taking a prominent bandleader to lunch when Plugger B, from a rival firm, dropped in and crashed the party. Settling time arrived and Plugger B insisted on standing the bill. "That's okay with me," said Plugger A "but remember he's my guest."

RAY NOBLE, the hard luck guy from England, will not have to stand a total



PAT BARNES

Don't be scared by that grim visage. Pat's geniality can be assured by tuning in his narration on the Lombardo-land program over NBC-WEAF and associated stations Wednesday nights at 10 EST

loss for his trip to the United States. Prevented from broadcasting at first, then from leading an orchestra in this country by nonsensical union rulings, Noble has been signed as supervisor of musical scores for Paramount Pictures

OZZIE NELSON clicked so steadily in New York that his present contract at the New Yorker has been extended until April 1. DON BESTOR opened the new Congress Cafe on Broadway November 15, after a two-weeks postponement. He will have bi-weekly sustaining broadcasts via NBC

SAMMY WATKINS is finding Detroit and the Oriole Terrace much to his liking with an indefinite booking as added attraction. GUS ARNHEIM has deserted the Pacific Coast again and plays from

the Sui Jen Cafe, Galveston, Texas, until after the first of the year.

CAB CALLOWAY gained additional laurels on his stampede of the Texas vaudeville houses. So he branches out internationally this week with appearances in Toronto and Montreal, Canada. Two of Cab's black boys are really White; "FATHER" WHITE, trombonist and MORRIS WHITE, banjoist. Opening night for Cab in his oft-promised return to New York's Cotton Club will be December 30

JACK MILLS, head of Mills Music, Inc., bookers for ELLINGTON, CASA LOMA and CALLOWAY, is convalescing from serious injuries received in a recent automobile crash. Mrs. Mills was with him at the time but was less severely hurt

DAVE FRANKLIN finished his new suite named "Traffic," written for PAUL WHITEMAN, last week. Then he hopped into his car and a moment later was given a ticket for speeding. Dave is also composer of "I Ain't Lazy, I'm Just Dreamin'."

EDDIE de LANGE, who has written the lyrics for several recent hit songs, has organized a ten-piece band of his own and is playing at the Roadside Rest, Long Island. Eddie, however, refuses proffered radio wires until he is certain his band is smoothly set and ready to go places

"STARS FELL ON ALABAMA" is proving the best seller among current song hits with a total of 4,100 copies in one day last week. However, Love in Bloom remains the best money-maker of the year totaling ten thousand sales one day

LUCKY MILLINDER, leader of the Blue Rhythm Band now playing in the Cotton Club, has added HENRY ALLEN JR., trumpeter, and LAWRENCE LUCIE, guitarist, in his colored band. TED WHITE is the new member of ISHAM JONES' outfit. EDDIE STONE returned to maestroing at the Park Central recently while HARRY SALTER and arranger KEN SISSON traveled to California for LANNY ROSS' new program

TED BLACK plays the International Restaurant in Philadelphia these days with Columbia pickups, and KATE SMITH in the floor show. EDDY DUCHIN will move into the Philly spot before the first of the year.

WILLARD ROBISON didn't last long in New York's fashionable St. Moritz, as dance music provider. He has been replaced by LEON NAVARA. EDDIE LANE, may be heard locally via WOKO from the De Witt Clinton, Albany, New York. JOLLY COBURN broadcasts from the Rainbow Roof with a theremin electrical instrument which sounds like a violincello

DELL COON heads for Chicago after a smashing season in Texas. Dell is another maestro looking for Chicago employment this winter, but, with the aid of BILLY WHITE and JOAN DRAKE, hircocalysts, he may land a spot. MARK FISHER plays the Palace Theater during the week of November 23 to 30

HENRY BUSSE counts his calories and counts them well. During the past few months fifty pounds and one tiny black moustache have disappeared from the figure of the nut-so-rotund orchestra leader at Chicago's Chez Paree, leaving him 130 pounds net. He's feeling fine, Busse states, in spite of the missing avoirdupois and the strict diet he has imposed upon himself

INA RAY HUTTON and her MELODEARS seem to be doing what no other woman organization has been able to do in the dance orchestra field. Miss Hutton is on a theater swing at present not broadcasting, and she's really drawing the cash customers. Her appearances so far, however, have been on vaudeville stages, and it remains to be seen whether she can click on the stand in a night spot

WE'RE ON THE AIR NOW FOR KENTUCKY WINNERS.....THE Milder CIGARETTE THAT CAN'T GET STALE



"One Man's Family" America's best-loved Radio Family Now Sponsors Kentucky Winners the milder cigarette that CAN'T get Stale

That grand, towahto, human drama of American life—"One Man's Family"—now sponsors Kentucky Winners—the wonderfully mild cigarette that CAN'T get stale.

Already this fascinating program has won millions of listeners. And every day it is attracting new friends as the loves, adventures, sorrows and joys of the Barbour family become of national importance.

"One Man's Family" was voted the gold medal for distinguished service to radio by the editors of Radio Stars.

And now, this thrilling inside story of America's favorite family will be brought to you every Wednesday evening 10:30 E. S. T., over N. B. C. WEAF network.

Kentucky Winners are the mildest, freshest cigarettes you ever smoked. Each individual cigarette is made with moist-proof paper. This remarkable tasteless and odorless paper SEALS IN the full flavor of the fine tobaccos. That means they can't dry out—can't become "dusty" and cause coughing. The tobacco remains moist and pliant. None of the finest tobaccos. They can't stick to the lips or cause ugly yellow finger stains. For a fair trial—get a carton or at least three packs. And be sure to listen to "One Man's Family".

Listen in to "ONE MAN'S FAMILY" EVERY WEDNESDAY NIGHT 10:30 to 11:00 P. M. E.S.T. WEAF-WGY

**NOT HOUSE BROKEN!**

We can't find Scotty. When your guests put cigarettes in the ash tray—and put Scotty's head in it—he'll raise his little hind legs and—PUT UP THE CIGARETTE. Conventional water sack inside Scotty is easily filled. At least a canine's most unconventional habit has been turned into practical and extremely funny use! Scotty mounted on ash tray—both in attractive bronze finish. Scotty may be had for \$1.50 postpaid. Money back if not completely satisfied. **HOME DARTS**

Dept. 219, 300 Fifth Ave. New York City

SEND for our catalog of unusual gifts (useful, amusing and some unique)

**\$1.50 each delivered**

## Contests on the Air

Time Shown is Eastern Standard

### SUNDAY

1:30 p. m., NBC-WEAF network, "Little Miss Bab-O's Surprise Party." Prizes: 1st, sedan automobile; 2nd, fur coat; 3rd, two combination motion-picture cameras and projectors; 25 wrist watches. Nature, letter-writing. Closes December 20. Sponsor, B. T. Babhitt Co.

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

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

### WEDNESDAY

10:15 p. m., NBC-WJZ network, Madame Sylvia's "Movietime in Hollywood." Prizes: Three copies weekly of dresses worn by Hollywood stars in current motion picture films. Nature, letter-writing. Sponsor, Ralston Purina Mills

### FRIDAY

8:30 p. m., CBS-WABC network, "True

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

### THROUGH THE WEEK

3 p. m., in East and Canada; 4:30 p. m. elsewhere, Monday to Friday inclusive NBC-WEAF network, "Oxydol's Own Ma Perkins." Prizes: \$5,000 cash in all; 1st, \$1,000; 2nd, \$750; 3rd, \$500; five of \$100; ten of \$50; 25 of \$25; 50 of \$10; 125 of \$5. Nature, name Ma Perkins' recreation hall. Closes November 24. Sponsor, Proctor and Gamble Co.

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

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



# Studio News and Notes

By Murray Arnold

**G**lenn Parker, formerly of WCAU joins the announcing staff at WIP . . . MRS. WILLIS WILDER, former society editor and prominent socially, begins a new program of society notes this Saturday over WTOG Savannah.

**R. JANE HAMILTON**, well-known concert soprano, inaugurates a new bi-weekly series over WDEL next Tuesday at 6:45.

**BILL RICHARDS** is the latest addition to the WPEN announcing corps. Richards, graduate of Temple University, has for more than five years been actively engaged in the presentation of radio dramatics.

**WILBUR C. SUTHERLAND**, KDKA staff announcer, has been named the winner of the 1934 Davis Memorial Award for Excellence in Diction. Sutherland "Bill" to his friends, was the leader of several musical clubs at Cornell, and it was during road tours with the collegians that he made his first radio appearance. After graduating from Cornell engineering school, he enrolled for a student course at Westinghouse, upon completion of which he was assigned to steel mill sales engineering. However, his love for music led to a position in a Pittsburgh church choir, and from there he was chosen as a special announcer for a morning, KDKA commercial program. In 1931 he joined the KDKA staff as part-time announcer, and today he is richer by a gold medal and \$150.00 in cash. **TED EPSTEIN**, of WCAE, was second, and **RICHARD KOCH**, also of WCAE, was third. Decision of the judges was based on four virtues: standardized pronunciation; clear articulation; pleasant tone quality, and effective delivery. Interesting is the fact that the judges stated they were opposed to over-nice, pedantic style.

**MILTON KELLEM** and his orchestra, enjoying unprecedented success at the Hotel DuPont Grille, in Wilmington are now aired twice weekly over WDEL, with nightly spots in the office over the American chain!

**ANDY STANTON**, erstwhile WIP sports announcer, will forsake the microphone, we learn, to engage shortly in business in New York City.



**FRANK McINTYRE**

If he pilots the Show Boat as capably as he winks, this veteran of the musical comedy stage will have little difficulty replacing "Cap'n" Henry in the hearts of listeners. Hear him and his musical crew at 9 p. m. EST Thursdays on an NBC-WFAP network

**IRMA COLEMAN'S** new beauty product commercial has been snared by *Pat and Patti* (formerly *Eddie and Eleanor*), who will air the new show every Friday morn over WIP at 8:45. WCAU's new programs to CBS include "The Lake Book" (Monday at 3); *Strauss and Perchick*, two-piano team, to Dixie Network (Tuesday at 8 p. m.), and the new serial act, "Just Married Ten Years," to Dixie chain (Tuesdays at 6:15). **WBAI** is playing up the new sales promotion department having just released an exten-

sively prepared booklet to more than 2,300 retailers and wholesalers.

**THE ARCADIA INTERNATIONAL Restaurant**, in Philadelphia, is going in heavy for radio names, what with **COL. STOOPNAGLE** and **BUDD** appearing there this week. **KATE SMITH** due next week, to be followed by **MORTON DOWNEY**, the **DORSEY BROTHERS** and **BOB CROSBY**, and **EDDY DUCHIN**.

**LOIS MILLER**, organist, and **MILTON LOMASK**, concertmeister of the Pittsburgh Symphony Orchestra, are now featured from KDKA five days weekly. Sponsored by the H. J. Heinz Company, these programs originate in the employes auditorium of the Northside Heinz plant.

**RITZ-CARLTON**, Philadelphia, definitely opens on November 22 with a WCAU wire. This new nightery will feature Spanish-gypsy music. **VINCENT TRAVERS** and his band, originally scheduled to open this new night-spot in Quakertown, will open the Anchorage in the event that the **JIM FETTIS** crew is not unexpectedly chosen for the Arthur H. Padula park spot.

## Mike-side Details

**COWBOY JIM**, favorite of **WORK**, celebrates his second year of broadcasting on November 17!

**GENE MARSHALL** has resigned his WIP announcing job to devote his full time to musical interests and teaching, although remaining at the Gimbel station as staff accompanist.

**JEAN TALCOTT** and **IVAN WHITE**, **WDRG** headliners, begin a new series of shows at the Hartford station this Wednesday at 11:30 a. m.

**WE HAVE LEARNED** through an unimpeachable source that the actual and complete merger of **WFI** and **WLIT** (to be known when merged as **WFIL**) will not be consummated until March, 1935, when changes of staff, power and location are to be made. In the meantime, with the entrance of **KYW** into Philadelphia, on December 3, these two outlets will split the **NBC-WJZ** network, with **KYW** becoming the Philadelphia key station for **NBC-WFAP**.

## So We're Going to Pot?

(Continued from Page 1)

We enjoyed them. So when someone asks us now, "How about going to Hot Hooper tonight for a few highballs and a dance?" we say, "Thanks awfully, but I've got to be home to hear Lawrence Tibbett. Got a party of friends dropping in to enjoy him, too."

That's what radio means to me. I don't like to hear it called a great medium for education. If *Ossip Gabrilowitch* came to me and said, "Eddie, I want you to sit down now and listen to some symphonic music," I would resent it. Just like I resented it in my public school days in Detroit when the teacher tried to get me to do something I didn't particularly like to do. You can't make people listen to symphonic music if they don't want to. Now whether they are more eager to listen to it today than they were ten years ago is another thing.

### A Cultivated Taste

I believe they are. Our bands are drifting away from the barbaric tom-toms. Waltzes are coming back in style. The great musical genius of Strauss is being imported from Vienna to a Chicago night club. Is it because the night club wants to give Chicago better music? No; because the people who patronize it are willing to pay good money to hear some of those lovely, old-fashioned waltzes syn-

onymous with Vienna. Because they think that the customers would rather pay for that type of music than for the tom-toms of jungleland.

I like symphonic music. But it can't lift me out of myself like the simple songs of the heart. I believe taste for symphony must be cultivated like a taste for olives.

My son goes wild over a symphony. **Josef Koestner**, our director on the Household Musical Memories program flies into a rage when something goes wrong at rehearsal. And I sit back and wonder why he does. I never can tell when a note goes sour. But give me a waltz like *Blue Danube*, and I am no longer *Eddie Guest*. He does not exist so far as the world is concerned.

Did you ever watch a crowd at a theater at the height of the performance? They have forgotten themselves. Their worries, burdens, difficulties and griefs are lost in a peal of laughter or a tense dramatic moment. The show lifts them out of themselves. They cease to be individuals. That is what radio has been doing to us as a nation. And I don't care whether it was popular or symphonic music, programs that try to educate or the programs that only amuse. The result is the same.

Whenever I face the microphone I like to feel that the message I am giving the listeners will leave them with some germ of an idea that will make them think;

make them a little more friendly and a little kinder; a little easier to get along with. If I succeed in doing that, I am happy. But I wouldn't think of condemning a comedian whose only purpose is to make people laugh. When people laugh they don't worry. They are happy.

## Radio Is Universal

Radio is not confined to the red brick walls of a theater or a recital hall. It goes into saloons and into jails. When I was a young man I could go only as far as the street car would take me. My boy can go as far in one day as his automobile will take him. His boy's physical horizons will be limited only by the cruising range of an airplane. But we are living in a generation that knows no limits outside the physical. Radio spans the world. It goes through the brick walls to which we used to travel to hear our dance bands. It penetrates the walls of theaters and opera houses.

The operatic prima donna sings before the microphone and visualizes an opera house audience. She does not even dream of the jails where inmates cluster around the radio; of poolrooms where players lay down their cues to hear grand opera.

One day I was walking in Mexico City past an open fruit stand. I was amazed to see a cluster of Mexican peons gathered

(Continued on Page 25)

## Radio Owners—

25c brings to you this valuable chart . . .

Worth a dollar of anybody's money! A map of the world, accurately showing location of every important foreign and American **SHORT-WAVE** station, with authentic tabulation of call letters and kilocycle data. The world at your finger tips! Get more pleasure out of your set! Send at once for this helpful map and directory.

Send coin or postage  
Mail the coupon at once

**CORNISH WIRE CO.**, 30 Church St., N.Y. City  
Please send me copy of your short-wave chart, for which I enclose 25c.

Name .....

Address .....

City .....

State .....

## RADIO GUIDE Presents

the  
"Sunday Morning Varieties"  
with  
The Four Bachelors,  
Rosine  
and her songs and  
Gene and Dave  
at the Two Pianos

**WIP**

**SUNDAY MORNING**  
10:15 to 10:45

## "The Radio Guide Revue"

with  
Dorothy Allinson  
and  
Lanny Vale  
featuring  
Sam Targan and his  
Orchestra

**WIP**

2:00 to 2:30 P.M.  
Tuesday and Friday

## EXTRA MONEY

for Typists! Earn Good money, spare time at home copying radio scripts, etc., for writers. Interesting work. Experience unnecessary. FREE particulars. Write, enclosing stamp to: **TYPEISTS' ASSOCIATION**, 1774 Hunter Bldg., Chicago

## WANTED

**ORIGINAL POEMS • SONGS**  
For Immediate Consideration  
**M. M. M. Musse Publishers, Dept. R.G.**  
Studio Building Portland, Oregon

## BE A RADIO EXPERT

Learn at Home—Make Good Money

Mail the coupon. Many men I trained at home in spare time make \$40, 100, 175 a week. Many make \$5, \$10, \$15 a week in spare time while learning. Get facts about Radio's opportunities and my amazing practical 54-58 method of training. Home apartment outfits make learning easy, practical, fascinating. Money back agreement. **Send me your free book, "High Rewards in Radio."** This does not obligate me. (Please print plainly).

**J. E. SMITH**, President, Dept. 4MT0  
National Radio Institute, Washington, D. C.  
Name .....

Address .....

City .....

State .....





# On Short Waves

With a bone in her teeth and a spanking breeze astern, the schooner *Parker* continues to ride the ocean waves and the voices of her captain and crew. On Monday, another in the series of short-wave broadcasts will be sent out by Lord and his singing seamen.

During the past few weeks these broadcasts have been based upon readings from the ship's log—telling tales of these radio adventures since they left the Pacific coast of the United States and ventured forth upon the open main. With the tale-telling come songs and sea chanteys reminiscent of the days before steam doomed the clipper ships and other wind-blown boats.

But the *Setb Parker* differs from her sister ships of yore in having a full-wave radio station aboard—the short-wave station KNRA. Short-wave fans who wish to tune tamer into the NBC-WJZ broadcast on Monday at 8:45 p. m. LSI can get KNRA direct on 48.70, 24.30 and 31.22 meters. Many such fans have enjoyed tuning in KNRA's test broadcasts, which have been received very well.

It's a far cry from the romantic romings of Phil Lord and his high-seas thespians, to the deadly serious modern romance of the Byrd expedition—but short wave makes the jump. On Wednesday, November 20, the Columbia Broadcasting System will present another of its two-way broadcasts from the Byrd Expedition.

These programs reach America via the short-wave station KFZ in Little America and are easily picked up by short-wave set owners. This station has been heard testing between the hours of 7 and 10 p. m. EST every Monday, Tuesday and Wednesday. The two-way broadcasts that are picked up and rebroadcast by CBS are presented at 10 p. m. EST.

On Friday, November 23, another of the international Causes of War programs will be presented by the National Broadcasting Company and the British Broadcasting Corporation. The speaker will be G. H. Cole, the broadcast at 5 p. m. EST over the English stations GSB on 31.55 meters and GSD on 25.53 meters. It will be rebroadcast over an NBC-WEAF network.

## NEWS BROADCASTS

Time Shown Is Eastern Standard		
<b>SUNDAY</b>	Press Radio News— CBS-WABC 10:30 a. m. NBC-WEAF-WJZ 11 a. m.	NBC-WEAF 10 a. m. NBC-WJZ 10:45 a. m. NBC-WEAF-WJZ 6:30 p. m.
John B. Kennedy— NBC-WEAF 4:30 p. m.	Alexander Woolcott— CBS-WABC 9 p. m.	Walter Winchell— NBC-WJZ 9:30 p. m.
<b>Press Radio News—</b> CBS-WABC 10:55 p. m. NBC-WJZ 11:10 p. m. NBC-WEAF 12 midnight	<b>MONDAY</b>	Press Radio News— CBS-WABC 10 a. m. NBC-WEAF 10 a. m. NBC-WJZ 10:45 a. m. NBC-WEAF-WJZ 6:30 p. m.
Lowell Thomas— NBC-WJZ 6:45 p. m.	<b>Press Radio News—</b> CBS-WABC 6:55 p. m.	Boake Carter— CBS-WABC 7:45 p. m.
Edwin C. Hill— CBS-WABC 8:15 p. m.	<b>TUESDAY</b>	Press Radio News— CBS-WABC 10 a. m.
<b>WEDNESDAY</b>	Press Radio News— CBS-WABC 10 a. m. NBC-WEAF 10 a. m. NBC-WJZ 10:45 a. m. NBC-WEAF-WJZ 6:30 p. m.	Lowell Thomas— NBC-WJZ 6:45 p. m.
Edwin C. Hill— CBS-WABC 8:15 p. m.	<b>THURSDAY</b>	Press Radio News— CBS-WABC 10 a. m. NBC-WEAF 10 a. m. NBC-WJZ 10:45 a. m. NBC-WEAF-WJZ 6:30 p. m.
<b>FRIDAY</b>	Press Radio News— CBS-WABC 10 a. m. NBC-WEAF 10 a. m. NBC-WJZ 10:45 a. m. NBC-WEAF-WJZ 6:30 p. m.	Boake Carter— CBS-WABC 7:45 p. m.
Edwin C. Hill— CBS-WABC 8:30 p. m.	<b>SATURDAY</b>	Press Radio News— CBS-WABC 10 a. m. NBC-WEAF 10 a. m. NBC-WJZ 10:45 a. m. NBC-WEAF-WJZ 6:30 p. m.
<b>SUNDAY</b>	Press Radio News— CBS-WABC 10 a. m. NBC-WEAF 10 a. m. NBC-WJZ 10:45 a. m. NBC-WEAF-WJZ 6:30 p. m.	Frederic William Wile— CBS-WABC 6 p. m.
Boake Carter— CBS-WABC 7:45 p. m.	Floyd Gibbons— NBC-WEAF 7:45 p. m.	

## Theme Songs that Click

A lively but simple tune was needed to introduce Bill and Ginger's morning program. So Arthur Q. Bryan, who writes the scripts and acts as the announcer for this gay but unsophisticated young couple, and who also does a little composing on the side, sat down and attempted to write a suitable piece adapted to the mood and tempo of his program.

Arthur finished an even dozen compositions, but the true spirit of the ideal song he wanted, still escaped him. He finally threw up the sponge in despair, and was on the verge of hiring a brigade of tunesmiths, when he was struck with a brilliant idea: Why not go back to his college days for a suitable theme?

So he searched among the old favorites

of college glee clubs. The result was the selection of the theme melody that may be heard opening the song and patter show, broadcast over the Columbia network. It is "Bullfrog and the Coon."

More than two years ago, when the program started, Bryan took this fifty-year-old melody and wrote new lyrics to fit the youthful songsters.

The voice of brown-eyed Ginger is heard first, singing: "This is little Ginger Baker" and then comes Bill: "This is Bill and I'm here too." Then together: "Come to do a bit of singing if it's all the same to you." With that they're off to dramatize the adventures of the principals in the cast—and all the adventures are kept in the same bright spirit as the Bullfrog theme music.

Bill and Ginger may be heard daily except Saturday and Sunday over an Eastern CBS-WABC network at 10:15 a. m. EST. The program is sponsored by C. F. Mueller & Co.

## So We're Going to Pot?

(Continued from Page 23)

around a radio set, listening—I could scarcely believe it—to an American orchestra and an American woman singing. It is an accomplishment to stop a Mexican peon and get him to listen to music for

even a few moments. Here was a group not only listening but enjoying it, and beating time with their bare, dirty feet.

That's what I mean when I say radio knows no barriers. No select or limited audience waits impatiently in its seats to hear the voice of the orchestra. The voice of radio drifts into the sick room of the hospital. The sick man, who in past years was shut off from the rest of the world, has become part of it. It floats into the parlor where I sit reading. My wife is knitting by my side. The music is soft and it does not disturb my reading. It just helps me feel at peace with the world. If a comedian is on the air and is telling a good story, I lay the book aside to listen. I want him to feel that he is like a friend who would come into my home and interrupt my reading to spin a yarn

who never could afford to buy one, followed the races breathlessly.

For me radio is pretty much like literature. When I am in a certain mood, I will step to the bookcase and pick up a volume of Robert Louis Stevenson or Browning. I don't think of them as people who are dead. To me they are alive. "Alive?" you ask. "Why, they're dead these many years." "No," I say, "they are talking to me out of those pages." The artists of radio are enriching our homes, our firesides. They are bringing the whole world closer together. They are helping to restore that old family group that used to gather around the parlor organ and sing its songs. And it isn't only softer music that people are asking for. I have you noticed that radio sets don't glare like they used to? People are toning them down to sweet, gentle reception.

## No Time to go Out

Because of radio's magic, Lawrence Tibbett can come into my home any time I want him to and help me entertain my family. No man however brilliant can keep himself and his family entertained with his own devices. That is why we go to theaters and the operas. Radio brings them home to us. Not only the theater and the opera. It also brings us the events of a fast moving world. It fascinated thousands last summer with the international yacht races between the *Rainbow* and the *Endavour*. Thousands who never have seen a yacht except in pictures, and

Sweet and gentle because the repose and rest of home is sweet and gentle. When I hear the artist play or sing, the poet recite or the orchestra weave a charm of melody; when they help to cheer me up, make me forget Edgar Guest and his worries and make of me a better human being—then I turn my eyes to the heavens and humbly thank God for radio, and for that inventive genius which He instilled in man to make radio possible.

Edgar A. Guest's program comes over an NBC-WJZ network every Tuesday at 7:30 p. m. EST, sponsored by the Household Finance Corporation.

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# Programs for Saturday, November 24

Star ★ Indicates High Spot Selections

**6:30 A.M.**  
WNAC—Sunrise Special, organ

**6:45 A.M.**  
NBC—Health Exercises: WEAF WGY WEEI WBEN  
WBZ—Musical Clock

**7:15 A.M.**  
WBZ—Texas Cowboys  
WNAC—News

**7:30 A.M.**  
CBS—Organ Revue: WABC  
NBC—Yolcht Hiraoaka xylophonist:  
WJZ  
WBZ—Musical Clock  
WNAC—Joe Mitchell Chapple

**7:45 A.M.**  
NBC—Pollock & Lownhurst: WEAF  
WBEN WGY  
WHAM—Jack Foy, songs  
WHAM—Jack Foy, songs  
WNAC—Walker Kidler, baritone

**8:00 A.M.**  
NBC—Bradley Kincaid, songs: WEAF  
WCXH WTAG WBEN  
CBS—Chapel Singer: WABC  
NBC—Morning Devotions: WJZ WBZ  
WGY—Musical Clock  
WHAM—Kindly Thoughts  
WNAC—Musical Program

**8:15 A.M.**  
NBC—Don HaB Trio: WEAF WREN  
WTAG  
NBC—Low Whita, organist: WJZ WBZ  
WHAM  
WNAC—Shopping Around the Town

**8:30 A.M.**  
NBC—Cheerin: WEAF WGY WCXH  
WEEI WTIC WJAZ WREN WTAG  
CBS—Lyric Serenade: WABC  
WBZ—Weather: temperature  
WSYR—Low White, Organist (NBC)

**8:45 A.M.**  
NBC—Landy Trio & White: WJZ  
WHAM WBZ

**9:00 A.M.**  
NBC—Orean Rhapsody: WEAF WGY  
WCXH WTAG  
CBS—Cheer Up: WABC WDRB  
WNAC WOKO WGR WEAN WFBL  
WLBZ WICC WGLC WFEA WHEC  
WORC  
WBZ—Breakfast Club: WJZ WBZ  
WSYB  
WBEN—News; Hollywood Impressions  
WHAM—Tower Clock Program  
WPRO—Ed Smith (ABS)

**9:15 A.M.**  
NBC—Dick Leibert, organist: WEEI  
WBEN  
WHAM—Breakfast Club (NBC)  
WPRO—One Man Band (ABS)

**9:30 A.M.**  
NBC—Banjoers: WEAF WEEI WGY  
WTIC WCXH WJAZ WBEN WTAG  
CBS—Cheer Up: WKBW

**9:45 A.M.**  
NBC—Johnny Marvin, tenor: WEAF  
WTIC WJAZ WTAG  
CBS—Eton Boys Quartet: WABC  
WORC WNAC WOKO WFBL WICC  
WGLC WFEA WKBW WHEC WLRZ  
WBEN—Sally Work's Tiptum  
WGY—High Priests of Harmony  
WPRO—Mildred Rose, songs (ARS)

**10:00 A.M.**  
NBC—News, Annette McCullough  
songs: WEAF WGY WEEI WTIC  
WBEN  
CBS—News, Mellow Moments: WABC  
WEAN WHEC WKBW WFBL WICC  
WGLC WFEA WORC  
NBC—Edward MacHugh, baritone:  
WJZ WSYR  
WHZ—Home Forum Cooking School  
WHAM—Tom Griffin, organist  
WNAC—Burdie, organist

**10:15 A.M.**  
NBC—Morning Parade: WEAF WCXH  
WTIC WEEI WGY WTAG  
CBS—Carlton & Shaw: WABC WKBW  
WFBL WGLC WFEA WHEC WORC  
NBC—To be announced: WJZ WHAM  
WBZ WSYR  
WBEN—Youngsters Playtime  
WNAC—Jane and John, dramatization  
WPRO—News (ABS)

**10:30 A.M.**  
CBS—Lafayette: WABC WNAC  
WDRB WOKO WFBL WLBZ WHEC  
WKBW WGLC WEAN WFEA WICC

**10:45 A.M.**  
NBC—News: Originalities: WJZ  
WHAM  
NBC—Morning Parade: WEEI WJAZ  
WREN  
WBZ—News: Musicale  
WGY—Johnny Marvin, tenor

**11:00 A.M.**  
NBC—Alma Schirmer, pianist: WEAF  
WTIC WEEI WTAG WJAZ  
CBS—Geo. Johnson's Orch.: WABC  
WDRB WNAC WLBZ WGLC WFEA  
WKBW WORC  
NBC—Honeymooners: WJZ WBZ  
★ NBC—Galaxy of Stars: WREN WGY  
WHAM—Edward May, organist

**11:15 A.M.**  
NBC—Vasa Family: WEAF WGY  
WTIC WEEI WTAG WJAZ WBEN  
WCXH  
★ NBC—Tony Wons, philosopher:  
WJZ WBZ  
WHAM—Sanitorium Program  
WHEC—Geo. Johnson's Orch. (CBS)  
WPRO—Morning Parade (ABS)

**11:30 A.M.**  
NBC—Down Lovers Lane: WEAF  
WEEI WCXH WTIC WJAZ WBEN  
WTAG  
CBS—Carnegie Hall: WABC WDRB  
WOKO WNAC WFBL WLBZ WGLC  
WFEA WHEC WORC WKBW WICC  
NBC—Melody Mixers: WJZ WHAM  
WBZ—Federated Women's Clubs  
WGY—Children's Theater  
WPRO—Rigo Santiago, songs (ABS)

**11:45 A.M.**  
CBS—Concert Miniatures: WABC  
WNAC WDRB WOKO WHEC  
WKBW WGLC WLBZ WFEA  
WPRO—Bernie Dolan, songs (ABS)

## Afternoon

**12:00 Noon**  
NBC—Atmelchier Quartet: WEAF  
WEEI WJAZ WBEN WTAG WCXH  
WBZ  
WDRB WNAC WFBL WLRZ WGLC  
WFEA WHEC WORC WGR  
NBC—Fields & Hall: WJZ  
WBZ—Views of the News  
WGY—John Sheehan, tenor  
WHAM—A-I Club Program  
WPRO—Bob Fallon's Orch. (ABS)

**12:15 P.M.**  
★ NBC—Honeyboy & Sassafas  
WEAF WEEI WTIC WTAG WJAZ  
WBEN WCXH  
CBS—Samuel De Jong's Orch.: WABC  
WOKO WLBZ WDRB WGR WNAC  
WDRB WFBL WGB WGLC  
NBC—Gena Fonariova, soprano: WJZ  
WBZ—Weather: temperature  
WGY—Martha and Hal  
WHAM—News, Farm Forum

**12:30 P.M.**  
NBC—Merry Madcaps: WEAF WTIC  
WJAZ  
CBS—Abram Claxton, pianist: WABC  
WOKO WFBL WLBZ WICC WGLC  
WFEA WHEC WORC WNAC WGR  
NBC—Farmers' Union Prem.: WJZ  
WHAM WBZ WSYR  
WBEN—News; Merry Makers  
WGY—Farm Program  
WPRO—Betty Jayne, songs (ABS)

**12:45 P.M.**  
NBC—Merry Madcaps: WCXH WTAG  
WREN—Stock & Commodities Reports  
WPRO—Three Blue Chips (ABS)

**1:00 P.M.**  
NBC—Jan Bruneseo's Ensemble  
WEAF WJAZ WTAG  
CBS—George Hill's Orch.: WABC  
WOKO WDRB WFBL WGR WGLC  
WGLC WFEA WHEC WORC WAAB  
WBEN—Farm Service  
WBZ—Stock Reports  
WNAC—The Shopper's Exchange  
WPRO—Charlie Davis' Orch. (ARS)  
WTIC—Farmer's Union Prem. (NBC)

**1:15 P.M.**  
NBC—Jan Bruneseo's Orch.: WBEN  
WEEI WCXH  
WGY—The Yagabonds

**1:30 P.M.**  
NBC—Russ Lyoon's Orch.: WEAF  
WEEI WCXH WTAG WJAZ WBEN  
WGY WSYR  
CRS—Esther Velas' Ensemble: WARC  
WOKO WDRB WFRB WGLC WHEC  
WORC WGR  
NBC—Farm Forum: WJZ WBZ WHAM  
WNAC—News  
WPRO—The Itagamuffins (ABS)

**1:45 P.M.**  
CBS—Football: Notre Dame vs. Army:  
WABC WDRB WFBL WDRB WLRZ  
WGLC WFEA WHEC WAAB  
NBC—Words & Music: WJZ WHAM  
WSYB  
WBZ—4 H Club  
WGY—The Southerners  
WNAC—Football: Harvard vs. Yale  
WPRO—Football: Army vs. N. Dame  
(ABS)  
WTIC—Russ Lyoon's Orch. (NBC)

**2:00 P.M.**  
NBC—WEAF and WJZ networks will  
broadcast football game (game to be  
selected); if Eastern, game time is 2  
p. m.; if Middle Western, time will  
be 3 p. m.; conflicting programs, of  
course, will be canceled.

**2:15 P.M.**  
NBC—Don Pedro's Orch.: WJZ WBZ  
WHAM WSYR  
NBC—Green Brothers' Orch.: WEAF  
WTIC WJAZ WBEN WTAG WEEI

**2:30 P.M.**  
NBC—Don Pedro's Orch.: WJZ WBZ  
WHAM WSYR  
NBC—Green Brothers' Orch.: WEAF  
WTIC WJAZ WBEN WTAG WEEI

**3:00 P.M.**  
NBC—Radio Playbill, drama: WEAF  
WCXH WTIC WJAZ WBEN  
NBC—To be announced: WJZ WBZ  
WHAM

**3:30 P.M.**  
NBC—Week End Review: WEAF  
WCXH WTIC WREN WJAZ  
NBC—Saturday Sonneters: WJZ WBZ  
WHAM WSYR

**4:00 P.M.**  
NBC—Don Carlos' Orch.: WJZ WBZ  
WHAM WSYR

**4:15 P.M.**  
NBC—High & Low: WJZ WBZ  
WHAM WSYR  
WPRO—Today's Game, Tony Cabooch  
(ARS)

**4:30 P.M.**  
NBC—Our Barn: WEAF WGY WTIC  
WCXH WBEN WJAZ  
CBS—Library of Congress Musicale:  
WABC WOKO WDRB WICC WNAC  
WEAN WFBL WLBZ WGLC WFEA  
WGY WHEC WORC  
NBC—To be announced: WJZ WHAM  
WBZ WSYR  
WPRO—Jack Orlando's Orch. (ABS)

**5:00 P.M.**  
NBC—Eddy Duchin's Orch.: WEAF  
WEEI WJAZ WREN WTAG WCXH  
NBC—Stanleigh Malotte songs: WJZ  
WHAM WBZ  
WGY—John Finke, pianist

**5:15 P.M.**  
NBC—Jackie Heller, tenor: WJZ WBZ  
WHAM  
WGY—George Sterney's Orch. (NBC)

**5:30 P.M.**  
NBC—Our American Schools: WEAF  
WGY WEEI WTIC WTAG WJAZ  
WBEN  
NBC—Poetic Strings: WARC WOKO  
WDRB WNAC WGR WEAN WHEC  
WFBL  
NBC—Geo. Sterney's Orch.: WJZ  
WBZ WHAM  
WPRO—Bob Fallon's Orch. (ABS)

**5:45 P.M.**  
NBC—Robinson Crusoe, Jr.: WABC  
WOKO WGR WFBL WGLC  
WHEC  
NBC—Hanch Boys: WJZ WHAM WBZ  
WSYR  
CBS—Miniatures: WORC WICC WLBZ  
WAAB WFEA  
WNAC—Football Scores

## Night

**6:00 P.M.**  
NBC—To be announced: WEAF  
WCXH WEEI WBEN WJAZ WTAG  
WGY  
★ CBS—Frederic William Wile, political  
situation in Washington Tonight:  
WABC WOKO WAAB WHEC WGLC  
WKBW WOHG  
NBC—Angeu Ferdinand's Orch.: WJZ  
WHAM  
WBZ—J. Leary's Irish Minstrels  
WNAC—News  
WPRO—Alex Botkin's Ensemble (ABS)

**6:15 P.M.**  
CBS—Leon Navara's Orch.: WARC  
WAAB WGR WICC WGLC WHEC  
WORC WFEA WOKO  
WBZ—Hay Delaport's Orchestra  
WGY—Col. Jim Healey  
WNAC—The Melody Limited  
WPRO—Fisher's Ensemble (ABS)

**6:30 P.M.**  
NBC—News, Peg La Centra, songs  
WEAF WTIC WJAZ  
CBS—Football Scores: WABC WDRB  
WLBZ WNAC WOKO WORC WEAN  
WFBL WICC WFEA WHEC WKBW  
NBC—News, Twentieth Fingers of Har  
mony: WJZ WHAM  
WBEN—Sports Review  
WBZ—Weather: temperature  
WGY—Evening Briefings  
WPRO—News: Jack Orlando's Orch.  
(ABS)

**6:45 P.M.**  
NBC—Thornton Fisher, sports: WEAF  
WGY WEEI WCXH WTIC WBEN  
WJAZ WTAG  
CBS—Beauty Program: WABC WAAB  
WDRB WKBW WEAN  
NBC—Master Builder Prgm.: WJZ  
WSYR WHAM  
WBZ—Frank and Phil  
WNAC—Willard Alexander's Orch.

**7:00 P.M.**  
NBC—Religion in the News: WEAF  
WBEN  
★ NBC—Melody Sketches: WABC  
WOKO WGR WDRB WFBL WLBZ  
WICC WORC WNAC WEAN  
NBC—Football Scores: John Herrick,  
baritone: WJZ WSYR WHAM  
WBZ—Edward MacHugh, baritone  
WGY—Antoinette Halstead contralto  
WPRO—Dramatization (ABS)

**7:15 P.M.**  
NBC—Jamboree: WEAF WCXH WTAG  
WREN WJAZ  
NBC—Duns Bros' Orch.: WJZ  
WHAM WSYR  
WBZ—Radio Nature League

**7:30 P.M.**  
CBS—Whispering Jack Smith's Orch.:  
WABC WOKO WNAC WDRB WEAN  
WGR WFBL WORC  
WBEN—Washington Highlights  
WBZ—Dorsey Bros' Orchestra (NBC)  
WGY—The Whistler and his Duo  
WPRO—Jan, Jude and Jerry (ABS)

**7:45 P.M.**  
★ NBC—Floyd Gibbons, headline hun  
ter: WEAF WGY WTIC WCXH  
WREN WTAG WJAZ  
CBS—The Lawyer and the Public  
WABC WGR WOKO WDRB WFEA  
WGLC WICC WFBL WLBZ WHEC  
WORC WAAB  
NBC—Pickens Sisters: WJZ WSYR  
WBZ—5 Monitor Feature  
WHAM—Sportscast  
WNAC—Drama  
WPRO—One Man Minstrel Show  
(ABS)

**8:00 P.M.**  
★ NBC—Sigmund Romberg, Wm  
Lyon Phelps WEAF WEEI WTIC  
WCXH WGY WBEN WJAZ WTAG  
★ CBS—Roxie's Revue: WABC WGB  
WOKO WDRB WNAC WEAN WFRB  
WORC  
NBC—Art in America: WJZ WBZ  
WSYB  
WHAM—Comedy Stars of Hollywood  
WPRO—Melody Mucketers (ABS)

**8:15 P.M.**  
NBC—Grace Hayes songs: WJZ WBZ  
WSYB  
WHAM—Adventures of Jimmy Allen  
WPRO—Week End Parade (ABS)

**8:30 P.M.**  
NBC—Mary's Orch.: Ethel  
Shura WJZ WSYR  
WBZ—News  
WHAM—News

**8:45 P.M.**  
★ CBS—Minnnie Jones, Robert Arm  
strong's Orch.: WABC WNAC  
WDRB WGR WTAG WFBL WQRD  
WPRO WEAN

**9:00 P.M.**  
★ NBC—Songs You Love; Soloists:  
Orch.: WEAF WEEI WGY WTIC  
WCXH WTAG WREN WJAZ  
★ CBS—Greta Staeragold; Orchestra:  
WABC WGR WNAC WOKO  
WDRB WEAN WFRB WFEA WHEC  
WGR WLBZ WLBZ WICC  
★ NBC—RCA Radiotron PRE  
sentive Radio City Party featuring  
Frank B. Jones, Jr., John B.  
Kranish, vocal stars: WJZ WBZ  
WHAM WSYB  
WPRO—Congress House (ABS)

**9:30 P.M.**  
NBC—G... WEAF WBEN  
WCXH WTAG WGY WJAZ WEEI  
WTIC  
★ CBS—STUDEBAKER CHAMPIONS  
Presented by... WABC WDRB  
WLBZ WNAC WOKO WGR WEAN  
WFBL WLBZ WLBZ WGR WEAN  
★ NBC—ALKA-SOLTZBERG PRESENTS  
Barn Dance, Howler Hot Shots,  
The Wagoners, Uncle Ezra, Spare  
Ribs, Londa Parker, Lulu Belle,  
Harold City, Four WJZ WHAM  
WGR WSYB  
NBC—Jesse Stone Club (NBC)  
WNAC—Meyer Haines' Orchestra  
9:45 P.M.  
WPRO—Marie Hartman comedy

**10:00 P.M.**  
★ CBS—Edward D'Annas Band  
WABC WAAR KRHW  
WNAC—Andrew Jacobson's Orchestra

**10:30 P.M.**  
NBC—To be announced: WEAF WEEI  
WTIC WCXH WJAZ WGY  
CBS—Saturday Revue: WABC WIC  
WLBZ WFEA WHEC WDRB WGR  
WOKO WEAN WAAB  
NBC—Hal Kemp's Orch.: WJZ WSYR  
WBZ—World in Review  
WGY—Mercado's Mexican Fiesta (NBC)  
WHAM—News  
WNAC—Willard Alexander's Orch.

**10:45 P.M.**  
WBZ—Hal Kemp's Orch. (NBC)  
WHAM—To be announced  
WNAC—Musica Rhythmaster

**11:00 P.M.**  
NBC—Guy Lombardo & Orch.: WEAF  
WTIC WCXH WJAZ WTAG WGY  
★ CBS—Elder Michaux' Congrega  
tion: WABC WAAB WORC WDRB  
WGLC  
NBC—To be announced: WJZ WHAM  
WSYB  
WBZ—Weather; temperature  
WNAC—News  
WPRO—Voice of Romance (ABS)

**11:15 P.M.**  
NBC—Guy Lombardo's Orch.: WBEN  
WEEI

**11:30 P.M.**  
★ NBC—Paul Whiteman's Party  
WEAF WGY WTIC WCXH WTAG  
WBEN WJAZ WGY  
CBS—Glen Gray's Orch.: WABC WFRB  
WICC WHEC WLBZ WDRB WGR  
WOKO WKBW WNAC WFEA  
NBC—Freddie Martin's Orch.: WJZ  
WBZ WSYR  
WHAM—Tommy Tucker's Orchestra

**11:45 P.M.**  
WGY—Bay Nichols' Orchestra

**12:00 Mid.**  
NBC—Art Kasand's Orch.: WFA  
WFBI WJAZ WTAG  
CBS—Portland Jr. Symphony: WABC  
WNAC WOKO WEAN WFBI WGR  
WBZ—The Multiquesters' Tenth Wa  
WBZ WSYB  
WBEN—Midnight Reveries Organ

**12:15 A.M.**  
★ NBC—Carette Carnival: WEAF  
WEEI WGY WJAZ WREN WTAG

**12:30 A.M.**  
CBS—Pancho's Orchestra: WABC  
WOKO WNAC WICC WEAN  
NBC—Earl Coleman's Orch.: WJZ  
WBZ WSYB

**1:00 A.M.**  
CBS—Claude Hopkins' Orch.: WABC

# Sportcasts of Week

## SCHEDULE OF EVENTS

Time Shown Is Eastern Standard

**SATURDAY, NOV. 17:** 9 p. m., Hockey, Toronto vs. Maroons, CFB (690 kc). **MONDAY, Nov. 19:** 9:30 p. m., Boxing, WNEW (1250 kc), WHN (1010 kc). **TUESDAY, Nov. 20:** 11 p. m., Wrestling, WGBF (630 kc). **FRIDAY, Nov. 23:** 10 p. m., Boxing WGBF (630 kc). ABS-WMCA network.

**M**ONOPOLIZING THE FIELD of former football luminaries as announcers for their Saturday gridiron broadcasts, Chevrolet Motor Company presents a stellar lineup of sportscasters:

**HOWARD "NIG" BERRY**, a former Pennsylvania fullback and All American in 1916-17 handles the airings for his alma mater's games over WIP for Quaker fans. **C. D. VAN DER PYL** picked up his grid technique at Yale and now dispenses Cleveland's sports happenings over WGAR. He was added to the chain especially to handle the Navy-Notre Dame tilt from the spacious Cleveland Municipal Stadium.

**BILL MUNDAY** was chosen to bring WSB listeners the reports of Georgia's progress in the Southern Conference and he serves a large audience over this powerful 50,000 watt.

**GERALD MANN** and **NEAL BARRETT**, KTRH and KOMA mikemen respectively, offer their services for the entertainment of Southwest football devotees. Mann, who starred as a quarterback with Southern Methodist a few years ago, works in Texas Conference games and Barrett is on the "mike" end of the Oklahoma tilts.

**JACK RYAN** is the voice of KYW for the motor sponsor bringing Big Ten offerings to thousands of football fans. Also working in this group are **HALSEY HALL**, **ROLLIE JOHNSON** and **JACK QUINLAN**, who are on the sidelines of Minnesota's great games this season.

**TY TYSON** and **BOB LONGSTREET**, of the Michigan Network and veterans in this department, are the men bringing the play-by-plays of the Wolverines from Ann Arbor.

**THIS IS** quite an imposing list of sportscasters and the powerful stations which handle their efforts serve an immense listening public each week-end, so Plummer how about some plums for Chevy?

**TONY WAKEMAN**, the American Broadcasting System's ace sportsman, is scheduled to do most of the big athletic events which will be aired in the future by the new network. Among the unusual and elaborate programs of this sort planned by the ABS is "Today's Winners," heard daily except Sunday from 3:30 to 5 p. m. **WAKEMAN** and **JACK FRASER** present a fast moving period of results in football, hockey, boxing, wrestling, supplemented by several musical combinations. It's worth tuning in.

**AND A NEW KIND** of advancement for sportscasters is shown in the good fortune of **FORD FRICK**, WOR's popular mike artist who has been dishing up sports news for New York listeners for some time. Now that he has won the pompous appointment as president of the National Baseball League Ford will leave the airwaves at the beginning of the year.

**HOWARD GAELAP** caters to the kiddies who would rather tune in sports chatter than Buck Rogers and Orphan Annie with his junior sports program over WKBW and WGR, the Buffalo Broadcasting Corporation stations. "Doc" will feature at the mike boys and girls active in grammar and junior high school athletics at 5:45 p. m. each week-night.

**SPEAKING OF**, a postman's holiday, **FRANCE LAUX** registers a complaint about the manner in which he spent his annual lay-off recently. While down in

## FOOTBALL BROADCASTS

### SATURDAY, NOVEMBER 17

Time Shown Is Eastern Standard

**CBS Network**—Michigan vs. Ohio St., 1:45 p.m.  
**ABS Network**—Game to be anned., 2 p.m.  
**CFCF** (600 kc)—Game to be anned., 2:15 p.m.  
**CKCL** (580 kc)—Rugby Game, 2:15 p.m.  
**CRCM** (910 kc)—Rugby Game, 2:30 p.m.  
**WBRC** (930 kc)—Alabama vs. Georgia Tech., 2:45 p.m.  
**WGN** (720 kc)—Notre Dame vs. Northwestern, 2:45 p.m.  
**WGY** (790 kc)—Game to be anned., 2 p.m.  
**WHN** (1010 kc)—Game to be anned., 1:45 p.m.  
**WINS** (1180 kc)—Manhattan vs. Holy Cross, 2 p.m.  
**WIP** (610 kc)—Game to be anned., 1:45 p.m.  
**WJAX** (900 kc)—Game to be anned., 2 p.m.  
**WJR** (750 kc)—Michigan vs. Ohio St., 1:45 p.m.  
**WLBZ** (620 kc)—Game to be anned., 1:45 p.m.  
**WLW** (700 kc)—Mich. vs. Ohio St., 1:45 p.m.  
**WOR** (710 kc)—Game to be anned., 2:15 p.m.  
**WRUF** (830 kc)—Florida vs. Alabama Polytechnic, 2 p.m.  
**WSM** (650 kc)—Vanderbilt vs. Tenn., 3 p.m.  
**WSMB** (1320 kc)—Tulane vs. Kentucky, 3 p.m.  
**WTAM** (1070 kc)—Michigan vs. Ohio St., 1:45 p.m.  
**WWJ** (920 kc)—Game to be anned., 1:45 p.m.

### SUNDAY, NOVEMBER 18

**WGN** (720 kc)—Chicago Bears vs. New York Giants (professional), 2:15 p.m.  
**WINS** (1180 kc)—Chicago Bears vs. New York Giants (professional), 2:15 p.m.

### SATURDAY, NOVEMBER 24

**CBS Network**—Army vs. Notre Dame, 1:45 p.m.  
**ABS Network**—Army vs. Notre Dame, 1:45 p.m.  
**CFCF** (600 kc)—Game to be anned., 2:15 p.m.  
**CKCL** (580 kc)—Rugby Game, 2:15 p.m.  
**WBRC** (930 kc)—Birmingham Southern vs. Howard, 2:45 p.m.  
**WGN** (720 kc)—Illinois vs. Chicago, 2:45 p.m.  
**WGY** (790 kc)—Game to be anned., 2 p.m.  
**WINS** (1180 kc)—Game to be anned., 2 p.m.  
**WJAX** (900 kc)—Game to be anned., 2:45 p.m.  
**WJR** (750 kc)—Michigan vs. Northwestern, 1:45 p.m.  
**WLW** (700 kc)—Ohio State vs. Iowa, 1:45 p.m.  
**WRUF** (830 kc)—Florida U. vs. Georgia Tech., 2 p.m.  
**WSM** (650 kc)—S. M. U. vs. Baylor, 3 p.m.  
**WSMB** (1320 kc)—Resume of Sewanee vs. Tulane, 6:30 p.m.  
**WTAM** (1070 kc)—Ohio State vs. Iowa, 1:45 p.m.

Oklahoma for that well-earned rest the popular KMOX mikeman guest announced thrice over KTUL, the CBS outlet in Tulsa, and once over KVOO, in the same city. For a change he also rendered three speeches in Tulsa and Bristow. Now Laux is back on the job in St. Louis and aside from that assignment of handling the National League Hockey games of the St. Louis Eagles for ice fans, he also will bring to KMOX listeners the conflicts of the St. Louis Gunners, professional football eleven which recently purchased the franchise of the Cincinnati team in the National League.

Tune in this sportcaster Tuesday, November 20 at 11:15 p. m. EST for the *Eagles-Toronto Maple Leafs* game on the former's ice, and the following Saturday at the same time when the Boston Bruins make their first appearance in the Mount Nike.

**HARRY HARTMAN** gets a big boost from Cincinnati fans who have been enjoying his work over WFRE these past years. Sam Frank, president of a Hartman Fan Club in the Queen City assures us that his gang is back of Harry a hundred percent. Just a couple more weeks and we'll announce the king-pin of the sportcasters by popular acclaim.

**CHICAGOANS** and all Illinois fans will have their dials focused on that Chicago-Illinois scrap to be decided at Stagg Field on November 24. *Clark Sbaughnessy's* eleven isn't the set-up it has been in past years and the Illini should have a fight on their hands. Stations scheduling this game are KYW, WGN and WENR.

## Sport Shorts

**JACK GRANEY** and **TOM MANNING**, Cleveland sports announcers, are ranking mike workers for baseball fans in the Summer, and in the Winter their efforts for football followers are deserving of praise. Graneey presents the elite in the gridiron world on his nightly sport periods and Manning parallels his excellent baseball announcing with the weekly endeavors of Ohio State's huskies. . . . Tune in your ABS station at 10 p. m. EST Friday for the boxing bouts from the Madison Square Garden. **HARRY HARTMAN** is one of the experts slated for a trip to the mike for the Garden scraps. The air was full of things other than radio waves when the Bears engaged the N'Yawk Giants at Wrigley Field recently. Passes, we mean mostly—those thrown by *Ken Strong* and *Harry Newman* of the invaders who present the most versatile pair in this art we've ever seen. And kicks, none from the grandstand and plenty of good ones by *Manders* and *Strong*. Also in the air was the hallyhoo of a couple of politicians and *Rocky Wolfe's* quips over the public address system. And on the air waves to stay-at-homes was Bob Elson's account of the game over WGN. There really was something in the air.

## Red Hot Taxi

(Continued from Page 11)

ahead of them on Western Boulevard was a Yellow taxi with two male passengers in the rear seat—and the driver was not wearing the prescribed uniform cap.

They swung behind it—and saw that the number plate corresponded with that which had been copied into their notebook but a few minutes before!

"Here goes something!" yelled Fitzgerald, and sent the cruiser roaring forward. There was a gun in his left hand, and McGrath had another. The siren howled, warning other cars out of their path.

But the men in the taxi weren't sleeping. They shot ahead, out of range, at more than sixty miles an hour down the boulevard, before the police car was anywhere near them.

"Playing tag, eh?" yelled McGrath. "Show 'em something, Eddie!"

Eddie Fitzgerald showed them sixty, and then seventy, as the accelerator scraped the floorboards. They began to cut down the space between car and taxi.

Pireworks began to splash into the darkness. A slug ripped through the fender of the police car.

"Rough guys, eh?" McGrath leaned out and emptied his gun at the taxi.

But rough going made shooting purely a matter of guesswork. The driver of the stolen taxi was an expert getting every possible ounce of speed out of the hack. He dodged into alleys, cut back and forth through a maze of cross streets, always able to avoid being bottled in traffic. Finally he headed up Grand River, doing a good hit better than sixty.

## Police Win the Race

But on the straightaway there was no dodging the speedy radio car. McGrath and Fitzgerald sent a hail of lead ahead of them as they raced on, twice reloading their service guns.

Once, as the taxi swerved, McGrath got a view of the driver, and emptied his gun. The stolen hack almost overturned and from then on it was a losing battle. Now and again one of the bandits leaned out to fire at the pursuing radio cops, but they ducked quickly in again, and their car swung dizzily as if the wheel were gripped by a slackening hand.

Just before they reached Six Mile Road the taxi slowed to a stop at the curb, and three men piled out of it and scurried like rats into the shadows. McGrath and Fitzgerald swept past before they could slow down the racing radio car—then leaped out, shooting as they ran.

The fugitives split in three directions—but McGrath and his partner being only

(Continued on Page 30)

## Linda Parker

The "Sunbonnet Girl" with the Cumberland Ridge Runners



### TUNE IN

## Every Saturday Nite

WJZ-WBZ

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

Over 40 Radio Artists including the Cumberland Ridge Runners, Linda Parker, Maple City Four, Spare Ribs, Lulu Belle, Hoosier Hot Shots, Uncle Ezra, Dean Brothers, Louise Massey and the Westerners. A rollicking program of old time singing, dancing and homespun fun. Brought to you direct from WLS Chicago, every Saturday night over

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COAST-TO-COAST

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 AND HIS  
**STUDEBAKER** with Joey Nash  
**CHAMPIONS**

Saturday 9:30 P.M. Eastern Standard Time  
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 WCAO - WAAB - WDRC - WCAU  
 -WEAN - WFBL - WJSV  
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SUBSCRIBE to RADIO GUIDE

# Program Locator

(In Eastern Standard Time. Network Programs Only Shown)

Acme White Lead and Color Works ..... See Smilin' Ed McConnell  
 Adventures of Gracie ..... CBS-WABC 9:30 p.m. only Wednesday  
 Adv. of Sherlock Holmes ..... NBC-WJZ 4:00 p.m. only Sunday  
 Adventure Hour ..... CBS-WABC 5:00 p.m. Mon., Wed. & Friday  
 Attillated Prod. Inc. .... See Marie Little French Princess—Romance Helen Trent  
 Album Familiar Music ..... NBC-WEAF 9:30 p.m. only Sunday  
 Alka Seltzer ..... See Nat'l Barn Dance Uncle Ear  
 Allen, Fred, comedian .... See Town Hall Tonight  
 American Bosch Radio Explorers' Program ..... NBC-WJZ 5:30 p.m. only Sunday  
 American Radiator Co. .... See Queensa Mario  
 American Rolling Mill Co. .... See Arceo Iron Master  
 Ames, Mary Ellis, talk ..... CBS-WABC 11:00 a.m. Wednesday and Friday  
 Amos 'n' Andy ..... NBC-WJZ 7:00 p.m. Daily ex. Sat. & Sun.  
 Arceo Iron Master, Musical ..... NBC-WEAF 6:30 p.m. only Sunday  
 Armour Co. .... See Phil Baker  
 Armstrong, Jack, sketch ..... CBS-WABC 5:30 p.m. Daily except Sunday  
 Arnold, Gene; Commodores, NBC-WEAF 2:30 p.m. only Sunday  
 A. S. Boyle Co. .... See Imperial Hawaiian Band  
 Aspergum ..... See Carson Robison's Buckaroos  
 Atwater Kent ..... See Josef Pastoroack  
 Babbitt, B. T. Co. .... See Mary Small  
 Baker, Phil ..... NBC-WJZ 9:30 p.m. only Friday  
 Leon Belasco's Orch. .... NBC-WEAF 11:15 a.m. only Thursday  
 Barton, Frances Lee, talk ..... NBC-WEAF 11:15 a.m. only Thursday  
 Batchelor, Billy sketch ..... NBC-WEAF 6:45 p.m. Daily ex. Sat. & Sun.  
 Bayer Aspirin ..... See Lavender and Old Lace  
 Album of Music  
 Beauty Box Theater ..... NBC-WEAF 10:00 p.m. only Tuesday  
 Beauty Program ..... CBS-WABC 6:45 p.m. Thurs., Fri. and Sat.  
 Becker, Bob, dog talk ..... NBC-WJZ 2:15 p.m. only Sunday  
 Beech-Nut Packing Co. .... See Red Davis  
 Benny, Jack, comedian ..... NBC-WJZ 7:00 p.m. only Sunday  
 Benson, Bobby, songs ..... CBS-WABC 6:15 p.m. Daily ex. Sat. & Sun.  
 Bernie, Ben, Brchestra ..... NBC-WEAF 9:00 p.m. only Tuesday  
 Betty and Bob, sketch ..... NBC-WJZ 4:00 p.m. Daily ex. Sat. & Sun.  
 Big Ben Dream Brama ..... NBC-WEAF 4:45 p.m. only Sunday  
 Big Show, Variety ..... CBS-WABC 9:30 p.m. only Monday  
 Lud Gluskin's Orch. .... Monday only  
 Bill and Ginger, songs ..... CBS-WABC 10:15 a.m. Daily ex. Sat. & Sun.  
 Bi-So-Ool ..... See Everett Marshall  
 Block and Sully ..... See Big Show  
 Bochco, Rudolph ..... NBC-WEAF 11:15 a.m. only Sunday  
 Bond Bread Bakers ..... See Crumit and Sanderson  
 Bordens Sales Co. .... See Jane Ellison  
 Forty-Five Minutes in Hollywood  
 Breitenbach, M. J. Co. .... See Anthony Froma  
 Brillo ..... See Tito Guizar  
 Bristol Meyers Co. .... See Town Hall Tonight  
 Bromo Seltzer ..... See Al Goodman  
 Butterscotch Cream Desert. See Sophisticated Lady  
 Byrd Antarctic Expedition Broadcast ..... CBS-WABC 10:00 p.m. only Wednesday  
 Camay Soap ..... See Dreams Come True  
 Camel Caravan ..... CBS-WABC 10:00 p.m. only Tuesday  
 Glen Gray's Orch. .... Tuesday only  
 Walter O'Keefe ..... CBS-WABC 9:00 p.m. only Thursday  
 Annette Hanshaw ..... Thursday only  
 Campana's Italian Balm ..... See First Night  
 Grand Hotel  
 Campbell Soup Co. .... See Hollywood Hotel  
 Cantor Eddie ..... NBC-WEAF 8:00 p.m. only Sunday  
 Rubinoff's Brch. .... Sunday only  
 Carborundum Band ..... CBS-WABC 10:00 p.m. only Saturday  
 Carleton and Hovey Co. .... See Gems of Melody  
 Carlsbad Products ..... See Land of Beginning Again  
 Carnation Company ..... See Contented Prgm  
 Carnegie, Dale, talk ..... NBC-WEAF 1:00 p.m. only Sunday  
 Carson Robison's Buckaroos ..... CBS-WABC 8:00 p.m. only Monday

Carter, Boaks, news ..... CBS-WABC 7:45 p.m. Daily ex. Sat. & Sun.  
 Chase and Sanborn ..... See Eddie Cantor  
 Chesterfield Cigarettes ..... See Rosa Ponselle  
 Nino Martini  
 Grete Sturekgold  
 Chevrolet Motors Co. .... See Isham Jones' Orch.  
 Chipso ..... See Home Sweet Home  
 Cities Service Co. .... See Jessica Dragonette  
 Clara, Lu 'n' Em, sketch ..... NBC-WEAF 10:15 a.m. Daily ex. Sat. & Sun.  
 Cocomalt ..... See Buck Rogers  
 Colgate-Palmolive-Peet Co. .... See House Party  
 Beauty Box Theater  
 Clara, Lu 'n' Em  
 Contented Program ..... NBC-WEAF 10:00 p.m. only Monday  
 Continental Oil Co. .... See Harry Richmond  
 Jack Denany's Orch.  
 Cook, Joe ..... See House Party  
 Corn Prod. Ref. Co. .... See The Gumps  
 Crazy Water Hotel Co. .... See Gene Arnold;  
 Commodores  
 Cream of Wheat ..... See Alex. Woolcott  
 Crisco ..... See Vic and Sade  
 Crocker, Betty, talk ..... NBC-WEAF 10:45 a.m. Wednesday & Friday  
 Crosby, Bing, baritone ..... CBS-WABC 9:00 p.m. only Tuesday  
 Boswell Sisters  
 Crumit and Sanderson, songs ..... CBS-WABC 5:30 p.m. only Sunday  
 Crusoe, Robinson ..... CBS-WABC 5:45 p.m. Toes., Thurs., Fri., Sat.  
 Cutex ..... See Phil Harris' Orchestra  
 Dangerous Paradise, drama ..... NBC-WJZ 7:45 p.m. Monday, Wed. & Fri.  
 Bavis, R. B. Co. .... See Mystery Chef  
 Davis, Red, drama ..... NBC-WJZ 7:30 p.m. Monday, Wed. & Fri.  
 Death Valley Days, sketch ..... NBC-WJZ 9:00 p.m. Thursday only  
 Delaware, Lackawanna & Western Coal Co. .... See Peggy's Doctor  
 Shadow  
 Oooley, Eddie, football ..... CBS-WABC 6:30 p.m. Thurs., Fri. and Sat. 8:00 p.m. only Friday  
 Dragonette, Jessica, soprano ..... NBC-WEAF 3:15 p.m. Mon., Wed. & Thurs. 8:00 p.m. Wed., Thurs. & Friday  
 Ellison, Jane, talk ..... CBS-WABC 11:45 a.m. Wednesday only  
 Eno Crime Clues, drama ..... NBC-WJZ 8:00 p.m. Tuesday & Wednesday  
 Ex-Lax ..... See Big Show  
 Block and Sully  
 Feen-A-Mint ..... See George Gershwin  
 Fels and Co. .... See Allen Present  
 Ferdinand, Angelo, Orch. .... NBC-WEAF 11:15 p.m. only Friday  
 Firestone Tira & Rubber Co. .... See Voice of Firestone  
 First Nighter, drama ..... NBC-WEAF 10:00 p.m. only Friday  
 Fisher, Thornton, football ..... NBC-WEAF 6:45 p.m. Saturday only  
 Fltch, F. W. Co. .... See Wendell Hall  
 Fleischmann Yeast  
 Fletcher's Castoria ..... See Roxy Revue  
 Ford Motor Co. .... See Warine's Orch.  
 Sunday Evening Hr.  
 Forty-Five Minutes in Hollywood, sketch ..... CBS-WABC 10:00 p.m. only Thursday  
 Forum of Liberty ..... CBS-WABC 8:30 p.m. only Thursday  
 Froman, Jane ..... NBC-WEAF 10:30 p.m. only Sunday  
 Frome, Anthony ..... NBC-WJZ 2:00 p.m. only Sunday  
 Garber, Jan, Brchestra ..... NBC-WJZ 8:00 p.m. only Monday  
 Gems of Melody ..... NBC-WJZ 7:15 p.m. only Thursday  
 Gene and Glenn, comedians ..... NBC-WEAF 7:15 p.m. Daily ex. Sat. & Sun.  
 General Foods Corp. .... See Frances L. Barton  
 General Mills Inc. .... See Betty and Bob  
 Betty Crocker  
 General Motors ..... See Symphony Concert  
 Gershwin, George ..... CBS-WABC 6:00 p.m. only Sunday  
 Gibbons, Floyd ..... NBC-WEAF 7:45 p.m. only Saturday  
 Gibson Family ..... NBC-WEAF 9:30 p.m. only Saturday  
 Gibson, Josephine, talk ..... NBC-WJZ 10:00 a.m. Mon., Wed. & Friday  
 Gilbert, A. C. Co. .... See Thrills of Tomorrow  
 Gillette Safety Razor Co. .... See Gene and Glenn  
 Golden Bird, The ..... NBC-WEAF 9:00 a.m. Tuesday & Thursday  
 Gold Bust Corp. .... See Silver Dust  
 Golders, naders  
 Gold, Empra Co. .... See Rudolph Bochco  
 Goodman, Al ..... NBC-WJZ 8:30 p.m. only Friday

Gordon, Bave, Bunny, trio. CBS-WABC 5:45 p.m. Monday & Wednesday  
 Grand Hotel, drama ..... NBC-WJZ 6:30 p.m. only Sunday  
 Grape Nuts ..... See Byrd Expedition  
 Great A. & P. Tea Co. .... See Hockley's Gypsies  
 Great Northern Hotel Corp. .... See Angelo Ferdinand  
 Grossman, Julius, Shoes. .... See Sugar Cane  
 Grove Laboratories ..... See Pat Keonedy  
 Gulzar, Tito ..... CBS-WABC 12:30 p.m. only Sunday  
 Gult Retting Co. .... See Headliners  
 Gumps, The ..... CBS-WABC 12:15 p.m. Daily ex. Sat. & Sun.  
 Hall of Fame, variety ..... NBC-WEAF 10:00 p.m. only Sunday  
 Hall, Wendell, songs ..... NBC-WEAF 7:45 p.m. only Sunday  
 Harris, Phil, Brchestra ..... NBC-WJZ 9:00 p.m. only Friday  
 Leah Ray ..... Friday  
 Headliners ..... CBS-WABC 9:30 p.m. only Sunday  
 Health Exercises ..... NBC-WEAF 6:45 a.m. Daily ex. Sunday  
 Hecker, H.O. Cereal ..... See Bobby Benson  
 Heinz, H. J. Co. .... See Josephine Gibson  
 Hill Edwin Co. news ..... CBS-WABC 8:15 p.m. Mon., Wed. and Friday  
 (Wasey Prod.) ..... CBS-WABC 8:30 p.m. Thursday only  
 Himer Richard, Orchestra ..... NBC-WEAF 8:00 p.m. Monday  
 CBS-WABC 9:30 p.m. Saturday only  
 Hirsch, Bertram, Orch. .... NBC-WJZ 7:15 p.m. only Tuesday  
 Hollywood Hotel ..... CBS-WABC 9:30 p.m. only Friday  
 Ted Florito's Brch. .... NBC-WJZ 2:30 p.m. Daily ex. Sat. & Sun.  
 Hoover Sentinels' Serenade ..... NBC-WEAF 5:00 p.m. only Sunday  
 Horlick, Harry, Gypsies ..... NBC-WEAF 9:00 p.m. only Monday  
 Frank Parker, tenor ..... CBS-WABC 11 a.m. Horn and Hardart, children's hour ..... Sunday only  
 House by the Side of the Road ..... NBC-WEAF 5:30 p.m. only Sunday  
 Tony Wons ..... NBC-WEAF 9:30 p.m. only Sunday  
 Household Finance Corp. .... See Musical Memories  
 House Party ..... NBC-WEAF 9:30 p.m. only Monday  
 Joe Cook, Donald Novis, Monday only  
 L. J. Fox, Inc. .... See Bertram Hirsch's Orchestra  
 Imperial Hawaiian Band ..... CBS-WABC 2:30 p.m. only Sunday  
 Ipana ..... See Town Hall Tonight  
 Ironized Yeast ..... See Whispering Jack  
 Smith's Orchestra  
 Ivory Soap ..... See Gibson Family  
 Ivory Stamp Club ..... NBC-WEAF 5:45 p.m. Mon., Wed. & Friday  
 Jad Salts ..... See Easy Aces  
 Jell-o ..... See Jack Benny  
 Jergens, Andrews Co. .... See Walter Winchell  
 Johnson S. C. Co. .... See House by the Side of the Road  
 Jones, Isham, Orch. .... CBS-WABC 9:30 p.m. only Tuesday  
 Just Plain Bill ..... CBS-WABC 7:15 p.m. Daily ex. Sat. & Sun.  
 Kaempliers ..... See The Goldeo Bird  
 Kellogg Co. .... See Singing Lady  
 Kennedy, John B., news ..... NBC-WJZ 8:30 p.m. only Tuesday  
 (Packard Motor Car Co.) ..... NBC-WJZ 10:30 p.m. only Wednesday  
 (Continental Oil Co.) ..... NBC-WJZ 9 p.m. only Saturday  
 Kennedy, Pat ..... CBS-WABC 1:45 p.m. only Saturday  
 Art Kassel's Orch. .... Daily ex. Saturday  
 Kentucky Winners ..... See One Man's Family  
 King, Wayne, Brchestra ..... CBS-WABC 10:00 p.m. Sunday and Monday  
 NBC-WEAF 8:30 p.m. Tuesday & Wednesday  
 Kirbery, Ralph ..... See Treasure Chest  
 Kolynos, Sales Co. .... See Just Plain Bill  
 Kraft Phoenix Cheese ..... See Paul Whiteman's Orchestra  
 Lady Esther Co. .... See King's Orchestra  
 Land of Beginning Again ..... NBC-WJZ 4:30 p.m. only Sunday  
 NBC-WEAF 10:30 a.m. Mon., Wed. & Fri.  
 Lavender and Old Lace ..... CBS-WABC 8:00 p.m. only Tuesday  
 Frank Munn, Hazel Glen. .... Tuesday only  
 Lazy Ban, Minstrel Man ..... CBS-WABC 2:00 p.m. only Sunday  
 Libby McNeil and Libby ..... See Adventure Hour  
 Liberty Magazine ..... See Forum of Liberty  
 Little Jack Little ..... WABC 1:30 p.m. Sun., Wed. & Friday  
 Little Orphan Annie ..... NBC-WJZ 5:45 p.m. Daily ex. Sat. & Sun.  
 Log Cabin Syrup ..... See Lanny Ross  
 Lombardo Guy Brchestra ..... NBC-WEAF 10:00 p.m. only Wednesday  
 Lorillard, P. Co. .... See Thornton Fisher  
 Luten's Cough Drops ..... See Radio City Revue  
 Musical Revue

Lux ..... See Radio Theater  
 Luxor, Ltd. .... See Sally of the Talkies  
 Lyman, Aha, Brchestra ..... NBC-WEAF 9:00 p.m. only Friday  
 Frank Munn ..... CBS-WABC 8:30 p.m. only Tuesday  
 Melodiana ..... Tuesday only  
 Lysol ..... See Hall of Fame  
 Madame Sylvia ..... NBC-WJZ 10:15 p.m. only Wednesday  
 Malted Cereals Co. .... See Dale Carnegie  
 Mansville, John Corp. .... See Floyd Gibbons  
 March of Time, drama ..... CBS-WABC 9:00 p.m. only Friday  
 Marie, Little French Princess ..... CBS-WABC 2:00 p.m. Daily ex. Sat. & Sun.  
 Mario Queens ..... NBC-WEAF 7:30 p.m. only Sunday  
 (American Radiator Co.) ..... NBC-WJZ 8:30 p.m. only Tuesday  
 Marrow, J. W. Co. .... See Cadets Quartet  
 Marshall, Everett, baritone ..... CBS-WABC 8:30 p.m. only Wednesday  
 Martini, Nino ..... CBS-WABC 9:00 p.m. only Wednesday  
 Maxwell House Coffee ..... See Show Boat  
 Maybelline Co. .... See Musical Romance  
 McConnell, Smilin' Ed ..... CBS-WABC 6:30 p.m. only Sunday  
 CBS-WABC 12:30 p.m. Thursday only  
 Melodiana ..... CBS-WABC 8:30 p.m. only Tuesday  
 Vivianne Segal ..... Tuesday only  
 Merry-Go-Round, variety ..... NBC-WEAF 9:00 p.m. only Sunday  
 Metropolitan Insurance Co. See Health Exercises  
 Mix, Tom ..... NBC-WEAF 5:15 p.m. only Monday, Wed. & Fri.  
 Modern Ford Process Co. .... See Songs and Stories  
 Molle Burnt Cork Bandies ..... NBC-WEAF 7:30 p.m. Monday and Thursday  
 NBC-WJZ 10:00 p.m. Friday only  
 Moore, Benjamin Co. .... See Betty Moore  
 Moore, Betty, talk ..... CBS-WABC 11:30 a.m. only Wednesday  
 Morrell, John & Co. .... See Bob Becker  
 Morris, Phillip Co. .... See Reisman's Orch.  
 Mowhawk Carpet Mills ..... See Treasure Chest  
 Mueller, C. F. Co. .... See Bill & Ginger  
 Musical Revue ..... CBS-WABC 8:45 p.m. only Saturday  
 Musical Romance ..... NBC-WEAF 3:30 p.m. only Sunday  
 Musical Memories ..... NBC-WJZ 7:30 p.m. only Tuesday  
 Myrt and Marga, sketch ..... CBS-WABC 7:00 p.m. Daily ex. Sat. & Sun.  
 Mystery Chef ..... NBC-WEAF 9:30 a.m. Wednesday and Friday  
 National Barn Oance ..... NBC-WJZ 9:30 p.m. only Saturday  
 N. Y. State Bureau of Milk Publicity ..... See Robinson Cruoe  
 Old English Floor Wax ..... See Lazy Dan  
 One Man's Family ..... NBC-WEAF 10:30 p.m. only Wednesday  
 One Night Stands ..... NBC-WEAF 9:30 p.m. only Friday  
 Pick and Pat ..... CBS-WABC 5:00 p.m. only Sunday  
 Open House ..... See Little Orphan Annie  
 Ovaltine ..... See Little Orphan Annie  
 Oxol Trio ..... See Gordon, Dave and Bunny  
 Bxydol ..... See Ma Perkins  
 Packard Motor Car Co. .... See Queensa Mario  
 Pasternack, Josef, Orch. .... CBS-WABC 8:30 p.m. only Monday  
 Peggy's Doctor, sketch ..... NBC-WEAF 1:15 p.m. only Monday, Wed. & Fri.  
 Panner, Joe ..... NBC-WJZ 7:30 p.m. only Sunday  
 Pepsodent Tooth Paste ..... See Amos 'n' Andy  
 Perkins, Ma, sketch ..... NBC-WEAF 3:00 p.m. Daily ex. Sat. & Sun.  
 Philco Radio ..... See Boake Carter  
 Phillips Dental Magnesium ..... See Waltz Time  
 Melodiana  
 Abe Lyman  
 Skippy  
 Pickford, Mary ..... NBC-WEAF 8:00 p.m. only Wednesday  
 Pillsbury's Flour Mills ..... See Today's Children  
 Mary Ellis Ames  
 Pinex ..... See Little Jack Little  
 Plantation Echoes ..... NBC-WJZ 7:15 p.m. Mon., Wed. & Friday  
 Plough Inc. .... See Lombardo Guy Brchestra  
 Poet Prince ..... See Anthony Froma  
 Ponselle, Rosa ..... CBS-WABC 9:00 p.m. only Monday  
 Pontiac Motor Car Co. .... See Jane Froman  
 Premier Pabst Sales Co. .... See Ben Bernie  
 Prescott Allan ..... NBC-WEAF 9:45 a.m. only Tuesday  
 Previn, Charles, Orch. .... NBC-WJZ 9:00 p.m. only Sunday  
 Olga Albiani ..... NBC-WJZ 9:30 p.m. only Monday  
 Princess Pat Players ..... NBC-WJZ 9:30 p.m. only Monday

(Continued on Next Page)

# Program Locator

(Continued from Preceding Page)

Procter and Gamble .....See Vic and Sade  
Ivory Stamp Club  
Provident Life Ins. Co. ....See Story Behind the  
Claim  
Radio City Revue .....NBC WJZ 8:15 P.M.  
Friday only  
Radio Theater .....NBC WJZ 2:30 P.M.  
Sunday only  
RCA Radio City Party .....NBC WJZ 9:00 p.m.  
Saturday only  
Ralston Purina Co. ....See Madame Sylvia  
Tom Mix  
Real Silk Hosiery Mills, See Previn's Orch.  
Reisman, Leo, Orchestra; NBC-WEAF 8:00 p.m.  
Phil Dues & Johnny ....Tuesday only  
Rhythm Symphony .....NBC-WEAF 4:00 p.m.  
Sunday only  
Rich, Irene, sketch .....NBC WJZ 8:00 p.m.  
Friday  
Richman, Harry, songs .....NBC-WJZ 10:30 p.m.  
Denny, Jack, Orch. ....Wednesday only  
Robinson Crusoe .....CBS-WABC 5:45 p.m.  
Tues., Thurs., Fri. and  
Saturday  
Rogers, Buck, Adventures CBS-WABC 6:00 p.m.  
Daily ex. Fri., Sat., Sun.  
Romance Helen Trent .....CBS-WABC 2:15 p.m.  
Daily ex. Sat. & Sun.  
Romberg, Sigmund .....NBC-WEAF 8:00 p.m.  
Saturday only  
Roses and Drums, drama NBC WJZ 5:00 p.m.  
Sunday only  
Ross, Lanny NBC WJZ 8:30 p.m.  
Show Boat .....Wednesday only  
Show Boat, variety .....NBC-WEAF 9  
Thursday only  
Roxy Revue .....CBS-WABC 8:00 p.m.  
Saturday only  
Royal Gafatin .....See Mary Pickford  
Sal Hepatica .....See Town Hall Tonight  
Sally of the Talkies .....NBC-WEAF 3:00 p.m.  
Sunday only  
Shadow, drama .....CBS-WABC 6:30 p.m.  
Monday & Wednesday  
Shell Petroleum Prod., Inc. See Eddie Dooley  
Show Boat, variety .....NBC-WEAF 9:00 p.m.  
Thursday only  
Silver Dust Serenaders CBS WABC 7:30 p.m.  
Mon., Wed. & Fri.  
Sinclair Minstrels .....NBC-WJZ 9:00 p.m.  
Monday only  
Singing Lady .....NBC-WJZ 5:30 p.m.  
Daily ex. Sat. & Sun.  
Skippy, sketch .....CBS-WABC 5:15 p.m.  
Daily ex. Sat. & Sun.  
Small, Mary, songs .....NBC-WEAF 1:30 p.m.  
(B. T. Babbitt Co.) .....Sunday only  
Smith Bros. ....See Songs You Love  
Smith, Whispering Jack, CBS-WABC 7:30 p.m.  
Orchestra .....Tues., Thurs. and Sat.  
Soconyland Sketches .....CBS-WABC 7:00 p.m.  
Saturday only  
Songs and Stories .....NBC-WJZ 4:15 p.m.  
Monday only  
Songs You Love .....NBC-WEAF 9:00 p.m.  
Saturday  
Sophisticated Lady .....CBS-WABC 10:00 a.m.  
Wednesday only  
Spartan Triolians .....NBC WJZ 6:15 p.m.  
Sunday only  
Spratts Patent, Ltd. ....See Albert P. Terhune  
Stoopnagle and Budd .....See Itadliners  
Story Behind the Claim .....NBC-WJZ 9:15 p.m.  
Tuesday only  
Studebaker Sales Corp. See Richard Himber's  
Orchestra  
Stueckgold, Greta .....CBS WABC 9:00 p.m.  
Saturday only  
Sugar Cane .....NBC-WJZ 12:15 p.m.  
Sunday only

Sun Oil Co. ....See Lowell Thomas  
Sunday Evening Hour .....CBS-WABC 8:00 p.m.  
Sunday only  
Swift & Co. ....See Sigmund Romberg  
Symphony Concert .....NBC-WJZ 8:00 P.M.  
Sunday only  
Tastyeast Theater .....NBC-WJZ 9:45 p.m.  
Sunday only  
Texas Co. ....See Ed. Wyon  
Terhune, Albert P. ....NBC WJZ 5:45 p.m.  
Sunday only  
Thomas, Lowell, news .....NBC WJZ 6:45 p.m.  
Daily ex. Sat. & Sun.  
Thomas, John Charles .....NBC-WJZ 9:30 P.M.  
Wednesday only  
Thrills of Tomorrow .....NBC-WEAF 6:00 p.m.  
Friday only  
Time, Inc. ....See March of Time  
Today's Children, sketch NBC-WJZ 10:30 a.m.  
Daily ex. Sat. & Sun.  
Town Hall Tonight NBC-WEAF 9:00 p.m.  
Wednesday only  
Treasure Chest variety .....NBC-WEAF 2:00 p.m.  
Sunday only  
Ralph Kiberry .....NBC-WEAF 12 noon  
Thursday only  
True Story Court of  
Human Relations .....CBS WABC 8:30 p.m.  
Friday only  
Twenty Mule Team Borax See Death Valley Day  
Uncle Ezra .....NBC-WEAF 7:15 P.M.  
Sunday only  
NBC-WEAF 7:30 P.M.  
Wednesday & Friday  
Union Central Life Ins. Co. See Roses and Drums  
United Drug Co. ....See Rhythm Symp.  
U.S. Tobacco Co. ....See One Night Stand  
Vallee, Rudy, variety hour NBC-WEAF 8:00 p.m.  
Thursday only  
Vic and Sade .....NBC-WEAF 2:45 p.m.  
Daily ex. Sat. & Sun.  
NBC-WJZ 1:30 p.m.  
Daily ex. Sat. & Sun.  
Vick Chemical Co. ....See Plantation Echoes  
Open House  
Volca of Experienca .....CBS-WABC 12 noon  
Daily ex. Sat. & Sun.  
CBS WABC 6:45 p.m.  
Sunday only  
Voice of Firestone .....NBC-WEAF 8:30 p.m.  
Monday only  
Waltz Time, .....NBC-WEAF 9:00 p.m.  
Friday only  
Vivienne Segal  
Warden Lawes, drama .....NBC-WJZ 9:00 p.m.  
Wednesday only  
Waring, Fred, Orchestra  
NBC WABC 9:30 p.m.  
Thursday only  
Warner, Wm. R. Co. ....See Warden Lawes  
John Charles Thomas  
Wasey Products, Inc. ....See Voice of Exper  
ience; Edwin C Hill  
Washington, George, Coffee. See Adv. of Sherlock  
Holmes  
Watkins, R. L. Co. ....See Merry Go Round  
Welch Grade Juice Co. ....See Irene Rich  
Western Clock Co. ....See Big Ben Dream  
Dramas  
Wheaties .....See Jack Armstrong  
Wheatina Corp. ....See Billy Batchelor  
White Owl Cigars .....See Adven's of Grace  
Whiteman, Paul, Orchestra; NBC-WEAF 10:00 p.m.  
Thursday only  
Winchell, Walter .....NBC-WJZ 9:30 p.m.  
Sunday only  
Wm. Wrigley, Jr., Co. ....See Merv and Marge  
Beauty Program  
Woodbury, John H. Co. ....See Bing Crosby  
Dangerous Paradise  
Woolcott, Alexander .....CBS WABC 9:00 p.m.  
Sunday only  
Wynn Ed. Ormedian  
Eddy Duchin's Orch.  
NBC-WEAF 9:30 p.m.  
Tuesday only  
See Jan Garber's Orch



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Coming Next Week:

## How to Hold Your Husband

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All Three of These Stars Are Happily Married—Their Success at Holding Their Husbands Allow Them to Speak with Authority—and How!

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# Red Hot Taxi

(Continued from Page 27)

two, were not able to divide likewise. Each of them nabbed one man, with split-second accuracy, as they raced over a vacant lot.

Hands high in the air, crying that they were wounded and dying, the bandits gave in. Marched away to the nearest street lamp, their wounds proved to be merely scratches. Bullets which plow through steel car bodies and upholstery are not left with much velocity.

Frisking the captured pair, the radio cops found that each carried a gun—and in addition, one of the men was loaded down with sheaf upon sheaf of green paper money. There were wads in every pocket and even some in this shirt. The total was just under five thousand dollars.

"Oh hol!" cried Officer McGrath. "These habies just pulled a stickup somewhere!"

There was no use looking for the man who had escaped. By this time he probably was buried in the wilds of Ilamtramk. The two captives were taken down to Schaefer Highway station and booked on charges of robbery, armed. They gave their names as Edward Wiles, 26, and Frank Hohfer, 29. Wiles gave a vacant lot as his home address, and Hohfer offered a number which turned out to be a candy store on Coplin Avenue.

Wiles was the man with the money—

exactly \$4,720 in small bills. It had loaded him down so that he couldn't run when the police were chasing him.

## A Futile Alibi

"But it's honest dough," insisted Wiles. "We won it gambling, didn't we, Frank?" "Sure," chimed in the other. "We won it gambling like he says."

But the cops were skeptics. Why would anyone steal a taxi to make a trip to a gambling house?

Yet the largest reported robbery that night was for a sum of less than \$100. The radio cops had worked so swiftly that they produced criminals before there seemed to be any crime!

"Well, we got to get something on these babies," said the station Sergeant, "or they'll be yelling for a writ of habeas corpus." Then a report from the fingerprint department came in—Wiles and Hohfer had been "graduated" a few months before from the Michigan State Penitentiary at Marquette, where they had served six years on an old armed robbery charge.

Wiles and Hohfer admitted as much as the cops could prove, but nothing more; and a mild third degree brought no new facts to light.

Here was the unique situation of two men being held in custody, undoubtedly guilty of crime more serious than stealing a taxicab, yet the police were called upon to hunt the crime!

Sunday passed—and Monday—with still no theft of \$5,000 being reported, either in Detroit or near-by cities. Chief of Detectives Jim McCarthy announced as his opinion the clever guess that Wiles and Hohfer had lujacked a gambling resort, the owners of which naturally would have to keep their lips sealed because gambling was against the law. The police even turned to the newspaper and the commercial radio stations in an attempt to find the victim of the mysterious \$5,000 theft still to no avail.

## Hunting the Crime

No owner of the five thousand stolen dollars came forward to speak—and as later developments proved, the one man who could have enlightened the police sat shivering in the back room of one of Detroit's finest restaurants, his lips sealed by fear. A dozen times he lifted the telephone to call Police Headquarters, and then pushed it away again.

All day Monday, September 16th, the good people who resided in a little apartment house at No. 7566 Hanover Street had been listening to soft and muffled moans which seemed to come from nowhere. It was enough to frighten many a housewife, and the colored janitor actually prepared to pack up his wife and children and depart from the haunted house.

Toward suppertime, however, the moans grew louder. Some of the tenants gathered in the hall outside apartment No. 7, from which now came muffled thumpings. But the door was locked . . .

Finally Mrs. Martha Hoeschen, a sober German hausfrau, hurried across the street to a telephone and called the Petoskey Avenue police station.

"Nobody's been in or out of the place since Saturday," she said excitedly. "But we hear strange noises . . ."

"Okay," answered the Sergeant at the telephone. Then he stopped short and scratched his head. Here was a mystery which had been going on since Saturday—and since Saturday the police radio had been humming with announcements from Chief McCarthy, who had arrested two bandits with their unexplained loot! Maybe—maybe there was a connection somewhere . . .

## Mystery Unravels

That was why Inspector Gustav Schink, Lieutenant Frank Cadby and three uniformed men went tearing up the street in a squad car a few seconds after Mrs. Hoeschen spoke her frightened message into the phone.

They kicked down the door of apartment No. 7—and a strange sight met their eyes. Near the darkened window of the living room lay a writhing white figure, ghostlike in the early dusk. It turned out to be a young man whose feet were handcuffed to the foot of an iron bed, whose arms were bound with tight rope, and whose head was bound with a towel so tightly that he drew breath in great, aching gasps.

Under the towel the amazed cops found a pair of black goggles bound over the eyes of the unhappy prisoner, and around his head great lengths of adhesive tape had been wound to prevent him from peeking past the goggles or from hearing a word that might be spoken near him.

Freely from his bonds, the young man raised a bloodshot and unshaven face and gasped—"Water! . . . A drink of water!"

"He drank, and then covered his face. 'Don't—don't tie me again!' he cried. 'They convinced him that they were officers, and finally his eyes could face the light and see the brass buttons."

"Thank God!" he cried. When police surgeons had given him a little nourishment, he was permitted to tell his story. His name was Matthew Holdreith, Jr.—23 years old and a student at Notre Dame. His father was proprietor of the imposing Delmont restaurant in downtown Detroit, and he himself was part owner and manager of a number of smaller eating places.

## Demand \$30,000

It had been on Wednesday, September 11, that three men stopped his car as he came into the drive of his father's comfortable and spacious home in the Boston Avenue section of the city.

"We're officers, buddy," they told him. "Gotta take you to the station and ask a

(Continued on Next Page)

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28x4-46-20	1.50	32x4-46-20	1.50	32x4-46-20	1.50
28x4-44-20	1.25	32x4-44-20	1.25	32x4-44-20	1.25
28x4-42-20	1.00	32x4-42-20	1.00	32x4-42-20	1.00
28x4-40-20	.75	32x4-40-20	.75	32x4-40-20	.75
28x4-38-20	.50	32x4-38-20	.50	32x4-38-20	.50
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(Continued from Preceding Page)

... questions about that traffic accident this afternoon." They made him back his car into the street and drive along. Holdreith had denied being in any accident, but he went along quietly enough. It was not until they directed him to a certain part of town, where he knew no one, that he stood, that young Holdreith knew something was wrong—and then it was too late. There was a gun against

... had forced him into the back seat of the car and taped his eyes shut, then drove him around for half an hour until he had no idea where he was. From then on he had lain on the iron bed, shackled so he could not move, except for one hand. When on Thursday afternoon he was written at their dictation a letter to his father demanding \$30,000.

On Thursday he had been given a sandwich and a glass of water—and then nothing more. For at least two days no one had come near him, and he had suffered agonies from lack of air, as well as from thirst and hunger.

Yet after treatment by the police surgeons, he was able to stand on his feet and totter out of the kidnapers' den. His father came running down the steps of their home as the boy was helped out of the squad car, shouting "My boy! . . . My Boy!"

The old man then unburdened himself to the police. Worried by his son's staying out Wednesday night, he had been shocked and horrified to receive a mysterious phone call next day telling him to look on his front porch for a note. He looked—and found a letter from his son asking him for \$30,000. The following day two telephone calls reached him, and after he had explained that the sum demanded was beyond his power, the kidnapers had agreed to accept \$5,000.

The father was instructed to drive out Grand River at midnight Saturday. Near Telegraph Road he would meet the kidnapers, who would identify themselves by handing over his son's driver's license and car keys. He was to hand over the money and wait—all of which he had performed faithfully.

Inspector Schink nodded. It still was a hopeless muddle. "I don't suppose you got a look at the license plates of the car which met you?"

### Fitting the Pieces

Matthew Holdreith, Sr., was nobody's fool. "I certainly did," he insisted. "It was a Yellow taxi, with numbers 788—"

Inspector Schink and Lieutenant Cady leaped to their feet with a roar of triumph. "We got 'em!" they announced. "We got the kidnapers and most of your money! But why in the name of heaven didn't you report all this to the police?" Holdreith put his hand on the shoulders of his son. "I was afraid that if I did they'd kill my boy!" he said simply.

From then on it was open and shut. Wiles and Holfner shrugged philosophically when they were confronted with the facts against them.

"But that boy might have died on the bed while you sat here in a cell!" the Inspector roared.

Murphy was the guy who got away Saturday night, they told him. We figured he would do something about the kid, if he wasn't too bad hurt. You see, Murphy was driving the taxi, and he caught a couple."

The police began a checkup. A tough-neck named Gerald Murphy had been a member of the same graduating class at Marquette along with Wiles and Holfner and one Leg Laman. There was no set on trace of Murphy but records showed that Laman had been wounded in a gun battle with police a few months before when the prize to collect \$100,000 ransom from Gerome Cass, whose son had been kidnaped. Attempts to link Wiles and Holfner with the Cass case failed but there was plenty on them. Though the district attorney Holdreith kidnaping case demanded a jury trial.

A host of a lawyer to create sympathy for the boy-snatchers failed and after they had pleaded them guilty Judge Christy sentenced them to sentences of 10 years for "post-graduate" work

at Marquette Penitentiary. Holfner were they on their way to the western prison when the body of young Cass, the first kidnap victim, was found in a ditch in Lapeer County, about fifty miles from Detroit. His body was riddled with bullets—bullets which ballistics experts believe Cavers swore had come from the guns carried by Wiles and Holfner when arrested.

### The Ring is Crushed

Leg Laman was hauled out of the House of Correction and given thirty years at Marquette. The existence of a large-scale kidnap ring was thus uncovered, which had three or four more hoods be-

hind the bars. Only Gerald Murphy escaped—by being lucky enough to die in Chicago from the wounds received while trying to get away from Radio Officers McGrath and Fitzgerald. In his pocket was most of the missing \$280—his share of the kidnap ransom money.

What about McGrath and Fitzgerald, the two daring radio cops who won their gun battle with the handits and thus solved a crime before it was discovered? Each man received a departmental citation and a small cash award, and they're back in the little radio cruiser on the streets of Detroit, doing their job. "And," says Commissioner William P. Rutledge, now known as 'the father of police radio,' "doing a blamed good job of it, too."

### In Next Week's Issue of RADIO GUIDE: The Society Holdup

Into the gilded grace of a luxurious social function, where Chicago's politest society wore its costliest jewels, hurst a mob of armed thugs. Under the menacing muzzles of levelled guns, society matrons yielded their jewels. Into the night sped the gunmen—\$150,000 richer! They fled to another city—but radio followed them. Next week's RADIO GUIDE will tell you this astounding true story of a mob that crashed society's gates—and what a radio broadcast did to crush the mob.

# What Will You Do With \$3500.00 cash If YOU Win it?

**I WILL PAY \$250.00 JUST FOR THE WINNING ANSWER TO THIS QUESTION**

Again, I will award \$3,500.00 (including \$1,000.00 for promptness) to some ambitious man or woman who answers my announcements. You may be the one to get it! But before announcing the plan under which this fortune is to be awarded, I am offering a reward for the best answer to the question "WHAT WILL YOU DO WITH \$3,500.00 CASH IF YOU WIN IT?" Just answer this question now. Tell me in a sentence of 20 words or less what you would do with this fortune. Nothing more to do towards the \$250.00 cash prize! It is so simple! The first answer that comes to your mind may win the \$250.00 prize. Nothing "fancy" is needed—just tell me in plain words what you would do with the \$3,500.00.

**20 Simple Words Win \$250.00**

Nothing More for You to Do! Costs nothing to win! Nothing to buy! No selling! No puzzles! \$250.00 Prize given just for an answer to my question. There is no way you can lose anything. Simply tell me what YOU would do with \$3,500.00 if YOU obtained it. The prize for the winning answer is \$250.00. Just sending an answer qualifies you for the opportunity to win \$3,500.00. What an amazing opportunity for YOU! \$3,500.00 is more money than most people save after a lifetime of hard work.

**THINK, NOW, HOW YOU WOULD SPEND \$3,500.00**

Would you start a business of your own—would you invest in bonds—would you pay off a mortgage on your home or buy new furniture and clothes? Would you use the money for education? Just think what \$3,500.00 could mean to you! Think of all the things you could do with it. Plan now—then write your answer. Rush it to me at once. Yours may easily be the winner.

**\$100.00 EXTRA FOR PROMPTNESS**

Send your suggestion right away, within 3 days from the time you read this announcement and I will add \$100.00 to your prize, if yours is the winning answer . . . making a total of \$350.00 cash. So don't delay. Nothing more to do now or ever towards getting the answer prize and qualifying for the opportunity to get your share of over \$6,000.00 to be awarded. EVERYBODY TAKING AN ACTIVE PART in the prize distribution plan to be announced WILL BE COMPENSATED IN CASH . . . Think what you would do with \$3,500.00. Write your answer and rush it to me. SEND NO MONEY! . . . Nothing to buy or sell to get the prize for best answer. No "puzzles," "number puzzles," or "lucky numbers" to win in contest for over \$3,500.00. Act Promptly—TODAY!

**You May Win! Rush Answer!**

**Just Sending Answer Qualifies You for Opportunity to WIN \$3,500.00**

Only one answer accepted from a family. Use your own name. You must be over 16 years of age and reside within the Continental U. S. \$250.00 given for best answer to this question "What Will You Do With \$3,500.00 if You Win It?" Answers must be post-marked not later than March 31, 1935. Construction spelling, punctuation or irregularity not considered. Judges will consider answer only for practical value of the idea. Duplicate prizes will be given in case of duplicate or tying winning answers.

**ERNIE MILLER, Manager**  
Department CA- SM H-O Building Cincinnati, Ohio

**YOUR PRIZE COUPON MAIL TODAY!**

ERNIE MILLER, Prize Manager,  
Dept. CA-8M H-O Bldg., Cincinnati, Ohio.

If I win the \$3,500.00 prize, I will use it as follows:  
(Write your answer plainly here, in 20 words or less)

.....

.....

.....

NAME .....

ADDRESS .....

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

Date I read this offer.....

# TONY WONS

As He Appears Under the  
**MIKEroscope**

By Arthur Kent

All men rate the same with me,  
The wise, the fool, the slave, the free;  
For no man on this earth does know  
What made him thus, another so.

—TONY WONS

In that little verse Tony Wons bares his soul. It's the only poem he ever wrote; he who reads 'em by the thousands! Each line tells a tale about the character of Tolerant Tony.

First, "all men rate the same" with this beardless philosopher, because Tony has been all men. Born into a poor-proud family in Menasha, Wisconsin, in 1891, he quit school at thirteen. Through years when luckier kids are in high school, book-loving Tony wandered, worked and read. He made chairs, labored in factories, mills, foundries, grocery and butcher shops. He was a compuncher in Phoenix, Arizona. Nights he read, taught himself music, later played traps in an orchestra.

Scrimping through business school he graduated to the white collar class—became an expert accountant, then a salesman—worked through college—turned actor! Then the war brought Tony glory—shrapnel wounds—months in the hospital. There he read endlessly, made his first scrapbook and learned to think. That shrapnel burst was a break—in more ways than one.

He thought of the men he had known: wise, fools, slaves, free souls. Gradually it dawned upon him that every man is a little bit of each—that he, himself, was "wise . . . fool . . . slave . . . free." No man to whom that truth has been revealed can thenceforward idolize or despise any man. That's the secret of Tony's philosophy.

Sustained by this discovery, Tony broke into radio—new then—and did about everything. He put on an entire Shakespearean play—singlehanded! He wrote continuities, plays—directed, acted, announced, read crop reports. Finally he coaxed Chicago's WLS to air his Scrapbook. Every Wons enthusiast knows the rest, an entertainment-seeking public loved it.

Strange and lovable is the man behind the microphone voice of Tony Wons. To his friends a good fellow and boon companion, he is constantly at war within himself—always questioning, seeking. Stodent and thinker, he loves to work with his hands—especially building boats. Utterly fearless, he faddishly drinks a pint and a half of orange juice daily, to fend off colds. He is physically frail, yet happily at home in a factory and he likes the camaraderie that exists among men who can do a good job well around machines. He is a lover of humanity; his pet hobby is taking care of stray animals, carrying sick ones to veterinarians. Yet this love of animals didn't prevent him from being an excellent butcher, back in his Wisconsin days.

His skilled machinist's hands play excellent violin music, and once when he was a haker for a month, housewives raved over his lemon pies. He loves solitude—despite the fact that his chief study is mankind, and that he is married and father of a fourteen-year-old daughter. And he's a wow on a party.

Sometimes he pretends to be hard-boiled. But that's only because he's terribly sensitive. This teacher of tolerance shrinks when highbrows gibe at his stuff as bunk. When they panned his ingratiating: "Are yuh listenin', huh?" poor Tony suffered in soul. If only he realized that the sophisticates who sneer at him are the very ones who must need his gospel of kindness, he'd feel better.

But Tony can't be cocksure about anything. You see, he has learned that " . . . no man on this earth does know what makes him thus, another so."



TONY WONS

RADIO GUIDE will place some celebrity Under the MIKEroscope every week. Save the picture on this page. There will be 52 in a full set. This is the thirtieth. You will get one picture a week for an entire year. To every person who sends to RADIO GUIDE a complete collection of 52 will be given an album containing the entire group of photographs as reproduced here; the photographic reproduction will be in fine finish. Start saving your series now. And watch for another celebrity Under the MIKEroscope in RADIO GUIDE next week.

## Queer Quirks of Mike Stars

By K. R. Thurston

Backstage," as Alice might have said in Wonderland, "Everything is done backwards. That's why they call it backstage, you see."

Notable huffoonery takes place at Whispering Jack Smith's rehearsals. Members of his cast adore Jack because he guffaws louder than all when someone pulls a good wisecrack. Recently Jack's flutist was playing much too close to the mike. An engineer bawled: "Why don't you throw the flute away and blow right into the mike?" To which bit of sarcasm the player of a bass saxophone replied—coming to the aid of his fellow musician—with a perfect imitation of a Bronx cheer, basso profundo. It sounded like a giant blowing his nose! No listener, hearing the well-timed finished performance put on by Whispering Jack and his musicians, ever could guess the hilarity that fre-

quently throws an entire rehearsal into seeming confusion. "But that," says Jack sagely, "is one way of taking the curse off hard work."

By no means all program stars agree with him, however. Visit a rehearsal conducted by Howard Barlow, and you find an atmosphere of decorum—usually. Sauvely, Barlow puts the boys through their paces. Not that he is a martinet; quite the contrary. When his musicians achieve the perfection that he has been striving to reach in some difficult passage, the scholarly-looking Barlow will beam—burst out: "That's it! That's it!" Then,

almost invariably he will smile happily for a moment or two and then, courteously will exclaim "Thank you!"

The talented Andre Kostelanetz has a little mannerism which makes the members of his band smile in comradely fashion. Listening to them play over the air, you never could guess the intricate gestures that the maestro goes through in leading them in even the simplest pieces. The truth is that Kostelanetz, trained in the finest classical music, which requires most sensitive treatment in conducting, is just as careful when conducting dance pieces!

Often at rehearsal Kostelanetz will wheel around and face the absent audience, as if to silence an interruption. This, however, is not really a mannerism though it looks like one. He really turns to catch signals from the engineer.