COMPLETE PROGRAMS FOR WEEK ENDING NOVEMBER 20

RADIO GUIDE

TEN CENTS

this week!

FRED ALLEN
Returns to NBC Wednesday

LILY PONS
On "Vick's Open House"

WALTER WINCHELL
Plans return to the Air Sunday

PRESIDENT ROOSEVELT
In "Fireside Chat"

MAY ROBSON
Incidents in Her Life

H. L. MENCKEN
Speaks on "School of the Air"

LISTEN TO THEM!

Edgar Guest—on NBC Tuesday

WHAT'S THE STARS' NO. 1 HOBBY? HOW DID LUCILLE MANNERS SUCCEED?
MEDAL OF MERIT
A Weekly Award for Excellence in Broadcasting
AWARDED TO JIMMIE FIDLER

JIMMIE Fidler is a Hollywood phenomenon. He is the man who goes out of his way to keep his friends. Today, those friends go out of their way to help Jimmie Fidler. How this came to be is interesting to those who have never met the man Hollywood respects and fears. Jimmie Fidler is of medium height, with cheeks that are gaunt in the way of newspapermen who live nervously, energetically. One sees level eyes and feels a straight, forthright gaze under brows that straddle. Together, hair and skin give an impression of sand, both the color and the quality. The coloring of his personality is tawny; the quality of his nerve (some call it gall) is pure grit.

Take the Fidler of today and put him in Hollywood ten years ago and you have an ambitious, energetic young man with a tremendous capacity for thoroughness. Ten years ago, he was a magazine writer and a publicity man. Hollywood was full of his tribe. You could buy them for a dime a dozen. Or so it seemed, at a glance. But go into Iowa and Ohio and Tennessee and Vermont and start talking Hollywood with the village postmaster. Likely as not, he has seen a Jimmie Fidler envelope addressed to one of his customers. Duplicate that in thousands of towns and you've got something that is really quite remarkable.

It came about because it was in Fidler's mind that any one who took the trouble to write to him should have an answer. With his stories appearing in magazines, many men and women wrote, asking questions, expressing opinions. To each of these correspondents, Jimmie Fidler replied. No form letter, mind you; but an honest, sincere reply to a new-found friend.

So it came about that people who had never met the man would drive miles to purchase a magazine which published an article by Jimmie Fidler. So it came about that the news of Jimmie's first radio program was of importance to a great many.

Today, he is Hollywood's head man as far as his type of program is concerned. Others battle him for scoops, a host of competitors attempt to steal his audience. With this result: He is still Hollywood's head man.

Radio listeners need a commentator to interpret to them the things that happen in the movie city. Hollywood needs a commentator to explain to the world the meaning of the life it leads. For that responsible role, the radio audience has chosen former Magazine Man Jimmie Fidler.

Because of his achievement, because he has proved that he can say "And I do mean you" to men and women he has never seen, and mean it, and because his program provides interesting information about our most exciting people, we award to Hollywood Gossiper Jimmie Fidler and his Drene program the Radio Guide Medal of Merit.

HAPPY LISTENING

Wally's Problem Child

MAYBE we were born with a silver horseshoe in our mouth. It must have been something, else how can one account for our incredibly good luck. We refer to the story called "Wally's Problem Child," which stirs so innocently at you from page 4. Our luck begins with knowing Jack Denny, who was practically the court jester back in nineteen something or other when David, the Duke of Windsor, was the Prince of Wales on vacation in Canada. Our luck continued when we suggested to him that he give Radio Guide readers his personal slant on the royal pair. Our luck blossomed into a bouquet of shamrocks when he turned in an appraisal of the Duke's personality and mentality, all based on his personal observations, which sheds more light on the what-will-happen-to-Wally situation than anything ever published. Now, turn quickly to page 4.

Peace Masterpiece

TALKING Peace Pipe" is another James Street masterpiece. Honestly, we don't see how the man does it. We thought he had reached his peak when he delivered to us "No More Night," the story of radio and the blind. We were just as sure he had hit a new high with last week's "The Glory Road." Now comes "Talking Peace Pipe," with its tragedy, bloodshed, pathos. Honestly, we feel it is the best yet. We hope you agree.

Next Week's News

WHICH brings us again to our crystal ball and what it reveals for next week. Wally's Nov. 27, the Army plays the Navy in a game called football. Nov. 27, Notre Dame plays the University of Southern California. Nov. 27, Grace Moore will guest for General Motors. Nov. 26, Carole Lombard and Fred MacMurray will bill and coo in a Hollywood Hotel preview of "True Confessions." So sayeth our crystal ball's story, and we're stuck with it.
SUNDAY, NOV. 14

Constance Bennett
Cary Grant... hilarious

"Silver Theater" play stars Constance Bennett and Cary Grant. CBS, Sunday, at 5 p.m. EST. Miss Bennett and Grant, currently featured as Hollywood's latest comedy team, will be heard in a special radio adaptation of P. G. Wodehouse's humorous story, "Medicine Girl."

Vick's Open House... mystery

Lily Pons, diminutive diva, may replace Jeanette MacDonald this week on Vick's Open House. Over CBS, Sunday, 7 p.m. EST. While Miss MacDonald concentrates on film work, others do for her. Agents are trying to contract Lily Pons as we go to press, but she may be unable to appear at this time.

May Robson... biography

May Robson is Beg Murray's guest on the "Baker's Broadcast." NBC, Sunday at 7:30 p.m. EST.

May Robson is the "Grand Old Lady of the American Theater." True incidents from her life will tear at the heart—amaze and thrill listeners.

Columbia Workshop... gala

"Mr. Justice" is "Columbia Workshop's" presentation over CBS, Sunday, at 8 p.m. EST. "Mr. Justice," Irving Reis' original biography in verse of Supreme Court Justice Oliver Wendell Holmes, provides fine entertainment, a grand show.

Anna Neagle... hoity-toity

Film Actress Anna Neagle to be "Chase, and Sanborn's" guest. NBC, Sunday, at 8 p.m. EST. There'll be fun aplenty on the "Chase and Sanborn Hour" when Charlie McCarthy matches wits with beauteous Anna Neagle. Anna is well known both in this country and England for her portrayal of "Victoria the Great."

Walter Winchell... hail

Walter Winchell's pbs return to the air. NBC, 9:30 p.m. and 11:15 p.m. EST. Dispensing quips, comments, Winchell plans to make this date a "blessed event" for listeners if his health permits. The news-sleuth is under doctor's care, and has been for some time.

President Roosevelt... chat

President Franklin D. Roosevelt gives his 16th " Fireside Chat." over the NBC, CBS, MBS networks. Sunday, 10:30 p.m. EST. Speaking on the eve of the convening of a special session of Congress, President Roosevelt will discuss with the nation the Government's important voluntary unemployment census.

MONDAY, NOV. 15

Congress... convenes

NBC to broadcast opening of special session of Congress. Monday, at 12 noon. EST. Also over MBS.

Monday all eyes turn on Washington, D. C., where a special session of Congress convenes at the summons of President Roosevelt. Attention will be focused on the "Agricultural Program," and the "Wage and Hour" bill.

William B. Benton... business

William B. Benton of University of Chicago to address CBS audience. Mon., CBS, 7:30 p.m. EST. Mr. Benton's address will be directed particularly to businessmen. He'll tell why he forsok the business world to join his friend, President Robert M. Hutchins, as special advisor on modern educational methods.

Brave New World... little people

"Magnificent Maysa" is "Brave New World" presentation. CBS, Monday at 10:30 p.m. EST. The story of the history of the Mayan people, once proud and wealthy and now Mexican peons and slaves, presents a powerful, stirring drama.

TUESDAY, NOV. 16

Edward Everett Horton... hobojobber

Edward Everett Horton is guest of his stooge-heckler wife, Portland "Town Hall Tonight" Wednesday.

Al Jolson. CBS, Tues., 8:30 p.m. EST. For the West, 8:30 p.m. EST. All America will laugh Tuesday when filmland comic Horton stammers with absent-minded embarrassment, but to him, making people laugh is serious.

H. L. Mencken... lesson

Writer-Critic H. L. Mencken is "American School of the Air" guest. CBS Tues., 2:30 p.m. EST. Talking on "Americanisms," Mr. Mencken will distinguish "American language from "English," describing and enumerating many words in the language that are distinctly American.

WEDNESDAY, NOV. 17

Fred Allen... glib gab

Yankee Comedian Fred Allen returns to "Town Hall Tonight." NBC, Wednesday. 9 p.m. EST. For the West, 9 p.m. PST. Accompanied by pretty Portland "Tal- lyho" Hofta, Allen will bring back America's sharpest wit. Fans everywhere eagerly await his return.

THURSDAY, NOV. 18

Eddie Dooley... pigskin parade

Eddie Dooley introduces Coach "Slip" (James P.) Madison, of St. Mary's University in Calif. CBS, Thursday, 6:30 p.m. EST. For the West, 5:30 p.m. PST.

Football fans will hear Madigan's opinions of the football season, both of his own team and others. They'll also hear Dooley forecast results of gridiron battles the following Saturday.

Town Meeting... Constitution

"Whose Constitution?" is topic of "Town Meeting of the Air." NBC, Thursday, 9:30 p.m. EST.

Senator Edward R. Burke, of Nebraska, United States Solicitor General Stanley Reed, and Norman Thomas will present interesting discussions.

FRIDAY, NOV. 19

Crosby Gaige... epicure

Broadway producer, Food Hobby- ist Crosby Gaige is "Heinz Magazine of the Air" guest. CBS, Friday, 11 a.m. EST. Broadcast for West at 12 noon PST.

Thanksgiving-dinner planners are in for a treat Friday, for Crosby Gaige will tell just how it's done. He'll speak on an "Old-Fashioned Thanksgiving Dinner from Start to Finish."

Old Ranger... high gradin'

A thriller of the old West is "Death Valley Days" dramas. NBC, Friday at 8:30 p.m. EST.

A swashbuckling story about the proportions smuggin' are reached in the good ol' days in Goldfield, Nevada, brings listeners a thrilling, true-to-life picture of early gold-minin' days.

SATURDAY, NOV. 20

Robert L. Ripley... hodgepodge

"Believe It Or Not" presents life of famous composer, heroics of a cop. NBC, Saturday, 7 p.m. EST. For the West, 9 p.m. PST.

Lives of Franz Lehár, who wrote the "Merry Widow Waltz," and Sergeant Fred Tapscott, once a bodyguard for Jack Dempsey, provide Ripley fans with thrills, happy listening.

Maud Adams... Thespian

Famous American Actress Maud Adams is in broadcast from Stephens College, Columbia, Missouri. NBC, Saturday. 9 p.m. EST.

Miss Adams, now a teacher of dramatics at Stephens College, will explain her ideas of educating people to drama rather than attempting to produce actors and actresses.

Pierre Monteux... liberal

French Conductor Pierre Monteux directs new "NBC Symphony Orchestra" Saturday, 10 p.m. EST. Stirring music under the baton of M. Monteux awaits tuning-in. Short of stature, fat, M. Monteux has made music his life. He enjoys music of every period and every nation.

For more information about Pierre Monteux and the new "NBC Symphony Orchestra," listen live tomorrow night.
A TALKING PEACE PIPE

BY JAMES H. STREET

INTO THE BLUE HAZE OF THE GREAT SMOKIES GOES RADIO, TO REPAY A DEBT WHITE MEN OWE THE CHEROKEE

The jet-black eyes of little John Littlejohn were wide with bewilderment as he stared at the portable radio that sat unsteadily on the rickety porch of his grandfather's wilderness cabin.

Little John is only five, but he knows where the trout lurk in the wilderness of the Great Smokies. He can knock a bird off the wing with a blowgun and can tell the moods of nature by her dress. He knows the seasons by the moon, and the sun, and the wind—the Great Spirit is his Trinity.

He has nothing except a heritage of independence, but he is so proud and his American blood is so pure that his is the right to snub the 400, laugh at the F. F. V.'s and sneer at the Mayflower. In fact, little John Littlejohn never has heard of the Mayflower, and never before in his life had he seen a radio.

Little John is a mountain Cherokee.

Radio Guide gave to his family the first radio that ever was lugged up the craggy side of the mountain where he and his clan live and laugh and love, combing their daily bread from the good earth, unaware that the uncouth white man sees fit to consider them as his burden.

Little John watched me unwind the aerial and string it across a tree.

He spoke quickly, puzzlingly in Cherokee. He knows no English.

"Little John says box has tail," interpreted his grandfather, John Bradley.

I twisted the dial and the set growled and grunted.

Little John took just one fleeting look and fled like a partridge through the grass. His playmates were at his heels, and they disappeared into the forest like squirrels.

John Bradley grinned.

"They scared. I'm not scared. I saw radio in Cherokee—our village. Hospital there has radios. They given by Will Rogers. He was a big radio man. Ever hear of him?"

I assured him I had.

"He was a Cherokee, too—like me," said John Bradley, whose boots were ripped, whose eyes were sad.

He shouted—a guttural, sharp shout—and one by one the children emerged timidly and warily from the forest. John Henry Bradley—he's six—walked bravely to the radio, touched it, and faced his comrades, having proved he was a lad of courage.

The radio kept blabbing. Reception was terrible because of local conditions. Finally John Henry spoke in a low, sing-song tone—a chant—that
sounded very much like the soft echo of muffled bells.


"John Bradley?" cried John. "John Bradley gathers the corn for the rabbits. His wife works the same, but he has no children. She makes her own do—red from bloodroot and black from butterburr. Her house—somehow—sings out for her. She stirs the family food as it simmers in an open hearth. It looks like a corn muffin. It is the daily ration, except when John Bradley brings home trout or fresh game. Thirteen live in the one-room cabin, and they are no sodbusters."

"This is my cabin," said John Brad-

ley. It was not a boast, for Cherokees do not believe little lies from white men, nor the art of easy boasting.

"We live well. I have a red ox. I drive it. And when the horses come, I work him to a sled and haul down wood and game from the mountains. I made the sled. This is my land. It is good land. We plant corn along my creek. Not every year—that ruins land. In winter, the earth is brown, but my land good and my land treats me good."

I am a member of the Council. Our Council is like your Congress. We make our laws. We sit around a fire when we talk. We are an independent people. Our blood gives us the power to work. Our Council, the one spoke, the other spoke, but we spoke. Our white friends didn't make us. We didn't fight any war over our land. We sat at our Council and a wise man said slavery is bad. So we freed them. We told them to go back from our land.

And the Negroes did. They never had been back. No Negroes live in the mountains. Cherokees simply will not tolerate it. Their blood is pure. They are not of our land and they paid homage to the Great Smokey mountains long before the Pharaoh built those wretched, half-baked, hollow trunks in stone to tribute in their own greatness. Our mountains were theirs until American pion- eers came and with their most lethal weapons of progress—whisk, a red-hot iron, gunpow-
er—pushed into the mountains, ploughing and plundering with a pledge of brotherly love on the one hand and their own hands itching for gold. First of the explorers was the explorer, De Soto."

"Sit down," said John Bradley. "I will tell you of my people. You will understand why I never take this gift. For radio, the box that talks too much, will help my people understand your white people. They are not of your day there will be no bitterness between us. If your God works miracles and God makes rain and you are in the mountains and you drive your horses and you work and you have your corn, there will be no us and them."

"Without malice, without hate, he talked—sitting there in the skimpy shade of the old oak tree. John Henry's little John stood around us in awe, gazing at the radio. John Bradley's two hounds rubbed his legs and watched curiously their long ears upright when the radio let out a partic-

ularly sharp screech. Inside the cabin, John Bradley's wife worked the warp and woof of her weaving as if her mother had done, never looking up—scraping and twist-
ing—as silent as the hills and stars."

"The very word John Brad-

ley spoke was sheer poetry. A poetry that bespeaks the generations of singing, sturdy, peace-loving men who fought that toil. His tribe once owned the hilly, wooded sections of what are now North Carolina, South Carolina, Tennessee, Alabama, Georgia, Kentucky, Virginia and West Virginia.

The Cherokees were allies of En-

land during the Revolution. It was not that they liked England any better than the French, British and Indian wars, they had been allies of the colonists—aiding the English. And they didn't understand that the French and English couldn't understand that brothers were fighting brothers. Cherokees didn't do that. They didn't believe that the Cherokees didn't. They were not all dead, so why should they quit? When England offered the Great Smokey mountains to their allies, they didn't know what to say. They had to think of America's honor that no white man would settle on their lands."

"White man's pledge good," said John Bradley.

Every treaty our forefathers made became a mere scrap of paper when there were profits to be made. A bounty of $75 for each Cherokee scalp had been offered during the Revo-

lution, and many a poor Cherokee, the bounty held good years after the war. Cherokees were actually shot for the bounty money.

Gradually, the Indians were pusz-

ed back. They never declared war on America, because they had been forced to preserve the peace. "Cherokees' pledge good," said John Bradley.

They realized they couldn't hold their white men with blowguns and ar-

rows, so they decided to fight them with words. Mis-

sionaries had settled among them and told them their cause was just. They told them the white man's Great Spirit would protect them, and that courts would see that they got justice. But they had no written language through which they could appeal their cause to Americans.

John Sequayah, Cherokees will tell you the Great Spirit sent Sequayah, but history shows he came from the mists of a good-for-nothing peddler named Git and an Indian girl. Git ran away and left his wife happy, but with a沒有-thing bow and arrow. Git became so great that the greatest trees in the world were named in his honor. The Great Spirit invented the Cherokee alphabet. It took him many, many years, and the task seemed impossible, but he made it. Our people learned the alphabet. It was no use, but it is there. They couldn't carry it, but they could carry the organization.

Washington shook its head. The Indians were set apart and pitiful. The Tennessee general said he would not "dismoor the horsemanship of Tennessee" by carrying out such a mission.

But in May, 1838, Gen. Winfield Scott went into the land with 7,000 men and began the work. The Indians were out of sight of their land, their whites were moving in. They were locked in the war, and finally, when winter came, the pitiful caravan, prodded by bayonets, began the trek to Oklahoma. The last in 1838 died.

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ing the Duke and Duchess as the ideally mated couple, more power to it. Personally, I am hoping for the best. I violate no guarded secrets of state, however, when I arise to remark that there's a fly or two in the ointment of love. The Windsors qualities which I shall point out and which form a sad parallel on the royal horizon are generally recognized by his intimates.

I HAVE reason to like Dave Windsor. When my hand scored a smash hit with His Royal Highness in Montreal back in 1929 and played for him, by imperial command during four weeks of gaiety Arabian Nights throughout Canada, that was the biggest break that ever came to a Hooster horn-blower trying to get along in the entertainment world. He is through as King of England, temporarily at least, but to me he's still a king of good fellows. A ladies man, any experienced woman will tell you that good-fellowship is a requisite, nor even a recommendation for good-husbandsman.

I will not forget my first meeting with royalty. It was as pleasant and unexpected as money from home. We had been having a tough time getting established in Montreal—not professionally, but socially. In this country we have easy society, bankers' society, and the real thoroughbreds. In Canada the thoroughbreds are society. There is no other.

You're born into the 400 or you're forever beyond the pale. Even when the bluebloods gave us a tumble they let us understand it wasn't really long, although they let us know we played right nice music.

Then the Prince of Wales barged into Montreal in the heat of midsummer with his sprawling brother, Prince George. They went directly to the estate of General Mehan, the great Canadian warrior, whose position in society is known to be impregnable.

We had heard the royal guests were in playful mood but had no hope they would visit the Mont Royal, where we held forth. A popular Canadian orchestra was playing the Ritz-Carlton and that's where the big party was expected to be held. Instead, General Mehan called our hotel and announced that he and his friends would spend the evening there. The news was unbearably warm and we had done no business to speak of. But the evening was retrieved. Enough to be thankful.

I never learned what influenced the Prince to choose the Mont Royal, but I learned plenty that night about throwing a party for His Royal Highness: a royal party's slightest wish was everybody's command.

My musicians huddled on the stand and cracked their thumbs. There was no music until the Prince and entourage were seated. The Prince designed the program, even selected the first set of tunes. His selections were then brought to me by courier. Windsor danced ever so charmingly, even in those days. Polished, dignified, ever boyaish, talented in many ways.

He is a poor dancer but loves the passtime, preferring a slow fox-trot to anything else. Wild about American tunes, but abhors jazz. Luckily we never had gone beyond his swing style and our aristocratic technique pleased him.

The stage hit, "Good News," was current and one of its songs, "Sole by Side," was his favorite. If sentiment was in order, would you call that, in view of his later addiction to be side by side with the woman he loved?

He was cautious to the point of caginess, perforce, in his relations with women. In all his dances he was almost exclusively with Mrs. Mehan, a lovely dancer who taught him many new steps. Windsor was positively afraid to favor younger girls. Invariably his dancing partners were listed in the papers and romantic rumors were born. Yet frankly, in our parlance the future king of England was known as a sucker for a pretty face.

Throughout that trip, Windsor simply had to be the great I Am even in lighter moments. Here's no just one instance: On his last night in Montreal, he decided, with typical impulsive generosity, to host a party for those who had honored and regaled him for weeks. His private yacht waited in Montreal, his boat tailed at the usual signal from the Prince. Long ago we had learned never to stop without that sign. At the usual signal we played a single number half an hour, which meant the Prince was intrigued by the tune or impaired by his enviable alibi about his dancing partner.

Lord Willington, then governor-general and as such a representative of King George, the Prince's father, happened to be in front of the stand and requested the Merry Widow (Continued on Page 17).

WALLY'S PROBLEM CHILD

WILL THE WINDSOR ROMANCE END ON MATRIMONIAL ROCKS? JACK DENNY SAYS IT MAY, TELLS WHY

BY JACK DENNY

As we go to press, plans are indefinitive for the visit to this country of Edward, Duke of Windsor, and his American bride, the former Wallis Warfield. However, American interest in the royal couple has never been greater than at the present time. In light of the possibility that Edward and "Wally" may come to the United States in the near future and make an appearance on this country's radio networks, it is well that we know more about the Duke's personal characteristics and the domestic problem with which his bride is faced. Just what sort of a person is Edward—what are his traits, habits, and proclivities? Has the Duchess of Windsor a chance to make their romance develop into a successful, permanent marriage? Here— with the present personal observations of Jack Denney, well-known American orchestra leader, who was an intimate friend of the Duke when the latter, as the Prince of Wales, visited Canada in 1939.

I CALL Edward Albert Christian George Andrew Patrick David, Duke of Windsor, a cherished personal friend. He is a charming companion, a clear thinker, a robust individualist. As ruler of the British Empire he had great potentialities and if he'd been left on the throne I would have had more respect and more hope for the British Empire.

As a husband, I dare say, Dave Windsor may be a distressing flop. I am no matrimonial savant, of course. Neither am I a sportsman and if a romantic world enjoys vision.
COME AND GET IT
RICH MAN, POOR MAN—ANYONE MAY BE THE ONE "COURT OF MISS-ING HEIRS" HOPES TO FIND MONDAY

BY WADE NICHOLS

The gavel falls hard—three times. "Hear ye, hear ye!" calls the clerk, "the Court of Missing Heirs is now in session!"

When that call to order resonates on the air, America listens—and well! For the deliberations of this court that convenes every Monday night on a million dials are calculated to looke the flood-gates of a fortune unmatched since Midas.

The Court of Missing Heirs was conceived by Al Shebel and James Waters, its authors, as a means of helping release uncounted millions of dollars to heirs who don't know they're heirs—to people who don't know their own wealth. Every year, the relatives of many who die never hear of the fortunes which have been left to them by default because there are no closer relatives. The "long-lost rich uncle" is no myth; nor is the son who wandered from home and gathered wealth; nor is the sister who married money and forgot the folks around the family fireside. Their estates languish in bank, guarded by probate courts until heirs appear to make claim for their inheritances. This new CBS program attempts to tell the heirs to these estates of their fortunes. In terse sequences each week the lives of two persons who have left unclaimed estates—going specific names, places and dates which might help listeners recognize stories of relatives they might not have heard of since they were children. All facts on the broadcasts are authenticated by court records. In addition, six more estates are described in weekly bulletins distributed by Shelly Oil dealers. And if sometimes the stories the Court tells—"heirs"—seem incredible, its authors remark gently that everybody they write is available to anyone who wants to examine probate-court books.

The stories are all true—and in a larger sense, they are all real—for the broadcasts re-live tragedies which raged hopes, prosperity which vanished, the huddles of society, loves which sent lives and hearts screaming. They bring life to the air! The dramas mock loose listening—and would even if they were fiction.

On Monday night of this week, the program will describe two estates valued at more than $332,000.00. Over a third of a million dollars, unclaimed—which probate courts are trying to get rid of. The names involved in the larger of the two estates are among America's most common—Clark and Smith. Relatives and friends of Clark and Smith the country over will perk their ears toward radios Monday night when fortune is dangled before them. Their number will crowd the success of the program.

But success has not come easily. Hard knocks come first. Disappointments. Rejections. Advertising agency experts told the writers that their nebulous program had no "draw." Sponsors could not see themselves as benefactors of a handful of rumored heiresses about which nobody knew anyway. All agreed that if the probate courts had not located the legitimate heirs to the estates, a radio program had a small chance of doing the job. For two years this was the story of the Court of Missing Heirs program idea. Then a sponsor was found. To that sponsor radio's newest passion was sold: serve the public, and it serve wherever there is a need—of any sort. The first broadcast was scheduled for last October 11. Fritz Blochel, Chicago newspaperman and producer, became the show's director, and began to rehearse his cast. But before that program went on the air, there came a parcel of good news—and bad. A member of the cast remembered that he had known two girls whose name was the same as that of the person whose life was being dramatized. He called, urged them to investigate. They did—and found that they were the sole surviving heirs to over $40,000.00!

The Court had "cracked" its first case! That was good news for the Court. It proved that heirs could be found, that courts of law were not infallible in their investigations. But it was bad, too. A case that might have made news, had the discovery come after the program was broadcast, was lost for broadcasting. The Court had served its purpose, and there was no point in putting that story on the air. The Court's backers found their cheer in the proof that it could be done—and hoped it wouldn't be done again before the program got on the air.

It wasn't. The first broadcast went out on schedule. Writers and critics, present for the premiere program, said it was good drama but far-fetched humanism. After the broadcast, as the evening of October 11 wore on, the bar in the Wigley Building, where the CBS studios in Chicago are located, resounded to funnier and louder quips at the expense of the program's ideal.

Meantime, half a million listeners went to distributors, asked for copies of the bulletin which they had heard described, with its six supplemen-tary cases. Shortly came replies. One of the cases listed in the bulletin described the estate of Michael Cusick, who died in Chicago leaving an estate of $6,000.00. From LaSalle, Illinois, Michael J. Cusick presented evidence to show that he was Michael Cusick's nephew. So did C. H. Cusick, of Moine, Illinois. In Los Angeles, California, Mrs. Catherine Cusick wrote that she was Michael's sister! Three possible heirs—all for one estate!

Left-handed luck had pitted the air-court on the shoulder again. The program's sponsors were overjoyed to find possible direct heirs—but they had not done it with the radio program itself. Its worth was yet to be demonstrated.

While the excitement of these developments was still agitating the sponsors, the second program was broadcast. Edward Lusein's life was one of those dramatized. Born in 1866 in Alsace-Lorraine, which was then German territory, he came to America in 1889 with the LaFarres, a team of tightrope artists. They joined the Ringling Brothers circus. His life was thrilling, but one thrill it lacked—Collette LaFerre. Her father refused to listen to Lusein's entreaties for her hand. The broken-hearted young man left the circus, in which he had become a clown. He was no Pagliacci! He became a horse-trainer for stables which bred sulky racers in Rochester and Buffalo. Always he dreamed of Collette, and her heart-sickness made him restless. He drifted to Chicago and worked as a horse-trader at the Union Stock Yards. That was in 1910—and that was when he saw Collette again. But when he saw her, she was dancing with Paul Vento, one of the acrobats in her father's troupe.

In a jealous rage, Lusein stormed at Collette, argued, stomped out of the place. He was alone much after that.

(Continued on Page 20)
SATURDAY night when you tune in the new NBC Symphony series, picture a short, fat Frenchman making his way slowly and with difficulty through the musicians' stands to the podium of Radio City's largest studio. The man's large, Gallic head is legendary; it boasts a high, waxlike forehead—topped with a curly mane, black as a crow's—large, sensitive eyes, ears that are deep and passionate and a long, straggling mustache of a size which could be seen only on a Frenchman. Before he lifts his baton his face will break into a round smile that a critic in Rome has described as that of "a rural postman."

The name is Pierre Monteux, and the physiognomy is known to most of the symphony orchestras of the world. Since he started his own orchestra in Paris thirty years ago, he has conducted music groups in nearly every important city in the world.

He is one of the best orchestra drill-masters. He insists on wholehearted attention from every musician. They must sit up and pay attention whether they play or not. Usually, he is the essence of kindness, but if necessary he can be sarcastic. At rehearsals, he never shouts or rants. Nor is he tough. He seldom raises his voice above a whisper. Yet for some reason, musicians become easily scared of him.

Perhaps it is because his eyes are so intense and seem to be searching their very souls. Moreover, he says very little but simply looks. "Why anyone gets scared, I don't know," he confesses, "because usually I am thinking of something else, and often, if the truth must be known, of nothing at all."

Wherever he is, Pierre Monteux always has a group of musicians around him. His relaxation is playing chamber music. He usually takes the viola part, but he can, if necessary, play any instrument in the orchestra—a feat which has astonished more than one recalcitrant player. Most people have forgotten that he began life as a violinist and won a first prize at the Paris Conservatoire the same year as did Jacques Thibaud. Before he began his long career as a conductor, he played in the string section of the famous Colonne Orchestra. He coaches opera singers, teaches conducting, harmony, counterpoints.

M. Monteux first attracted international attention as the conductor of Stravinsky's greatest scores. He directed the orchestra for Diaghilev's ballets and thus gave the first performance of "Petrushka" and the now celebrated "Sacre du Printemps." Older music-lovers remember that he was once in charge of the French repertoire at the Metropolitan Opera House. He was also for five years the conductor of the Boston Symphony Orchestra, was one season in Philadelphia, and shared with Willem Mengelberg the direction of the Concertgebouw Orchestra in Amsterdam. In 1928 when the Orchestre Symphonique de Paris was founded, he became its principal conductor and still has charge of a number of its concerts each fall. In 1936, he came to San Francisco, where he conducts the San Francisco Symphony from December to May, playing for 14,000 spectators and thousands of radio listeners weekly.

He has an eclectic taste that enjoys music of every period and every nation. In particular, he has done a service by performing the music of contemporary composers and, especially, of Americans. During his November broadcasts, he has programmed two American works: Griffes' Kuhlta Khan and Freed's Adagio.

After he finishes his season in San Francisco next May, M. Monteux will return again to conduct the NBC Symphony before he sails for his summer teaching in France. According to present plans, Artur Rodzinski will conduct in December, Arturo Toscanini for ten weeks, but M. Monteux will end the season when it goes off for the summer.

For your station, please turn to the program page for Saturday, 10 p.m. EST, 9 CST, 8 MST, 7 PST.
A FAMOUS COMPOSER, A FEARLESS COP, BECOME RIPLEY BELIEVE-IT-OR-NOTS SATURDAY

OUT of the fascinating hodgepodge of Robert L. Ripley's Believe-It-Or-Not program this week come the stories of some oddly assorted characters as a great composer and a policeman who once saved his own life by firing a pistol bullet straight down the barrel of a desperate robber's gun.

The composer is Franz Lehar, who wrote the Merry Widow Waltz, said to be the most popular piece of music in the world. (It's been played an estimated 3,000,000 times, and nobody's neighbors are tired of it yet.) The policeman is Sergeant Fred Tiptrott, an Irish cop from Chicago, once a bodyguard for Jack Dempsey, and winner of thousands of dollars in awards for heroism.

Next Saturday evening (Nov. 28), Ripley and his cast of assistants will dramatize the story of the misadventure that started Lehar toward fame and fortune and the curious fate of marxism that saved Sergeant Tiptrott from death. Tiptrott himself will appear on the program to be interviewed briefly by Ripley.

In 1902, in the small town of Raub, in Hungary, the colonel of the local garrison summoned his regimental bandleader to headquarters to tell him that an opera company coming from Vienna would arrive that night to stage a performance of Gilbert and Sullivan's "The Mikado." Custom required that the regimental band supply the instrumental music.

Into the hands of his bandleader, the colonel delivered the score for the overture, and the musician trudged away toward the colonel's house on route to a delicatessen to buy some cheese. As he bent over the counter he laid down the score of "The Mikado." A busy clerk wrapped the cheese in several pages of the music.

Home at last, the bandleader found part of the music missing. Desperately and hurriedly he composed three songs, inserted them in the score, and hoped for the best.

The substitutions were smash hits, the overture was enthusiastically received, and the colonel called the bandleader over to his box to congratulate him. "I'm happy," said he, "to know that we have such talent in our midst."

It was then that the bandleader—Franz Lehar, if you haven't guessed—decided to leave the regiment. He did so. His rise to fame was swift. He now is one of the twentieth century's most popular composers.

Quits like these are the stock-in-trade of Ripley, creator of the Believe-It-Or-Not cartoons and assiduous collector of oddities from the ends of the world. He has been on the air since 1923 and under his present sponsorship since July of this year.

His programs are built on one or two dramatizations and the recital of miscellaneous Believe-It-Or-Nots. B. A. Rolfe's orchestra and the Men About Town trio furnish the music.

For your station, turn to the program page for Saturday, 8 p.m. EST, 7 CST. For the West, 10 p.m. MST, 9 PST.

THE "MAGNIFICENT MAYANS," THEIR VICTORIES, LOSSES, BRING STIRRING STORY MONDAY

WHEN you tune in on CBS' presentation, "The Magnificent Mayans," on Monday evening (Nov. 15), you'll be part of an audience scattered across two continents, for this drama (as well as the others in the Latin-American historical series, "Brave New World") is being carried to South American listeners by short wave.

"The Magnificent Mayans" is the third in a series of 26 educational and historical plays sponsored by the Office of Education of the United States Department of the Interior and produced and broadcast by CBS.

Announced purpose of the enterprise is to promote friendly relations and understanding between this country and the republics of South America.

The Department of the Interior pictures the series as a dramatization of "the entire sweep of the history of Latin America, developed around the lives of its great leaders, statesmen, educators, poets and artists." Production of the "Brave New World" cycle is in the hands of Irving Reis, able young playwright and originator of Columbia's Workshop drama series. Seasoned actors from WPA's Radio Project take some of the parts, but others from radio circles are frequently cast in important leading roles.

Monday night's drama, "The Magnificent Mayans," is typical of the series. Through the lips of a man about to die, it tells the story of the Mayans, once rich and proud, now in peonage. Felipe Carillo, erstwhile governor of Yucatan, lies in prison awaiting a firing squad. He is to be shot because, in his efforts to lighten the suffering of peasants and workers, he has incurred the hatred of powerful landlords and important military officials.

"The Magnificent Mayans," a 20th-century Mayan descendant, and as he talks with his guard during the slow hours before dawn and death he tells the story of his people. Flashbacks give pictures of their early life as nomads, wanderers in search of fertile soil. They build a civilization on the broad plains of Guatemala, only to see it swept away successively by an earthquake, famine and, finally, pestilence.

They move on to Yucatan and rebuild. Then come the Spanish, sacking their cities, desecrating their temples, burning their treasures, and binding the Mayans themselves in slavery. There remains only the prophecy of a priest, made as the pillaging Spaniards ravage their country: "Mayans will not always be slaves. They will rise again. But not until mankind has learned what we have known—that all men live as brethren in this world. Not until the greed for gold is strangled by compassion, kindness and a love of fellow man."

Carillo, a 20th-century Mayan who has tried to fulfill the ancient prophecy, dies for his efforts. As the play ends, a voice cries:

"God of our fathers, must we spend the rest of our days in toil and hunger?"

"Brave New World" is the eighth Coast-to-Coast radio series sponsored by the Office of Education of the Department of the Interior. Broadcasting activities of this governmental branch began in 1933, with the production of "Education in the News," notably successful and still on the airwaves. Already in its second year is the "World Is Yours," a dramatization of the findings of the Smithsonian Institution. Other programs sponsored by the same unit have dealt with safety, science, literature, history and the Bill of Rights. Educators have praised all these.

And now in the face of European and Asiatic conflicts, recurring war scares, and constant threats to world peace come the diplomats to hail "Brave New World" as a means of binding together the friendly neighbors of the western hemisphere.

For your station, please turn to program page for Monday, 10:30 p.m. EST, 9:30 CST, 8:30 MST, 7:30 PST.
First calf to plane Coast to Coast was Ferdinand Q, blue-blood owned by Gertrude Niesen. Above: Ferdinand's last meal before leaving Hollywood for N. J.'s livestock show. Bernard Shore makes up Betty Grable for television. Infra-red rays "burn up" red, making use of horrifying greens necessary.

When Sidney Skolosky, NBC Hollywood commentator, goes on the air Wednesday nights, he sinks into an easy-chair, elbows on the arms, feet on a footstool, reads his script from rattle-proof cardboard. It's his way of overcoming "mike fright."

"So glad to meet you," or words to that effect, murmured Brownie, the "talking" dog, when he shook hands with Dell Sharbutt, who introduced the canine mental giant to CBS Wednesday night "Hobby-Lobby" listeners recently. Brownie's "vocabulary" of twenty word-sounds has amazed doctors at Johns Hopkins University.
Grace Moore arrived in New York from Hollywood recently, accompanied by her husband, Valentin Parera. After a series of Sunday night General Motors broadcasts, she will go on concert tour, followed by an appearance at the "Met."

Quite a snappy little pedestrian is David "Ozzie" Nelson, Jr., just one year old, son of Maestro Ozzie Nelson and Songstress Harriet Hilliard of "Sunday" Baker's Broadcast. The Nelsons, formerly New Yorkers, have taken a Hollywood home.

Ace Air Sleuth Walter Winchell (right) meets Ace Air Sleuth Jimmie Fidler. Doctors ordered Winchell off the air while filming "Love and Hisses." He plans to return this Sunday.

"You're an old smoothie!" Songstress Donna Dae said to Maestro Frankie Masters when he donned this 1907 suit at a Chicago advertising display. They're heard on "It Can Be Done."

When Parkyakarkus moved into his new Beverly Hills home, Greek friends gave him an urn of his exact height. Legend has it that as long as the vase is intact, he'll have peace, plenty...
HOLLYWOOD SHOWDOWN
BY EVAN PLUMMER

HOLLYWOOD is forever being jeered at. Critics who tell what terrific salaries and fees are being paid for radio and picture work fail to tell the other, the pathetic side to the story. How little is earned by some of the underlings. You've heard about the hard lot of the movie extra, so let's talk about the announcer—other than the announcer so you don't give Breen, or any other announcer who has a few words to say, a special per-

Annotions have been thick dur-

A telephone (necessary if you are to be called for work) is $3.00. Food for two costs at least $12. Clothing, laundry, cleaning, carfare, barber or beauty shop—all these are extra expenses to be added to the $33 monthly it will cost two men or girls to share an apartment and try to exist... and sponsors have the nerve to pay but $13.00 for a commercial credit reading.

Deanna Durbin didn't sing on the Eddie Cantor program November 3. She was reported to be ill with laryngitis. But Bobby Breen was rasped for a one-time appearance on that show five days before Deanna's throat almost stopped the program. People are wondering if maybe her manager didn't want her to appear against Breen, or perhaps Texaco wanted to give Breen undivided singing honors so that his fan mail response could be checked without the distraction of the little miracle lady. For Hollywood Showdown does know that the Breen appearance was in the nature of a test. If his mail from that appearance piles high enough, he will be back on the program regularly—with Deanna.

Open letter to Tyrone Power: Did you miss calling in a check or s mouse from your apartment Sunday morning, October 31? Check up on that little Ginger Rogers double from Kansas City, who, on her price Hollywood tour, was expected to appear at your apartment by a well-meaning publicity man. You know the young girl, almost as pretty as Sonja Henie, yes?

Speaking of Ginger Rogers, or rather her double, Hollywood Showdown would like to nominate the recent per-

Some should have thought of it in "College Swing" Meadmore, Kemp will finish for Chesterfield

omously, and will appear in New York on November 8, Joe threw a dinner and party for all Hollywood's newspaper readers, who, to quote Joe, "kept me in the news even when I wasn't!"

The Hal Kemp band shortly will be screened from all angles. The Orches-

Lulu Belle, of the Saturday night National Barn Dance, may be the cin-

That's why you pass the Mike: Midge Evans, when she guested for Peg Murray October 31, had the words "tallest sound" in her script, but at each rehearsal she dropped them to "accent sound." She would repeat the error on the broadcast, she can't do otherwise, and when she went on the air, she said "accent sound!"

Very funny, that story about the missing money! When Olsen and Johnson resorted to broadcast their West Coast program from a one-

Hollywood Hotel's puncher, Ken Collins, is the second page of a six-spoor.

But, Charlie McCarthy's "College Swing" Meadmore, Kemp will finish for Chesterfield on December 24 and return east, where night clubs are thicker and dance halls bigger. Paul Whiteman may replace Kemp on the giggie show.

Hollywood Hotel's puncher, Ken Collins, is the second page of a six-spoo-

Top: NBC comedienne-Songstress Gale Page and NBC's "Breakfast Club" Announcer Don McNell. Don recently helped to pay the hospital expenses of a visiting "Breakfast Club" fan who became ill in Chicago. Left: Tues-

ted Tuesday makes his debut Tuesday Top: NBC comedienne Songstress Gale Page and NBC's "Breakfast Club" Announcer Don McNell. Don recently helped to pay the hospital expenses of a visiting "Breakfast Club" fan who became ill in Chicago. Left: Tuesday's "Big Town" star, Edward G. Robinson. He paid off a bet he lost on the University of Southern California game by knitting on a movie set. Right: George McCall—his "Hollywood Screen Scoops" column this week pictures, and will have appeared the name of planes: Because last Monday, Jerry Bergen also to use it. The little dam-

Breen has been thrown off. Last week Jerry Bergen's "Top" script was cut from the air, and already studio attachés are hinting at a likely romance.

The Hal Kemp band shortly will be screened from all angles. The orchestra itself is set for RKO's picture, "Hu-

It's a date: At the Tyrone Power show, Supporting Star Anne Shirley leaving the band arm in arm with John Henry. Yes, by the way, if plans didn't go amiss, Tyrone's mother-in-law Harry Breen, or may be, Betty Bra-

Lulu Belle's, of the Saturday night National Barn Dance, may be the cinema capital's next steal from the air. Sol Siegel, production manager of Repub-

Slips That Pass into the Mike: Midge Evans, when she guested for Peg Murray October 31, had the words "tallest sound" in her script, but at each rehearsal she dropped them to "accent sound." She would repeat the error on the broadcast, she can't do otherwise, and when she went on the air, she said "accent sound!"

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AIRIALTO LOWDOWN
BY MARTIN LEWIS

THIS column is being written while
Traveling to a connecting flight.

Remote Control
On a TWA sleeper, en route to New York. I spent
the week on the West Coast making the rounds of the radio and
the dinner given to Eddie Cantor in honor of his twenty-fifth anniversary in
show business. I was present at the Canter broadcast of October 27, you
remember, Raye does an

The trip was purposely planned so that
our plane was due to arrive on Sunday morning so I could be present
at the Jack Benny broadcast that

the word "lousy" over the air, as
he did on that particular broadcast.
I'm not a brute, but it doesn't sound

right. Three women and a young boy
but directly in front of me, and who

in the expression.

After the first broadcast, Benny as-
sembles his cast and writers to go over the
script. They delete any words that
had been tough to pronounce and try to
improve the gaps that may not have
gone over so well. Thus, the listeners
on the West Coast, who hear the sec-
ond broadcast, get a better break than
the eastern and midwestern listeners.
After each broadcast Mary Livingston-
stone's hands shake like leaves, she
gets so nervous. When I mentioned
this to Eddie Canter several days later, he
remarked, "Mary is the only one in
radio with a Sunday broadcast who
starts getting nervous the previous
Wednesday." Phil Harris, inaccu-
ratehly dressed, is a good example of
what the well-dressed man will wear.

Half-hour after the Benny show was
over, I was seated in the studio next
door all set to watch the popular
Chase and Sanborn Hour. When I was
in Hollywood, six weeks ago, I had
attended this broadcast and I remem-
bered about it that I thought
Dorothy Lamour was a bit overdressed for
the part. Then I saw it. I don't
read the item, but this time she
looked stunning in a red outfit. I wish
I could describe it, but I'm not quite
up on women's apparel. I can give you
a swell recipe for dough today though!

It was funny to watch Edgar Bergen
drinking coffee from a thermos bottle
backstage during the program. After
the show, I asked him what brand it
was. When he answered, he looked at me
smilingly as if to say, "I never thought of
inquiring." I asked Bergen a ques-
tion which had me puzzled for some
time. That is, why he never made a
mistake and used Charlie McCarthy's
voice when he was supposed to be
speaking, and vice versa. He showed
me his script, which answered my
questions. Charlie's lines are typed in
red, and Edgar's lines are typed in
black, making it almost impossible for
him to forget to change his voice.

Nelson Eddy has a lot to do with the
broadcasts, but he told me he bemoans
the fact that he has to work on
Sunday. The broadcast starts at nine
day, which leaves him no time for sports that require training. I don't think I'm very much giv-
ing up sports on Sunday!

Jacques Remard, the regular baton-
wave, made a brief appearance on
this broadcast, and therein lies an
exciting tale. When Remard noticed
that Eddie was to be a guest on this show,
he asked the comic if he would write
a few lines in the script for him to
read. Eddie didn't want to get past
for it; all he wanted was an opportunity
to exchange words with Ray
Non-to, who, incidentally, in my opinion, is
the perfect stage. The opportunity
to work on the radio was as happy
as a kid with a new toy.

The next night, Phil Harris sent his
car and chauffeur for my colleague,
Eva Plansner, and me, and we drove
to the bandleader's house in
En
cino, where Al Jolson is mayor.

seven-acre piece of property. His liv-
ing-room and dining-room are in one,
and no motion-picture set was ever
more beautiful. All the furnishings
and clothing were selected by
Maevis Harris, Phil's beautiful wife,
who, if you asked me, could make a lot
for the broadcast red to be an in-
terior decorator. Incidentally, the band
rehearsed each week in the corner of
the garage. Believe it or not, Harris is
raising strawberries, raspberries, cher-
ries, peaches, and apricots. In that
loyalty, I ask you?

It seems I just can't get off the sub-
ject of Eddie Cantor. As a matter of
fact, I really could devote at least two
columns to him. Nevertheless, I
do want to tell you one story that this
was not given to me by Cantor. Dur-
ing the broadcast, I noticed a man who seemed quite
occupied in serving the comedian and
Paying close attention to what he
was, and was told this story. Twenty-
years ago, when Eddie was
seeking a job in show business, he
visited the offices of Bedini and Arthur.
If you listened closely, Bedini didn't
like the act, but Arthur did, and
the latter argued with his partner to
give the boy a chance. The boy Can-
tor was given the chance, and you all
know the fact that since that time Roy
Arthur, who argued with his partner to
give Cantor a break, lost all his wealth. He is the
busy man backstage who looks after
Cantor like a father does his child.

Celebrities just unlike all over one
another at the Eddie Canter dinner.
(There I go again with more Canter.)
It was a great turnout and a lovely
affair. Jack Benny and Canter offered
the best laughs and showed Mr. Benny
just one over on CBS, which was
broadcasting the dinner, by ending his
speech with, "Thanks to Jello for its
delicious flavors." This is consid-
ered sacrilegious, inasmuch as Benny's
broadcasts are aired over NBC.

Edgar Bergen put Charlie McCarthy
to bed early that night and portrayed
the character of an old maid. Here's
what one of the press readers had
to say about it, which seems to
voice your opinion. "Eddie was over-
joyed to see Mr. Bergen didn't have Charlie there. We
didn't care much for the old maid stuff, so we were glad he
would soon lose his career on the air."

Even though he was not on the air
when he told his story at the dinner,
Bob Burns, with this reporter's
"airing of the past" has gone down considerably. It was a
little off-color and out of place, inas-
much as young Dennis Durbin and
Judy Garland were among those pres-
ent. He more or less apologized for
telling it, but that doesn't excuse him.

Met quite a few old friends in Hol-
lywood. In the dining-room on the Par-
amount lot, I met Tito Guizar a few tables away. I thought
flying across the continent was a long distance, but when I
asked him how far he flew I
wasn't far away from Argentina to Hollywood in 1918.
His wife and young daughter were to come by train.

One of the boys, while showing
me around the different movie sets, told
me about a scene in the "Big Broad-
cast" in which Martha Raje does an
dance. Ordinarily, when there
is danger of a star getting hurt, the
setup does the actual work in front of
the camera. However, in this in-
stance, Martha, who is a great pro-
tact on doing the dance herself.
She did—and got a nice, big bump
time. I felt she was feeling for quite
a few days afterwards.

Met an old friend on Hollywood
Bolevar—Leon Belasco. The or-
chestra leader and the ban-
told me confidentially that he ar-
included in a film with a well-
known movie producer who is
going to put him in pictures.

Friends of Betty Barthel, the for-
mer actress, who is a great fan of
my opinion, and she and her husband are safe and sound. They were
sepa-
rated for the entire summer—she was
in Tung-Tao, and he was in war-torn
Shanghai. She finally started
They got together again a few days
before their second anniversary.

Top Sunday "Jill O'Merrymakers Jack Benny and his wife, Mary Livingston. They've just bought a new site for a home in Beverly Hills. Left: Sunday night star of "Hollywood Playhouse," Tyrone Power, rushed from New York to Hol-
lywood recently. It was all because of a last-minute decision to add more
scenes to the film—"In Old Chicago," Right: Jack Benny's maestro, Phil Harris. He recently discovered he owns half interest in a Mexican gold mine.
The March of Music
by Leonard Liebling

"...An ampler Ether, a diviner Air..."—Wordsworth

ENYA SACK, frequent fixture this season on the Sunday evening General Motors programs, is anxious to have it known that her much-publicized high tones are merely a gratuitous addition to her regular vocal art. The "high C above high C," she says, represents a freak in singing, and she voices it occasionally only because she is told that there is demand for the sensational exhibition.

Of course, no composer ever wrote any such notes in his operas or concert songs. Mozart came nearest with an A above high C, and he included it in several concert arias, solely to provide exclusive feats for his wife and sister-in-law, both of whom were able to reach that altitudeous note. As he died in 1791, he hardly surmised that a Californian soprano, Sybil Sanderson, for whom Massenet wrote "Thais," would startled Paris in the 1880's with a fine and powerful G above high C, holding it as strongly and as long as she pleased. However, such sopranos as Patti, Jenny Lind, Tetrazzini, Sembich, Melba, Eames and Galli-Curci were unable to achieve such a range, even approximately, and never attempted to ascend over the F above high C. That is high enough for all purposes. (Convince yourself by trying it on your piano.) I think that Lily Pons could sing that F, but ordinarily she stops at E flat.

A few days ago, a radio representative asked me whether Jenny Lind did not sing as high as Miss Sack, and I assured him to the contrary . . . even though I was not present when she made her famous New York debut in 1850.

Before Miss Sack climbed to such vocal heights, her only authentic rival with a C above high C had been Lucrezia Agujari (1743-1783), an Italian, who dazzled listeners with that same top tone.

New York produced one sky-rocketing soprano, Ellen Beach Yaw (still living and giving singing lessons), who soared three tones beyond Miss Sack; in other words, to the F above high F. However, what actually came from her vocal cords was a thin peep, of which only expert ears could fix the actual pitch. Miss Yaw was vaunted by a shrewd manager, whose bill-posting of the young woman carried the five lines of the musical staff, a huge treble clef, and the dizzy-looking F.

Ultimately Miss Yaw debuted at the Metropolitan Opera (1904) in the title role of "Lucia," but without the notorious tone. One anecdote of that evening remains in my mind. Miss Yaw was about the world's slimmest prima donna and looked even more attenuated in the white gown she wore as Lucia. That heroine falls in a faint after finishing the celebrated "Mad Scene." When the late critic, William J. Henderson, described the occasion to me, he remarked: "As she lay prone on the stage, she looked for all the world like a pool of spilled milk."

To get back to Miss Sack. She is as blondly attractive as she is free from all pretentiousness, and has no inhibitions regarding her "prima donna" dignity. Miss Sack tells that she earned her living as a typist to pay for her early singing-lessons. Admirable, too, is her confession that the other day she saw Mme. Elisabeth Reithberg in a New York department store, and although she had no personal acquaintance with the Metropolitan Opera Star, Miss Sack recognized her from her published pictures, greeted her, and expressed homage for the Reithberg art and achievements. Such a human touch in the operatic world deserves a tablet in the Hall of Fame.

Olga Samaroff Stokowski, former wife of the luminous Leopold, has been too long absent from the pianistic concert platform, owing to her onerous duties as teacher and lecturer. Elsewhere on these pages you will note that her keyboard art is to sound publicly again this week. In spite of her foreign name, Mme. Samaroff is a native Texan, and until joining the faculty of the Juilliard School in New York she had gained concert triumphs throughout the music world. Mme. Samaroff Stokowski is not only a virtuoso of vivid talents, but also an exceptionally cultured musician. She has organized an evening course for laymen which introduces them entertainingly to everything worth knowing about the tonal subject.

Richard Tauber

SUNDAY NOVEMBER 14
at 8 p.m. EST on NBC

General Motors Presents

Erna Sack, soprano
Richard Tauber, tenor
Erno Rarpe, conductor

Overture "The Secret of Suzanne" (Wolf-Ferrari) The Orchestra
Liebestraum (Liszt) Mariushka (Lehar) Richard Tauber
Zigeunermusik (Sarasate) Misael Piazzo and Orchestra
"Una Voce Poco Fa" from "The Barber of Seville" (Rossini) Se Tu mi' Ami (Pergolesi) Erna Sack
The Magic Carol from "Interruzione of the Roses" (Pick-Mangiap朴lli) The Flight of the Lovers (Mancinelli) The Orchestra
Grene Mien Lieb (Kalina) Romance from "The Merry Widow" (Lehar) Erna Sack, Richard Tauber, Chorus and Orchestra
Excerpt from "Hary Janos" (Kodaly) The Orchestra

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Excerpt from "Hary Janos" (Kodaly) The Orchestra

Pierre Monteux

SATURDAY, NOVEMBER 20
at 10 p.m. EST on NBC

The NBC Symphony Orchestra

Pierre Monteux, conductor

Concerto in D (Handel)
Adagio and Scherzo, Symphony No. 1 (Sibelius)
The Pleasure Dome of Kubla Khan (Griffes)
Prelude to "Lohengrin" (Wagner)
"Daphnis and Chloe" (Suite No. 2) (Ravel)
MONDAY, NOVEMBER 15 at 8:30 p.m. EST on NBC
The Voice of Firestone
Presents
Richard Crooks, tenor
Alfred Wallenstein, conductor
"Tell Fair Irene" from "Atalanta" (Handel)
To the Children (Rachmaninoff)
Lovely One (Sherwin)
Chorus and Orchestra
La Danse (Scène Napolitaine) (Massenet)
The Orchestra
Lady Be Good (Gershwin)
Chorus and Orchestra
Chant d'Ossian (Massenet)
Richard Crooks
"The Merry Widow" (Selections)
Richard Crooks, Chorus and Orchestra

O N E of our regretfully few native conductors is Alfred Wallenstein. His success with the stick shows that not all the symphonic knowledge and imagination are confined to the leaders from Europe. His first two programs (Monday nights at 8:30 EST on NBC, effectively executed, are not too serious in nature—as probably intended by the sponsor. Wallenstein's personal preference doubtless would be of a more elevated kind, as he proves in the repertoire of his concerts over MBS on Tuesdays at 10 p.m. EST and Thursdays at 3:30 p.m. EST. Tenor Crooks (abiding favorite at the Metropolitan Opera House) offers some compelling numbers, and the dignity of Handel to the lightsome airs of Lehar is a wide scope attesting the versatile talents of the singer.

MONDAY, NOVEMBER 15 at 3 p.m. EST on NBC
The Rochester Civic Orchestra
Presents
An All-Wagner Program
Guy Fraser Harrison, conductor
Overture to "Tannhäuser"
Siegfried Idyll
Ride of the Valkyries
Trahane
Prelude to Act III "Meistersinger"
Dance of the Apothecaries
"Meistersinger"
Finale to Act III "Meistersinger"

R O C H E S T E R has three symphony orchestras—Philharmonic, Civic, and Eastman School of Music—which, during 1937-38 will give seventy-two concerts (fifteen less than last season) on NBC networks. The conductors are Jose Iturbi, Guy Fraser Harrison, and Dr. Richard Hanson. Today's Civic concert continues the regular Monday matinee series. Mr. Harrison bowers to the current wide Wagnerian vogue, with his program of works by that composer. They are thoroughly in the ken of most music listeners, with the "Tannhauser" overture a fixture in almost every house. "Meistersinger," known as WAGNER'S only comic opera (chiefly because of its satire of music critics), also presents some of his most tenderly poetical strains, especially in the prelude to the third act. The "Ride," with its amazing changes through the clouds, has never been surpassed in realistic orchestral description and splendor.

In his recent Boston speech, former President Hoover told of the manifold American activities, among which he listed "orchestras, bands, radios and other noises." A severe name for things that give upliftment and entertainment to millions of Mr. Hoover's fellow citizens.

You surely remember "No More Night," the deeply affecting article by James H. Street in Radio Guide, October 2 (now available in pamphlet form), dealing with the blessings which radio brings to the blind. It is interesting to learn, too, that the boys and girls in schools for the blind are able to procure in Braille the four student note-books used in conjunction with the weekly NBC broadcasts of the Music Appreciation Hour, directed by Dr. Walter Damrosch every Friday from 2 to 3 p.m. EST. His invaluable course is now in its tenth year.

It is not for these two pages to go into detail about all the bright tonal prospects each week. Let attention be called, however, to the Music Hall of the Air this Sunday, which offers Erno Rapee's leading of Sibelius' erudite Fourth Symphony and the first movement of Schumann's lovable Piano Concerto, played by Major Gieseking (son-in-law of the Hon. Al Smith); and Metropolitan Auditions of the Air (also Sunday), presenting as one of its soloists Kathleen Kersting, opera and concert soprano, widely experienced in Europe and former member of the Chicago Civic Opera Company. She returned from abroad a month ago, sang for Edward Johnson, and immediately won a place on his radio program. Miss Kersting's first studies abroad were made possible through the generosity of the Wichita, Kan., Rotary Club. Metropolitan Auditions of the Air now eliminate all "commercial" except brief openings and closing announcements. Is it a breach of tact to say that radio music holds more fascination for most of us than radio merchandising?

Lend an ear, too, to the special NBC Music Guild spots Thursday afternoons at 2 p.m. EST, and to Jascha Heifetz's violin solos starred by Chesterfield on this Wednesday.

Dating from the later romantic days in music, Rachmaninoff's piano concertos are still among the finest flowerings of the period. The concerto No. 2 in C Minor will be interpreted by Walter Gieseking with the New York Philharmonic Orchestra Sunday afternoon. The music is a combination of soul and brilliance. Gieseking's pianism, with its warm tone and technical radiance, lends itself ideally to such a composition. The German pianist is a modest and reticent person, but when his boldness was referred to in a critical review, Gieseking stepped out with this public answer: "The absence of hair on my head is equalled only by the absence of your tact in mentioning a personal matter that has nothing to do with art."

Dial-turners receive tribute from John Barbirolli, conductor of the New York Philharmonic Orchestra on Sunday afternoons. He declares that the letters he gets from his air listeners are highest when he performs the most serious programs. Many of the communications, Barbirolli adds, ask for program news far in advance so that the writers may prepare themselves for the music they are to hear. (That, by the way, is the service this department aims to provide.)

Idyll! (themed on the melodies from the opera "Siegfried") without recalling the touching story of its first performance. Wagner wrote those pages as a present for his wife, Cosima, when they were living in Switzerland, at the banks of Lake Lucerne. She was convalescing after the birth of their son Siegfried, and one morning Wagner and a tiny recruited orchestra surprised her by appearing at the foot of the cottage and singing and playing the "Idyll!" with the composer conducting. Frail Cosima appeared on the balcony, and was moved to tears at the most immortal compliment ever paid to a wife by a genius husband.

Particularly pitiful and terminal end of the "Idyll!" float in loveliness, with tune and chords of sensuous beauty.

MONDAY, NOVEMBER 15 at 9 p.m. EST on NBC
Associated Banks
Present
The Philadelphia Orchestra
Leopold Stokowski, conductor
Polish Dances from "Prince Igor" (Borodin)
Symphony No. 1 (Shostakovich)

C H A R A C T E R I S T I C of his programming, Leopold Stokowski places side by side a pleasing symphonie-styles of Russia—based relatively on conservatism and modernity. ALEXANDER (1834-1887) was one of the first of his country's tonal creators to draft for large expression and rhythms of the Russian folk. Primarily a practitioner in medicine and chemistry, Borodin, although passionately devoted to music, never became a professional composer. His opera "Prince Igor," left unfinished when he died, was completed fifty years after the pen of his friend, the renowned Rimsky-Korsakoff, who supplied the missing orchestration.

Leading moments of "Prince Igor" are the songs and dances of the Polovtsian people, culminating in the wild revel of the second act. Borodin faithfully renders the Eastern hues and atmosphere of the Polovtsians through orchestral coloring and glow. One hears the sinister beauty of drums, the savage blare of brasses, the change to soft Oriental voluptuousness, and the gradual climaxing to orchestral voice of irresistible might and splendor.

Dmitri Shostakovich, youngest present-day noted Russian composer, writes in the contemporary spirit of his country and with disregard of the methods of his predecessors. While they sought purely for abstract beauty in expression, Shostakovich's sterner motive is to be true to life, even if the result is dissonance and discomfort. There one notes today's manifestation of "art for the sake of art"—the war between the old and new.

Stokowski was the first to produce the symphony in America some years ago, and he gives it a vital, exciting interpretation with adept support from the Philadelphia orchestra. Its brass and woodwinds have to shine opulently in the Shostakovich measures. Also listen for snatches of pianoforte playing, the instrument being part of the complement in the symphony.

Listeners are sure to take pleasure in knowing that a Radio Guide will conduct again on this program November 29 and December 6—the latter occasion to bring the Fifth Symphony by Tchaikovsky.

The programs on these pages, based on advance information, are subject to change at the time of performance.
A CONTEST entry must be built on a solid foundation. No consistent record of winning entries is established by sudden flashes of brilliance, and titles undoubtedly owe their excellence to spontaneous thought, but most winning ideas are built on a foundation. It is the old saying goes, "more on perspiration than inspiration."

Haste is the enemy of quality. It is the beginning of the end. The contest should not be ignored, for there is an initial disadvantage that will be hard to overcome. This consideration of selecting contests to fit your own personal taste was discussed two weeks ago. If the content before you seems to fit your limitations and possibilities, the first step is to correlate your ideas.

Most contests today ask for a statement on or knowledge of the product being advertised. Let's consider that kind of contest. The basic idea is the Pebeco contest, for instance, "Complete the sentence 'I like and use Pebeco because…'" or "Describe perfectly. Most women have used Hind's Honey and Almond Cream, or something like it, and you can probably make the correlation that this is the cornerstone of the entry.

**Building an Entry**

On this piece, by piece, more information must be laid. First, buy the product, forget the rest. Use it. Then decide how you use it. If it's face-cream, rub it on and see what happens. It's some toothpaste, give it a try. Don't stop there. Do the same thing with three or four competing brands, and see whether you notice any differences.

If you do, write them down—not in the form of an entry, but for your own use. Then dig up all the advertising matter that you can find on this product—and its competitors as well. Go to the library and find out what the Encyclopedia Britannicas says about the use and manufacture of the product. You will find that many of the advertising statements and advertising analyses such as "100,000, 000 Guinea Pigs" mention it. Talk to the dealers. See what they say about your sample, and see whether he can report anything other has said to him about it. In other words, immerse yourself in the lore of toiletpaste or face-cream or electricity or whatever you're writing about. Become an author on the subject!

This should take a full day. Don't go further on the first day you've spending on this particular entry. And here's a little trick many contestants use. When you go to bed, be sure your last thoughts before sleep overtake you are on the information you have about the product, not the dispute about what happens while you sleep, but there are many cases in which you can take advantage of an unexpectedly good idea, given a new "insight" on a problem upon awakening. Try it!

Next comes the contest statement. As a simple formula, try this: Outline a vexing problem, introduce the product, indicate how the product will solve the problem, and close with the contest's deadline. Don't feel that energy has been wasted. Don't worry about constructions or grammar. Limit on this first writing. Just get your idea on paper. Pouring all your thoughts on the subject into words will take all the time you can give contesting on this entry.

Then forget about it. That night, get contests out of your mind, and don't think about it again. On the third day, come back and review your thousand words and pick out the best. On the fourth day you will give you chance to review your work and criticize it. Read the rules of the contest again, then copy your entry neatly, being sure you are following all the rules, and get it in. Don't let sit around too long, for this stage of the game, discouragement comes easily. Send it away, and don't worry about it again. Let the announcement that you are a winner be your next reminder of this contest! This routine may be expanded to five days by giving two days to each of the first two steps. An important message is worth this much time. It may be cut by two to telescoping the activities of the second and third days or by writing under the cloud of hurry. But this should work out right for most contests—most contests.

**CAR OR CASH**

**PRIZES:** (Daily) Five 1st, $500; 2nd, $250; 3rd, $100; 4th, $50; 5th, price of each.

TO ENTER: Pick names in groups from seven football games listed each week in official entry blanks. One winner will be selected for each day's games in Gillie Safety Race Co., 2600 E. 64th St., Kansas City, Mo., and every first name drawn will be announced Friday for next day's games in Gillie Safety Race Co., 2600 E. 64th St., Kansas City, Mo.

For more facts, see "The Road of Liberty," NBC, Monday through Friday 4:15 p.m. EST.

**CAR OR CASH**

**PRIZES:** (Weekly) First, 1st, choice of Ford, Chevrolet or Plymouth or $500 cash; 2nd, $300; 3rd, $200; 4th, $100; 5th, price of each.

TO ENTER: Complete registration in "Talking tallies" magazine. Official entry blanks will be available at all points where newspaper and magazine subscriptions are sold. Names of winners will be published in "Talking tallies" magazine. For more facts, see "Talking tallies," NBC, Monday through Friday 4:15 p.m. EST.

**NEW TWO HOMES**

**PRIZES:** (Weekly) Merchandise certificates worth $1200 and $800, to be applied to the purchase of either of two homes. Two winners will be selected from weekly winners and will be announced at time of contest, which runs from Tues., Dec. 27, to Dec. 31.

For more facts, see "The Hour of Charm," NBC, Monday through Thursday 3:15 p.m. EST.

**$2,500.00 CASH**

**PRIZES:** (Weekly) $2,500.00 in cash. First prize, $1000. Also $1000 in grand prizes.

TO ENTER: Get the "Ply Close" Mystery. For details, contact your newspaper, magazine or radio station for complete information. Enter your name in the "Ply Close" contest at any participating station.

For more facts, see "The Hour of Charm," NBC, Monday through Thursday 3:15 p.m. EST.

**$100.00 A DAY**

**PRIZES:** (Daily) $10.

TO ENTER: Send "Send me a sample button" to "The Hour of Charm," NBC, Monday through Thursday 3:15 p.m. EST.

**$250,000.00 CASH**

**PRIZES:** (Weekly) $50,000.00 in cash. First prize, $25,000. Also 25 winners of $500 each.

TO ENTER: Write letter of agreement to Lasky Tone Letter Writing contest, 120 West 42nd St., New York City. Each letter sent must be signed by one who has had no past relation to the Lasky Tone Letter Writing contest. Each letter must be sent in care of Lasky Tone Letter Writing contest, 120 West 42nd St., New York City.

For more facts, see "Lasky Tone Letter Writing contest," NBC, Monday through Friday 10:15 p.m. EST.
DANCE WITH JIMMY DORSEY

FROM Chicago's Congress Hotel each Sunday, Tuesday and Wednesday night over NBC comes the smooth, rhythmic swing of Jimmy Dorsey and his band. Jimmy began his career when only a mere lad, with the Scranton Pa. Sirens, followed by recording work with Red Nichols, Jean Goldkette, Vincent Lopez, others. Then, in 1934, he and his brother Tommy organized the Dorsey Brothers orchestra. But two bosses were too much for one band. There was a split. Tommy stayed in the East to form his own unit, and Jimmy, with the band, went west, where he played with Bing Crosby on the Kraft Music Hall. Trekking eastward this past July, Jimmy met Tommy in New York, and immediately there was a huge reconciliation party at New York's Onyx Club.
YOUR PROGRAM SELECTOR

This Is An Exclusive Radio Guide Feature

Program Selector Time Is Eastern Standard. Use This Table to Find Yours.

The Program Selector is a classified index of network programs—listing each program in its complete detail and categorizing that of any one of its individual programs. From this, you can select the various programs you can find it under "Variety." However, should there be a comedian or concert star on the same program it can also be found under "Comedy" or "Classical." Look for your favorite program in the Selector, find the program you wish in the table above, then turn to the RADIO GUIDE program pages to find its station or carryover.

Columns:
Eastern Standard Time
Central Standard Time
Mountain Standard Time
Pacific Standard Time

Sunday

Classical

Sun.

10:00 p.m. NBC-R

Classical: Network Symphony Orchestra. "The brownstone concert" conducted by damrosch; NBC-R.

gricultural News and Weather. NBC-R.

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Radio Comment on Frankie Fruscella's Orchestra. NBC-R.

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

New York Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Monday

Classical

Mon.

8:00 p.m. NBC-R

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Radio Comment on Frankie Fruscella's Orchestra. NBC-R.

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

New York Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Tuesday

Classical

Tues.

8:00 p.m. NBC-R

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Radio Comment on Frankie Fruscella's Orchestra. NBC-R.

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

New York Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Wednesday

Classical

Wed.

8:00 p.m. NBC-R

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Radio Comment on Frankie Fruscella's Orchestra. NBC-R.

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

New York Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Thursday

Classical

Thurs.

8:00 p.m. NBC-R

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

Radio Comment on Frankie Fruscella's Orchestra. NBC-R.

Classical: National Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.

New York Symphony Orchestra. "The Brownstone Concert" conducted by damrosch; NBC-R.
WALTZ.

Windsor touched my arm, had played elderly governor Waltz.

As to that, let's summarize: The Duke, as I have pointed out, has traits which marriage won't alter. My reminiscences have shown his profound egotism, which a shrewd woman might readily feed. They have indicated that he is an autocrat at heart, despite his denial of democracy.

One autocrat in a family is tolerable; two are not.

With a wealth of virtues, my royal friend is by nature and training self-centered, demanding. At times he is petulant, moody, supersensitive. His whims have always been gratified (until the Wally showdown). He is impatient of delay, intolerant of any criticism.

The woman he loves cannot change these characteristics; she must abide them. If she has strength of will to remodel herself—submerging her personality, stifling any remaining self-ambition, accepting with aplomb the "superiority" of royal Windsor blood over common Warfield blood—time may record a much-to-be-desired happy ending.

If she essays the role of an irresistible force, she will find in her handsome, cultured husband quite an immovable body. In which eventuality heaven help the royal romance—and God save the Duchesses!
VOICE OF THE LISTENER

The "Voice of the Listener" letter-forum is a regular feature in Radio Guide each week, offered to the readers as a means for expressing and exchanging opinions about radio.

TWIST MORE

Dear VOL: Every time I read your page I think of Old Man AESop's fable of the man, the boy, and the donkey.

The general impression your correspondent gives is that the majority of listeners have sets that will only receive from one station. If this impression is a false one, then it is an admission on their part that they are too lazy to tune in another station, and too indifferent to look up the programs they do like.

There is a cure for commercial injections that so many object to. Pay a federal tax of say five to ten dollars a year, for your radio, and then let Uncle Sam dictate your programs, the same as most Europeans do. Until such an ominous situation is forced on us, let's give thanks to the commercial sponsor who makes such grand programs possible, and not forget that a twist at the dial will bring in any kind of a program you wish to hear.


WHO IS?

Voice of the Listener: I have a complaint to make, one that is raised by many. Tell me, is the feature personality on the Chase and Sanborn program Edgar Bergen and Charlie McCarthy, Nelson Eddy, Dorothy Lamour, or Don Ameche? I thought Don Ameche was great the first few broadcasts—then Miss Lamour stepped to the microphone, a little with a power of its own—and when Edgar and Charlie were so widely spaced on the program, I began to wonder, because of their publicity everywhere. And, by the time Eddy took over the mike, I was all upset and still don't know whose program it really is. Surely one of them is the star of the program, but your guess is as good as mine!

Lately I've noticed Eddy has a monopoly on the mike, and I've also noticed many of my neighbors' radio sets tuned to him while the glamorous Eddy is singing! We can all stand a steady diet for a short time, but it soon loses its appeal when taken in overdoses. That's what Mr. Eddy is giving his admirers—and they aren't going to like it for long. I admit he can sing, but he is not so good so we can't take a little less Eddy and more Ameche, Bergen, and McCarthy! Perhaps with a few more expressions from listeners on this matter, a good program will stay that way—Eddy is smothering it to a near end, now—Mrs. Betty Meehan, Indianapolis, Ind.

CURB RECORDINGS

VOL: I think the greatest drawback to any station is the use of recordings. Why do stations with a power of 20,000 watts have whole programs recorded when good talent can be had for such a little cost? Why can't this nuisance be investigated by the musicians' union and the National Broadcasting Company and limit such recordings to stations that prove they can't stand more than 250 watts?—F. W. B., Willsboro, N. Y.

Some rather interesting experiments have been conducted in which listeners have been told whether a particular program or selection was recorded or "live" talent. Many of the complete musical programs are provided in that form by the sponsors, and with the quality of these records and the high standard, few stations will refuse to use them when they means turning down a lucrative advertising account.—Ed.

RADIO GUIDE'S X-WORD PUZZLE

HORIZONTAL

1. First name, star in the portrait (20)
2. Conjunction
3. Published
4. Covered with briskets, as a street (8)
5. One who becomes money (8)
6. The apostle known as Peter
7. Comanches
8. A cardinal number
9. Softly on nose
10. Reluctant
11. Tall ever again
12. Vegetables
13. Strong beer
14. An Indian
15. Radio bandleader
16. Tin-foil
17. Fine dry particles of matter
18. Inferior
19. Battle of a speech
20. Illustration achievement
21. Thick cool
22. Male—formerly with Al Perkins's gang
23. To inject particles of iron
24. Trials
25. That which indeterminate
26. Hurrying animal
27. Lowest limner of a boat (6)
28. Baseball teams
29. Friend: (Farewell)
30. Much hand covering
31. Who was the "Swedish Nightingale"?

VERTICAL

1. Richard—bandleader
2. Redkin brothers
3. Andrew H. Beem in person
4. A parent
5. Long-shag moustache
6. Elizabeth—Betty of "Betty and Boop"
7. Retort

Solution to Puzzle

9. Sometimes called the love note
10. Gekko
11. Deep hole in the earth
12. Straw or cider
13. Events, it out
14. Outbursts of joy
15. That bugle call
16. Call's flesh
17. Scoundrel
18. Credulity, excess
19. Last name star in the portraits
20. Having an audience
21. Caduceus
22. Asbestos
23. J. P.交谈
24. First name of barnyard exclamation
25. Unliterary composition
26. Fascia, scrota
27. Jimmy—Hollywood repertory
28. Pertaining to a cat
29. Withstand, thereby
30. Bruno
31. Contractions of an in
32. Dividing into districts
33. Not at any time
34. Completed
35. What radio stars seek
36. Jean Paul—immonier
37. Rattles
38. Conclude
39. Occupation
40. "Pomp and Circumstance"
41. Composer
42. Sons of "Pomp and Circumstance"
43. Member of "Pomp and Circumstance"
44. That's what it was
45. A piano music
46. Close-up
47. "Aren't you going to Puzzle"
48. "This Flavor's Got Something"
49. "The King's Speech"
50. "Give Me All You Got"
51. "The Magnificent Ambersons"
52. "Pomp and Circumstance"
53. "The Magnificent Ambersons"
54. "Pomp and Circumstance"
55. "Pomp and Circumstance"
56. "Pomp and Circumstance"
57. "Pomp and Circumstance"
58. "Pomp and Circumstance"
59. "Pomp and Circumstance"
60. "Pomp and Circumstance"
61. "Pomp and Circumstance"
62. "Pomp and Circumstance"

"This Flavor's Got Something"

A dash and a lift—a fresh, wake-you-up taste that's deliciously smooth and lasting. Bee man's flavor exactly suits me! And that ingenious airtight package keeps it right at the high pitch of fresh perfection.

But gracious, man, you've left out the very reason half the people we know buy Beeman's—they choose it as a delightful way to top off most every meal, because Beeman's not only tastes grand but actually helps digestion!

A TALKING PEACE PIPE

(Continued from Page 3)

on that history-besmirching march.

But all the Cherokees had not the mountains many hid the wife of Tsali, a Cherokee chief. Tsali and his sons killed him, and fled to a secret hiding place. After the migration, Scott returned to the mountains to punish Tsali. But he couldn't find him. Finally, he got word to the Cherokee through a scout that if the chief and his sons would surrender and die, all Cherokees left in the hills would be permitted to stay there forever.

Tsali and his sons surrendered. To make their tribulations complete and to impress upon them their helplessness and the might of America, four Cherokees of their own tribe were forced to shoot them. As he faced the firing squad, Tsali said:

"My day has come to the night. I go to sleep with my fathers. My people build their villages again. They smokes the peace pipe. It is well."

John Bradley looked at the mountains as he talked:

"We are still here. About 3,000 of us. Our brothers are in Oklahoma. The United States has given us hospitals and schools. My grandchildren can learn all about the United States from that radio and books—when they learn English. Maybe radio will tell white man about Cherokees."

There we have the soul-stirring indictment of the white man, written indelibly on the pages of American history a hundred years ago. Perhaps radio will prove to be the means for finally clearing the blot that remains on early American history.

Maybe so, John Bradley and John Livingstone. And if all radio owes you Cherokees a debt, for you gave us Will Rogers.
Free for Asthma During Winter

If you suffer with slope terrible attacks of Asthma when it is cold and damp, if Wintry winds make you choice as if each gasp for breath was the very last, if feeling is impossible because of the struggle to breathe, if you feel the discomfort always wearing your life away, don't fail to send at once to the Frontier Asthma Co., for a free trial of a remarkable new Asthma Remedy, which has the faith of any remedy of which you have ever had occasion to try and you have suffered for a lifetime and tried everything you could learn of without relief, even if you are utterly discouraged, do not abandon hope but send today for this free trial. It will cost you nothing.

Address: Frontier Asthma Co., 56-58 Frontier Bldg., 462 Niagara St., Buffalo, N. Y.

OWN A ROYAL PORTABLE ON YOUR OWN TERMS!

FREE HOME TRIAL for every member of the family! Without risking a penny! See what a latest model, factory-new Royal Portable can do for your family. Please see your SELLER. ONLY A FEW CENTS A DAY! FREE! See what a latest model, factory-new Royal Portable can do for your family. Please see your SELLER.

FREE HOME TRIAL for every member of the family! Without risking a penny! See what a latest model, factory-new Royal Portable can do for your family. Please see your SELLER. ONLY A FEW CENTS A DAY! FREE! See what a latest model, factory-new Royal Portable can do for your family. Please see your SELLER.

CARTOONISTS WRITE FOR FREE BOOK
WIN $2,500

Everyone who likes to draw should have this valuable book. Contains money-making tips, drawing instruction, new ideas, and list of cartoon buyers. Sent free. You will also be given the opportunity to win $2,500 of or 25 other cash prizes with a simple cartoon. Entry blanks included in book. Big money in cartooning. We show you how to draw cartoons by the new Marionette Method. All particulars free. Send money today. Second issue. Hurry. Our supply of free book limited.

CARTOONISTS' EXCHANGE, Dept. 13511-B, Pleasant Hill, Ohio

COMING AND GET IT

(Continued from Page 3)

His temper turned his mind in on himself. On January 18 of this year, he died in Chicago.

In McLeath, Kansas, William Ziels-{

keen to Lusan's tragic story. As he listened, he felt a tenseness grow in his body as he heard fact pule on fact to build a story he had heard before. But when the story ended, he was moved. Then he wrote to the program's sponsor, promising to prove the story of the dead man—to the satisfaction of the Court of Missing Heirs, at least. He didn't know how long in gaps when the audience had intentionally omitted from the story. But twenty-one miles from Berlin in 1886, he traced his relationship to Lusan through his mother, who was Wilhelmina Lusan, a sister of the boy who left his own country as a child. And if we were to take a look at the story today, we would find a strange unhappiness. New Zielske plans to claim the inheritance—$16,000.00—from the probate court of Chicago.

A lady named Shubel and Waters plan to set new records—or they hope to. The first estate to be described by the young estate executors on the air. The $350,000.00 estate is the residue of a life that was spent in the uneventful lives of a family that was shattered; such prosperity that money lost meaning. That was a sudden death that happened in the summer of 1883 when a large crowd trooped down to one of the showboats for an evening of thrills and hisses. The Consolidated Canning Company decided to extend the festivities and hired the cast to give a special performance for the players, a set act with their beauty, talents, and skill, which the audience enjoyed as Dick Darling came to the rescue.

THE last curtain fell. The wizard old showboat captain stepped out made his last appearance to the audience. And if you enjoyed our little show, he concluded, "be sure to tell your friends. But now before you go, I've got a special announcement to make: Lusan, two of your friends have gone and done it! Yes! Ladies and gentlemen, I want to announce the engagement of Mrs. Fredericka Smith and Mr. Herman Schwarz. Mrs. Mary Smith's heart thumped noisy and her hand tugged over Sadie's shoulder. "Sadie! Sadie, we wanted to surprise you, Mother!"

They were married, Sadie and Eugene were married. Sadie's marriage certificate showed that she had been born on April 18, 1886.

Work in the cunning factories was regular. Herman Schmidt had to move from city to city as the seasons dictated the flow of work. In 1885, he took his wife to Detroit. Two years had mellowed their love, but it had not dimmed it. Sadie followed her wandering husband willingly.

Then a daughter, Mary—named after Sadie's mother, was born to them. Their lives were cemented more closely by the little girl's presence, but Mary brought trouble. Sadie began to object to the constant change of home to another. In 1890, they were living in Chicago. The city of that had risen from a mass of charred wood two years before was good to Sadie. She made friends quickly in the neighborhood. The end was planning to send little Mary to school that next fall.

Early one afternoon, Herman came home dejected. "Sadie, what happened, Sadie!"

Oh, Sadie, it's hard to describe, she stammered, and then blurted out, "We're moving!"

"Again?"

"Tonight! We're going to Portland!"

"But Herman! You said when we came here we would stay forever!"

"I know, I know. But what can I do?"

From that unheated wall there came the last proposed story one—and in it appeared to be the story of Sadie and Mary. No happiness than they had had, certainly, but escape from Sadie's new hatred for her mother, and the latest to depart. There were no hard feelings, but soon Sadie's mother, Sadie's maiden name, Smith, again. She sent money to live with a sister of Herman's. She moved back to Omaha, Nebraska, to look for work.

SHE found it—a life, work, with Albert A. Clark, an Omaha mortgage broker, whom she had married in 1892. His business boomed after they married. Clark became one of the city's leading city guilds. "Jeddy" Roosevelt visited Omaha and Council Bluffs from the "town's" guest. Clark was on the reception committee. He was a sober man, living quietly, leaving money. He was happy.

But Sadie had great longing to return to her parents one day. But she never knew. The relatives with whom Sadie had lived would not return to the city. But Sadie proposed to live in her parents' home if she had to. She continued to live in Council Bluffs on the house of almost half a million dollars she left. She died in 1934, with the story behind that "Sadie F. Moon" her death. Although a neighbor reported she had been telling of his death. Sadie's story was somewhere in that letter lies a clue. Why did Sadie's daughter call her "Mrs. Anna Smith"? Sadie Schmidt and Clark had entered her life. Perhaps the answer will come out of this Monday's broadcast.

THE other case to be broadcast this week comprises the $3,000,000 estate of Lusan, who came to America from Poland in 1880, and his wife, Marie Weber. That story runs the gamut of acts from the common to the dangerous, in which trapped "Likely John" in a Pennsylvania mine of Wisconsin. Always fortune smiled on Lusan as he stalked boldly from one danger to another. There was no dish of money. But Sadie proposed to live in her parents' home if she had to. She continued to live in Council Bluffs on the house of almost half a million dollars she left. She died in 1934, with the story behind that "Sadie F. Moon" her death. Although a neighbor reported she had been telling of his death. Sadie's story was somewhere in that letter lies a clue. Why did Sadie's daughter call her "Mrs. Anna Smith"? Sadie Schmidt and Clark had entered her life. Perhaps the answer will come out of this Monday's broadcast.
New Jersey's contribution to radio's sopranos, Marie Emily McClinchy, better known as Lucille Manners, was born in Newark, in May, 1912. A prima donna at heart since she was three, Lucille hummed nursery rhymes before she could talk. She clung to her dreams, studied every available minute, finally made her debut on a local station. She was heard by an official, who didn't wait to learn her name to sign her for the Cities Service Concert to succeed Jessica Dragonette!

Miss Manners has been chosen No. 1 musical celebrity of New Jersey

Continued on next page
Above: Lucille's aunt's home, 287 South 6th St., Newark, where the McClincy family rented the first floor and where Lucille was born.

Lucille's father, silversmith when she was born, managed a hat shop when he died recently. Above: Lucille at 3 months.

Tiny blond Lucille Manners' appearance is deceiving—she looks fragile, but she has an amazing tenacity in addition to her distinguished talent. Lucille admits that early training by her mother, who was also a singer, paved the way to a successful musical career. Her training began when she was three. When she was a stenographer, she practised mornings before work, and after office hours she studied with the best teachers she could afford. After singing in a choir for a year, she was convinced that some day she could turn her back on office routine and devote herself to singing. One of her self-taught lessons was to sing under any and all conditions—she thinks "artistic temperament" is just bad temper. She had disappointments which might have discouraged a less-determined person, but she finally got her reward—her contract as a star. She lives with her mother and Tabo (a pure-blood Samoyed dog), and her greatest interest—now and forever—is radio.

Pals through the years: Lucille is on the left, Pat Schneider at right, both two years old. Now Miss Schneider is Lucille's secretary and companion.

In East Orange Episcopal choir, above, second from left, second row, Lucille earned $25 monthly. Right: At Long Island, last summer.

Lucille poses above with her singing teacher, Louis Dornay, and coach, Betsy Culp (Mrs. Dornay). She had 2 to 4 lessons a week for 8 years.


After high school, Lucille got a job as stenographer for a title concern in Newark. Picture above was when she vacationed in Belmar, N. J.
Lucille at 3, recovered from pneumonia. Above: With Mr. & Mrs. P. J. McClinchy. She was in 2nd grade.

Above: At the age of 9, Lucille was in 4th grade at Colt Street School in Irvington, N. J. She finished there in '27.

Before Lucille could qualify as a stenographer, she went to night school to learn shorthand, typing. Above: Close-up of note-book. She has forgotten shorthand, reads it with difficulty. As a steno, she earned $15 a week.

As a sustaining artist on NBC, Lucille built up a small, loyal following, worked hard, and hoped.

Dreams came true as Lucille substituted on Cities Service Concert. Right: Night of her debut.
MOST popular hobby of the stars is riding, the sport that knows no season. Name any ten radio favorites, and the chances are that eight of them are riding enthusiasts. Look them up during these late fall days, and the odds are even greater that they are spending their spare time in the open fields and on winding trails.

Typical of the many radio stars who ride are Maestro Leith Stevens and his wife, Songstress Mary McCoy. Accomplished riders, the Stevens own their horses, Bally Bay, who is 9 years old, and Melody, who is 11. They have had both for 6 years.

Grand sport that it is, however, riding is by no means limited to radio stars and others of considerable means. Although it is never cheap, and can be very expensive, of course, it also can be done at a surprisingly low cost. Horses are available almost everywhere for $1 an hour—or they can be bought over a wide price range. Good, serviceable equipment can be obtained at reasonable prices, and riding, though a sport requiring skill, can be learned well enough to be very enjoyable in fairly short order. Of course, the riding of Leith and Mary isn’t accomplished in a day—but almost anyone can learn to jump the bars on a horse, once the fundamentals are mastered.

Photos by Gene Lester and Bert Lawson

Left: A close-up of the shoe worn by Bally Bay. Reshoeing is needed every month or so, costs $4 to $6 each time it is done. Above: Bally Bay’s bridle. It cost $24, but they range from $12 to $30. Bits range anywhere from $4 to $21. The one shown on Bally Bay cost $11

Below: The forward seat saddle. It has a roll against which the knees are pressed, is especially suited for jumping. Saddles cost $60 to $250
Above: Mrs. Stevens—better known as Mary McCoy—enjoys taking hurdles. She met Leith on a concert tour, was married to him in California.

Above: Mr. and Mrs. Leith Stevens with their horses. Because these crisp Fall days increase the pleasure of riding, the Stevens go out every chance they get.

Below: The slanted stirrup forces the feet against the sides of the horse, assures a firm seat, maximum safety, costs $5.50.

Above: After a short canter, Leith tightens the girth on the saddle. Below: Mary feeds Melody a lump of sugar. Boots cost from $5 to $100; breeches, $4 to $75; vests, $6 to $50; jackets, $8 to $75; shirts, $1 to $10 and ties, $1 to $5.

Below: Leith shows how to mount a horse. Mounting from the left, the reins are tightened enough to bring the head to the left. Then if the horse moves, he'll go left, and the rider can't be thrown.
A picture of grace is Alice Cornett, as she steps into her oyster-white bedroom. The furniture is colonial in type, cost Alice a total of $450.

BOUDOIR PEEKS

A CAMERAMAN INVADES ALICE CORNETT'S BEDROOM—AND FINDS—

Alice Cornett, Dixie's contribution to the airwaves, lives alone in a four-room apartment in Jackson Heights, Long Island, N. Y. Pride and joy of petite Alice, rhythm-singer heard on Coca-Cola's "Song Shop" over CBS Friday nights, is her boudoir. Intimate glimpses tell secrets in clothing arrangement, reveal feminine fripperies, both expensive and inexpensive, prized by Milady Alice. Brought up in Florida, the vivacious young vocalist is the daughter of evangelical singers. When only six, she made her radio debut, singing on a taxicab-sponsored program, over a Tampa station. In 1935, she moved to New York, and lost no time in landing a job singing on the New England network. Alice has been active in radio ever since, but just reached the big-time on the Coca-Cola show last September.

Pretty shoes are one of Alice's greatest weaknesses. She has 15 pairs, paid from $12.95 to $24.95 for each (above). Below: Handbags cost Alice about $5. She has 12 of them.

Photos by Gene Lester
Above: Like most girls, Alice uses the top right-hand drawer of her vanity dresser for compacts, handkerchiefs, odds and ends.

Right: Among Alice's costume jewelry is a $35 bracelet and brooch, a $15 pearl circled set, crystals. Her more expensive jewelry is in hiding.

Above: A stocking from a $5 pair of triple-sheer hosiery. A stock of Maybelline Eye Cream will keep your eyes looking younger and more youthful. Try Maybelline Eye Shadow for a distinctive eye color. Maybelline Eye Pencil for graceful, expressive eye brows. Avoid laugh lines, crow's feet or wrinkles around your eyes by smoothing on Maybelline Eye Cream each night.

Right: Alice's dainty lingerie and hosiery occupy the second dresser drawer. She isn't extravagant about underthings, paying about what the average girl pays for hers. Alice pays from $1.79 to $5 a pair for triple-sheer hosiery.

Above: Alice uses the top right-hand drawer of her vanity dresser for compacts, handkerchiefs, odds and ends.

Do you carefully powder and rouge, then allow scraggly, scanty lashes and brows to mar your most expressive feature—your eyes? You would be amazed at the added loveliness which can be yours so quickly and easily with Maybelline Eye Beauty Aids!

- Simply darken your lashes into long, curling, luxuriant fringe with the famous Maybelline Mascara—in either the economical Solid-form or popular Cream-form—see how your eyes appear instantly larger, more expressive. Harmless, tear-proof, non-smarting. Keeps lashes soft and silky. 75c everywhere.
- Add brilliance, color and beauty to your eyes—with a touch of Maybelline Eye Shadow blended softly on your eyelids. Form graceful, expressive eye brows—with Maybelline Eyebrow Pencil. Avoid laugh lines, crow's-feet or wrinkles around your eyes by smoothing on Maybelline Eye Cream each night.
- These famous products in purse sizes now at all 10c stores. Try them today—see what a truly amazing difference Maybelline Eye Beauty Aids can make in YOUR appearance!
Red-headed Dorothy Lowell is the 22-year-old actress who plays the part of 20-year-old "Sunday" in "Our Gal Sunday." A movie extra at 16, she entered radio at 19, is also heard as "Nancy" in "Trouble House."

OUR GAL SUNDAY

When young love comes into the heart of a 20-year-old orphan who is grateful and loyal to the two old miners who brought her up, conflict arises—to provide the plot for "Our Gal Sunday." The miners are Jackie and Lively, Young Bill Jenkins is in love with Sunday.

One day a dissolute young Englishman, Arthur Brinthrope, came to Silver Creek, Colorado, flattered and excited Sunday with his attentions—but when Jackie learned he had no intention of marrying Sunday, he shot him. Arthur soon disappeared.

Later, Sir Henry, Arthur's brother, came to the village—he and Sunday fell in love. Sunday did not tell him what had happened to Arthur, because of her loyalty to Jackie. But recently, complications have set in. Scheming Violet Morehead threatens to tell—unless she's paid $10,000.

Photos by Gene Lester

Robert Strauss (above), one of radio's busiest actors, is heard as "Lively." Strauss studied engineering at Lehigh University—but gave it up in his second year to go on the stage. He played with Fritz Lieber eleven years.

Karl Swenson (above) is "Lord Henry." Below (l. to r.): Jay Jostyn, Irene Hubbard as "Mrs. Sedgwick," aunt of "Lord Henry," Carleton Young as "Bill Jenkins," Dorothy Lowell, Karl Swenson, and Robert Strauss.
**PLEASE NOTE:** Symbol in parentheses, such as (sw 9:53), appearing after a program listing indicates that this program may be heard by tuning in 9:53 megacycles frequency on your short-wave dial. For foreign short-wave programs, please see page 46.
MARION TALLEY Superspan (4 pm CST)


4:00 NBC-Metropolitan Opera Auditions of the Air (Shirrino Williams & Co.)-WJJD-WLW-A "Good Listening." WOC WBN-News.

4:05 NBC-Marvin Tally, ssp. (By: Jack Steffen) Orson Welles. (Conductor: Charles W. Smith) WTVJ WIBA KSD

4:10 MS-Singing Lady (Ketlogg): WGN WLW "Singing Lady will present the selections of the day's music program." WJJD WINS

4:15 CBS-Silver Theater: Conrad Naimer. (Conductor: Rolf Mittler) WGN (1487 Waves) WMAQ WOC WBBR (15:27)

4:20 To be announced: "KDS" to be announced. WTVJ WIBA KDST

4:25 NBC-"The Ten of Your Life." (Green Watch Co.): WMKQ WJJD WINS (ksd-15:33)

4:30 NBC-Silver Theater: with Jimmy Batters (We Go with Jimmy Batters in the True Story of His Life). WJJD WINS

4:35 CBS-Silver Theater: "As the World Turns" with Jimmy Batters (We Go with Jimmy Batters in the True Story of His Life). WJJD WINS

4:40 WBN-"Men's Hour." WIBA-WOO-News. WIBA-News. WOO WIBA WBUK WBBR (14:55)

4:45 MS-Singing Lady (Ketlogg): WGN WLW "Singing Lady will present the selections of the day's music program." WJJD WINS

4:50 WBN-"Men's Hour." WIBA-WOO-News. WIBA-News. WOO WIBA WBUK WBBR (14:55)

4:55 NBC-Silver Theater: "As the World Turns" with Jimmy Batters (We Go with Jimmy Batters in the True Story of His Life). WJJD WINS

5:00 WBN-"Men's Hour." WIBA-WOO-News. WIBA-News. WOO WIBA WBUK WBBR (14:55)

5:05 NBC-"Today's Program." WJJD WINS

5:10 WJJD WINS

5:15 NBC-"Today's Program." WJJD WINS

5:20 WJJD WINS

5:25 NBC-"Today's Program." WJJD WINS

5:30 NBC-"Today's Program." WJJD WINS

5:35 NBC-"Today's Program." WJJD WINS

5:40 NBC-"Today's Program." WJJD WINS

5:45 NBC-"Today's Program." WJJD WINS

5:50 NBC-"Today's Program." WJJD WINS

5:55 NBC-"Today's Program." WJJD WINS

6:00 WBN-"The World of Tomorrow." WIBA-WOO-News. WIBA-News. WOO WIBA WBUK WBBR (14:55)

6:05 WBN-"The World of Tomorrow." WIBA-WOO-News. WIBA-News. WOO WIBA WBUK WBBR (14:55)

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7:00 WBN-"The World of Tomorrow." WIBA-WOO-News. WIBA-News. WOO WIBA WBUK WBBR (14:55)

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8:55 WBN-"The World of Tomorrow." WIBA-WOO-News. WIBA-News. WOO WIBA WBUK WBBR (14:55)
**MONDAY**  
November 15  

**Good Listening for Today**

Station which will broadcast these programs may be found in the adjacent program column.

**WORLD**

**11:00 CST OPENING OF SPECIAL SESSION OF CONGRESS, NBC and MBS.**

**AFTERNOON**

**2:00 CST ROCHESTER CIVIC ORCHESTRA, orchestra concert; Guy Fraser Harrison, conductor.**

**NIGHT**

**7:00 CST BURNS AND ALLEN; Tony Martin and Ray Noble's orchestra, NBC.**

**7:30 CST VOICE OF ST. LOUIS; Richard Crooks, Allevenstein's orchestra, NBC.**

**7:30 CST GRAND HOTEL, dramatic, NBC.**

**8:00 CST FIBBER McGEE AND MOLLY with Ted Weems, radio play, NBC.**

**8:00 CST LUX RADIO THEATER, Edward Arnold in "She Loves Me Not," CBS.**

**8:00 CST PHILADELPHIA ORCHESTRA, Leonard Bernstein, conductor, guest speakers, NBC.**

**9:30 CST HOUR OF CHARM, Phil Spitalny's all-girl orchestra, NBC.**

**9:30 CST NEWSWORLD, "The Magnificent Mayans," drama, CBS.**

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**Hollywood Showdown**

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**Monday, November 15, 2017**

**Hilltop's New Radio Show**

*4:45-5:00 p.m.* WABC, Daily, Monday thru Friday

Radio Guide - Week Ending November 20, 1977

**Every Woman who has been a child**... is now a grandparent!

**Even** the people who have been bedridden by the life-story of

**Palmolive's New Radio Show**

*4:45-5:00 p.m.* WABC, Daily, Monday thru Friday
November 16

Good Listening for Today

Nations which will broadcast these programs may be found in the adjacent program column. Stations which broadcast these programs may hear.


4:00 CST NELLIE REVELL interviews Carol Weymann, NBC.

HIGHT

6:15 CST HOLLYWOOD SCREEN SCOPS by George Mill, preview.

6:30 CST FAMOUS ACTORS' GUILD with Helen Menken in "Second Husband," CBS.

7:00 CST JOHNNY PRESENTS Russ Morgan's orchestra to Charles Adair, Glenn Cross, Genevieve Rowe, Ray Block and Swing Fourteen, with Edward G. Robinson and Claire Trevor, CBS.

7:15 CST "BIG TOWN" with George D. Ripley, NBC.

In Hollywood


12:00 Good Listening for Today

12:00 Betty & Bob, sketch (Gold Medal). WBIB WFBM WGN.

CBS The Earpes & Betty! (sw-

Voice of Experience: WJZ.

CBS-Edward R. Murrow, War

Services: WJZ.

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Services: WJZ.
CB-Central School of the Air: KMOX WSBT WCCO WBBM KSD WIFR (also 15.25) WJBQ KSD WCFL WMAQ WFBM (sw- 15.27) WOC WSBT KSD WCFL & KSD WOC WBBM WOC
CBS -Ron Marion, Host: Time: Tuesday, December 13, 1938. CBS -Ron Marion is a well-known radio personality and his program, "CBS-Central School of the Air," is one of the most popular programs on the air. He is a skilled performer and his programs are always well-received by his listeners.

CBS -Ron Marion's program features a wide variety of music and entertainment, including classical music, popular songs, and spoken word pieces. The program is broadcast from a different location each week, and Marion's charm and wit are always on display as he interacts with his audience.

The program also features a number of guests, including musicians, actors, and other well-known personalities. Marion's program is a must-listen for anyone who enjoys good music and entertainment.

The program airs every Tuesday at 9:00 pm and is broadcast from different locations each week. Marion's program is a highlight of the CBS schedule and is sure to please anyone who loves good music and entertainment.
**DISCOURAGE YOUR OLD AERIAL**

It is now perfectly possible to discourage your old aerial from receiving TV signals. It is a simple operation which can be carried out by anyone who can climb a ladder. It is a problem which many people have been facing for some time.

**NO SIGNALS TO BE ALREADY**

On the market now, $100.00 a set, is the best aerial for the job. It consists of a series of interlocking metal plates, which are placed around the old aerial. The plates are connected by wires, and when the aerial is turned off, the plates will block the signal.

**5 DAYS TRIAL**

$10 to cover costs. After four days of use, the aerial will be worthless. You can then throw it away. If you do not like it, you can return it for a refund of $5.00. The aerial will work perfectly for five days.

**COUPON**

Order now and receive a free poster showing how to install the aerial. The poster will show you step-by-step how to install the aerial in your home.

**ON THE NEXT PAGE**

...Continued from next page...
Good Listening for Today

**Wednesday, November 17, 1937**

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### Good Listening for Today

**Today's Highlight:**

At 7:30 p.m. CST, listen to the NBC News Radio Station programming for the latest news updates.

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### Headlines:

- **CBS**
  - **8:30 p.m.** CST: **Musical Streel** (Georg Arnold Interpreter)
  - **9:00 p.m.** CST: **CBS News** (WABC)
  - **9:30 p.m.** CST: **CBS News** (WOR)
  - **10:00 p.m.** CST: **CBS News** (WXYZ)
  - **11:30 p.m.** CST: **CBS News** (WHO)

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### Music Highlights:

- **WCFL News** (1210 kc)
  - **11:15 p.m.** CST: **Harry Allen Orchestra**
  - **11:30 p.m.** CST: **Oakland Orchestra**

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### Sports Highlights:

- **WMAQ**
  - **9:00 p.m.** CST: **Sports** (WMAQ)
  - **9:30 p.m.** CST: **Sports** (WMAQ)

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### Other Stations Highlight:

- **WJR**
  - **8:00 p.m.** CST: **Sports** (WJR)

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### Western Station Schedule:

- **KSB**
  - **7:00 p.m.** CST: **KSB Sports**
  - **8:00 p.m.** CST: **KSB Sports**

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### Eastern Station Schedule:

- **WOR**
  - **7:00 p.m.** CST: **WOR Sports**

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### Other Programs:

- **WOR**
  - **7:30 p.m.** CST: **WOR News**

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### Local Programs:

- **WMAQ**
  - **8:00 p.m.** CST: **KSB Sports**

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### Promotional Programs:

- **WOR**
  - **8:00 p.m.** CST: **WOR News**

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### End of Wednesday Programs
MORNING

7:00 am CST
CBS Morning News
CBS Morning News
CBS Morning News

Thursday

WCBD-Musical Clock: MBS
WKBB-Wranglers
WHA-Tok-Take: Wodehouse
WKB -Top
WOC-Wranglers

MBS-Announcer: LK
JMO-Joe DiMaggio & Quarter
WKB-Glory and Hope

2:30

KWC-Young People's Forum
WKW-Young People's Forum

WOC-Wranglers

News: WHO WOC WTM WLS KWK
WBB-Wranglers
WKB WOC WBA WKB

Thursday, November 4, 1958

Radio Guide - Week Ending November 20, 1958

69

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Thursday, November 4, 1958

Radio Guide - Week Ending November 20, 1958

69
Good Listening for Today

Stations which will broadcast these programs may be found in most local telephone directories.

THURSDAY

November 18

(4:15 P.M. Continued)

WBAA-Men.

WIBC-Homerunners.

WCCU-CBS.

WYMT-WIN.

WAFM-Comedy.

WOC-State Capitol Visits.

WBOW-Women's Orchestra.

WBBM--Christmas Oratorio.

WGN-Vestry Meeting.

WMSN-Women's Organ Melodies.

WDBM-Amos 'n Andy.

WMAQ-Starletue.

WBCB-Drama.

WIND--American Legion.

WIRE-Recital.

WBAOF-Women's Orchestra.

WIRH-Women's Orchestra.

WNB-Gymnastics.

WNOY-Leadership.

WBC-Homemakers' Matinee.

WBYK-Women's Orchestra.

WGN --- Chicago.

WBT--you're a winner.

WGR-Women's Orchestra.

WIBA-Short Story.

WBBM-Women's Orchestra.

WJJD-Women's Orchestra.

WBAR-Women's Orchestra.

WLS-Women's Orchestra.

WJMG-Women's Orchestra.

WIBA-Women's Orchestra.

WJOU-Women's Orchestra.

WJVI-Women's Orchestra.

WIRI-Women's Orchestra.

WJRB-Women's Orchestra.

WJMX-Women's Orchestra.

WJQ6-Women's Orchestra.

WIBA-Women's Orchestra.

WJMI-Women's Orchestra.

WJQ0-Women's Orchestra.

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Good Listening for Today
Station which will broadcast these programs may be found in the Program Guide.

HOUR 1

10:00 CST HEINZ MAGAZINE OF THE AIR, hosted by shrimp, guest, CBS.

HOUR 2

10:00 CECIL STONE SERVICE CONCERT, hosted by Dr. Wilbur Buy, guest, CBC.

HOUR 3

10:00 NIGHT MUSIC OF THE AIR, hosted by Hans Werner, guest, CBC.

11:00 CST NIGHTTIME ORCHESTRA, conductors, MHz.

WNR

Radio Guide  •  Weekend Edition  •  November 19, 1937

42
BOYS WANTED
Steady Weekly Income
FREE PRIZES
Pleasant, Easy Work

We are looking for bright ambition boys to sell RADIO GUIDE. We can prove to you that you will like this work. The salesmen go to different sections of the cities, and in the course of the day make a number of sales. You will receive a free training course in sales work. The salary paid is very liberal and is increased according to the individual's success. No experience necessary. Free training given.

Write to Al Jones, RADIO GUIDE, 1911 Paxton Building, Chicago, Ill. and give full name, full address and age. Send a post card today.

R. B. Oxider of State College, Penn., gives me information concerning HD (5,055), another new station, located in Tri-City, in the Dominican Republic. It usually leaves the air near 8:40 p.m. EST (7:40 p.m. CST); on Wednesdays and Saturdays at 9:40 p.m. EST (8:40 p.m. CST).

The following revised frequency report: XEDQ, Guadalajara, Mexico, on approximately 9,543; COCC, Havana, Cuba, on 5,760; XAUN, Columbia, on 6,050; VY1RD, Maracaibo, Venezuela, on 6,010; XHR, Lima, Peru, on 5,938, and TPA4, Pontoise, France, on 11,713 (Continued).

August Balti of Los Angeles, Calif., informs me that the schedule of the new Guatemalan station TGWA, has been announced; as follows: on a frequency of 11,767, Mondays from 10 to 11 p.m. EST (10 to 11 p.m. CST); on Wednesdays and Saturdays from 10 p.m. to 11:30 p.m. EST (9:30 to 10:30 p.m. CST); on Thursdays from 9 to 11 p.m. EST (8 to 10 p.m. CST) and on Sundays from 10:30 to 11:30 p.m. EST (9:30 to 10:30 p.m. CST).

Joseph Miller of Brooklyn, N. Y., writes me that short-wave listeners will have an opportunity of hearing an interesting broadcast, which is heard in the United States with such amazingly loud signals, is situated at Chicago, Illinois, is represented by the com- mitters ZSR and ZSS, and replaces the commercial station WAW (500). The station is WSJF, Johannesburg, which was seldom heard in this country. This new station will broadcast, on Saturdays from 12:00 a.m. to 1:00 a.m. EST (11:00 p.m. to 12:00 a.m. CST), on a frequency of 9,661. The station operates 12 hours a day to 7:30 a.m. and from 9 to 11:40 a.m. EST (2:15 to 6:30 a.m. and from 8 to 10:40 a.m. EST), and on a frequency of 5,007 from 12 noon to 4 p.m. EST (11 a.m. to 3 p.m. CST).

PJC (5,047), a 150-watt station operated by the Curacaose Radio Vereeniging, is the only broadcaster in the Netherlands West Indies. The programs consist mainly of educational reading of United States and Latin-American dance bands.

General Electric Stations W2XAD and W2XAD, both short-wave, are heard at Schenectady, New York, are radiating several new programs, prepared especially for listening audiences. A feature known as the Ameri- can Hour, is now being aired five days a week except Saturdays at 5 p.m. EST (4 p.m. CST). It is devoted ex- clusively to news, information as to what is going on in the United States and the rest of the world. A program entitled "Sports in America" is being broadcast Mondays, Wednesdays and Fridays from 9:15 to 9:30 p.m. EST (4:15 to 4:30 p.m. CST), immediately following the American radio news tower. The reporter, Leo Boyle, comments upon every sport event, and "The Chapel Organ," a weekly one-hour program, is broadcast by Memorial Chapel, Union College, Schenec- tady, featuring the well-known organist, Dr. Elmer Tidmarsh at the radio console, and is being heard on Sundays at 4 p.m. EST (3 p.m. CST). A series of travelogues, each broadcast of which portrays some particular state, is being offered on Mondays at 6:15 p.m. EST (5:15 p.m. CST).

The closing of the Royal Guard Variety Performance to be given at the London Palladium, the first in the series of programs presented by King George VI and Queen Elizabeth, will be broadcast from Daven- try, Thursday, November 15, at 3 p.m. EST (2 p.m. CST). As might be expected, this program will be replete with numer- ous celebrities and topnotch acts. Sir Hugh Walpole, noted British author, whose books are quite popular in this country, will be the con- ducting personality, while each of the nine "Radio Shows," will be announced on this program at 10:30 p.m. EST (9:30 p.m. CST).

WIXAL of Boston, Mass., is furnished the only radio outlet for many of the feature football matches in the East. On Saturdays, November 10, at 1:45 p.m. EST (12:45 p.m. CST), this station will transmit on a frequency of 11,779, the important Yale vs. Princeton battle.

M. Wassersug of Johannesburg, South Africa, writes that the new South African Broadcasting Corporation, which is being heard in the United States with such amazing loud signals, is situated at Cape Town, South Africa, is represented by the committers ZSR and ZSS, and replaces the commercial station WAW (500). The station is WSJF, Johannesburg, which was seldom heard in this country. This new station will broadcast, on Saturdays from 12:00 a.m. to 1:00 a.m. EST (11:00 p.m. to 12:00 a.m. CST), on a frequency of 9,661. The station operates 12 hours a day to 7:30 a.m. and from 9 to 11:40 a.m. EST (2:15 to 6:30 a.m. and from 8 to 10:40 a.m. CST), and on a frequency of 5,007 from 12 noon to 4 p.m. EST (11 a.m. to 3 p.m. CST).

The "Dutch Twins," Holland Station, will broadcast on their tenth anniversary on the air in an elaborate series of Jubilee all- star programs, beginning this evening. Particularly for short-wave presentation, a number of multi-lingual American artists, will act as master of cere- monies for these broadcasts which will form the central nucleus of the program. Among those act ting as: Lee Sims and Homay Bovard, President Donal- lone, Great Keller, Haver and Lee, the Three Canadian Bachelors and their Hillbilly Band, Africa, Carrol Gib- bons and his orchestra, Mantovani and his tipica orchestra, and the Gilman Hawaians. The programs will be radi- ated over PCJ, on a frequency of 15.22 megs, Monday night, November 13, from 10 p.m. to 12:30 a.m. EST (8 to 10:30 p.m. CST), and Tuesday on a frequency of 15.28 megs (6 to 8:30 p.m. CST); on Wednesday, November 20, on a frequency of 7 (7 to 9:30 p.m. CST), and on Thursday, November 21, from 9 to 11 p.m. EST (8 to 10:30 p.m. CST). Since a huge contest is to be con ducted in connection with the pro- grams, listeners who send reception reports to Station PCJ, Haver, Bovard, may stand a chance of win- ning a Philips Jubilee radio, or some other prize.

Join De'lyzer of Lansing, Mich., reports hearing on October 25, at 7:30 p.m. EST (6:30 p.m. CST), on a frequency of 10.6 megs, a station giving its location as Belcea, British Honduras. The call of this broadcaster, which is of special interest since it is a short-wave transmitter, will be broadcast, from that country, until the end of the season.

The announcer stated that prior to the adoption of a regular schedule of broadcasts, the station would operate on Tuesdays, Thursdays, and Saturdays.

Estimating New World Markets

We are looking forward to the arrival of the new world's market: the Western Hemisphere, and particularly the region in which we have expressed a great interest: the United States. The introduction of Wall Street into the short-wave market is a significant development. It offers a new opportunity for the investor in radio, and a new source of income for the broadcaster. The Wall Street market is a unique combination of the two worlds: the old, established world of Wall Street, and the new, exciting world of short-wave broadcasting. This combination offers a great opportunity for both the investor and the broadcaster. The Wall Street market is a market of the future, and the short-wave market is a market of the present. It is a market that is growing, and it is a market that is changing. It is a market that offers great potential for growth, and it is a market that offers great potential for profit.
**Radio Guide**  *Week Ending November 20, 1937*

**Sunday, Nov. 14**
- **5:15 a.m.** — Special Program from BANGKOK. SIAM: HSIBJ (1407) (First part, beginning at 3:15 a.m.)
- **6 a.m.** — Program from S. S. Radel, PMI
- **6 a.m.** — Program from the Krickton, JDY
- **7 a.m.** — International Church: CoQQ
- **7:15 a.m.** — Vacation on the Sea
- **8 a.m.** — Overseas Hour for Austrailia: ZJL
- **9 a.m.** — Passport to Fashion: GSG
- **11 a.m.** — Fred Harolt's stories: GSG JS
- **11 a.m.** — Westminster Players: GSG JS
- **12 a.m.** — "As I SEE IT." Sir Hugh Walpole
- **12:30 p.m.** — "Music of the Air." Sir Malcolm Sargent
- **1:15 p.m.** — "The Gipsy Baron": DJB DCD DJD
- **2:45 p.m.** — "Ballad Book": DJB DCD DJD
- **3 p.m.** — Church music of the Americas: OXRA
- **3:45 p.m.** — Church services: the Americas: OXRA
- **5 p.m.** — Radio Promenade from Tokyo: ZJL
- **6 p.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **6:15 p.m.** — Program from Copenhagen: SHF

**Monday, Nov. 15**
- **5:15 a.m.** — "Good Morning, My Friend": WRC
- **6 a.m.** — Program from Sweden: GSG
- **7 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **7:45 a.m.** — "Music of the Americas": OXRA
- **8 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **8:15 a.m.** — "Music of the Americas": OXRA
- **9 a.m.** — "Music of the Americas": OXRA

**Wednesday, Nov. 17**
- **10:20 a.m.** — "Talk, 'Matters of Moment':" GSG JS
- **10:45 a.m.** — "Opera Program": GSG JS
- **11 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **11:30 a.m.** — "Political Broadcast": DJB DCD DJD
- **12:15 p.m.** — "Concert of folk songs": DJB
- **12:30 p.m.** — "Ballad Book": DJB DCD DJD
- **1:15 p.m.** — "Ballad Book": DJB DCD DJD
- **2:30 p.m.** — "The Passions of Medieval Music": DJB DCD DJD

**Thursday, Nov. 18**
- **8 a.m.** — "Music of the Americas": OXRA
- **8:15 a.m.** — "Music of the Americas": OXRA
- **8:30 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **8:45 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **9 a.m.** — "Ballad Book": DJB DCD DJD
- **9:15 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **9:30 a.m.** — "Ballad Book": DJB DCD DJD

**Radio Experts Make a $5, $75, $750 an Hour**

**Friday, Nov. 19**
- **8 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **8:15 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **8:30 a.m.** — "The Passions of Medieval Music": DJB DCD DJD
- **8:45 a.m.** — "The Passions of Medieval Music": DJB DCD DJD

**Saturday, Nov. 20**
- **8 a.m.** — "Mysterious Autumn": PHJ
- **8:15 a.m.** — "Music of the Americas": OXRA
- **8:30 a.m.** — "Meetings of the Press Club": PHJ
- **8:45 a.m.** — "HUGOs: FOOTBALL MATCHES": HUGOS
- **11:30 a.m.** — "DX Club": WEI

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- Many Radio Experts have full time or part time jobs in Radio.
- Many Radio Experts have part time or full time jobs in Radio.
- Many Radio Experts have full time or part time jobs in Radio.

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Mail the coupon for "Rich Rewards in Radio." It's free to any fellow over 18 years old. It points out Radio's spare time and full time opportunities, and tells about coming in Radio and Television; tells about my training in Radio and Television; shows 121 actual letters from men I trained, tells what they are doing, earning; shows my Money Back Agreement. MAIL COUPON in an envelope or paste on penny postcard—NOW!

J. E. SMITH, President
Dept. TMT6B
National Radio Institute
Washington, D. C.
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Says Noted Psychologist

"A new and revolutionary religious teaching based entirely on the misunderstood aspect of the Galilean Carpenter, and designed to show how we may find understanding and understanding of the same identical power which Jesus used in performing His so-called Miracles," is attracting world-wide attention, says Dr. Frank B. Robinson, noted Psychologist, author and lecturer.

"Psychiatry and the new psychological religion, believes and teaches that it is today possible for every individual human being, understanding spiritual law as Christ understood it, "to duplicate every work that the Carpenter of Galilee ever did,"—it believes and teaches that when He said, "the things that I do, ye shall do also," He meant what He said and meant it literally to all mankind, through all the ages.

Dr. Robinson has prepared a 6000 word treatise on "Psychiana," in which he tells about his long search for the Truth, how he finally came to the conclusion of an Unseen Power or force "so dynamic in itself that all other powers and forces fade into insignificance beside it,"—how he learned to commune directly with the Love of God, using this mighty, never-failing power to demonstrate health, happiness and financial success and how one may find and use it as Jesus did. He is now offering this treatise free— to every reader of this magazine who writes him.

If you want to read this "highly interesting, fantastic and fascinating story of the discovery of a great truth," just send your name and address to Dr. Frank B. Robinson, 403-11th Street, Moscow, Idaho. It will be sent free and postpaid without cost or obligation. Write the Doctor today—Copyright 1935. Dr. Frank B. Robinson—Advertisement.

AT LAST!


NATURAL COLOR PHOTO

Dept. C-100, Janesville, Wis.

FOR THE MOST COMPLETE PROGRAMS GET \nRADIO GUIDE

Tom Thumb R.A.D.I.O

(a) Cross with Bestor as saxophonist and featured vocalist. For the three years he worked with that band, making personal appearances and as a member of an NBC vaudeville unit featuring Graham McNamee, the Pickens Sisters, Jimmie Whitcomb, the Sisters of Mercy and Ray Perkins.

During spare moments, Bestor's band, with Maury as the featured singer, made more than 200 records. Maury has a complete library of these recordings and plays them almost daily. Walter Winchell became interested in Maury's work, resulting in almost daily plugs in Winchell's column.

Tiring of traveling in buses, sleeping in hotels and eating restaurant food, Maury decided he had made his connection with Bestor and came to Fort Wayne to form an orchestra of his own. He organized a band of local musicians in Fort Wayne and took a job at the Berghoff. He soon added a national act—Jimmie Walker, and tricked up his orchestra to city limits. The Show Boat had never been as popular with Fort Waynettes, mainly because it was on the by-road and was rather hard to find. But a couple of months after starting, Maury engaged at that spot all of Fort Wayne's big bands. The Show Boat became Show Boat, and the Maury Maentz Orchestra. People found their way out and packed houses greeted him nightly.

A couple of months at that spot, Maury moved his band to New York, another dance palace near Fort Wayne. He repeated his success there and the following fall saw him on the bandstand at the Chattahoochee.

Maury Cross studied violin—but now he plays everything in sight!

Radio gave him a chance to try out all of his unusual ideas in grouping of instruments and arrangements of popular tunes of the day. His regular "jam" sessions have become the most popular programs aired over the local stations.

RECENTLY an important Cincinnati sponsor came to Fort Wayne seeking a new show. Maury heard of the deal, and in one day arranged and produced a half-hour show for audition. The sponsor was so pleased that he immediately bought the revue. It is now a feature of the NBC and Mutual dramatics in Chicago.

The helmet is of leather, with goggles, warm fleece lining, and a perfect match for the coat.

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THE LITTLE GUY

CHESTER BROUWER

Maury Cross is a member of that very exclusive fraternity of musicians who play every instrument in the entire orchestra equally well, and sing as a soloist. His music is a regular feature of Westinghouse WOWO and WGL in Fort Wayne, Ind. The most unusual part of the feat, however, is that Maury never took a lesson in his life, with the exception of his training on the violin.

Maury is only 23 years old, but has been in the business eleven years. His first job was at the age of 12, where he joined George Maentz' orchestra for a dance job at Gobles, Mich. Maury roost inside and has made a mighty sight on that job. Everyone in the orchestra wore evening clothes, but Maury stuck to the regulation knee pants common with children of his age.

Born in Battle Creek, Mich., Maury moved to a farm near Kalamazoo, Mich., where he was still a small child. He spent his childhood helping his father farm their land, but every evening he would find himself on the large front porch, practising his violin lesson. He studied with a violinist in Kalamazoo for 12 years.

Maury appeared with Maentz on dance jobs for three years. At the age of 15 he joined the Henderson Players, a Midwest stock company headlining such well-known players as Frances Hall and Arthur Koli. Koli, by the way, is now a featured member of NBC and Mutual dramatics in Chicago.

Due to his extreme youth and slight stature, Maury was invariably assigned to the Japanese bandleader as an underling. For a year being a Japanese, Maury quit and joined Earl Gardner's orchestra, then touring the Midwest. Gardner had just quit Paul Whitman's orchestra and was looking for a name for himself in the middle western states as a maestro.

Playing saxophone in the orchestra, which he had picked up in idle moments, Maury stayed with Gardner for two years. Then he joined Ernie Palmquist's orchestra.

DON BESTOR was the next maestro to recognize Maury's talents. At the age of 18 Cross went with Bestor as saxophonist and featured vocalist. For the three years he worked with that band, making personal appearances and as a member of an NBC vaudeville unit featuring Graham McNamee, the Pickens Sisters, Jimmie Whitcomb, the Sisters of Mercy and Ray Perkins.

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Band scouts heard him while he was at the Berghoff Gardens, another popular downtown supper club, and signed him for an engagement at the exclusive Mayfair in Cleveland. He fulfilled a successful engagement there, and was so well liked that a few weeks after he left he was called back to that club by popular demand.

But Fort Wayne wouldn't let Maury stay away, so last August he came back to his old haunts and started a return engagement at the Chattahoochee Gardens.

While Maury was away from Fort Wayne, Westinghouse took over the management of Fort Wayne's two radio stations, WOWO and WGL. Westinghouse officials looked high and wide for a studio conductor, and when Maur-
SEX OR BRAINS?
What makes a Hollywood Star?

ONE GIRL SUCCEEDS — THOUSANDS FAIL! WHY?
Is it brains, talent, ability — or an alluring figure and lips that say "come on"? You've heard vague rumors about how stars are picked. Now get the inside story, told in words and pictures in January Screen Guide.

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Also in this issue — 16 other features including "The secret of Carole Lombard's appeal to men", "Margot Grahame's Bedroom Manners"
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