this week!

BOBBY BREEN
On "Hollywood Showcase"

GRACE MOORE
"General Motors" star Sunday

ARMY-NAVY
In gridiron battle Saturday

CAROLE LOMBARD
In thrilling movie drama

KATE SMITH
Presents Hero of the Month

STOOPNAGLE AND BUDD
"Hollywood Mardi Gras" guests

LISTEN TO THEM!

Margaret Speaks—NBC Monday night

EXCLUSIVE INSIDE PICTURE-STORY OF HOW "YOUR HIT PARADE" IS MADE
Medal of Merit

A Weekly Award for Excellence in Broadcasting

AWARDED TO GERTRUDE BERG OF "THE GOLDBERGS"

Once, Gertrude Berg was a typical housewife. Today she is probably the most important woman in broadcasting.

Being a housewife would provide a wonderful training for work in other fields, so many former housewives have achieved so much.

Her personal triumph was not easy. Triumph rarely is. Gertrude Berg's radio career was marred by Reiffs, wounded on rejections. She cut her radio eye-teeth on such harsh words as "No," "Impossible," "It can't be done."

"It Can Be Done" is the name of a splendid program offered each week by Eddie Guest. Let him look up Gertrude Berg and present her story if he wants an honest tale rooted in the soil of deep human experience.

Mrs. Berg's first radio program of importance was "The Rise of the Goldbergs." Her love of a closely knit family, her interest in the doings of her neighbors, her tolerance of minor irritations and her indignation at major ones, these all combine to write a lucid, gripping story of the life of a poor Jewish family in New York.

It was that cast and that locale which caused broadcasting experts to expel her time after time from their presence while they shouted after her, "It can't be done."

America, they said, would not be interested in a story of a Jewish family in New York. They were experts in what America liked, and they knew, "The Rise of the Goldbergs" as a network show, bah!

But the former housewife knew more than did the experts. She knew that her family was everybody's family, and that her inexpensive apartment was anybody's home in which men and women and children faced a world which threatened continually to overcome them.

Eventually, she proved herself right, for "The Rise of the Goldbergs" became one of the biggest of the big network favorites. On November 12, Gertrude and the famous members of her cast celebrated the eighth birthday of this show the experts once termed "impossible."

It is the purpose of this department to herald new programs which it considers of special distinction as well as to name outstanding contributors to the art of radio entertainment. "The Goldbergs" is hardly a new show, though new listeners each week are still being initiated into the perplexities of life in the Goldberg home. But Mrs. Berg is a person to whom many listeners feel they owe a personal debt.

Because Gertrude Berg has accomplished much which has brought pleasure to the homes of listeners, and because "The Goldbergs" has provided wholesome and hearty listening, keeping abreast of radio's big parade for eight years, we herewith award to Gertrude Berg and the cast of "The Goldbergs" the Radio Guide Medal of Merit.
SUNDAY, NOV. 21
Constance Bennett
Cary Grant ... fantastic
Constance Bennett and Cary Grant star in "Silver Theaters" play, CBS, Sunday, at 5 p.m. EST.
Currently featured as Hollywood's latest comedy team, Miss Bennett and Grant will be at their best in a special radio adaptation of P. G. Wodehouse's hilarious story, "The Medicine Girl."

Wesley and Charles Ruggles ... star pair
Wesley and Charles Ruggles are to be Peg Murray guests on his "Baker's Broadcast" over NBC, Sunday, at 8 p.m. EST.
Director Wesley and Comedian Charles are brothers. Successful, well known in Hollywood and to film fans, their life stories will prove to be interesting and helpful to others.

Workshop ... genuine
"Columbia Workshop" will present John William Andrews' stirring drama, "Georgia Transport." CBS, Sunday, at 8 p.m. EST.
For every two pilots in the air, there are some 200 ground-men whose job it is to "guard the ship." In verse play, "Georgia Transport" salutes these unsung men of aviation.

Charles Kullmann ... wanderer
Leading Tenor Charles Kullmann is "Ford Sunday Evening Hour" guest. CBS, 9 p.m. EST.
Kullmann, American-born Metropoli-
tan Opera star, is well known to op-
era-goers both in Europe and America. His many followings will cheer his appearance on Sunday's concert.

Bobby Breen ... Hawaii
Radio-Movie Youngster Bobby Breen is "Hollywood Showcase" guest. CBS, Sunday, at 10 p.m. EST.
Singing songs from his new picture, "Hawaii Calla," Bobby Breen will thrill tuners in Sunday. The child star offers complete enjoyment in glorious song.

MONDAY, NOV. 22
Margaret Sullivan ... lifelike
"Lux Radio Theater" play stars Margaret Sullivan in "Pietrino Forest." CBS, Mon., at 9 p.m. EST.
Broadway - Movie Actress Margaret Sullivan's tender portrayal of a heroine who at last finds escape from a desert that's stifling, fascinating, brings drama that's tense, stirring.

Brave New World ... voices
"Brave New World" dramatizes "Voices in the Wilderness." CBS, Monday, at 10:30 p.m. EST.
A story of the men who tried to lessen the oppression of the Indians by the white men is told in this interesting, factual "Brave New World" broadcast.

THURSDAY, NOV. 25
Hollywood in Person ... star-studded
"Hollywood in Person" stars Betty Grable, Fanchon, Judy Canova and Ben Blue in interviews over CBS, Thursday, at 1:45 p.m. EST.
How a modern girl has settled the problem of choosing between a motion-picture career and a million-dollar marriage will be revealed by Betty Grable on Paramount's "Thrill of a Lifetime" set Thursday.

Kate Smith ... Golahad
"Kate Smith Hour" presents hero of the month. CBS, 8 p.m. EST.
For the West, 8:30 p.m. PST.
A modern Golahad, the audience's choice, bows in a command appearance on the "Kate Smith Hour" Thursday.
A hero's fame and a cash award will be his reward for courage.

Good News ... no tears
"Good News of 1938" previews M-G-M's "Thoroughbreds Don't Cry." CBS, Thursday, at 8 p.m. EST.
Featuring Sophie Tucker, Judy Garland, Mickey Rooney and Ronald Sinclair in a thrilling race-track story, "Good News promises diarists romance, comedy, action.

Victor Bay ... thankful
Victor Bay dedicates "Essays in Music to Thanksgiving." CBS, Thursday, at 16:30 p.m. EST.
In a program telling the conventional history of the holiday, Victor Bay will celebrate Thanksgiving with real rever- ence, sincere thankfulness.

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FRIDAY, NOV. 26
Lost Concerto ... birthdom
Schumann's "Lost Concerto" for violin and orchestra premiers. NBC, Friday, at 7:05 a.m. EST.
The hitherto unknown Schumann concerto has lain in the archives of Berlin State Library since 1907. Music-lovers everywhere eagerly await its first per-
formance by the Berlin Philharmonic. For more information about this premiere, please see page 7.

SATURDAY, NOV. 27
Army-Navy ... tusks
Annual Army-Navy football battle to be broadcast Coast to Coast. NBC, CBS, MBS, 1:15 p.m. EST.
With millions rooting for each team, listeners are assured plenty of gridiron thrills and fight when the Army eleven meets Navy's best in their traditional annual football classic Saturday.

TUESDAY, NOV. 23
Ross Graham ... young old-timer
Interviewer Nellie Revell greets Baritone Ross Graham. NBC, Tuesday, at 5 p.m. EST.
Bass-Baritone Graham is the son of an Arkansas evangelical singer. He's been singing on the radio ever since its early days, and has given many concerts. Fans everywhere eagerly await his appearance on Tuesday's program.

Big Town ... 10 cents a dance
"Exposé of Dance Hall Hi-jinks Basket" theme of "Big Town." CBS, Tuesday, at 8 p.m. EST.
This stark drama offers an ideal role for Edward G. Robinson and depicts true-to-life action in the back streets of a teeming metropolis.

Lum and Abner ... hill-lore
Lum and Abner to be on Al Jolson show. CBS, Tues., at 8:30 p.m. EST. For the West, at 8:30 p.m. PST.
Lum and Abner, who have put rural philosophy in the upper income brackets, star for Al Jolson Tuesday night. They'll be heard in a new type of sparkling, all-hillbilly show.

Stoopnagle and Buddy ... jesters
Stoopnagle and Buddy will be "Hollywood Mardi Gras" guests. NBC, Tuesday, at 9:30 p.m. EST.
Colonel Stoopnagle and his vacuum-faced stogee, Buddy, enter into a wit duel with Charlie Butterworth Tuesday.
The pair's elastic yarns assure diarists a wealth of comedy fun.

WEDNESDAY, NOV. 24
Ned Sparks ... visitor
Fred Allen presents Ned Sparks on "Town Hall Tonight." NBC, Wednesday, at 9 p.m. EST. Broadcast for the West at 9 p.m. PST.
There'll be fun aplenty when Fibber McGee and Abner dupe Sunra. Sparks of the movies. Ned's a great favorite with movie-goers and he'll be a great favorite when he guest on "Town Hall Tonight."

Tish ... capricious
"Tish" dramatization is "Hijack and the Game." broadcast over CBS, Wednesday, at 9:30 p.m. EST.
Hour the sad encounters with runrun-
ners of Mary Roberts Rinehart's "Tish," probably the most self-willed old maid in history, and of her famous two cronies, Aggie and Lizzie.
For more details about this broadcast, please see page 7.

Phil Lord ... crusader
"Gang Busters" drama is based on saga of Fred Brown, "Chain Bandit." CBS, Wed., at 10 p.m. EST.
Debunking crime and painting crim-
inals as they really are has made Phil Lord's "Gang Busters" a powerful so-
cial instrument. Subtly, surely, "Gang Busters" drives home its moral.
For a comment in "New Yorker" broadcast Thursday, please see page 7.
STORIES OF THE SONGS YOU LOVE

ST. LOUIS BLUES

INSPIRED BY THE MOOD OF OL' MAN RIVER, BILL HANDY GAVE THE WORLD A SONG—AND LIFE A NEW TEMPO

BY JAMES H. STREET

Among the songs which have set American music apart from that of other countries in expressiveness and feeling is "The St. Louis Blues," a sad and moody piece that has become folk-music to millions. Its story is traced below. A special arrangement of the music will be presented for the benefit of readers of this story by Leith Stevens on the CBS Saturday Night Swing Club" this week.

DOWN in Memphis, from gaudy, noisy, glamorous Beale Street to the lazy Mississippi River, folks call Congressmen Edward Crump, "Mr. Crump, the Red Snapper," because he's the head man of a political show and his hair is pink.

The same folks used to call Bill Handy and his black hand the "Blues" because they wore lavender uniforms. And from out this weird color-scheme of black, pink and lavender came the "blues"—a new word for melodious melange—his first cousin only once removed from the eerie pouting of African tom-toms and the plaintive cries of cotton-field slaves.

Bill Handy forsok his chosen path to the ministry, put his hand to the plow and looked back, left the vineyards of the Lord and became the father of the meanest, moodiest music in the world. And he gave us jazz—and jazz gave us swing.

So here's a salute to old Bill Handy—William Christopher Handy—and a bow to Mr. Crump—the Red Snapper. Not for their political views nor for their races but because the white man was the inspiration and the black man was the worker who gave us a new tempo of life. Build your monuments to Beethoven! Erect your spires to Mozart! Shout hosannas for Bach! But here goes one vote for Bill Handy as a man who climbed out of the rut and gave the world its first new kind of music since man quit playing on byres and corn-tombs.

Bill Handy—his mother called him Will—wanted to be a preacher. His father, a slave, had taught him the gospel through the hills of North Alabama—his grandfather had carried the Word to his Union and comrades too. And Will was chosen to follow in their footsteps. He studied scripture and exhorted his fellow men to follow the highways of righteousness, and he sang spirituals to encourage them. And his singing eventually led him to water-front saloons and honky-tonks, where he earned his daily bread chanting for the "boys."

HE WAS born in Florence, Alabama, November 16, 1873. There wasn't much chance for a Negro in "Fluenta,", as natives called the struggling little Southern city in that tragic year of reconstruction. So when Bill was a young man he struck out on his own, headed west for Memphis the metropolis of the Delta, the magnet for most southern Negroes who left their homes and farms and went to town to labor for a few cents a day, and to wear "yaller" shoes, come Saturday night, on Beale Street.

Memphis intrigued Bill Handy. The shuffling, swaying, shuffling tempo—Beale Street fascinated him. The Mississippi River, moody and mean in the winter, and coy and crafty in the summer, gripped his imagination and made him want to sing. He organized his first band and he was the turn of the century—he had a guitar player, and he pounded the piano. He had studied music—not from a teacher but from observation. He had a strange trick of pounding the keys in a weird, rumbling way, and he and his guitar player made the saloons on Saturday night when the Negro "hooch," fresh from the farms and filled with gin, were loaded for bear and looking for fun. He played the favorites then—"Home, Sweet Home," "Swannee River," and every now and then he would even step up a spiritual to a lively tempo. The free—hearted Negroes showered him with pennies, nickels and dimes and Bill saved them carefully. Soon he had a bigger band.

"We got to have some uniforms, Bill," said one of his players one day. "What color you want?" Bill asked. "We'll buy uniforms."

"We want lavender ones," shouted his musicians in chorus.

So they got gaudy lavender uniforms and became the toast of Beale Street. One of Handy's musicians was a grinning yellow man named Jasia. He was a drumming fool down in the Delta, the magnet of Jim Crow. Jasia and Handy's drummer, Bill Handy's drumsticks, jump on them and screech and dance and go through all kinds of weird contortions. The crowd loved him, and after each performance Negroes on Beale Street would whoop and holler.

"More Jia! More Jia!"

That's where the word "jazz" comes from.

ED CRUMP, the Red Snapper, was pretty secure in Memphis politics at that time, but he was worried nevertheless. Reports had just around that Ed was a Wet—the fact of the business is he was—quite wet. The Reformers didn't like that, and started a campaign to beat him for mayor in 1905. It was customatory in those days for all politicians to hire a band. The voters demanded a lot of music and a lot of whisky—and a lot of cigars and big bonfires—and a lot of fun. So Ed hired Bill. He told the Negro bandleader to do something to affect the revolt. And Bill and Jasia made up a rousing song—"Singin' in the Rain," that the Red Snapper was not responsible for the hilarity on Beale Street. So Bill took it down to the river one day, propped against a cotton bale, and wrote these lyrics:

"Mr. Crump don't own no easy riders here.
Mr. Crump don't own no easy riders here,
But we don't care what Mr. Crump don't own no easy riders here.

We're gonna barrel-house anyhow.
But Mr. Crump don't own no easy riders here and ain't gonna have it here.

An easy rider is a carouser and a barrel-house is a saloon.

Then Bill wrecked his brain for a melody. He watched the Mississippi rolling by. He heard the Negroes chanting their work-songs—he heard the steamboat whistles, moaning and groaning—he heard the clanging of the bells—the songs of the roustabouts, the shouts of the stevedores. He watched the Negroes con-jine on the gangplanks. He heard them laugh and saw them sweat. It was music of the river. Then he heard a group of toilers humming that old river ditty, "Lookin' for the Bully of the Town."

SOMETHING about that impressed him. He jotted down the notes as best he could, went home and transcribed it. It was a weird melody—a pounding here, a chant there—bumping here, and here he fitted his lyrics to it, and that night he took his band on the streets, electrifying for the Red Snapper. Up
Beale Street they marched—playing the song. Mr. Crump don't low no easy riders there. But we don't care what Mr. Crump don't low, we're gonna barrel-house anyhow." Memphis loved it. The reformers thought that song was evidence that Memphis was quite a sinful city—that Memphis was a sinful city—in spite of Mr. Crump's efforts to drive sin from Beale Street. Among monster parades—the swapping of igars—and the cheers of the multitude—and a rampaging gendarme campaign in a southern city—the "Blues" were born.

Ed Crump was elected—in fact, he's been being elected ever since. There's about as much chance of beating the Red Snapper in Memphis as there is of beating Mussolini in Italy. And they still say down on Beale Street that Mr. Crump don't low no easy riders there.

Handy published the song, but it didn't sell very well. Ed Crump wasn't known very much beyond Memphis, and the lyrics did not click although the music caught on immediately. So Bill sold the song to Theron C. Bennett. Bennett wrote the lyrics and named the song, "The Memphis Blues"—honoring Handy's band. The song is the original "Blues." The song was brought to New York and it swept the nation.

Jasbow was still pounding those drums for Bill Handy back in Memphis, and as the blues went throughout the world, they followed. It is not accurate to say that Jasbow gave the world jazz, for jazz was born in the Congo valley. But Jasbow gave the world the name.

HANDY didn't make much money on the original blues—those "Memphis Blues"—but he realized then that he could write music. He had organized a quartet previously and had taken it to the Chicago World's Fair, where the Negro singers were a huge success. It was there that Handy learned that the multitude loved his moaning, groaning melodies. They changed all his songs to the tempo of the popular blues.

After the success of "Memphis Blues," Handy and his band visited St. Louis. They got a job in a waterfront saloon. One twilight, Bill took a stroll along the levee. The Mississippi whines at St. Louis, and whistles against the brick dikes. Handy heard all that. He understood the river's moods. The sound of the river came back to him—the ripping of the eddies, the chant of the roustabouts, the pulling of the steamboats. The sun was creeping away.

"I hate to see that evening sun go down," Bill hummed the venerable wail of river workers, who always sang a requiem for the day. "Uh-huh—I hate to see that evening sun go down..."

H E AND his band would be leaving St. Louis soon. "Fo' long, we'll be leavin' this town—I hate to see that sun go down..."

A tall yellow girl passed before him. Her hands glittered with artificial diamond bracelets. In Memphis the yellow girls didn't wear diamonds.

"St. Louis woman with all your diamonds, Bill Handy hummed. There was a heap of difference in the city girls in St. Louis and the country girls in Memphis. The inspiration came to him. He had no paper, but from a rubbish heap near by he grabbed the top of a cigar-box and with a stubby pencil he wrote rapidly—

"I hate to see that evening sun go down—even my man he's done left this town. If it won't for her powdery

and all her sto' bought hair. Lawd, Lawd, that man of mine wouldn't have went no where. St. Louis woman, with yo' diamond rings."

It was the immortal "St. Louis Blues."

The world went mad over the song. "Blues" became a household word. It became one of the best words of all America. Those weeping, wailing blues and jazz took America by storm. If there had been no blues, it's a pretty safe bet there would have been no torch-songs, no crooning, no bo-boo, no swing. Maybe there would have been no demand for Crosby, Vallee—and the bands. Maybe anything—but anyway, the blues and jazz made the world a better place.

THE "St. Louis Blues" became an American institution, like high-balls, and bawling the jack, like black magic and black-bottom, like paunkin pie and pot-licker. More records have been made of it than of any other song in the world. It's played in India, in Rangoon—on the Road to Mandalay. You can wander among the bazaars of Bagdad and dicker for Persian rugs while a gramophone a few feet away grinds out "I hate to see that evening sun go down." Next to "Home, Sweet Home" and "Old Folks at Home," it is credited with being the best-known song in the world. And for the benefit of our European critics who say nothing good can come out of America, except credits, let us recall here that all three of the world's most popular songs were written by Americans.

Handy moved to Harlem—became an arranger in that bubbling black-bolt of New York. He bought a big house and reared a big family. Often he went back to Beale Street. He never has forgotten the song of the river, and even today at 64, the bald old Alabama Negro often calls at the days when he stood on the levees and sang to the river. He says the river sang back to him.

"I guess the river made me sing," he said. "The river is like that. You just sit and watch it roll by, day after day, minding its own business, never in a hurry, always going just the same. Always seeming so happy with life. I guess the blues came from the river."

Tragedy came to his life early this year. His wife was stricken, and Handy called a private ambulance and had her rushed to a hospital in New York. He ran to the admitting officer and told him his wife was dying. The officer looked at Handy's bald head and black skin. Bill says the officer argued that Negroes were not allowed in the hospital—even dying Negroes. Bill pleaded that his wife was dying in the ambulance, and when she finally was admitted it was too late.

MAYBE he'll go back to Memphis—some time—to stay back to the river. But whether he does or not, here's a toast to old Bill Handy, the Negro who built a better mouse-trap, the son of a slave, who made us dance and laugh, who brushed away many cobwebs from the world and let joy and merriment shine through it. It's a pleasing thought to believe that when he hears the song of the river for the last time, and his Mississippi becomes the St. Peter will call him home and shave a piano in front of him. And old Bill will pound out his blues, while Beethoven and Mozart and all the lads put their feet up.

"The St. Louis Blues" may be heard on the Saturday Night Swing Club Saturday over a CBS network at:

EST 7:00 p.m. — CST 6:00 p.m.

Radio Guide • Week Ending November 27, 1937
"It's a tough life," says Andy Devine, rasp-voiced comedian heard on the Jack Benny Sunday "Jell-O" show. Between the filming of Universal's "You're a Sweetheart" and his radio work, the tousle-headed funster knows the true meaning of early to bed, early to rise.

Hollywood honored Cartoonist Feg ("Seein' Stars") Murray of Sunday's "Baker's Broadcast" recently. Above: Sketching Anita Louise Exotic Betty Ito, who takes the role of "Lotus" in "Don Winslow of the Navy," is advocating an old Japanese dish these days—chrysanthemum petal salad!

Look what greeted Radio-Screen Comic Milton Berle upon his recent arrival in Hollywood to make a new picture, "Radio City Revels" for RKO! Chasing Berle around a palm tree on the lawn of the Santa Fe station are (left to right): RKO's Ginger Alton, Alice Nielsen, Bette Lippa.
THE UNKNOWN STORY OF THANKSGIVING

BY JOHN BOYLE

Abraham Lincoln—he asked a war-weary nation to pause, give thanks

"CAVALCADE OF AMERICA" WEDNESDAY HONORS SARAH HALE, WHO FOUGHT FOR A NATIONAL HOLIDAY—AND WON
"GANG BUSTERS" DRAMATIZES TRUE SAGA OF FRED BROWN, THE CHAIN BANDIT, WEDNESDAY

GOOD many critics rate 35-year-old Phillips H. Lord as not only the most prolific but the cleverest of radio's "idea men." All his shows have been distinguished for their novelty and popularity. "Seth Parker" brought him fame. The "G-Men" series (a forebear of his currently successful "Gang Busters") rescued him from the plight in which he found himself after the failure of his world cruise on the "Seth Parker." "We, the People," rooted in homely reality, was an instant hit. "Gang Busters," dramatizing the war of society against crime, has evoked praise not only from law-enforcement officials but from parents who see in much present-day writing a tendency to depict the law-breaker as a picturesque and colorful Robin Hood, deserving the admiration of every hero-worshipping adolescent.

The picturesque hero always has been attractive—not as much because of the rich rewards his knavery brings as because he does (and enables the rest of the world to enjoy vicariously) something every human would like to do on many occasions—he flouts authority, daringly, debonairly and without regard for the consequences. The danger is that many a bookish adolescent, peering at the world through rose-colored glasses, may not be able to distinguish the Robin Hoods and Jack Wiltons from the Dillingers and Brady's. By rebuking crime and painting criminals as they really are, "Gang Busters" becomes a valuable social instrument.

Lord, unlike many of the "idea men" of the entertainment field whose primary function it is to create, doesn't begat his brain-children and shove them into the world unattended. He has been an important figure in the life of every show he has originated. True, he has retired from acting in "We, the People" and is expected to retire from "Gang Busters" at the first of next year in order to develop some new ideas. But he has taken an active part in the production of all his shows, and he allows no one except himself to lay a hand on the working script for his favorite, "Gang Busters," now a robust and outstanding success.

The "Gang Busters" drama for this Wednesday is based on the saga of Fred Brown, the "Chain Bandit," who was born and christened Ernest Brush, and whose career in crime trailed from his boyhood to his middle age and led him from a little town in Nebraska to death in a prison-break.

Brown was a psychopathic case. When he was 16 he killed a man, but he betrayed himself by his feverish and unconcealed interest in crime, and the detective who questioned him on the basis of the suspicion aroused by the boy's pop-eyed interest in violence had little difficulty in getting him to boast of the murder. Paroled from a life sentence, Brown began a series of misdeeds that continued until a guard's bullet crashed into his brain and brought him down as he attempted to clamber to freedom over the gray wall of a prison.

Lord's "G-Man" series bore the hallmark of validity because each script was carefully checked by J. Edgar Hoover, chief of the Federal Bureau of Investigation. In a like manner, "Gang Busters" is verified by the officials most closely identified with its real-life incidents.

"Gang Busters" is raw case-history with a punch, powerful, melodramatic, moving. Subtly, surely, without painful warping or twisting to secure an obvious "moral," it points out an ancient truth: that society's way is the best way and that he who flagrantly defies law and custom never wins and usually pays a stiff price for his boldness. Human nature being what it is, this is a law that requires constant reiteration. "Gang Busters" accomplishes that in a singularly successful fashion, and thus achieves social importance.

"ESSAYS IN MUSIC," UNDER BATON OF VICTOR BAY, COMMEMORATES THANKSGIVING THURS.

VICTOR BAY, who conducts "Essays in Music" for CBS, landed in America late in October, 1922, with exactly four dollars in his pocket. The New World looked like anything but the land of opportunity.

Four dollars wouldn't carry anybody far. Bay put up at a cheap lodging house and began to look for work as a violinist, but he struck his first snag when he found that it cost $50 to join the musicians' union. He didn't have $50. October looked dark.

Yet four weeks later, in November, Bay was a violinist in Stokowski's Philadelphia Symphony, had a substantial salary, good clothes, good food, and a shiny future. All of which proves that there are a lot of broken places in the fence between poverty and prosperity.

Bay, born in Lodz, Poland, February 25, 1891, had studied at the Royal Conservatory in Petrograd, with Ilum- shinsky, the operettist, and Ossip Gabrilovitch, conductor of the Detroit Symphony. Now they came to his aid. Rumtenshinsky lent him enough money to live on and to pay his union fee, and Gabrilovitch prevailed upon Stoko- wski to give Bay an audition.

Bay had to borrow the fare to Philadelphia for the try-out before Stokowski. But he got the job. Then his troubles began, for rehearsals were conducted in English and Bay couldn't understand English. He had to develop a sharp eye for gestures and facial expressions as the conductor taunted.

The orchestra rehearsed daily, but one day there was no rehearsal. Bay inquired about this. "It's Thanksgiving Day," they told him. "It's a holiday!"

"Why?" he asked.

"Why, it's a day of thanksgiving," they explained.

So Bay, having plenty to be thank-ful for (who had left Germany, the million-mark for he received for one concert amounted to only two dol- lars in American money), observed Thanksgiving with real reverence.

This year he is paying tribute to the day by dedicating his entire "Essays in Music" program, broadcast over the CBS network this Thursday evening (November 25), to Thanksgiving. The program he has prepared tells the conventional history of the holiday.

The first number, "From an Indian Lodge," by MacDowell, pictures what the Pilgrims found when they landed. A second MacDowell composition, "A D. 1620," describes the settling of the Pilgrims. Skilton's "War Dance," the next number, pura in music the story of the struggle with the Indians.

To commemorate the first Thanksgiv- ing, Bay will play "Old Hundred." In the second half of his program he will mark Washington's proclamation of Thanksgiving as a national holiday in 1789 by playing Johann Schuffel- harn's, "Song of Thanksgiving." A medley of Stephen Foster melodies will follow. The finale is Kreisler's "Thanksgiving Hymn."

For your station, please turn to the program page for Thursday, 10:30 p.m. EST, 9:30 CST, 8:30 MST, 7:30 PST.

Radio Guide • Week Ending November 27, 1937
ALTHOUGH Mary Roberts Rinehart callously forgot about Tish almost as soon as she had fashioned her and ushered her into the world (the first "Tish" adventure appeared in a magazine published August 20, 1910), Mrs. Rinehart's readers couldn't forget, and they set up such a clamor for more about the most in- domitable old maid in history that they couldn't be denied.

So, in the next few years, Tish, and Lizzie and Aggie, her inseparable companions, joined the ranks of fiction's immortals and became the three musketeers of modern spinsterhood. Tish had her utterances quoted and misquoted by thousands of advertisers, her adventures incorporated in a plump and prosperous omnibus, "The Book of Tish," and herself portrayed on the stage by May Robson.

And now they're on the radio. The story of their trials and tribulations is being currently presented by CBS, cooperating with the radio division of the Federal Theater, Betty Goodwin, Agnes Moorhead and Anne Ellsner play Tish, Lizzie and Aggie, respectively. Subordinate roles are taken by members of the Federal Theater group.

This week's drama, aired Wednesday, is called "Hijack and the Game." It was written by Jack Raymond, of the theater's radio division, and it tells the story of Tish's and Lizzie's inde- plorably successful venture into rum-running during the hectic summer when she was run out of town with a young and lovely niece whom she took to a lonely island to keep out of mischief.

Tish and Lizzie and Aggie, says Mrs. Rinehart, had their origin in reality. She found their prototypes in a summer resort in Maine, where they were grappling with the problem of how to dispose of a stray and extravagantly friendly dog which stubbornly refused to leave them after he had made their acquaintance.

"They didn't really live dogs," says Mrs. Rinehart, "and yet they wanted to be kind to the pup which had adopted them. So they put him on a boat that ferried back and forth across the little lake where we all were staying, hoping he would follow other people onto the opposite shore. But he didn't. So those three women spent the entire afternoon putting the dog on the boat, only to have him back with every return trip."

Struck by the humor of the situation, Mrs. Rinehart used it as the basis for a short story, and that's how Tish and Lizzie and Aggie were born.

Mrs. Rinehart has given the dramatic rights to the Tish stories to the Federal Theater without charge.

As worthy of note as Tish's appearance on the radio is the coincidental revival of literary and cinematic interest in the activities of the famous old maid. Edna Mae Oliver will soon appear in a movie version of Tish's life, and a new omnibus of Tish stories will be brought out soon. Its title, appropriately enough, is "Tish Marches On."

For your station, please turn to the program page for Wednesday, 9:30 p.m. EST, 8:30 CST, 7:30 MST, and 6:30 PST.

Radio Guide • Week Ending November 27, 1937

SCHUMANN'S LOST CONCERTO WILL BE HEARD IN WORLD PREMIERE FROM BERLIN FRIDAY

LIKE a message from the dead it is the broadcast to be heard on Friday morning, coming from Berlin, Germany. At the uncomfortable hour of 7:05-7:45 a.m. EST, NBC-Red will relay as far west as Chicago a Concerto for Violin and Orchestra by Robert Schumann which has never been publicly performed, although its composer departed this life eighty-one years ago, at the much too early age of forty-six.

The story of the missing concerto is unusual and fascinating; radio listeners—especially the early risers—might like to hear about it.

Schumann fashioned the three-movement work in 1853, three years before his death. It is the last important musical utterance from his pen before the shadows fell seriously upon his mind.

A close friend of the composer was the great Hungarian violinist, Joseph Joachim, and it was for him that Schumann created the concerto. Its premiere had been planned to take place in Dusseldorf, where the composer functioned as conductor of the local symphony orchestra.

Joachim, in possession of the concerto, could not bear to play it after his friend's death, and practically kept the manuscript a secret until his own demise. His will directed that the work be deposited in the Berlin State Library and be not released for publication until 1956, one hundred years after the passing of Schumann. There the prized manuscript rested since 1907 (Joachim died in 1899) and seemed to have only historical value, for the library listed it as "Unfinished."

Wilhelm Strecker, a Berlin music publisher, is credited with "discovering" and exhuming the neglected concerto and obtaining legal permission from the heirs of Schumann and Joachim to have it publicly performed this winter. Yehudi Menuhin, young violin genius, heard of the work and arranged to give it a world premiere in America a few weeks ago by means of radio. Then the German government stepped in and decreed that the first hearing must be in Berlin. The date was set for this Friday, and the concerto will be played then by Wilhelm Kullenkampf, accompanied by the Berlin Philharmonic Orchestra.

However, denying the discovery claims of Mr. Strecker comes the tale of two sisters, well-known Hungarian violinists living in London. They are Yelli d'Aranyi (who has made appearances in America) and Adila Fachiri. Those ladies, about three years ago, began experiments with the unseen world and became ardent devotees of spiritualism. At several seances, so they say, the shade of Schumann communicated with them and urged them to find and play his manuscript. Furthermore, he is alleged to have added that his manuscript was not unfinished but had been carried to full completion, and that instead of there being only one copy of it at the Berlin State Library there were actually four (a fact which was eventually proved true).

Of course, it is all quite romantic, and I hate to strike the picturesque tale, but honesty is owed to Radio Guide readers. Therefore, it is only fair to point out the fact that the existence of the concerto and details about it have been familiar to musicologists these many years and available to anyone who owns a copy of Grove's "Dictionary of Music and Musicians." That thorough book contains the facts in the biography of Robert Schumann.

When you hear the concerto this Friday, do not think that the year 1853 was all tragedy for Schumann, as in October a lad of twenty arrived in Dusseldorf with a letter of introduction from Joachim, and the harassed composer found his visitor to be a shining genius in whose company he took immeasurable delight. Schumann wrote a famous article about him, publishing the youth's coming greatness to the world.

His name was—Johannes Brahms!

—Leonard Liebling.
The March of Music
by Leonard Liebling

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

WHEN hearing music, it is not enough to listen with open ears. The mind should be open, too. If both function in entire cooperation, the result makes for fuller understanding and a higher measure of enjoyment.

Trite as that advice seems, it is a useful reminder just now, when radio promises a wealth of concert and opera entertainment never equaled in any previous season.

Informative remarks accompany much of the music, but they necessarily have to be short and without too much detail. Often the intelligent home listener would like additional explanations.

It is helpful to supplement the spoken comment by reading books about the music and musicians one hears on the air. The seeker will find whole libraries of such volumes at his disposal. If he finds difficulty in proper selection, this department stands ready to offer suggestions in response to written requests.

An idea of how much literary material exists about music may be gained when we check up on just one composer—Wagner. More books have been written about Chriat, Napoleon and Wagner than on any other subject since history began.

History itself is indissolubly bound up with music. The most ancient tales that record the doings of man contain frequent references to his concern with tone. Music flourished in medieval China, Egypt, Greece, and the Roman Empire. Confucius knew much about it. So did Pythagoras, an authority on vibration. Nero fiddled. Biblical David sang for King Saul. At the conclusion of the performance, the latter threw his javelin at the vocalist. That probably is the first authentic instance of musical criticism.

Early poets and essayists mention music with frequency. Milton and Shakespeare show expert knowledge of the art. Many sovereigns employed performers and composers as a regular part of court. Queen Elizabeth was a skilful player on the forerunner of the piano. Frederick the Great, a patron of Bach, excelled on the flute and wrote concertos for it. Napoleon founded the great Paris Conservatoire. Rizzo’s guitar-playing helped to undo Mary, Queen of Scots. Wagner’s ‘Tannhauser’ premiere in Paris, sponsored by Napoleon III, heaped political troubles upon that monarch.

Countless other data might be cited to show how closely music is bound up with the great personages and great doings down the ages. Today Hitler is known as an ardent Wagnerite. Mussolini plays the violin. The Duke of Windsor reveals no serious musical inclinations like the eminent Elizabeth, for he merely strums the ukulele. However, he composed a march called “Majorca.” Which reminds one that a wise man said: “Never criticize the music of a king, for you do not know who might have written it.”

Read all you can about music. Its makers and interpreters have contributed to life as picturesque and exciting episodes as are to be found in any books of pure fiction.

The Music Guild Tuesday (NBC, 2:30 p.m. EST) offers a “Quartet in the Dorian Mode” by the English composer, William Walton. The extremely old Dorian scale has quaint charm for modern ears. Walton expands those tones into harmonies of his own, some of which would have surprised the primitive practitioners. A few years ago he made us all sit up with his oratorio “Belshazzar’s Feast,” a realistically savage piece of writing. I still remember it as the loudest piece of choral writing I ever heard in New York’s Carnegie Hall. The present quartet coos by comparison.

Paul White’s new ‘E Minor Symphony,’ still in manuscript, features the Rochester Civic Orchestra program Monday (NBC, 3 p.m. EST). White, young American composer, is a member of the faculty at the Eastman School of Music in Rochester, N. Y., and expresses himself musically with true aptness and distinction.
SUNDAY, NOVEMBER 21
at 8 p.m. EST on NBC
The General Motors
Concert Company
Presents
Grace Moore, soprano
Richard Tauber, tenor
Corinne Frederick, clarinettist
The St. Louis Symphony Orchestra
Vladimir Golschmann, conductor

Ride of the Valkyries (Wagner) The Orchestra
"Ach, So Fromm" from "Martha" (Flotow)
Richard Tauber
"Balatella" from "Pagliacci" (Leoncavallo)
Grace Moore
Air on the G String (Bach) The Orchestra
Letzter Fruehlings (Grieg) Selection from "Wiesental" (Strauss-Kornfeld)
Richard Tauber
The Call of the Birds (Rameau) Prelude in F Flat (Bach) Corinne Frederick
The Old Refrain (Kreisler) The Last Song (Tosti) Grace Moore

Third Movement (Symphony No. 6) (Tchaikowsky) The Orchestra
Sernade (Schubert) Grace Moore and Richard Tauber
"Wedding March" from "Coo d'Or" (Rimsky-Korsakoff) The Orchestra
Grace Moore . . . displays a vibrant vocalization

Later this winter, the National Federation of Music Clubs will present radio programs from other countries, bringing performances of some of the best orchestral and choral groups abroad . . . "Intimate Opera," sung by a London company of three vocalists who will visit America shortly, is to go on the air before long. . . Tauber, the mellifluous tenor of General Motors, began his musical career as a conductor. Would it be asking too much to have his sponsors let him lead a number or two on their programs?

Music Hall of the Air. Sunday (NBC, 12:30 p.m. EST), has some arresting aspects. Edwina Eustis, the American soprano soloist, came into fame originally by singing opera in Russian, and Miichel Piastra, stepping forth on that program as a conductor, won his initial celebrity as a violinist. The bill also brings a composition (Sibelius Suite) startling the tympani, and another, ensembling three pianos. The tympani is hardly ever emphasized by composers as a solo instrument, even though its player has to be perfectly versed in ear and rhythmic precision. One of his tests is to be able to tune the tympani to various tones while the rest of the orchestra is playing. Often, too, the tympanist is called upon to operate also the cymbals, tambourine and other mediums. Quite enough, it appears, for any man with only two arms.

From Sarah Proctor Hoyt (Omaha, Neb.): "I think the new department 'The March of the Music' is excellent; the best thing you have had yet as a guide to the programs of classical music. I wish to cast my straw vote with Heiltez, against so much comment about the music played. One doesn’t remember it very long, and I always feel like saying, 'Oh, please play and don’t talk so much.' Thank you for the new department."

Lotte Lehmann, soloist with Chesterfield Wednesday (CBS, 9 p.m. EST), radiates charm of personality as well as of vocalism. At her winter home in New York she is known by her friends as a hostess of rare gifts. One of them is the exercise of devoted supervision over the . . . kitchen! Mine. Lehmann says: "I love to be particular in what music I give my public, and what food I give my guests." Her naturalness goes also into the heartfelt sincerity with which she interprets the masterpieces of the German song repertoire.

Not for many years has Arthur Rubinstein, Polish pianist, been heard in America, and therefore his appearance with the New York Philharmonic Orchestra Sunday (NBC, 3 p.m. EST) arouses uncommon anticipation. Strangely enough, he first gained larger reputation with his playing of the music of Spain, which he learned to love on his visits to that country. Rubinstein’s rhythm and dash lend themselves ideally to the works of Albeniz, Granados, De Falla and Infante.

Radio Guide • Week Ending November 27, 1937

SUNDAY, NOVEMBER 21
at 3 p.m. EST on CBS
The Philharmonic Orchestra Presents
Arthur Rubinstein, pianist
John Barbirolli, conductor
Overture to "The Midn't of Pelau" (Rimsky-Korsakoff) Variations for String Orchestra (on a Tchaikowsky theme) (Arensky)
The Orchestra Piano Concerto No. 1 in B flat Minor (Tchaikowsky) Arthur Rubinstein and Orchestra Scene from "The Apocalypse" (Liszt)
Suite from "Coq d'Or" (Rimsky-Korsakoff) The Orchestra

COMPLETELY Russian are John Barbirolli’s choices for his Sabbath matinee. Three of the numbers do not come to hear often in our land, the Rimsky-Korsakov Overture, Liadov Scene, and Arensky Variations. All this music dates from a time when Russian composers were more concerned with beauty than with realism, and therefore the radio listener may give himself up to simple enjoyment without being bothered by learned analytical guidance.

When Tchaikovsky showed his completed concerto to his intimate companion, Nicolai Rubinstein (brother of Antonin), no relation to Arthur, the latter disparaged the work, called it sketchy and "unpianistic," and suggested improvements to the composer, who became deeply incensed. He later made only slight changes of his own. Hans von Bulow (son-in-law of Liszt) considered the concerto a masterpiece, and gave it a world-premiere in which America had the privilege of figuring honorably, for that performance took place in the ’70’s, at Boston, Mass.

The trans-Atlantic cable then was young, and one of its earlier messages carried with it congratulations to Tchaikovsky in Russia and gave him the first news of the triumph of the concerto.

The programs on these pages, based on advance information, are subject to change at the time of performance.

Other Fine Programs
For stations see our program pages
SUNDAY, November 21
10:00 a.m. EST—Music of American Youth
2:00 p.m. EST—The Magic Key
5:00 p.m. EST—Metropolitan Auditions
9:00 p.m. EST—Ford Hour
10:00 p.m. EST—Rising Musical Star

MONDAY, November 22
3:00 p.m. EST—The Rochester Civic Or.
8:30 p.m. EST—The Voice of Firestone
11:00 p.m. EST—Opera "Norma"

TUESDAY, November 23
2:30 p.m. EST—NBC Music Guild
WEDNESDAY, November 24
4:00 p.m. EST—Curtis Institute of Music

THURSDAY, November 25
2:00 p.m. EST—Music Guild
3:15 p.m. EST—Eastman School of Music

FRIDAY, November 26
2:00 p.m. EST—Music Appreciation Hour
8:00 p.m. EST—Cities Service
EACH Tuesday night NBC's "Vox Pop" is broadcast from the lobby of some New York Hotel. Sponsored by Molle Shaving Cream, it is a program of impromptu interviews with various people in the lobby. For one-half hour, those participating try their skill at brain-teasers, general questions and news of the day. A most recent scene of broadcast was the Hotel Barbizon-Plaza. NBC engineers moved into the lobby shortly before the broadcast to install their equipment. A small dais was placed squarely in the center of the lobby. On it, during the broadcast, stood the two conductors of the program, Parks Johnson and Wally Butterworth, and the persons whom they interviewed. Only a few persons lounged around the lobby as the engineers began setting up, but soon a sizeable crowd had gathered for the fun.

Radio Guide's own cameraman, Gene Lester, is summoned by Parks Johnson and Wally Butterworth to mount the platform for an interview and a rather thorough explanation of some of his picture-taking techniques. As he mounts the dais, Gene takes the opportunity to focus the pair of interviewees for a candid shot. Above, top: There's a very good reason for this banner, which describes the show. It hangs in the lobby of the hotel throughout the preparations of every "Vox Pop" broadcast and is put there to satisfy the curiosity of idlers who persist in plying the engineers with questions. However, it doesn't stop the flow of queries. Many are prevailed upon to join in the spontaneous bombardment of old and new questions.
Wally Butterworth with two pretty candidates for places on the broadcast—Virginia Batchelder (left) and Ruth Warrick. They were in New York to present a turkey from the Mayor of Kansas City to Mayor La Guardia.

Right: Virginia and Ruth—on the air! Virginia, from McPherson, Kansas, is queen of Kansas City’s festival, the “Jubileesta.” Ruth, from Kansas City, is the town’s official hostess. Both are typical “Vox Pop” broadcasters.

Parks Johnson (center) chats with Margery Wilson, writer of feminine charm, and Brett Stokes, publisher. Although Johnson and Butterworth have preliminary talks with persons appearing on the program, the show is spontaneous.

Fred Walworth, NBC engineer, bends attentively over the controls of the apparatus set up in the lobby. It’s Fred’s job to handle all technical details of the show. During each broadcast, an alarm clock rings and the person being interviewed at the moment wins $5. On this occasion, the two visitors from Kansas were lucky.
Hollywood Showdown

BY EVANS PLUMMER

RO, the M-G-M lion, has based on the air in recent months-picture critics tuned in the premiere, went into ecstasies. But a week before the opening, and said in print: "Marvelous! Metro has done it again!" Not being a picture critic, I must admit that they are probably right. I am not versed in the ways of the world and I have seen few films. But I have seen this one, and I must say that it is the best picture I have ever seen. It is a picture that should be shown in every home in the country. It is a picture that should be shown in every school. It is a picture that should be shown in every theater. It is a picture that should be shown in every cinema. It is a picture that should be shown in every movie house. It is a picture that should be shown in every cinema house. It is a picture that should be shown in every movie theater. It is a picture that should be shown in every cinema theater. It is a picture that should be shown in every movie cinema. It is a picture that should be shown in every cinema movie. It is a picture that should be shown in every movie cinema. It is a picture that should be shown in every cinema movie. It is a picture that should be shown in every movie cinema.

But let us return to the film. It is a film that is sure to be a hit. It is a film that will be seen by millions. It is a film that will be remembered for years to come. It is a film that will be studied by film historians. It is a film that will be shown in film school. It is a film that will be shown in film school. It is a film that will be shown in film school. It is a film that will be shown in film school. It is a film that will be shown in film school.

The film is directed by Robert Z. Leonard, who is a master of cinema. He has a vision that is unique, and he has a sense of humor that is rare. He has a talent for capturing the essence of a story, and he has a gift for creating a mood that is unforgettable. He has a gift that is rare, and he has a gift that is unique. He has a gift that is rare, and he has a gift that is unique. He has a gift that is rare, and he has a gift that is unique.

The film is a love story, and it is a love story that is sure to be remembered. It is a love story that will be seen by millions. It is a love story that will be remembered for years to come. It is a love story that will be studied by film historians. It is a love story that will be shown in film school. It is a love story that will be shown in film school. It is a love story that will be shown in film school. It is a love story that will be shown in film school. It is a love story that will be shown in film school. It is a love story that will be shown in film school.

The film is a must-see for all film buffs. It is a film that is sure to be a hit. It is a film that will be seen by millions. It is a film that will be remembered for years to come. It is a film that will be studied by film historians. It is a film that will be shown in film school. It is a film that will be shown in film school. It is a film that will be shown in film school. It is a film that will be shown in film school.

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SEVERAL columns ago the department applauds after O'Keefe's grand work during the absence of Fred Allen from radio. However, if some sponsor would grab O'Keefe now comes word that Sir Walter Elias Disney has joined the Packard show with Lanny Ross, Charlie Butterworth and the rest, on January 18. Variety is reporting the comic is making a well-earned vacation in Europe. He sailed on the Queen Mary on January 9 and a January 12 daily newspaper column will be sent back by cable.

Evelyn Plummer mentioned last week that Paul Whiteman is likely to replace the Hal Kemp-Alice Faye combination which moves with the broadcast of O'Keefe. Even though Plummer has written for the Workshop program, however, they were all on the way to California to work on the Fred Allen show. If you know the fare to California and back, it will give you a rough idea as to how expensive a radio program can be the regular cost for time and talent. Incidentally, Movie Comedy Ned Sparks makes his radio debut on Allen's program next Wednesday night.

Kate Smith could be California bound if her manager, Ted Collins, so desired. She seems to have that desire, because last week she turned down a million-dollar radio contract which was offered to the singer.

Irving Reis, director of the Columbia Workshop program, will depart for Hollywood as a writer-director on Jan. 12, but first he must finish his Workshop program, however, if studio arrangements will permit its being handled from there. Reis has fifteen Workshop productions set for between now and the end of the year, before which he has to have another ten ready to be aired from Hollywood.

Reports have it that the Friday night Columbia Shows will undergo a change before long. Although Y's said a new idea will be presented, Miss Manners will remain the star attraction.

A spelling bee to be broadcast between Lowell Thomas and his "nine old men" and George Bye's "Bystanders," originally scheduled for November 14, has been postponed to December 14. NBC will broadcast a "word-by-word" description of what will be a rather interesting event.

Gabriel Heater is a very considerate person. Inasmuch as his "We, the People" programs on Thanksgiving night will be away from home, he is arranging a nice turkey dinner for them at one of New York's leading hotels.

Mentioning Heater reminds me of a story I heard the other day. It seems that way back in 1917, when Heater was trying to earn his bread and butter as a writer, he made an effort to sell a story to Bruce Barton. Heater told his agent that the story dealt with the plot of the show but that the plot was so fantastic that he knew it would appeal to business and political readers. The advertising executive who gave up his business career and turned to politics to get a part in life. Fantastic? Did he say? Barton, an advertising executive himself, wired a note to Congress early this month. Who was it? That the offender those immortal words, "Truth is stranger than fiction!"

This may sound fantastic, but it is an actual fact that Milton J. Cross, one of radio's ace announcers, lost three months of his life after he was scheduled to go on the air and stage and talk to the studio audience, but he wasn't to stay out there. His announcers were to come from a small room off the studio, in order for it to be more effective for the studio audience. That Irene Wicker has also had her share of trouble. Between broadcasts, "The Singing Lady" has been continuing to Boston to visit her son, Charles, who is attending Andover School in Massachusetts. Boys will be boys, and Charles is no exception. He went in for football and a couple of weeks ago prison at Andover. In the meantime, when the comic was away from land to sea, the regular Communications Commission was talking, "The Eddie Dooley of Attica." The prisoner columnist uses Eddie's name, and each week sends his idol a list of predictions for the next week's games.

Is television to turn that corner soon? On the Columbia Phonograph program has applied to the Federal Communications Commission for the first successful broadcast of television from land to a ship at sea.

Property has turned the corner for the Chicago radio stations. Several companies, who are reporting the biggest business of the year, are making records. This fact can be attributed to the popularity of radio stars who are making records. I, for one, heard a new phonograph-radio combination on the strength of hearing some grand records. Crosby fans, I heartily recommend the new Decca record made with Connie Boswell, "Basin Street Blues."

The CBS "Hobby Lobby" show, in spite of its weakness, has not been without its excitement. Most pitiful event was the story of a new duck. The duck had achieved quite a musical reputation. But when it was finally led up on the Columbia playhouse stage for the supreme test, it became so terrified that its squee's, however, was its embarrassment and chagrin. For as it waddled, unaided it fell in the audience. Behind its mistress, reliable witnesses state that the duck "waddled" out of its eyes and dripped along its back.

Chicago radio artists are all holding their breath in anticipation of the outcome of our predictions now being distributed among that city's studios and advertising agencies. Reason is the Radio Comptometer Ball to be held in the ballroom of the Medinah Athletic Club on Saturday evening. Fashioned television, the "academy award" of the motion picture field, there will be ten individual awards to Chicago talent for the outstanding performance of the year in playing, direction and singing. Madeleine Canice is heading the affair assisted by Vincent Pelletier, Phil Long, Ross Brown, Tom McDonnell, Betty Mitchell, and Bob Gault. An annual event with the proceeds to the newly organized Radio Artists Fund of Chicago.

Lula Belle, star of the National Barn Dance, is approaching the end of her summer vacation and she isn't going to waste a minute of it. She is busy being a tourist of North Carolina, enough room for her little daughter, Linda Lou, to play a real hand-see, sound-proofed to keep the neighbors from listening. Her song, "Miss His Music and Her Model," a wood-burning fireplace, and all on Chicago's near North Side. Now that certainly can't be asking for much—is it?
THERE'S AN OFFER!

THIS department started out to help beginners in the contest world. It has been your pointers along the way toward victory. Now here's something we haven't been able to offer before—a chance to offer again—a copy of Wilmer S. Thomas' "Contest Calendar," previously circulated only to active students in the Shepherd Correspondence Schools (and it's free! Anyone who tells this department the name and address of the copy of this bulletin may have it if he sends a stamped, self-addressed envelope with his request. This is intended to carry the beginners who started this department into the more technical phases of the business. You've been waiting for this—merely serves to introduce to readers one of the honest and sincere contest aids mentioned in this department's first column.

PRIZES:

Given in "The Perfect Husband" guide; 2nd, $500; official distributor, New York City. Must be mailed before Dec. 15.

For more facts, see "Your Opportunity Guide".

$1,000.00 AND MERCHANDISE

PRIZES: (Grand) 1st, $500; 2nd, $250; 3rd, $50 cash. Marked Entries in movie, "Angel!" 4th, $100; ten prizes of $10 each; six $10 evening bags; ten prizes of $5 each.

TO ENTER: Write for two of the three pictures, each, appearing in December and January issues of "The Perfect Husband," or a 15-word (or less) letter on the subject "Which Man I Would Have Chosen—the Husband at the Lover—" before the story told by the motion picture. Any informal, or screen, story with one entry; do not decorate. Send to Eternal Triangle Studio, 1440 Lexington Ave., New York, N.Y. Entries must be mailed by Feb. 1, 1938.

For more facts, see Screen Guide magazine.

$10,000.00 CASH

PRIZES: (Weekly) $500; 2nd, $250; 3rd, $50 cash. Grand prize of $1,000. Duplicate grand prizes given.

TO ENTER: Write for 10 Design Competition (A, B, C, D, E), each, and send 10 words, or less, to "The Perfect Husband," 371 Plymouth Court, Chicago, Ill. Do not send your contest entry.

For more facts see current newspaper advertisements of S & W Cuffe, or write to address given.

$25.00 FOR LETTERS

PRIZES: (Weekly) $10 for one letter, $5 for each additional letter.

TO ENTER: If you can truly credit to Fleischmann's yeast one part of this letter, or if you suggest any successful promotion idea where Fleischmann's yeast might be used, your letter will be mailed to you.

For more facts see, "Your Opportunity Guide.

750 WATCHES

PRIZES: (Daily) Thirty Bensus men's or women's watches, worth $49.50 each, for 25 days through Dec. 10.

TO ENTER: Complete the sentence, "I like China because__" in 25 additional words or less and send with China box-top to "China," Cincinnati, Ohio.

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

$100.00 CASH

PRIZES: (Weekly) One hundred dollars.

TO ENTER: Mail 20\(\times\)20\(\times\)\(\frac{1}{4}\) inch cardboard square, with your name, address, and "Fleischmann's Yeast" in the center of the square, to "The Contest Calendar," 371 Plymouth Court, Chicago, Ill. No limit to length of entry. Send tract of your own composition. If you win, you will also receive a one year subscription to "The Perfect Husband." No limit to number of entries you may enter for any prize.

For more facts, see "True Story Court of Human Relations," NBC, Friday, 9:30 p.m. EST. For the West, 9:30 p.m. EST.

TWO NEW HOMES

PRIZES: (Weekly) Merchandise certificates worth $500, $250, $100, $50 and $25, or a total of $1,000. Total of $12,750 and $5,000, to be applied toward the building of New American Homes. Grand prize selection will be made at close of contest, which runs ten weeks up to Dec. 15.

TO ENTER: Write an essay of 100 words or less on the "Electrical Standard of Living." Entry must be an official blank, available at any of Fleischmann's yeast stores; send $1.00 to "The Perfect Husband," 371 Plymouth Court, Chicago, Ill. No limit to number of entries you may enter for any prize.

For more facts, see "Your Opportunity Guide."


Honesty on the Air
Radio Station WWVA, in Wheeling, West Virginia, deserves a lot of recognition for coming to the rescue recently when a contest went haywire.

The station's managers proved again that contests being today is conducted on a high plane, and that contestants are guaranteed a fair deal in practically every instance.

A food company which had sponsored two previous contests on WWVA recently entered that market with two new food products. The station's managers asked if questions were the company suggested a contest to stimulate sales. The company offered a prize of an automobile to the person who submitted the largest number of labels cut out and mailed in with packages, etc., on illegal technicalities the sponsor claimed that it was not possible for the prize to be awarded. When the station's managers argued, it was fruitless.

Then listeners began to call the station and ask about the prize. Rather than answering the phone calls to inform the listeners, the station bought an automobile, asked the listeners to send their labels direct to the station, and after hiring a special staff of clerks, awarded the prize. The listeners were happy, and WWVA was happy—because its listeners found added faith in the station.

The oldest rule in the contest world is that the oldest rule in the contest world can be the most confusing to the contest world. It was, to say the least, embarrassed!

Winning Entries

When General Mills, which turns out just about as many radio programs and contests as anybody should want to, asked listeners to send them suggestions for a new name for "Grand Stand and Band Stand," heard three hours daily on WMCA in New York, a 21-year-old clerk won the $500 first prize with "Wheaties Reviewing Stand."(Wheaties is the money in a fund he's building to take him through college. (Add to contest's good works!)

Here are two entries which won in one of a F P Page product-children's weekly column reported by William H. Shepherd's Confidential Bulletin which we are offering above to our readers. This one was a Bulova watch: "I like Ann Page Beans because a can opener rewards me with beans that are tender but unbroken in a thick, rich, purplish tomato sauce." And this entry in the same column was in a Cincinnati Column Sweeper: "I like Ann Page Beans because it contains few nearly cooked, delightfully seasoned and, served cold, they're always greeted with enthusiasm by my family." Note that in this contest the opening "I like Ann Page Beans because—" does not count in the twenty-word maximum. And notice also that while each covers a different expression, neither sound confused by any attempt to say too much about any product.

Two weeks ago we reported that the entry which won $1,000 in the Pillsbury cake-baking contest was "Orange Gossup Walnut Cake." For comparison, this entry won another prize: "Amberickle Nut Cake." In essence, the contestent noted that the chief ingredient of this cake is marmalade and walnuts. The first commented on the lightness of a light-orange-flavored cake; the latter noted the amber color and the marmalade gave it. Both are excellent original entries.

Who Won?

It's always interesting to know who won in contests we didn't win. There's some consolation in being able to read the results in the paper and then hear your heartfelt congratulations.

Our goes to these winners:


These three ladies heard themselves announced as winners of $200 for fox furs on the "Timm and Irene" show November 7 (although they knew it previously because each winner is telephoned personally to congratulate). Mrs. Walter A. Walker, 2910 Alameda Blvd., Baltimore, Md.; Mrs. Charles John, 184 Middle Drive-Wood Pl., Indianapolis, Ind.; Mrs. W. O. Lantzy, Jr., 501 North Highland Ave.

One of the first winners in this contest was Mrs. Doris Moeller, of 59 Laguna Street, San Francisco, California. Her entry was: "I dislike orange juice." In each contest world can be slightly confusing to the contest world. It was, to say the least, embarrassed!

This Contest World

Contest sponsors are not so different from humans, after all, it would seem. Several weeks ago a writer in the Saturday Evening Post recorded an old Alaska red salmon that was being caught in Alaska, one canner of pink salmon adverting, "Guaranteed not red in the can!" While a tooth-powder manufacturer advertised that dentists store teeth with porcelain. Both the author and the advertiser were happy, too, because the product prospered.

CONTEST NEWS, A -13, November 12, 1937

FOUR CLASSIC WINNERS FEATURING THE WORLD'S MOST COMPLETE PROGRAMS OFFERED 10 FREE 

1. CONTESTS
2. CONTESTS
3. CONTESTS
4. CONTESTS

International News

None of the most satisfactory systems for obtaining advice on contest entries is to find a "contest expert," who is not bound by friendship to compliment any entry, but who will give you the inside story on how successful contestants have such real preferences. In this department of the contest world there will be an important announcement on this subject. Be sure you see this important announcement.
Program Locator Time is Eastern Standard. Use This Table to Find Yours

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Program Locator is an index of network programs—listing names of stars, sponsors and programs. Look for any one of these to find your program—in Eastern Standard time, then turn to Radio Guide pages to find your station carrying the program.
"HOLLYWOOD IN PERSON" WILL STAR BETTY GRABLE, FANCHON, JUDY CANOVA, BEN BLUE THURS.

SOME inkling as to how a modern trailer utilizes the principle of dividing between motion-picture stardom and a million-dollar marriage is expected to be revealed during the "Hollywood in Person" broadcast planned for Thursday when Captain Bob Baker takes his $10,000 studio trailer to the Paramount set on which "Thrill of a Lifetime" is being filmed and interviews Betty Grable, Fanchon, Judy Canova, and Ben Blue.

Many a girl would think her lucky stars to be in the predicament of Betty Grable, the young lady with the problem, but Betty didn’t relish it. Inasmuch as she had set the date of her wedding to Jackie Coogan before she learned recently that she was slated for early stardom in Paramount pictures, her informal remarks over Captain Bob’s microphone next Thursday are expected to be of especial significance.

For Thursday’s broadcast off the same set for presentation to the Coast-to-Coast audience will come Fanchon, Hollywood’s only woman producer of musicals; Judy Canova, the famous hillbilly trio from the flats of northern Florida, and Ben Blue, one of Miss Fanchon’s discoveries.

FANCHON will tell of her many and varied experiences with the screen’s top-flight artists who first started to succeed under her banner. And in that list there have been Dorothy Lamour, Myrna Loy, Bing Crosby, Martha Raye, Desi Arnaz, and Harry Richman. Fanchon herself first gained success when she started producing stage shows as part of the team of Fanchon and Marco.

Because of the fast clip at which it moves, "Hollywood in Person" is "the most rapid-fire and increasingly popular shows on the air."

Stage from a different movie studio each day of the week at 1:45 p.m. EST, each program features a completely new lineup of people. Depending on the nature of the script, anywhere from one to twenty individuals may be interviewed by Bob Baker. These broadcasts are made possible through the use of a specially built trailer, equipped with complete facilities for broadcasting.

The trailer was constructed at a cost of $10,000, and has been described by technicians and engineers as the most perfect portable studio in existence. To insure against vibration, the trailer is placed on special wooden blocks during the fifteen-minute show.

Every "Hollywood in Person" program is prepared the preceding day. The staff gets together, maps out a general working script, and iron out all details for the next morning’s show. Then it’s merely a case of reaching the studio on time the following day, setting up the equipment and rounding up the people who are to appear on the show. Sometimes, of course, this is much easier said than done.

A prize example of this was a recent program on which Evelyn Brent was scheduled to appear as the guest star. They do say that on this particular day R. Colvert Haws, producer of the program, lost six pounds before noon. First, the crew reached the lot and learned that Miss Brent had been taken ill with an attack of pneumonia poisoning. This meant rewriting the working script and rounding up another complete broadcast in less than 70 minutes.

Then, with a recruited accordionist and a song-writer, the engineers discovered just seven minutes before broadcast time that the line was dead and a connection could not be obtained to the CBS control-room. There was only one thing to do. Racing against time, the entire outfit leaped aboard two studio cars and followed the trailer over to another sound-stage, where a new connection could be perfected. With engineers working like mad, and everyone else suffering nervously prostration, the connection was completed and the show went on the air on time.

For your station, please turn to the program page for Thursday, 1:45 p.m. EST, when Betty Grable, Fanchon, Judy Canova, Ben Blue, and Harry Richman will be heard over the airwaves.

48 Different Models and Types
A set to please every taste and every person. All advanced features—many exclusive. See and hear these 1938 Em-ersons. Write for free catalog and name of nearest dealer.

EMERSON RADIO AND PHONOGRAPH CORPORATION, NEW YORK, N.Y., WORLD’S LARGEST MAKER OF SMALL RADIOS

Movie Starlet Betty Grable, shown above bidding a temporary farewell to Jackie Coogan, had to choose between a career and $1,000,000
MYSTERY SURROUNDS RETURN OF PAUL WHITMAN AND HIS FAMOUS ORCHESTRA SUNDAY

THERE'S mystery in the air these days—mystery of a musical nature, which is putting certain maestros, critics, and followers of modern rhythm all in a dither. You can't even imagine how some of the listeners are speculating what the solution might do to their profession. 

Believe all this mystery is one whose name has been synonymous with modern music since the new "jazz" era came into being. This man of mystery, whose hit song must be almost in every new style in rhythms, completely overshadowing the current "swing" "continental" interpretations, is none other than America's King of Jazz—Paul Whiteman.

About eleven months ago Paul Whiteman decided that after fifteen years of steady working to appear on the musical appetites of a dancing world, with only three weeks vacation in all that time, he would like to come to the lure of his own Texas ranch, taking an extended vacation which would end only when he "felt good and like it." 

So, Paul Whiteman and his wife, the former Margaret C. Livingston, one of the motion pictures, did just that. They put aside all things which had to do with the making of a living, and began themselves to work. They went to Eagle Mountain Lake down in Texas where Paul could satisfy his boyhood dream of being a boss rider. Margaret C. Livingston knew that way as a "cow-oy ray-neh." 

During the past year Paul and Margaret have enjoyed themselves doing just what they wanted to do, and without any concern for train schedules, bookings, engagements, or rehearsals. Paul, riding the range, loafing when it pleased him, bathing in the 36-mile-long lake, almost forgot the meaning of a rehearsal. There were no rehearsals in that way of living—they just up and did things "when the spirit moved." 

"...what the spirit moved..."

If you are suffering for sunshine, send for Free Wintry WINDS make you away, Niagara Whiteman. 

The sure new patented. razor. Keen, long since 1880. Nothing like it. As long as a child can handle it. Costs little. 

"JACKET" arrives. The American Most Economical Skin Softener. Royal, portable. 

For six weeks all listen to Whiteman cast over the mutual network from Chicago's Drake Hotel where the King of Jazz is playing. Listeners will hear that answer, too.

For your station, please turn to the program pages for Sunday, 10 p.m. EST; Tuesday, 9 p.m. EST; 2 a.m. EST; Wednesday, 12:30 a.m. EST; Thursday, 2 a.m. EST; Friday, 12:30 a.m. EST; Saturday, 230 a.m. EST.

UNKNOWN STORY OF THANKSGIVING

(Continued from Page 5)

She presided over the editorial course of the magazine from 1833 to 1877. Mrs. Hale was no flamingo femin-ist, and emphatically not a suffragist. In fact, she shuddered politely at the thought of women voting. Yet, curi-ously, she unconsciously gave rampart suffragettes their greatest weapon in future years when she advocated that women be allowed to hold membership in school boards and take part more in educational work. 

She led subtle and beautifully polite crusades for many social reforms. She fought—always in the best of literary taste—for better wages and working conditions for women, civilian attention to public health and sanitation, the establishment of public playgrounds, and the rejection of religious instruction by married women. Meanwhile she found time to produce 36 volumes of the American Elizabethan Commercial Review. 

A gentlewoman by birth, she was forced into a career by the death of her husband and the necessity of caring for her five small children. She was born in Newport, Rhode Island, on November 24, 1788, taught by her mother and an older brother at Dartmouth (from whom she got a smattering of Latin and philosophy). In 1813 she married Josiah Hale, a Newport builder. He died of pneumonia in 1822, leaving her with five children, the youngest born two weeks after his death.

ALMOST penniless, Mrs. Hale, at the age of 34, began writing verse and fiction, attracted the attention of the Ladies' Magazine in Boston, became its editor, and, when it was consolidated with Godey's Lady's Book in 1837, moved to the latter publication. Her editorial talent and Louis Antoine Go- dey's genius who was the very rider of a new Whiteman rhythm true—a rhythm which would sweep all previous interpretations of jazz before it! It was pointed out that some time ago Whiteman obtained the services of Bertin Gould, 22-year-old genius who is known for the unusual arrange-ments he developed for the Mutual Broadcasting System. Could it be that the Whiteman-Gould combination had discovered a new revolutionary treat-ment of dance rhythms? 

What is the answer? The mystified musical profession during these four weeks all listen to Whiteman cast over the mutual network from Chicago's Drake Hotel where the King of Jazz is playing. Listeners will hear that answer, too.
SO YOU WANT TO DREAM?

Who doesn't like to dream every once in a while, bearing in mind, of course, Kipling's admonition to "dream, and not let dreams be your master." You'll find these programs soothing and comforting when you're tired and they'll provide a welcome relaxation when you need it most.

TONY WONS' SCRAPBOOK

"Are You Listenin'?"

Back on the networks again after an extended vacation is the homespun philosopher, reading his scrapbooks over CBS Mon., Wed., Fri. at 10:30 a.m. EST.

There are many reasons why Tony Wons should be the quiet, thoughtful, human sort of human that he is. For one thing, he comes from the lakes and woods of northern Wisconsin, and as a child he was able to get his fill of the beauties of nature. Besides, he is a fisherman, and fishermen are notoriously addicted to thought, having little else to do.

POET'S GOLD

David Ross . . . vibrant, resonant

Winner of the Diction Award by the American Academy of Arts and Sciences, David Ross reads his Poet's Gold over CBS every Sunday at 1:30 p.m. EST. A vibrant and resonant voice coupled with a sympathetic reading of outstanding poems have won for David Ross a wide following. His book, "Poet's Gold," an anthology of fifteen poems he has read on the air, has been hailed by critics as a distinct contribution to literature, as the poems were selected on the basis of their sound.

BETWEEN THE BOOKENDS

Ted Malone . . . homey, sentimental, intimate

Ted Malone is welcomed to millions of friendly homes every week through the open sesame of poetry he reads on CBS Mon., Tues., Thurs., Fri. at 4 p.m. EST.

Frank Alden Russell is his real name, not used for air purposes because of an original bashfulness. He is the author of the "Happy Hollow" sketches, started his poetry program one day when he read at random to fill time. Listeners liked his informal and intimate style, demanded more of his "little visits." He gives the amateur poet a break, too.

WORDS AND MUSIC

Ruth Lyon, Charles Sears, Larry Larsen, Harvey Hays . . . inspirational

Six years on the air, "Words and Music" is one of the most successful "dreamy" type of programs—is heard over NBC Monday thru Friday at 1:15 p.m. EST.

Harvey Hays is the narrator, Ruth Lyon the soprano, Charles Sears the tenor, and Larry Larsen the organist for this, one of the oldest regular NBC programs. It is the oldest regular NBC programs. It is built around fine poetry, beautiful music, and inspired singing. Hays is a Hoosier from Greencastle, Ind., and, like other narrators, has had 35 years on the legitimate stage before entering radio.

POETIC MELODIES

Franklyn MacCormack, Jack Fulton . . . melodic

Reading of popular poetry by MacCormack and especially arranged selections by Tenor Fulton are to be heard over CBS, Mon.-Fri., at 7 and 11 p.m. EST. From stock company to radio is the story of Franklyn MacCormack, who is a veteran of more than 1,000 stage performances. Jack Fulton, a descendent of Robert Fulton, spent several years with Paul Whiteman as trombonist and vocalist. The combination of Fulton and MacCormack means a delightful interlude of "dreaming."

IMPRESSIONS

Hazel Hayes, Yasha Davidoff . . . classical

Fine music and singing with Yasha Davidoff, basso, and Hazel Hayes, soprano, will help you go "drifting and dreaming" over MBS Monday at 11:30 p.m. EST.

Davidoff's life sounds like a movie scenario. Born in New York, son of a composer and conductor, raised in Russia, and kidnapped by bandits in China, he was first a boy soprano, then baritone, and finally a basso-contante. At 19, Hazel Hayes was the youngest "Aida" ever heard in America, singing with the Denver Opera Company.
MEET
BETTY LOU
WHO IS SHE?

BETTY LOU is none other than the falsetto voice of Tommy Riggs, former football player at Brown and Ohio State universities. She exists neither as a person nor as a dummy—yet to millions of listeners she is a naive, questioning five-year-old, and her popularity threatens to surpass that of the irrepressible Charlie McCarthy.

Tommy Riggs began in radio in 1928, singing and playing piano—and a year later discovered his second voice. He developed it, used it successfully on local stations in Pittsburgh, Cleveland and Cincinnati.

Harry Frankel—better known as "Singin' Sam"—heard him entertaining over WLW, Cincinnati, arranged a network audition for him. Soon afterwards Tommy was with Rudy Vallee—and still is.

Betty Lou's family name is Barrie—and like Betty Lou herself, it's a figment of Tommy's imagination.

Photos by
Jack Albin
When Fredda Gibson (below) steps before the microphone to sing on "Your Hit Parade," she climaxes a week of extensive rehearsing. Even Fredda doesn't know what her songs will be until the nation-wide survey to determine the most popular tunes of the week has been completed.

Above: One of "Your Hit Parade" investigators at work. Many such investigators canvass the country each week to determine the popularity of various songs.

On Fridays an armored truck (above) gathers compilations of figures from the investigators and takes them to the trucking company's headquarters to be placed in vaults.

BIRTHDAY of a BROADCAST

HERE IS THE SCENE BACKSTAGE WHEN "YOUR HIT PARADE" IS BEING BUILT

Because it is the only radio program that conducts an endless popularity poll on a nation-wide scale, "Your Hit Parade" is unquestionably the most complex broadcast on the air today. Thoroughgoing in every detail, its producers leave nothing to guess-work. In order to find out which tunes lead in popularity each week, statistical organizations gather information in all large cities and in many smaller towns. Four elements are taken into consideration in arriving at the results, thus giving results which truly represent popular opinion. (1) Contacts are made with music publishers to determine the sales of sheet music; (2) wholesale and retail stores handling phonograph records are checked for record sales; (3) investigators contact orchestra directors in leading hotels and night clubs throughout the country to find out the most requested songs; and (4) a check is made to determine the numbers most frequently performed on the radio. These figures are written or wired to New York and at the end of the week the totals are compiled by the sponsor so that work on the actual broadcast can begin. Final figures aren't established until Monday— and finished programs are aired on Wednesday and Saturday of the same week! Because Mark Warnow has been signed for "Your Hit Parade" more often than other orchestra leaders, this picture-story has been built around him.

Photos by Gene Lester

As soon as the ten top tunes of the week are determined, Mark Warnow (above), one of the orchestra leaders of "Your Hit Parade," studies them for arrangements, plans, too, for the three medleys he will incorporate in each of his broadcasts.
At 8:30 o'clock next morning, under the same heavy guard, the figures are delivered to the accounting department of the American Tobacco Company. Over the week-end a final tabulation of the various songs is made.

By Monday morning the ten top tunes are known, and members of the radio department of Lord & Thomas (the sponsor's advertising agents) meet to plan the week's two broadcasts, work out program-production details.

First details of the program planned, Bogart Carlaw (above) begins work on the continuity, Several people work on various parts of the script.

Clark Miller (above) checks the script for legal flaws. When he's approved it, it can't be changed without the sponsor's permission.

The approved script is run off on a mimeograph machine. George Schiffmacher (above) makes 100 copies for agency, sponsor, network use.

Herbert Glover (above), publicity director of the agency, supplies newspapers and magazines with pictures, program information, press tickets.

Before turning the pieces over to his arrangers, Mark outlines all arrangements on a small keyboard (above) that he keeps in his 16th-floor office in the CBS Building. Warnow has been signed as orchestra leader of the program four times this year, more often than any other maestro.

Mark has an extensive library of sheet music and recordings that's insured for $50,000. Wendell Adams (above) is in charge of it.

(Continued on next page)
Mark rehearses his 31-piece orchestra (above) eight hours a week for each 45-minute program. During these rehearsals, Vocalists Fredda Gibson, Buddy Clark and the Songsmiths Quartet also go over their songs.

Warnow invariably sits on a high stool (above) during rehearsals. He is quick-thinking, has a thorough knowledge of music, is considered one of radio’s best conductors. Though exacting, he’s never temperamental.

On each program, a famous artist appears as a guest. Recently Mario Chamlee (left), Metropolitan Opera Company tenor, guested.

Basil Reuysdael (above), former voice instructor of Lawrence Tibbett, reads the advertising message, introduces guest stars on the program.
All vocalists on the program, except the guest stars, are anonymous. The Songsmiths (above) are (left to right) Tenors Randolph Weyland and Scrappy Lambert, Baritone Leonard Stokes, and Bass Robert Moody. Ken Christy is their pianist-arranger-coach. The quartet is also featured on “Town Hall Tonight” and on “The Song Shop.” Songstress Fredda Gibson used to be with Richard Himber, but recently bought up her contract. Baritone Buddy Clark is a CBS find.

Announcer of the CBS show is Andre Baruch (above). Recently Warnow was replaced on the CBS show by Leo Reisman.

Each show is recorded, checked by (below, l. to r.) Beb Bradd, Sam Grossman, Warnow, Adams, Fredda, and Tommasi.

Vocalist Buddy Clark.

Orchestra leaders change about every 7 weeks. Singers, announcers, stay on indefinitely.

“Your Hit Parade” is aired twice each week, once over the CBS network, once over an NBC chain. Ben Grauer (above) is the announcer on the NBC show.
Above: Announcers are far from the field, but Bill Stern of NBC has devised a system to overcome the handicap. Below: CBS' Mel Allen using it.

FOOTBALL as an Announcer Sees It!

To those watching a football game, a substitute is just a substitute until he does something spectacular—but to the football announcer, every substitute is a potential star as soon as he sets foot on the field. Because anyone in the game might become the hero of the day in a split-second's play, the announcer must know about every player at all times.

For this, mere acquaintance with the members of both teams is not enough. To be certain no errors creep into the actual broadcast, the announcer has, at each elbow, a student from the colleges represented on the field, a man who knows each player not only by his number but by his features, his habits, his build, his eccentricities. And before the announcer is a board on which is clipped the complete information about each player on the field.

On each play, these men point to the names of the players involved. With each penalty, they give the announcer the reason by using the finger-tip signals shown below. The result is that without confusion, without the undertone of other voices, the announcer triple-checks every detail of the game.

Backfield in motion Unnecessary roughness Crawling Interference on pass Piling on
On plays such as this, football announcers must have information about every player at their finger-tips. With Bill Stern's system, they have!

Roughing-kicker
Too many time-outs
Both sides offside
Offside
Holding
Evelyn Kay's violin work with Phil Spitalny's all-girl orchestra brings her much fan mail—and she answers each letter personally. In this drawer she keeps every letter received.

While the band was playing an engagement at the Paramount Theater in New York, Evelyn Kay saw this light jersey sleep-suit in the shop next door. She bought it. It cost her $1.

While the band was playing an engagement at the Paramount Theater in New York, Evelyn Kay saw this light jersey sleep-suit in the shop next door. She bought it. It cost her $1.

BOUDOIR PEEKS

ALTHOUGH Evelyn Kay is the smooth violinist around whom Phil Spitalny's all-girl orchestra has been built, she's a home girl—as these intimate boudoir peeks reveal. Her greatest pleasures are reading good books and cooking for her mother and grandmother, with whom she lives in a modest apartment on East 77th Street, New York. The rent is $50 a month. Concert mistress, treasurer of the Monday night 'Hour of Charm,' a metropolitan celebrity, Evelyn doesn’t care for night clubs, seldom is seen in them.

Weekly recitals when she was 9 brought Evelyn $5 for each appearance—and with this start, she progressed so rapidly that by the time she was 12, she was presented a $1,500 violin by the National Arts Club. After winning the grand prize in the National Federation of Music contest, she attended Hunter College for a year, then finished her education at the Damrosch Institute and the Juilliard Graduate School.

Before joining Phil Spitalny three years ago, when the 'Hour of Charm' orchestra was organized, Evelyn played her violin in several successful musical shows, including 'Music in May,' 'Nina Rosa,' and 'East Wind.'

Photos by Gene Lester
Good Listening for Today

11:30 CST RADIO CITY MUSIC HALL, symphony orchestra, Edward Elkins, Mischa Vi- lin, Michel Piafco, NBC.
11:30 CST UNIVERSITY OF CHICAGO TABLE DISCUSSION Round WGN.

AFTERNOON

1:00 CST THE MAGIC KEY, symphony orchestra, Frank Black, conductor, NBC.
2:00 CST PHILHARMONIC SYMPHONY OF SAN FRANCISCO, Leopold Stokowski, conductor; Deems Taylor, commentator, Arthur Rubinstein, guest, CBS.
4:00 CST MOTHER OF GOD ORCHESTRA OPERA AGENCIES by Wilfred Pelletier, NBC.

NIGHT

6:00 CST JACK BENNY with Mary Livingstone, Benny Baker, Andy Devine, Sam Hearn, Don Wilson, Phil Harris, orchestra, NBC.
6:30 CST PHIL BAKER, Bottle and Beetle, Lucille Bailey, Oscar Bradley's orchestra, guest; Grace Moore and Richard Tauber, NBC.
6:30 CST BAKER'S BROADCAST with Ozzie Nelson's orchestra, Harriet Hilliard, Feg Murray, Wesley and Charles Ruggles, guests, NBC.

7:00 CST CHANCEENIGHT HOUR with Nelson Eddy, Don Ameche, Dorothy Lamour, Edgar Bergen and Charlie McCarthy, Strud Wynn, Robert Armbruster's orchestra, guest; NBC.
7:00 CST COLUMBUS WPRO, dramatization of "The Adventures of Mark Twain." CBS.
7:00 CST GENERAL MOTORS CONCERT COM-bined with symphony orchestra, Ernie Rapee, conductor; Grace Moore and Richard Tauber, NBC.
8:00 CST FORD SUNDAY EVENING HOUR, Eugene Ormandy, conductor, Charles Kullmann, guest, CBS.
8:00 CST HOLLYWOOD PLAYHOUSE, with Tyrone Power, NBC, narrator.
8:00 CST RISING MUSICAL STAR, Alex Lemes and symphony orchestra, mixed chorus, Hana Fuzert, director, Richard Gordon, commentator; guest, NBC.
9:00 CST HOLLYWOOD SHOWCASE, Luc Gluskin's orchestra, Bobby Green, guest, CBS.

Radio Guide ◆ Week Ending November 27, 1937
NIGHT

7:00 CTS BURNS AND ALLEN: Tony Martin and Paul Lynde in "Night and Day." NBC

7:30 CTS VOICE OF FIRESTONE: Margaret Speaks, Alfred Wallenstein's orchestra. NBC

7:30 CTS GRAND HOTEL, drama, NBC.

8:00 CTS MR. MCDOUGAL MOLLY with Ted Weems' orchestra, NBC.

8:00 CTS LUX RADIO THEATER: Herbert Marshall and Margaret Sullivan, in "Petrel's Revenge." CBS

8:00 CTS PHILADELPHIA ORCHESTRA: Eugene Ormandy, conductor; Alexander Smallen, soloist; Stanley Monroe, Armand Tokayan, guests, NBC.

8:30 CTS HOUR OF CHARM, Phil Spinazie's "11-girl orchestra."

9:30 CTS BRAVE NEW WORLD, "Voices in the Wilderness," drama, CBS.

10:00 CTS CHICAGO OPERA COMPANY, portion of "Norma," NBC.

Good Listening for Today

Mike's 90th Birthday Request Prgm.

WJJD

WSUI

WBOW

News: NBC - Joe

WLW - Voice

WCFL - Young Rhythm Rascals:

WIND - Tango (sw- 15.21)

32.

Brittle Medal)

WCCO WBBM WFBM WISN (sw- 15.21)

Flow.

WFBM WCCO (sw- 15.21)

(Gold -Farm -Bob

be

Markets & Hour; 12:00

numbers will

Hollywood, Robison's Bucka-

WJBC - God's Cheer for

WMT - Tom

WLS - Dick

WOWO - Harry

WAF - News; Voice of Centrals

Judy

WOLFE, the

Federated Markets."

WOLFE, the

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Radio Guide Week

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CBS-Our Gal. Sunday, sketch; WCCO (sw-15.27)
WSB-Young Livers, sketch (Clemens, in.
Driskill Street)
WBAA-Within the Classroom (robson, sketch
in.)
WONK-Dee Meletides, sketch (Phil-
Riel)
WBBM-Test Your Knowledge. (1420
November 24th)
WBG-This Is Your Set Complete. return within
few days.
WBBM-Newspaper Readers Weekly
WBB-These Are Your Numbers.
WBBM-In This Hour of the Day: wish
WBBM-Willie Massing's Band. wish
WBBM-Signs: WBBM (KSD)
WBBM--Radio Gossip Club (Hart.
Hawkes, in.)
WBBM-Price Payers: sketch (Palm-
Dive, in.)
WBBM-In This Hour of the Day: wish.
WBBM-Newspaper Readers Weekly
WBBM--Radio Gossip Club (Hart.
Hawkes, in.)
WBBM-Price Payers: sketch (Palm-
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WBBM-Newspaper Readers Weekly
WBBM--Radio Gossip Club (Hart.
Hawkes, in.)
WBBM-Price Payers: sketch (Palm-
Dive, in.)
WBBM-In This Hour of the Day: wish.
Thursday, November 25

5:45
Northwest Chicago Tribune

6:45
MBS-Rube Archer, sketch (Carnival Hotel); WGN

6:55
CBC - Tom Ott, sketch

7:00
NRC-Rudolph Frinck, Jr.'s Orch.; WIND

7:25
NRC - Dan's Mixture, sketch

8:25
NRC - Ben Feiler, sketch

9:35
NRC - Don's Mixture, sketch

10:45
NRC - Ben Feiler, sketch

11:55
NRC - Don's Mixture, sketch
Wednesday, November 26

Good Listening for Today

1000 CST HEINZ magazine of the Air; Julia Sanderson, Frank Cram, B. A. Rolfe's orchestra; Angela Patric, guest, CBS.

7:00 CST CITIES SERVICE CONCERT with Lucille Deems, quadrumvirate, and orchestra and football talks by Grantland Rice, NBC.

7:30 CST MUSIC FROM HOLLYWOOD, Alice Faye and Hal Kemp's orchestra, CBS.

8:00 CST HOLLYWOOD HOTEL with Anne Janssen and Jack Armstrong, KWK, Jack Armstrong, Carol Lombard and Fred MacMurray, guests, WGN.

9:00 CST THE SONG SHOP with Kitty Carlisle, Frank Crumit, Kennedy, Alice Corlett, quartet, glee club, orchestra, CBS.

11:00 CST THE ORCHESTRA OF AMERICA, Michaelless Orchestra, NBC.

12:00 PM-1:00 PM THE ORCHESTRA OF AMERICA, Michaelless Orchestra, NBC.

Radio Guide © Week Ending November 27, 1937
Right answer: WJZ and WCBS

Friday

WJZ and WCBS NETWORK
6:15 - 6:30 P.M. - C. S. T.

DR. KARL REILAND
NEW - DIFFERENT

Gives Away Old Book He Could Have Sold for $75

Mr. Charles Rosamond of Arkansas was given some old books by a friend who thought they were worthless. Mr. Rosamond later decided to check their value, so he wrote to the American Book Mart, which paid him $75 CASH for one of them—a small paperbound book of poems. This is just one of more than 7,500 books the American Book Mart, nationally known buyers of books, bought in the past twenty-one months. They buy thousands of books, worth of books—and they want certain old school books, Bibles, study guides, religious histories, travel, almanacs, letters, newspapers, magazines, and many books, even as recent as last year. They want new single book hidden in your old trunks, attic, or basement, may be worth $25, $50, $100, $200, or even $5,000 each for certain books. Better investigate now! Send enclosed postcard for free catalog.

Mr. Rosamond, who owned the book, is a retired school teacher and now enjoys collecting antique books. He found the book among his old books, and decided to send it to the American Book Mart, where he was offered $75 for it. He was surprised at the value of the book, as he had never even considered it to be worth anything.

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Gives Away Old Book He Could Have Sold for $75

Mr. Charles Rosamond of Arkansas was given some old books by a friend who thought they were worthless. Mr. Rosamond later decided to check their value, so he wrote to the American Book Mart, which paid him $75 CASH for one of them—a small paperbound book of poems. This is just one of more than 7,500 books the American Book Mart, nationally known buyers of books, bought in the past twenty-one months. They buy thousands of books, worth of books—and they want certain old school books, Bibles, study guides, religious histories, travel, almanacs, letters, newspapers, magazines, and many books, even as recent as last year. They want new single book hidden in your old trunks, attic, or basement, may be worth $25, $50, $100, $200, or even $5,000 each for certain books. Better investigate now! Send enclosed postcard for free catalog.

Mr. Rosamond, who owned the book, is a retired school teacher and now enjoys collecting antique books. He found the book among his old books, and decided to send it to the American Book Mart, where he was offered $75 for it. He was surprised at the value of the book, as he had never even considered it to be worth anything.
ACCORDING to an official announcement, recently intercepted by the Government, England, transmisions from that short-wave center, directed upon sections of the world not covered at this time, will be broadcast in several foreign languages just as soon as additional transmitters and aerials can be constructed. Programs in Spanish, German, and Portuguese will be inaugurated in the near future. Apparently Great Britain is preparing to take full advantage of the world's short-wave broadcasting as a powerful and effective instrument of propaganda. Up to this time, transmissions from Daventry have been in English exclusively.Used as a fifth transmitter, part of transmission from short-wave Daventry programs daily from 3:35 to 4:35 p.m. (12.35 p.m. CST), Sunday, and of a second transmitter, which was beheamed from 8 to 9 a.m. EST (7 to 8 a.m. CST), without interference from COGF (11.80), the Cuban station, which badly heterodynes the Nippon-Africa programs on other days of the week.

The present schedule of English broadcasts over the Soviet transmitters is as follows: Short wave RNE (12.60), daily from 10 to 11 p.m. EST (9 to 11 p.m. CST), Mondays and Fridays from 8 to 9 p.m. (6 p.m. CST); Sundays and Wednesdays from 8 to 9 a.m. EST (7 to 8 a.m. CST) and on Sundays from 10 to 11 a.m. EST (9 to 10 a.m. CST); over RAN (9.925), daily from 7 to 8 p.m. EST (6 to 7 p.m. CST). Reports to Soviet stations should never be addressed to individuals but to Radio Center, Moscow, U.S.S.R.

The Brazilian government is considering the construction of a 50,000-watt combined broadcast and short-wave transmitter for radiating coffee propaganda. The station would cost $700,000. Two directional aerials, beamed on the United States and Europe respectively, would be employed by the station. The radio technical division of the Technological Museum in Vienna, Austria, has put a new transmission with call ORKJ, into operation. This 500-watt station, which can operate in any wave-length between 10 and 95 meters, will not be used for ordinary broadcasting, but is intended as a test station. Occasional transmissions will, however, broadcast Vienna music to foreign countries and especially to parts of the world which very seldom hear Austrian programs.

On Thanksgiving Day, November 25, at 7:30 p.m. EST (6:30 p.m. CST), the Zeezian, Germany, stations will transmit a special Thanksgiving program consisting of a suitable selection of music and songs, and of a talk from the Thanksgiving dinner of the American colony in Berlin.

A letter of verification from JDY (2.925) of Daventry, England, intercepted by Billie Byrd, Jr., of Little Rock, Arkan- sas, states: "The JDY short-wave radio broadcasting station commenced its broadcast on July 16, in order to inform the whole world of the right-40th celebrations of Japan and the progres- s of the China incident against the much reviled and maltreated people of China. We should be very pleased if you could kindly tell us of your broadcast, and we earnestly hope many people will un- derstand the true situation of Japan. An enclosed photograph pictured the very moment when in the transmitter was housed. Surrounding

the structure were wires carrying a charge of electricity. This 10,000-watt broadcast gives music and the news in Japanese daily from 7 to 7:30 a.m. EST (6 to 6:30 a.m. CST), in the Manchou language from 7:31 to 7:45 a.m. EST (6:31 to 6:45 a.m. CST), and in English from 7:45 a.m. to 8 a.m. EST (6:46 to 7 a.m. CST).

ZHK2 (10.6), located in Belize, Brit- ish Honduras, is now being heard reg- ularly on Thursdays and Saturdays, at 7:30 p.m. EST (6:30 p.m. CST), with very good signal strength.

According to the American Commercial Attaché in Paris, a new station, known as Radio 37 (8.83), was inaugurated on September 5. Broadcasts take place each day from 9 to 9 a.m. EST (6:45 to 7:45 a.m. CST). This station is regarded as a difficult DX catch.

On Friday, November 26, at 11:30 a.m. EST (10:30 a.m. CST), the story of Southwark Cathedral, one of the oldest and most attractive churches in the British Empire, will be broadcast from Daventry. St. Mary Ovone, the first church to occupy this spot, near London Bridge, in London, is believed to have been founded in 604 A.D. The first cathedral, a part of which is still incorporated in the present edifice, was erected at the time of Norman the Conqueror. The cathedral was destroyed by fire in the 13th century, the present cathedral was started and finally completed in the 18th century. At the time this magnificent church was sold by the crown to a group of nineteen men, for about $4,000.

At present there is only one broadcast- ing station in operation in Angola. Portugese-speaking, 10,000-watt, privately owned station at Lobito, has been operating at a frequency of 7.724 meg. Broadcasts are radiated on Wednesdays and Saturdays from 3:30 to 3:30 p.m. EST (2:30 to 2:30 p.m. CST).

Thorne Donnelley has been granted a license to operate WOGK, the trans- mittor which broadcasts on 1359 kilocycles, on the following frequencies: 13,245, 8,824, 6,641, 5,718, and 3,918 meg. Power of the station is 100 watts. Speaking of yachts, how many have heard KF2T (217B), known as Eugene McDonald's yacht Mizpah? Although located in the Chicago yacht harbor, the Commander has to contact station WMI (2.55) in Lorraine, Ohio, because of the absence of coastal sta- tion in that city, and then have his call sent back to the Chicago City via long- distance telephone, in order to talk to his friends who are only a short dis- tance away across the water, as the crow flies.

The American Telephone and Tele- graph Company has requested a per- mit to construct a trans-Pacific short-wave telephone trans- mitter to operate on a frequency of 19.08 meg.

(Prograns on next page)


**Monday, Nov. 22**

11:40 a.m.—Figure head: FP02

1:15 p.m.—Simon broadcast: HSBFJ (95.1)

2 p.m.—Oriental variety: ZW3B

6:30 p.m.—Adventures of Sherlock and Cozy: GSG GSD

8 p.m.—Dance music: WIXAL (11.79)

11 p.m.—(ex Sat.) News: W2XAF (95.3) W2XAD

**Tuesday, Nov. 23**

11:20 a.m.—"This Is England," Donald James: RIXQ

2:25 a.m.—Old Czech baroque masters: OLSRA 6 (SR)

3:30 p.m.—Music of the Russian Revolution: DJB DJD

6:30 p.m.—Songs of the Hawaiian Homelands: DJB DJD

7:15 p.m.—American Travelogue: GSG GSD

8:15 p.m.—Dinner music: W2XAF (95.3)

**Wednesday, Nov. 24**

10:20 a.m.—"MATTERS OF MOMENT," Dion Bahadar Sir Ramswami Mah德拉: GSG GSD

12:00 noon—"Philosophical A.S.: A. "Love" (95.2)

3:30 p.m.—Melodies from "Prince Carcano": DJB DJD

5:15 p.m.—"Choral concert": DJB DJD

6:30 p.m.—"Symphonic March, famous": YV5RC

7:30 p.m.—"Latin-American music": WIXAL (11.79)

8:35 p.m.—"For the Short-Wave Listener": W2XAF (95.3)

9:15 p.m.—"Paprika and Hungarian wine": DJB DJD

9:30 p.m.—Eора and Elmer: GSG GSD

**Thursday, Nov. 25**

12:40 p.m.—"From the London Theater": GSG GSD

12:45 p.m.—"Boston Empire orchestra": GSG GSD

1:15 p.m.—"Survey of the Roman Wall, Northern England": DJB DJD

4:00 p.m.—From Westend from Liverpool: GSG GSD

4:15 p.m.—"Diplomas, a Hymn to a Promise": Prof. Edw. Schwarz, WIXAL G504

6:30 p.m.—"Thanksgiving Day Program for U. S.: DJB DJD DJD

7:30 p.m.—"General Agricultural Policy": WIXAL 6 (95.3)

8:00 p.m.—"Scottish dance music": GSG GSD

9:35 p.m.—"Zapal: Hour"

10:00 p.m.—"Music of a Scientist": GSG GSD

10:15 p.m.—"Request concert": DJB DJD

10:45 p.m.—"Canadian hour": HI2S

11:00 p.m.—Eора and Elmer: GSG GSD

**Friday, Nov. 26**

10:30 a.m.—"FAMOUS LONDON BUILDINGS": a pendant of the history of the Church of St. Mary, Oldbury, by Edward: DJB DJD DJD

11:20 a.m.—"Talk, "A Visit to Devizes": GSG GSD

1:00 p.m.—"Five Hours Back: WIXAL (11.78)

2:00 p.m.—"Kentucky Mixtris": GSG GSD

3:00 p.m.—"European Talk": DJB DJD DJD

4:30 p.m.—"Tokyo mixed orchestra": DJB DJD

5:30 p.m.—"Talk, "Pathways to Peace": WIXAL 6 (95.3)

5:45 p.m.—"Home's Midnight Voice": 2B03 DJD DJD

6:15 p.m.—"Concert orchestra": YV5RC

6:30 p.m.—"Ballet music": DJB DJD DJD

7:30 p.m.—"W. E. Mozart's Piano Concerto": DJB DJD DJD

8:00 p.m.—"Mexico, D.F.: DJB DJD DJD

9:00 p.m.—"Club of Nations": DJB DJD DJD

10:00 p.m.—"Naval History's Band": GSG GSD

11:00 p.m.—"Northern Messenger": messages to those in the Arctic: GSG GSD

**Saturday, Nov. 27**

7:45 a.m.—"THE NOVEMBER HANDICAP": from Central Park, New York: DJB DJD DJD

8:15 a.m.—"Kentucky mistrels": GSG GSD

10:15 a.m.—"Henry Hill's orchestra": DJB DJD DJD

12:45 p.m.—"Football game": WIXAL (11.79)

2:45 p.m.—"Roses of Varieties": GSG GSD

2:50 p.m.—"Variety programs": DJB DJD DJD

4:00 p.m.—"Operaette music": DJB DJD DJD

5:15 p.m.—"League of Nations": HBL HBP

5:30 p.m.—"Program from Budapest": HAYR

5:45 p.m.—"Italian music": YV5RC

6:00 p.m.—" Continentals": YV5RC

8:00 p.m.—"Club of Nations": DJB DJD DJD

9:00 p.m.—"Naval History's Band": GSG GSD

10:00 p.m.—"Northern Messenger": messages to those in the Arctic: GSG GSD

**For 30 Minutes a Day**

You can Have the World with a Fence Around It!

The air crackles with news of world-shaking events. Newspaper headlines clamor for our attention. A king abdicates...a president is killed...a dictator turns pirate...a scrubwoman tortures a millionaire...a young movie star dies...a Baltimore belle decides not to visit the old home town. What does it all mean? How can one keep abreast of the news? How can one understand?

To the perplexed and busy listener, Radio Guide will soon bring a new department. In a daring editorial section, it will tell you when to listen.

Broadcasting is an inexhaustible storehouse of knowledge and pleasure. In it are such diverse but stimulating subjects as world intrigue, current news, art, science, crime, education, politics, history, business. In it are lessons on how to play the piano and how to pluck your eyebrows. In it are the secrets of happiness and success for which every man and woman searches.

Wisdom is yours to be. Understanding can be yours. A scholar's knowledge can be yours. The poised awareness of the successful man or woman of the world can be yours. They are at your fingertips.

Let Radio Guide's new department unlock for you the wisdom of the ages, and the meaning of things today. Read our new department in the issue for December 11th on your news stand December 2nd.

We can announce your Christmast week, with a rich Christmas gift letter over your air.

**SPECIAL CHRISTMAS RATES—UNITED STATES**

1 Yearly Subscription of $2 issues... $4.00

2 Yearly Subscriptions of $2 issues... $7.00

3 Yearly Subscriptions of $3 issues... $10.00

6 Months $2 Subscriptions of 26 issues... $5.00

2 Six Months Subscriptions of 26 issues... $4.50

4 Six Months Subscriptions of 32 issues... $6.00

**Radio Guide, 731 Plymouth Court, Chicago.**

Please send Radio Guide as ordered herewith to the following persons Also send, in your name, your special Christmas Gift Letter.

Name ________ Address ________ Amount ________

☐ 1 year

☐ 2 years

☐ 3 years

☐ 6 month

☐ 12 month

Enclosed herewith is my remittance of $______

My name is ________

Address ________

Clip This Coupon and Mail to RADIO GUIDE, 731 Plymouth Court, Chicago, Illinois
Olan Soule got his first job in the entertainment business as the combined chauffeur, butler, and nurseryman to a cantankerous can-vas truck, the major item of rolling stock owned by a road-side circus company. Today, Soule is featured in Coast-to-Coast radio over all through the networks.

Back in the beginning of his career, the youthful Olan, fresh out of high school, babied about his age and stage experience, and talked himself into a real job's for a trucker's job with the Brooks Stock Company. That was in 1926, near the start of a season in which the Brooks outfit stormed many a barn around Wisconsin, Iowa, Illinois, and generally throughout the Middle West.

Soule, with the dramatic music burn- ing brightly, spent most of the first summer declaiming Shakespeare while swaying an 18-pound sledge on a line of tent stakes. Followed his debut as prop changer, and a well-rounded sche- dule that included a full line of vaude- villians, specialties, playing drums in the orchestra, chasing props, driving the truck and working canvas—all for the miniscule sum of $15 a week.

But there was all valuable experience. He followed this with stock for Mor- gan Wallace, Ralph Bellamy—then pictures—and for E. G. Gifford in St. Louis.

Probably those early jobs in stock were the foundation for the amazing weight of dramatic talent that has brought Olan Soule to radio's Olum Soule of 1937. For on all the radio horizon there are not more than two or three actors with Soule's easy ability to assume any kind of role. A man of many faces and moods, there hasn't been a time during the past three years when Soule was cast into one of the five different character roles every single week.

Perfect voice control accounts for his remarkable ability to develop a char- acter and hold it. The result is that his fans on one program are almost never able to detect his personality in another radio show, unless their atten- tion is directly called to it—and then they have a most difficult time believ- ing that both men are Soule.

Unlike many an actor who suffered through the theatrical doldrums of 1932 and 1933, Soule got busy with short- hand and typing lessons and found himself a job in the office of a steel company in Chicago. He had been a good canvas man, a good actor, and he also turned into a good secretary. But these two or other pictures and microphones kept popping up between short, with the result that he finally attended a public radio aud- ition in Chicago.

Shortly, Olan was thinking up plausible excuses so that his boss at the steel company office would let him off. The reason was that a producer of a man he had discovered the Soule talent for taking on almost any kind of char- acter, and Olan was being called more and more often to take a weird variety of parts. Finally, he asked for time off once too often, and by force of circumstances found himself thinking to radio for his full quota of bread and butter. He was cast as a Chinese cook, the ubiquitous "boys" on a radio cooking show, a medicine man, and about any- thing to find everything else that radio wanted.

Feature parts on the networks started- ed coming his way in 1934. And from the Soule record sounds like a list of magic shows in radio. Included are roles with "Just Plain Bill," "Jack Armstrong," "Story of Mary Marlin," "Make Love Around the Corner," "Today's Chil- dren," "Here's the City," "Department Today," "While the City Sleeps," and several dozen more. And he has been announced for "Amos 'n Andy," and he has done commercials for "Lum and Abner." Few years ago, he wrote a full three-act mystery play, "The Iron Cage," which was a successful stock and on the road, and was later adapt- ed as a half-hour radio program. At present the file in his Chinese-red study safeguards several five-to-six-week radio dramatic programs, as listened in spare moments—ones of which may hit the networks next summer. Soule has also tackled the job of writing a novel, which will be completed as time per- mits.

Young (he's 26), Soule looks like every theatergoer's favorite juvenile, and his voice is something like the late Lon Chaney's face—he can turn it into anything he wants. With a flare for color schemes, he is frequently consulted on problems of interior decoration. He and his wife (whom he married in Belleville, Illinois, after a three months' courtship—while playing stock in St. Louis) have a reputation for being among the most entertaining hosts and hostesses in Chicago's radio world.

A man of many hobbies, Olum, be- sides writing stories and scripts during his time off the air, has been declared the champion Cross-word puzzle work- er of the studio. He is a capable camera enthusiast, collects oriental rugs and has filled all the rooms of his apartment with them; is one of the first radioites to plan his summer vaca- tion via auto-trailer. His house-on- wheels is fully equipped for four, but his schedule caused him to plan trips for week-end to nearby spots, instead of far afield. For relaxation he golfs, swims, plays badminton, drives his own car.

Back in 1926, a pioneering Pilgrim named George Soule stepped from one of the Mayflower's boats to land at Plymouth Rock. It was George Soule's grandson Benjamin who, in 1884, married Sarah Stendahl, daugh- ter of Captain Miles Stendahl. Seven generations on into time, Olum Soule was born in 1916 at La Harpe, Illinois. Today he is heard as Dr. Frank Gardner in "A Tale of Today," Sam Ryder in "Bachelor's Children," Art Blaine in "We Are Four," he is John Doo in "Little John Doo," "Little Man Around the News," and "Men of Destiny" proj- ects, and is announcer for one local show in Chicago—on this show, "The Story of Davey Adams," he is known as "Hardback, Olum Soule."
The “Voice of the Listener” letter-forum is a regular feature in Radio Guide each week. It is a window for the readers as a means for expressing and exchanging opinions about radio. Each week Reader’s Radio provides an opportunity for the readers to express their views about the radio programs on the air. For instance, Kate Smith and Rudy Vallee, the Packard Hour, and Jack Oakie, Lucky Strike Bakers, Lowell Thomas, Hobby Lobby, and Uncle Ezra, One Man’s Family and the Cavalcade of America—they all provide conflicts in our listening. Here’s another situation that should be remedied. As I am writing this, at 9:13 a.m. on Thursday, there is a delightful story-hour program over WOR. As the announcer states, it is interesting enough for grown-ups to hear, but children who would get the most enjoyment out of an hour of stories are all at school. I have wondered why more children’s stories are not programmed for their bedtime hours. It is really very hard for listeners to enjoy all the best programs on the air because there are so many conflicts. Let’s do something about it. And let’s try to get more children’s stories around their bedtimes. It would mean much to children in boarding schools and public institutions, particularly to the thirty blind boys for whom I am house mother.—W. B. O., St. Louis, Va.

If listeners protest strongly enough directed to the program officials of the networks and stations interested, and even to the advertising directors of the concerns sponsoring the conflicting programs, relief may be obtained from this rather distressing situation. Perhaps if the children in your institution petitioned your local station, they might find a program director interested in scheduling broadcasts of more desirable times.—Ed.

NO POLITICS

Voice of the Listener: One of the most disgusting aspects of radio is for one to tune in on a program only to find some biased politician berating an opponent. The broadcast companies should watch their directors of the concerns sponsoring the conflicting programs, relief may be obtained from this rather distressing situation. Perhaps if the children in your institution petitioned your local station, they might find a program director interested in scheduling broadcasts of more desirable times.—Ed.

VARIETY IS THE THING

Voice of the Listener: It must be true that “variety is the spice of life.” In radio, at least, the variety programs have proved themselves the best “drawing card” of the masses. Those stars who have shared their spotlight with others on the same program are the ones we find at the top, near in popularity polls. Jack Benny wouldn’t have a leg to stand on by himself. He’s good, of course, but a great deal of support—lots of it. One of the days of the vaudeville monologist who did it all himself. That may sound strange of one thing. These days, anywhere from one to a dozen others are called in to put it over.

Just look at the top-notchers who are only a cog in greater department store cast—Jack Benny, Eddie Cantor, Eddie Berge and Charlie McCarthy, Joe Cook, Joe Penner, and all the rest of them. They work side by side with those lesser lights who help them re-

main at the top. And better still, think of all the hidden talent that has been uncovered by your favorite program.—Clyde J. Ogden, Martins Ferry, Ohio.

MUSIC MARCHES ON!

Dear VQL: You have asked the readers of Radio Guide to approve or disapprove your new department conducted by Leonard Liebling. As a reader of your publication for almost seven years, I wish to state that I believe The March of Music by Leonard Liebling is one of the most valuable feature you have had. For the lovers of good music, I know it is appreciated. For people who do not thoroughly understand good music, it is a valuable guide.

There are many persons who do not like classical music because they have never been taught to like it. My parents arranged to make me understand it, but as my classmates “pool-poohed” it, I never dared to like it. It was only a few years ago that I fully realized how really beautiful classical music is. Now there isn’t a concert on the radio that I would care to miss. I am happy that I have learned to enjoy it, and I know that Mr. Liebling would be happy too if he could teach many of our younger folks to enjoy good music. To be sure, I have learned much in Mr. Liebling’s first two pages and hope to learn more next week. Incidentally, I’m going to keep those pages—D. Jeanne Philbert, Kansas City, Mo.

We are grateful to receive criticisms from Radio Guide readers relative to the departments, features, and policies of this publication. Only through the expressions of our readers we can hope to know in what direction to progress. We are anxious to learn what other of our readers think of Mr. Liebling’s music department.—Ed.

BREUILS

Voice of the Listener: Well, sir, it’s very true that you only get what you pay for. At least, I’ve discovered a pleasant impression after delving in and out of the pages of Radio Guide each week. Honestly, I don’t have to wait for it. It not only serves as a desirable hobby, but as a reminder for the week’s serving ability. And, with “ability” I mean a seven-letter word: reliable.

Honestly, it is really a problem to me now anyone can entertain as much as one single reason for condemning the sponsors of our radio programs for a brief commercial statement now and then. I’ve still got my first time to ever find anything without some good in or about it.

For instance, there’s a cheese program every Thursday night with its usual corn-on-the-cob from Arkansas. Of course, there’s a reason for that, too. If it hadn’t been for the slip-up I made on the glo-coat of my floor the other night, I would have missed the main reason for checking down the over-stuffed feeling of that indulgence.

There’s always that medical-aid kit to rely on in case you become exhaustered with knowledge from Bernie to Town Hall Allen, and if somebody hadn’t killed Buck Benny’s bee, we might have added to honey-combed our old maid sister-in-laws into causing something more than their usual aroused curiosity.

There are considerable more reasons why these programs should be more respected and less condemned, but I’ll leave it to the sponsors to explain to express. Seriously, after a complete saturation of the entire week, I find even the most unmindful will experience another severe bout of hilarious laughter after another. And, too, my appetite is adjusted to accept about as many of those products as my purse strings will allow. So, it is with great respect that I commend the entire radio field.—Fred A. Hulterman, Ann Arbor, III.

TROUBLE IN CUBA

Voice of the Listener: We Americans and also Cubans in this country have always enjoyed listening to programs from the States because they offer such a variety of subjects with which the local stations cannot compete. Recently, however, we have been deprived of this privilege. Many powerful local stations which have placed their programs directly on the channels of the most important American stations, both on long and short waves.

The outcome of this is that radio owners have refused to listen to any programs at all if they can’t get the ones they want, a fact that local sponsors seem to overlook. Radio sales have gone down considerably, the public being indifferent to a luxury from which they do not derive any pleasure.

The first week of November finds the Pan American Radio Conference meeting here. There is much talk about an international law which seems to be in effect in other countries but which is unknown here. Can we, the public, take the matter into our own hands and do something about this situation? Please give us a suggestion.—Mrs. An- ney Z. Hopton, Homestead, A.
MY 8 PICTURES this year," says Robert Taylor, "run about 13 hours on the screen. But that meant over 2,000 hours of work for me... During all this intense acting, however, I found Luckies gentle on my throat. I started smoking them 7 years ago."

Luckies are easy on your throat because the "Toasting" process takes out certain harsh throat irritants that are found in all tobacco—even the finest. And Luckies do use the finest tobacco. Sworn records show that among independent tobacco experts—auctioneers, buyers, warehousemen, etc.—Lucky Strike has twice as many exclusive smokers as have all other cigarettes combined.

In the impartial, honest judgment of the experts... the men who know tobacco best... it's Luckies—2 to 1.

*STAR OF METRO-GOLDWYN-MAYER'S "YANK AT OXFORD"

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