this week

MARION DAVIES
  In "Peg O' My Heart"

EZIO PINZA
  On "Chesterfield Hour"

METROPOLITAN OPERA
  Begins series

MARIA JERITZA
  "General Motors" star

ARTUR RODZINSKI
  Conducts "World's Greatest Orchestra"

GLADYS SWARTHOUT
  "Ford" guest

LISTEN TO THEM!

Kathleen Wilson—of "One Man's Family"

SMASH FEATURE—THE BIRTH OF CHARLIE MCCARTHY—IN PICTURES
Medal of Merit
A Weekly Award for Excellence in Broadcasting

AWARDED TO LUM AND ABNER

LUM AND ABNER'S method of selecting a theme song is as typical of them as their own finger-prints. They needed a theme so they went into a music store and asked to hear some records. One was the song "Eleanor," and they simply liked it.

No fuss. No consulting of musical nabobs who would attempt to catch the vibration of their personalities and match it with melody and counter-melody. An ordinary music store was all these very ordinary but quite remarkable fellows needed.

Chester Lauck and Norris Goff are two young men from Mena, Arkansas, who have made good. The world, however, knows them better as a couple of other fellows. And then some. Chester Lauck, who is tall and spry and also Lum Edwards, likewise plays Grandpappy Spear, Snake Hogan, Cedric Westhunt, Butch Dolan, Oscar Fields, Dan Davis, Frank Foster, Clarence Peabody. He also takes several other roles, and the presiding judge and defense counsel in whatever courtroom scenes are required.

Norris Goff, who is short and dapper, is heard as Abner Peabody. He also takes the parts of Dick Hudleston, Squire Skimp, Mose Moots, Caleb Weehunt, Lord Cholmondelay, and a half-dozen incidental male characters.

In their many roles and in their wisdom they have treated the radio audience to some profound remarks. Listeners still recall Lum's famous comment on friends, "We always figured," he stated, "that if a feller would choose his friends the way he chooses his britches there would be fewer rips in friendship and no patches on the seat of his wisdom."

Back in Mena, Ark., in 1930, today's amazingly successful Lum and Abner were employed respectively by a local finance company and a wholesale grocery. They did not know that a neighboring hamlet would change its name from Waters to Pine Ridge. They did not know that they would sign a contract which would pay them $355,500 for slightly more than two years of radio work. Nor that they would live in Hollywood on magnificent estates and have for their friends the star-spangled celebrities of the screen and radio.

Certainly they did not foresee that their radio fame would become so great that their listeners would demand of Radio Guide that the Medal of Merit be awarded to them.

But the boys have made good. Because they have, because in their whole careers their programs have never stooped to the use of off-color words or meaning, because they please a huge and growing army of listeners, we award to Lum and Abner and their broadcast for the Horlick's Corporation Medal of Merit.

Norris Goff... short, dapper... is Abner

Chester Lauck... tall, spry... is Lum

HAPPY LISTENING

No Pons

For radio, we give thanks.

Last week, we were in a slough of despond, a blue funk, an abyss of despair. Our editorial pride had been cut to the quick by one of the unfortunate errors to which such a publication as Radio Guide is subject. To be exact, our beautiful cover had stated with no possibility of argument that Lily Pons would appear on the "Vick's Open House" program.

But she didn't.

To be sure, at the time we went to press it seemed that she would sing in place of Miss MacDonald, but subsequent developments changed that. So Radio Guide was in error and our editorial head was bowed in grief.

But radio brought us a message. It was a program whose name escapes us but to which we shall be eternally grateful. In a voice ringing with conviction and sincerity, a full-throated announcer told us that it is good to make mistakes. In his own words, "He who makes mistakes is he who makes discoveries."

That brightened us up a lot.

On Temperament

As a matter of fact, Radio Guide is an easy prey to errors. Periodically, we cleanse our souls by apologizing for them, as in this case. Actually, we do reassure all who read our columns that no amount of expense or time is spared to make our listings of programs as complete and authentic as is possible. Whenever we do err, the chief reason lies in the fact that people are human and bodies are frail, and the temperamental or hurried folk who build radio shows change their minds after we go to press.

For these errors—as for Miss Pons's lamentable absence after we had announced her—we beg your understanding and sympathy. Believe it or not, it hurts us worse than it does you.

Pacific Beauty

What is there about the Pacific slope which produces such beautiful girls? Kathleen Wilson, who is one of the brightest stars of "One Man's Family," is the subject of our cover this week.

We offer this work from the brush of our art director, Mr. Charles Rubino, as a distinguished addition to the private collections many readers are making of our cover portraits.
SUNDAY, NOV. 28
Basil Rathbone ... hero
Film Actor Basil Rathbone is Peg Murray's guest on the "Baker's Broadcast," heard over NBC, Sunday at 7:30 p.m. EST.
Basil Rathbone, who always takes the part of the villain in movies, is a hero in real life. Sunday he'll tell how he won the coveted Victoria Cross.

Andrea Leeds ... vivacious
Cinema Actress Andrea Leeds will be guest of "Chase and Sanborn," NBC, Sunday at 8 p.m. EST.
Miss Leeds, recently seen in "Stage Door," gained much publicity when she set a Hollywood kissing-record while testing for male leads. Sunday she'll gain much praise in a radio dramatization with Don Ameche.

Workshop ... murder fantasy
"Columbia Workshop" presents "Ninth Avenue L" over CBS. Heard Sunday at 8 p.m. EST.
Because of hundreds of requests from listeners, the Workshop repeats a performance of Charles Turrell's experimental fantasy about an unusual murder in Manhattan.

Jeritza ... divine Maria
"General Motors Concert Company" features Maria Jeritza on NBC, Sunday, at 8 p.m. EST.
Toast of both Europe and America, Austrian-born Mme. Jeritza is letter-perfect in more than fifty operatic roles. Sunday she'll sing some of her most famous songs.

Earaches ... '38
A new comedy show, "Earaches of 1938" premieres over CBS, Sunday, at 8:30 p.m. EST.
Starring Mark Warnow and his orchestra, Songstress Beatrice Kay, Baritone Barry Wood, Comedian Bill Jones and Comic-Author Harry Conn, listeners Sunday evening are assured sparkling entertainment, a grand show.

Gladys Swarthout ... for Ford
Bogene Oromond will introduce Gladys Swarthout on "Ford" hour-CBS, Sunday at 9 p.m. EST.
Mezzo-soprano of radio, opera and the screen, glamorous Miss Swarthout has long been known to NBC audiences. Sunday, fans will again welcome her.

MONDAY, NOV. 29
Farm and Home ... stock exposition
"National Farm and Home Hour," to originate from National Livestock Show in Chicago. Heard over NBC, Monday at 8 p.m. EST. This week's program will be master of ceremonies, prominent judges, exhibitors and experts will be interviewed. Important prize winnings and reports from the National 4-H Club Congress will also be given.

TUESDAY, NOV. 30
Edward Everett Horton ... hobbie
Edward Everett Horton is "Hollywood Mardi Gras" guest. NBC, Tuesday at 9:30 p.m. EST.
There'll be fun aplenty on the Packard show when "Dead Pan" Charlie Butterworth meets the stuttering Mr. Horton. A favorite with movie-goers, Horton will be in top-notch favorite with Tuesday dialers.

WEDNESDAY, DEC. 1
Max Gene Nohl ... 360 feet below
Max Gene Nohl to explore bottom of Lake Michigan. NBC, Wednesday, 1:45 p.m. EST, and 2:45 p.m. EST.
Listeners will hear Nohl, inventor of a new type of diving-suit, describe what he sees and the sensation he experiences as he attempts a record dive in Lake Michigan Wednesday.

Death Pit ... terror
Arch Ooole's "Death Pit" is "Lights Out" drama. NBC, Wednesday at 12:30 a.m. EST.
12,000 years ago a human being was trapped in the sticky asphalt of the LaBrea tar pits in Los Angeles. The story of his death provides drama that's terrifying, fantastic.

Hobbies ... these three
"Hobby Lobby" introduces Edward F. Kelly, Mildred Dilling and W. F. Weindorf. Heard over CBS, Wednesday, 7:15 and 10:30 p.m. EST.
A vagabond, a concert artist, a laborer—their strange hobbies wrought amazing incidents in their entire lives. Listen how their lives were changed for a complete story shown "Hobby Lobby" and its repeat this Wednesday. For a complete story about this program, turn to page 8.

THURSDAY, DEC. 2
Miriam Hopkins ... versatile
Miriam Hopkins is Kate Smith's guest. CBS, Thursday at 7:30 p.m. EST.
For the West, 8:30 p.m. PST.
Miss Hopkins is known both for her work on the New York legitimate stage and her many Hollywood successes. She'll be heard in an amusing sketch.

Wallace Beery ... bandit
"Good News of 1938" previews M-G-M's "Bad Man of Brimstone," with Wallace Beery. Over NBC, Thursday at 9 p.m. EST.
Back in the 1800's badmen were really bad out West. When a tenderfoot is tossed in with a lot of boisterous buckaroos, there's trouble. Wallace Beery, of course, is the badman.

Mischa Auer ... funnyman
Elza Schallert interviews filmdom's Mischa Auer over NBC, Thursday, 11:15 p.m. EST.
Mischa Auer, Russian, long cast in minor movie roles, is established as one of Hollywood's top-notch comedians. Thursday, he'll bring happy listening.

FRIDAY, DEC. 3
Old Ranger ... heirlooms
Old Ranger tells story of Paul La Forge on "Death Valley Days." NBC, Friday at 8:30 p.m. EST.
Paul didn't find silver in Nevada. He brought it there in the form of a pair of silver canes. Eventually their value became known, bringing plenty of excitement and adventure to Paul.

Carole Lombard
Fred MacMurray ... heyday
"Hollywood Hotel" play stars Fred MacMurray and Carole Lombard. CBS, Friday at 9 p.m. EST.
Lombard and MacMurray (remember "Swing High, Swing Low") will be at their best in a radio adaptation of Paramount's new and rilling picture farce, "True Confessions."

SATURDAY, DEC. 4
Metropolitan ... season opens
Metropolitan Opera will begin its winter series over NBC, Saturday at 1:55 p.m. EST.
This week the glorious voices of soprano Bidu Sayao in the role of the lovely and pathetic "Manon," and that of tenor Richard Crooks as "Des Grieux," her lover, are featured.

Artur Rodzinski ... brilliant
NBC Symphony Orchestra to be conducted by Rodzinski. NBC, Saturday, 10 p.m. EST.
Rodzinski, born in Dalinisk of Polish parents, is among the most celebrated of the young school of conductors. He'll bring forth grand music.

FOR RADIO STATIONS WHICH WILL BROADCAST THESE SHOWS, PLEASE TURN TO THIS WEEK'S PROGRAMS, WHICH ARE LISTED ON PAGES 29 TO 45.
There is no patter of feet in the Valley of Magic, and seldom is there a clapping of hands. But there is laughter and hope, and a courage quite beyond the ken of healthy folks whose bodies have never been blighted by infantile paralysis.

For there in the valley of Warm Springs, snug in the hoary mountains of middle Georgia, nature and man labor in the same vineyard for the same cause—defeat of a disease that knows no master, and obies no barriers. And miracles are wrought there with words and works; dead muscles are awakened and sleeping sinews are quickened with music, and radio becomes a comfort and helper.

They will tell you in that haven: "Enter here, you who are heavy-laden and without hope, for God gave us this valley and man gave us radio."

I had heard of the miracles of water and words at Warm Springs, and I wanted to see. I entered the Valley of Magic at noon, coasting down through the eastern slope. The earth seemed to be Naples. Autumn had come to the land. Rabbits darted through the cotton stubble. Squirrels scampered across the highway. Bob Whites whistled in the clover fields and a mocking-bird perched on a sign where I read: "Careful, please. Patrons' crossing."

Down in the valley a community scurried on wheels. There came a shriek of delight, and a youngster about ten came teeming down the hillside in a wheelchair. He took the last loop of a curve, bashed his vehicle like a motor-car racer, and shot across the roar! His comrades followed his trail.

"Last one in is a polkcat!" the leader shouted over his shoulder.

The racers jerked: all the auxiliary wheels on their chairs and sprang. They whooped and laughed in excitement as all kids have always done in the race for the swimming-hole. Three were rolling neck and neck for the lead, their warped little bodies leaning and weaving to maintain balance of the flying chairs.

I held my breath! A pebble—an error in timing would have hurled them from their chairs. It would have meant broken bones, but, after all, what is a broken arm or a sprained ankle to kids with infantile paralysis?

They grabbed their wheels and skidded for the white walls that were the white sidewalks of the valley. They were lifted from their chairs by attendants and their withered and gnarled little bodies were placed gently in the water.

Then they were like fish—darting and bucking, doing everything you did in the old swimming-hole except climb out and dive. And some of the same little fellows even did that—by pulling themselves along the springboard and tumbling."

A radio near one end of the pool was droning football results, and some of the fellows clung to the side of the pool with their twisted fingers and listened. An announcer swung into the running-fire description of a game, and the boys jumped up and down in the water.

And every time they jumped their tumbling rackets were a special strength—jumping to words and words giving strength. Wonder if Ted Husing ever realized his voice was helping cure some youngster of infantile paralysis?

"Come on, you guys," yelled one lad while his excitement at the broadcast; "touchdown!"

I tried so hard to feel sorry for them, but you can't weep for kids who laugh your face.

Someone moved to switch the radio to a musical program, and a bow of pretzels came from the box.

"We want football," one shouted. "Leave it on or we'll get you in here and duck you!"

"Yeah, we'll run you ragged," yelled another, who can't run.

The game got exciting, and the boys hushed and cocked their heads to catch every word.

"Wait til I get well," said one to nobody in particular. "I'm going to play football."

The boys laughed. "You!" a companion snorted. "They don't play foot-ball in a wheel-chair!" Children often are cruel even to their own friends.

"I'll play football," said the lad quietly. The odds are ten million to one against him, but I won't give them. I won't bet against courage—never against the kind of courage that is born in the Valley of Magic.

They were lifted from the pool and rubbed their limbs. I approached a group of them:

"Hello, fellows. Just heard you listening to that radio. Interested in radio?"

I sounded very silly. They obviously thought so, too, for they looked at me rather blankly and queerly.

"Interested in radio?" one answered after a pause. "Says, mister, if you sell radios you'll starve to death here. Everybody's got radios—and radio helps make us laugh. And you never get lonesome when you've got somebody to talk to, sir. The doctors say that keeps us from worrying, and if we don't worry at all and wiggle a lot we'll get well—maybe. Go up there, Hall—up the hill at the foundation—and ask about radios. We'll be up there in a minute. Come on, fellows, race you up the road."

Georgia Hall is the hub of the Warm Springs Foundation, an organization begun by President Roosevelt in 1926, a year after he went there and began treatments that eventually restored his health but never completely eliminated old rheumatism.

Up the side of Pine Mountain, between rows of mimosa, leads the trail to the radio consulting room. The workers at the "Little White House," the health home of the President, Georgia Hall, stately and impressive, is in the center of the valley. Georgia Hall is the brac-chop, the playhouse, the exercise house and the infirmary.

That "Little White Door," operated by an electric eye, leads into the patients' entrance of the hall, and around the lobby are radios. Virtually every cottage also has a radio.

The Valley of Magic was a wilderness not many years ago. Legend says Indians told Ponce de Leon it was the sacred spring of Youth and his search for Warm Springs lured him on the futile journey of seeking life everlasting. The Valley is shadowed by a fringe of hills, created when the earth had a spasm, and ancient before the Rockies were born. The hills droop to the west. At the base of Pine Mountain gushes Warm Springs, spewing forth 1,700 gallons of water a minute to the surface.

To the west is Magic Hill, where nature cuts one of her creastest capers. Your autos mobile seems to run uphill in neutral, but you have to put it in gear to pull down hill. Scientists say it's an optical illusion, but a view into the Valley of Magic is not an illusion. It's a valley of few steps, where every house has a runway and children play ball in-wheel-chairs, and whirl and weave in square dances, and where radio is the eye and ear and voice to them from the great world beyond their valley.

Georgians knew of Warm Springs before the turn of the century, and there was a tiny health resort there. But the waters were not used for treatment of paralysis until 1922. Then it was discovered that the waters contain 13 of the 21 necessary chemical elements. It also was learned that the water has a specific gravity of 998 and is so light that it can be drunk in huge quantities. Its temperature never varies from 80 degrees. A paralyzed man discovered that the "light" water brought life to his limbs. The story reached Franklin D. Roose-velt, who had been stricken. He went there in 1925 and the fame of the valley became universal.

Geologists found the phenomenon, that Pine Mountain was formed when the earth heaved up the bottom of the sea, which was the beginning of man. And about the time mammals crawled from the oceans and began to evolve, a mighty earthquake gripped the mountain, twisted its spine, left its insides in folds and formed a kind of reservoir deep in the hills.

It takes water 40 years to seep from the surface to the reservoir, and there it is heated by rock decomposition at considerable depth, due to radioactivity.

So rightfully, the Fountain of Magic owes its life to radio. I was rolling down from Pine Mountain when I met Russell Porch. He lives in a trailer, about three hundred yards from the pool. A trailer is parked by the side of the highway. It gives him easy access to the springs—and then, too, he can not afford a cottage on the hill.

Gay music floated from his little trailer. A Negro man was sitting at his elbow. A "1937 Radio Guide" and Russell was reading. The servant was turning the pages.

"Come in," he called. "Pull up a chair, and stay a while. Just getting a little music. Thought I might dance."

He grinned. He is paralyzed from the neck down. He was such a friendly fellow, propped up there smiling. "Thank God, even paralysis doesn't wipe away grins."

He had eaten beans and white bread—"light bread" in Georgia—for lunch, and his servant hadn't cleaned the dishes.

"Don't bother with them grub," he suggested. "Got plenty. Have to have. I've got an appetite like a vacuum cleaner. But it doesn't do me much good. Most of my digestive organs are paralyzed. I can't get a thimbleful of strength from a planked steack."

I took a bite. He was sorry the Giants lost the World Series. He's a Chicago Cub fan, however, since he lives in central Illinois. We talked about the rumors of war.

"I was too young to fight the last one," he said, "and there's one thing sure, I certainly won't be drafted for the next one."

LISTEN, old man," I said. "I've heard a lot about what radio means to fellows like you. I've heard it means return your health. Come on—tell me about it in one-syllable words." He walked over for a minute.

"Let me ask you a question," he said, softly.

He left his servant lift his master's arm, and Russell wiggled the first digits of two fingers.

"I can lift the only muscles I can move in my body. Suppose you were active all your life—loved to work. Suppose you were stricken with a disease nobody understands and you had to begin to learn all over again. You had to sit propped here, day after day, knowing that if you felt sorry for yourself you would go mad!"
"Then suddenly you discovered you could twist a knob and bring to your
self companionship—that you could live again the life you loved and that
that strange little thing—you nodded
toward his radio— "can bring the
world to your door and give you
anything you want, except health—and can help you get that. What would
radio mean to you?"
I began to understand

YOU are a stranger here," he con-
 tinued. "You don't belong in this
valley. You can walk. You are not a
polio! That's what we call one an-
other. Like you say, 'Hello, neighbor,'
we say 'Hello, polio.' We really have
polioeyelits, but for some crazy
reason folks got to calling it infantile par-
alysis. But it doesn't just pick on kids!

"No! No polio! It picks on anybody
—and the bigger they are, the harder
they fall. What causes it? God knows
and if I ever get to heaven I'm going
to find out. Tell you what I think
though. Doctors may say I don't know
anything about it. Maybe not—I'm just
one of the guys who has got it!
It's a germ, all right, and it jumps on
the fellow who is run down. You can't
run away from polio. The best way
to dodge it is to keep your body
healthy.

"I don't know where I got it. There
are fellows here right now who got
it in the scourge last summer. But
my case was the only one in my town.

"Don't pity us. Pity will drive us
mad. We never allow ourselves to
think about our plight. I never give
my mind an idle moment. I keep my
radio going, or I read. Or I pray
Sure I pray. You would, too buddy
if you were like this and knew only
one Doctor in the universe could
cure you.

"I never read serious stuff. I use
- to—back in Illinois. But serious stuff
makes me think, and I can't allow
myself to think. I even like light stuff
on the radio. Serials—blood and thun-
der adventure.

"No, I don't sit here just by myself
I swim and sometimes I go to the
movies. Sure, we have movies. There
are no chairs—just a runway for
wheel-chairs. Sometimes I go to
the dances. No, I don't dance. But some
of the polio do. In wheel-chairs
the old square dance. You know
swinging your partner!

"My story? I told you we don't
think about ourselves. much less talk
But a statement here, a memory
there, patched together his story of
journey's end. Up in Illinois, he had
just branched out in the grain-elevator
business. He worked hard—maybe too
hard, but a man of thirty-two can
stand a lot of hard work. Then, too,
but was the family, a wife and two
children—and ambition. Love and am-
tition are ruthless taskmasters.
Eight months ago he was stricken
"I didn't feel anything at first. I
just went numb—like I was falling
asleep all over. There was a sort of
a tingling, prickly feeling, then no
feeling at all. For five days doctors
said I wouldn't live. That was polio.
It doesn't hurt— the dumb sneak. It
steals up on a fellow, knifes him in
the back and puts his body to sleep.
Then polio runs away, and leaves a
fellow twisted and frightened. Then
the pain comes"

RUSSELL shuddered and his face
went white at the memory. The
smile vanished and his eyes stared
straight ahead—stark, as though there
was a vision out there in the dancing
shadows of the 'Valley of Magic.'
Pain! Have you ever been hit on
the muscle with a baseball, or crack-
ed your elbow sharply against a hard
substance? Remember that quick, bit-
ing pain? Well, that's the way it felt
All over! Every muscle in my body!
For five months! Day and night! Even
morning couldn't stop it! I could see
pain, I tell you—see it! Like red
streaks it looked.

"Every organ below my neck except
my right lung, my heart and the tips
of two fingers was paralyzed.

"I was simply wasting away. My
money was gone. But I got a trailer
and come here. Why? Good God, man,
you don't know how precious a spark
of life is until you feel it slipping
away from you!

"I can sit propped up now. The
second joint on one finger is loosen-
ing. I can feel it! I can feel life
creeping back. There! It's a start! Just
one joint! I know it's not much, but
it's something! There's hope, I tell you
there's hope! I'm not dead—I'm not
licked by a long shot!"

His voice shook.

"Life will come back to my hands,
my stomach! I'll make it come back!
They said I couldn't live. Well, I'm
alive! I'm here! And I'll walk again.
by God—I'll walk some day!"
There was a strange light in his
eyes.

"I got thrown back to zero. Well,
that's where I started when I was
born. Except I couldn't wiggle then, my
mother said."

STUNNED at his determination, I
thoughtlessly bleated out

"But man, what can you do? You
gotten a chance? You—"

"Haven't got a chance, huh?"
He glanced around his tiny home.
On a shelf was a framed poem—written
by a dying man—

Out of the night that covers me
black as a pit from pole to pole—
I thank what e'er gods may be
for my unconquerable soul.

Then he looked out into the twi-
lit and up Pine Mountain where
the mimosa paraded down the
Valley of Magic and pine trees stood
their silent guard.

"Haven't got a chance, huh? Who
hasn't? Roosevelt did right well for
himself, didn't he?"
N O B D Y loves a bass. Not unless it's the kind of bass that rhymes with "lass," and which one catches with a hook and line.

When it rhymes with "face" and means a grand-opera singer nobody likes it. Nobody.

So insists Ezio Pinza, whose luminous, deep voice will rise in robust song over CBS on the "Chesterfield Program" Wednesday night, and Pinza ought to know. He is a bass. Singing under the direction of Andre Kostelanetz and assisted by the "Chesterfield" orchestra, Ezio Pinza brings to music-lovers the rare opportunity of hearing one of grand opera's greatest bassos this week.

But being a basso—there's nothing worse, says Pinza. They get all the dirty deals. They are the blackest of black sheep, the sinniest of sinister villains. They get the boos and the raspberries and the ax. Excitable Italian opera fans up in the peanut gallery sling pop bottles at them as if they were umpires.

Even the other singers are mean to them. They always give a basso the oldest and dirtiest dressing-room.

"Only Chaliapin," says Ezio mournfully, "ever managed to get treated like a tenor." He sighs wistfully, and a tear glints in his eye.

What is a basso like when he is not singing?

Many-y brave hearts are a-sleep-p in the deep-p
So be-w a r e-

E z i o Pinza—he wanted to be a bike-racer, not an opera singer!

He is the tenor—and has him sealed up alive in a tomb. As a generous gesture he permits the girl who is in love with the boy to go in and stifle with him.

Then there is "Faust." In "Faust," Ezio is the devil. He buys the soul of Faust, the good doctor, and tricks him into seducing yet another innocent, young maiden. After murdering her child, the girl goes insane. The devil thinks this is very funny and laughs merrily as he left her there.

One begins to understand why nobody loves the big, bad Ezio.

And the awful part of it is that he is really a very nice fellow at heart. All he wants is to be friendly. And yet when he does make a friend something terrible always comes of it; something heart-breaking. There was the time, for example, when he has been singing in "Carmen" in a small town in northern Italy. His role in "Carmen" lets him be pretty decent, comparatively, and one of the local farmers took a great fancy to him. It may be funny to us to think of farmers going to opera, but in Italy opera-goers are like corn-shucking contests: you go to see what the boys can do. Anyhow, this farmer became a Pinza fan. Ezio was happy. His heart sang. All his life he had wanted a fan and now he had one.

And then...

T H E farmer decided that Ezio was so wonderful that he would have to give him a present. He thought and thought. What should he give him? The opera was "Carmen." Then—the great idea! In "Carmen" a bull is on the stage. It is a papier mache bull; a dummy. What could be nicer, what would thrill the wonderful Ezio more, the farmer asked himself, than to give him a better bull to fight while he sang? That night when the company came on the stage for the second act they found a real live bull charging out at them from the wings. When the animal was finally lassoed and locked in a dressing-room, and the soprano and tenor and mezzo-sopranos were coaxed down from the various lamp-posts and trees in the neighborhood, which they had hurriedly climbed, everyone was very angry with Mr. Pinza. They blamed it on him and his fan. So it was just the same old thing. Even when he made a friend, the friend only succeeded in making other people dislike him.

Even so, "Carmens" are rare in Ezio's life. For one dashing toreador he has to play ten deep-dyed villains. "I am basically a dummy," he says, "and if I want to be a good actor I have to be very bad. The better I am the worse I am."

H i s handsome face grows sad as he ponders his other nefarious, gruesome roles—Don Giovanni, for instance.

In "Don Giovanni," Ezio is a licentious young nobleman by making ardent love to an innocent girl. She returns his passion, whereupon he kills her father. Then he implores of him, perhaps, but that is the way things happen in opera. After stabbing her father, he runs away from the girl. Shortly afterward he meets another of his old, previously deserted sweethearts. He murmurs words of love into her shell-pink ear and then deserts her again, making it twice for good. His words set him up in the other alley. At this point he takes a little trip out of the country, no doubt for his health. And there at a country wedding his roving eye falls on still another young girl—a pretty, young, maid. He tries his old tricks once more, nearly gets caught, and in cowardly fashion

(Continued on Page 19)
THE DIVINE MARIA

BY ESTELLE LIEBLING

(Maria Jeritza's Voice Teacher)

OPERA'S LADY SOLDIER, MARIA JERITZA, ON GENERAL MOTORS SHOW SUNDAY

SINGS THE SONGS SHE'S MADE FAMOUS

(Continued on Page 19)

Madame Jeritza: She's letter-perfect in more than fifty roles

every day praying for success, tears streaming down her cheeks. She drove to the church after dark in a taxi cab. In her sable coat, her arms full of red roses, she made a striking picture and as she glided into the church, many people turned on the sidewalk to stare at her. Sincere as her religious emotion might be, Maria was still enough of a prima donna to notice the attention she was getting, and she swept up the steps proudly with her head held high—and tripped and fell flat on her face. She is sport enough to tell the story on herself. She got up and walked away, she thinks, since "pride cometh before a fall."

JERITZA'S falls are famous and she owes much to them. Rehearsing an aria for "Tosca," in which she was supposed to sink to a sofa in the throes of profound grief, she missed the sofa and landed on the floor with a resounding bump.

"At last," cried Puccini, the composer, who was there, "we have the exact way the Vissi d'arte should be sung—on the floor!"

From the floor she sang it, and from the floor she has sung it ever since, and it has been one of her greatest triumphs. How she manages it is her secret. Singing arias while lying on the stomach is anything but easy. She is every bit as temperamental as fictional opera stars are supposed to be. She is quite capable of going to a party and refusing to enter the room until everyone puts out his cigarette—something which does not make her popular with the other guests. Between the acts at the opera house she cats soft-boiled eggs, cooked in her dressing room, and she firmly believes that swallowing a handful of pineapples just before she steps out on the stage improves her voice. On a concert tour she accompanied played a Paganini concerto to give her time to make a costume change. She always called the concerto her pineapple number. When she was invited to sing in Milwaukee and a private car was coupled to the interurban train for her in Chicago, the thing which pleased her most was not the private car but the fact that they let her jerk the whistle-cord as often as she liked all the way. A bouquet of roses once hit her over the eye, so she refuses to let the audience throw flowers onto the stage any more. When she heard Caruso the first time she laughed, wept and clapped in such a frenzy of joy that her incredible long golden hair fell down her back. She dashed backstage, impetuously flung her arms about him and kissed him.

But under all her temperament lies a sober scholarship, an ability to take punishment, a single-minded intensity of purpose which a laboratory scientist might envy, and a letter-perfect in more than fifty roles. Gatti of the Metropolitan said, "She's disciplined like a soldier." She practices every day. For her "General Motors" appearance she left California two weeks early in order to come to New York and polish her performance song by song and note by note. She took a singing lesson every day and had six rehearsals over the microphone. She works as hard as the greenest beginner. And this, remember, is the woman whose roles as Octavian in the "Rosenkavalier," as Elsa in "Lohengrin," as Elisabeth in "Tannhauser," as Sieglinde in "Die Walkure" are among the greatest ever created by a singer.

Her friends speak of Maria as evidence of the intense seri-
STARRING RICHARD CROOKS AND BIDU SAYAO IN "MANON," THE "MET" SEASON OPENS SATURDAY

OPERATIC broadcasting must soon pass, as its personality, color and movement can never be successfully transmitted by wireless.

That astounding statement was published in a Paris newspaper only three years ago. The writer probably has eaten his words by now, and let us hope they did not give him verbal indigestion.

No doubt he is aware by this time of the overwhelming hold which the Metropolitan Opera broadcasts exercise every Saturday upon millions of American and foreign listeners. The performances represent the most fascinating musical service now offered by radio.

Starting this Saturday with "Manon," featuring Bidu Sayao and Richard Crooks, another season of lyrical delights is with us, and again the unseen and unseeing auditors will enjoy the musically dramatic mainpieces, hear great voices, a splendid orchestra (just fortified with a transfiguration of new young players), expert and illuminative conducting.

The invisibility of radio opera can be made almost negligible by any listener who takes the trouble to read the libretto in advance—or, at least, the stories of the operas, available in many books on the subject—to lend ear to the official commentators, and perhaps give attention to phonograph records of selected numbers, or even of the entire operas. Such previous preparation and devoted communion with the radio performances cannot fail to put opera completely within the understanding of anyone who has an open mind and intelligent ears.

The Metropolitan Opera remains the most important institution of its kind in the world, both because of its past glorious traditions and its current achievements. No other opera house has so numerous a company, gives performances in so many languages (Italian, German, French and English) or gathers together under one roof such an array of remarkable voices. One looks over the international musical map in vain to find any lyric stage capable of providing in a single season with artists to match Mmes. Flagstad, Pons, Lehmann, Ponselle, Rethberg, Moore, Cigna, Branzell, Thorberg, Wettgergen; and Messrs. Melchior, Martin, Martini, Crooks, Tibbett, Bonelli, Thomas, Tekayan, Pinza, Schorr, Althouse, Maisen, Hofmann, Kullmann, Bentonelli, Dickson, List and the host of younger singers who are on their way to higher runs on the ladder of fame.

To hear most of those artists during the winter broadcasts is the privilege of radio listeners, even those who have never looked at opera. (Television is on its way with the remedy for that.) The Metropolitan has had letters from far-off Alaska, Labrador, and other distant points, confirming the excellent reception of the melodious airwaves.


For myself, I hope that Richard Strauss' gay "Rosenkavalier" and Wagner's sublime "Tristan and Isolde" may be two of the broadcasts, and I feel fairly sure that they will be.

As far as possible, Radio Guide plans to give its readers advance information about the cast and story of each opera. Melodious listening to all its artists!

—By Leonard Liebling.

For your station, please turn to the program page for Saturday, 1:55 p.m. EST, 12:55 CST, 11:55 a.m. MST, 10:55 PST.

Radio Guide - Week Ending December 4, 1937

MAX GENE NOHL WILL ATTEMPT RECORD DIVE OF 360 FEET IN LAKE MICHIGAN WEDNESDAY

The old song will be apropos on Wednesday, when Max Gene Nohl drops over the side of a coast-guard cutter and sinks into Lake Michigan during an NBC-Blue network special-events broadcast.

For Nohl, dressed in a diving-suit he designed and perfected with the aid of Captain John D. Craig, world's premiere underwater photographer, will attempt to descend to the bottom of the lake, a depth of 360 feet. If he makes it, he will have descended 53 feet deeper than any human being, clad in diving garments, has ever been able to go.

Standing by, carrying to millions of listeners a vivid description of what goes on so far below the surface, will be a corps of NBC engineers. Nohl, speaking over a special telephone, will describe sensations and thrills as he glides to the muddy bottom of the lake, and his voice will be short-waved from the Coast Guard Cutter Antietem, commanded by Captain J. L. Albin. The short-wave broadcast will be picked up at the nearest point shore and rebroadcast over the NBC-Blue network facilities. The first broadcast will be devoted to a description of the descent. The second broadcast will offer a description of the adjusting process, which takes place ten feet below the surface of the lake.

It all sounds simple, like the first girl reporter going down in a submarine—just another thrill. But behind the broadcast are months of work, of intense study and dangerous experimenting. And, to the man who descends to this unbelievable depth, this dive will be the supreme test for his brain—child—the special diving-suit.

Nohl believes he could descend to a greater depth than he will attempt to reach next Wednesday. He bases his belief on the experience he has gained in a series of experiments, most notable of which was the descent made last April 10 in a preview of their Laistaria diving plans, when he dropped down to the bottom of Lake Michigan to look for the hulk of the Norden, which sank in a storm in 1922. He found the wreck on that occasion and NBC described the descent in much the same manner as it will be described this time.

The first fifteen-minute broadcast will cover preparations for the dive, and the descent and exploration on the bottom. The second period will cover the last part of the time passed at the ten-foot level. Both will be direct from the diver.

Nohl's secret for such deep diving lies in the application, perfected jointly by him and Captain Craig, of a mixture of helium, oxygen and nitrogen in the suit. Helium, being an inert gas, holds its volume at maximum depth; oxygen is replenished as it is used.

For your station, please turn to the program page for Wednesday, 1:45 p.m. EST, 12:45 CST, 11:45 a.m. MST, 10:45 a.m. PST. Also 2:45 p.m. EST, 1:45 CST, 12:45 MST, 11:45 a.m. PST.
EME will turn backward in its flight, crossing twelve millennial mileposts, when Arch Oboler’s “Death Pit” is presented as the “Lights Out” horror drama over NBC Wednesday night.

Dealing with the gruesome story of a human being who was trapped in the sticky asphalt of the world-famous La Brea tar pits in Los Angeles 12,000 years ago, “Death Pit” promises to bring greater chills and shudders to listeners than any play yet concocted by the inventive and imaginative author, who is now in Hollywood writing the Sunday night dramas for the Irene Rich show.

A spine-tickling novelty, “Death Pit” is especially written for those hardy radio fans who prefer something different in late broadcasts. Both Willis O. Cooper, former continuity editor of the NBC central division, originator of the “Lights Out” idea, and Mr. Oboler, who is carrying on the tradition, have been amazed at the response of the show’s listening audience. Each week they have thought the absolute peak in horror had been reached, only to receive letters from murder-loving fans begging for more thrills and terror.

Consequently, “Death Pit” is decidedly not a program for children, or for adults who are faint of heart. It is a story of revenge, showing how two men of prehistoric California met, grappled on the edge of the ancient tar pits, the greatest death traps in the world. Oboler received the idea for the fantastic drama from an actual newspaper story reporting the discovery of a lone human skeleton among the innumerable bones of dozens of mammoths and saber-tooth tigers found in the pools of liquid asphalt. His mind, attuned to horrific situations after months of writing shudder pieces, immediately seized upon the situation and attempted to reconstruct what might have been the actual story of the prehistoric Californian’s death. He will emphasize the fact that the bones of only one human being were discovered. More than that might be unfair to the strange, yet real, story.

Oboler, a Chicago-born playwright, is an erratic writer, writing where and when an idea or inspiration comes to him. Before writing for radio, he wrote and sold more than 200 short stories to magazines. Of these, some 150 were based on horror and ghost themes. Married early this year to Eleanor Helfand, University of Chicago co-ed, Arch and his bride went on a honeymoon of haunted houses in New England.

“Death Pit” will be cast only a few hours before it goes on the air. After each part has been carefully assigned to a competent NBC actor, Director Howard Keegan will rehearse the play itself with the aid of practically all the sound-effects equipment in the NBC central division.

Passers-by in the halls are frequently startled Wednesday nights by shrieks of terror, moans of anguish, crashing sounds, thunder, or the like. One uninitiated in the varied ways of radiodom might think that a murder was being committed in the studio. Over and over Keegan rehearses the actors until they are letter, snarl, scream and groan perfect. Weak, worn and with throats as raw as those of football fans after a big game, the case goes into the actual production on the air. To add to the effect, listeners are urged to dim their lights and not hold hands.

“Lights Out” first went on the air in 1934, was discontinued for a few weeks in 1935, but had to be brought back because of the clamor set up by its hardy, ghost-story-loving audience. And, again, during the past summer, when it was cancelled, listeners proved loyal as ever—deluged officials with scores of petitions and hundreds of letters vehemently demanding the resurrection of the horror-drama program for the second time in its three-year history.
The March of Music
Edited by Leonard Liebling

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

A CORRESPONDENT writes to this department, "Whom do you consider the better singer—Grace Moore or Lily Pons?"
The answer is "Yes." What other reply could be made? Miss Moore is a light-dramatic singer; Miss Pons is a coloratura artist. The two styles are entirely dissimilar.

I cannot quite blame the correspondent for asking the question, for as a nation we are imbued with the spirit of competition. We like to determine a winner in every walk of life. We adore champions and broken records. Only "tops" impress the rank and file. The custom extends also to music, where it is least applicable. Someone said that in art comparisons are odious, and someone else changed the comparison to "odorous." Both are right.

The leading tonal interpreters thrive because each is individual in his presentation, excels in some special way, and appeals to a following which prefers that special way. Nothing is more foolish and unprofitable than to argue about the worth of various artists, or to hear other persons so engaged. No one ever convinces anyone else. As well debate the relative merits of the apple and the pear. Each is pleasing to those who like it.

Nick Kenny, the radio columnist, put it neatly when he wrote not long ago: "No sooner does one decide that Miss So-and-So is the best singer on the air, and that Miss Somebody Else is runner-up, than some talented unknown springs up to offset all the ratings."

Secret spies of this department whisper to its editor that Maria Jeritza, soloist with Jussi Björling on "General Motors" this Sunday evening, might be re-engaged as a member of the Metropolitan Opera Company later in the winter. That hope springs strong in the breasts of those of us who remember the former triumphs of the vivid blend and beauty in the Wagnerian repertoir, "Tosca," and the revealing knickerbockers of the gallant in "Der Rosenkavalier."

Lovers of authoritative and polished piano playing can find reward by contacting the Josef Lhevinne appearance next Friday (MBS at 10:15 p.m. EST) when he will perform Liszt's E Flat Concerto. With Leon Barzin leading the orchestral accompaniment of enduring romance and sparkle, the work is an ideal vehicle for the masterful Lhevinne.

Elizabeth Sprague Coolidge's fine musical philanthropies include the Foundation named after her, which offers broadcasts at the Library of Congress in Washington. In past seasons she commissioned numerous composers to write new works and imported many of the best chamber-music organizations from Europe for special concerts in our country. This winter, the Coolidge Quartet is giving Saturday afternoon radio programs (CBS, 5:45 p.m. EST) of chamber music, ranging from Haydn to Debussy. Saturday, the immortal Quintet by Schumann will have as assisting artist, the American pianist, Frank Sheridan, a sterling musician and potent performer.

Ethel Bartlett and Rae Robertson, English duo-pianists, are a married pair who first met as students at the Royal College of Music in London. One of their fellow learners, then studying the cello, was John Barbirolli, conductor of the New York Philharmonic Orchestra. It will, therefore, be Old Home Week when the three meet on the stage of Carnegie Hall Sunday afternoon and join in doing the Concerto by Poulenc for two pianos and orchestra.

For the fourth concert of the new and outstanding NBC Symphony Orchestra, Artur Rodzinski is to be on the conductor's stand. He selected and trained the players, who so far have been led by Pierre Monteux. A certain electric quality distinguishes Rodzinski from the more conservative Monteux, and the former may be expected to reveal the fullest vibrancy of the strings and the richest sonority of the brass.
The Metropolitan Opera Company
Presented by

The Cast:

Bidy Sayao ... an innocent Manon
Richard Crooks ... gallant Chevalier

SATURDAY, DECEMBER 4, at 8:00 p.m. EST on NBC

From the story of "Manon," by Prosper Merimee, comes the opera of the same name, composed in 1893 by Jules Massenet. "Manon," which is presented Saturday night by the Metropolitan Opera Company, is a tale of a young girl's passionate love for a cavalier, set against the background of the life of a young woman in the late 18th century. The story is set in Paris, and the opera follows the events of the story from the day Manon first meets Camille, a young nobleman, to the day when she is forced to leave him and marry the Chevalier de la Motais.

ACT I

A prologue to the opera is given by an old man who tells the story of Manon and her love for the Chevalier. The scene is set in a small village in the south of France. Manon and Camille are sitting in a field, and the old man tells them the story of their love. The scene is then cut to the same field, and Manon and Camille are walking through it. The old man returns and tells them the rest of the story.

ACT II

The lovers dwell in a little apartment in Paris, where they are discovered by the Chevalier de la Motais. The scene is set in the Chevalier's bedroom, and the lovers are discovered by him. The Chevalier is angry, and he tries to force Manon to marry him. Manon is angry, but she is determined to stay with the Chevalier. The scene is then cut to the countryside, and the lovers are walking in the fields.

ACT III

The lovers are discovered by the Chevalier de la Motais, who is determined to force Manon to marry him. The scene is set in the Chevalier's bedroom, and the lovers are discovered by him. The Chevalier is angry, and he tries to force Manon to marry him. Manon is angry, but she is determined to stay with the Chevalier. The scene is then cut to the countryside, and the lovers are walking in the fields.

ACT IV

The lovers are discovered by the Chevalier de la Motais, who is determined to force Manon to marry him. The scene is set in the Chevalier's bedroom, and the lovers are discovered by him. The Chevalier is angry, and he tries to force Manon to marry him. Manon is angry, but she is determined to stay with the Chevalier. The scene is then cut to the countryside, and the lovers are walking in the fields.

The Metropolitan Opera Company presents "Manon," written by Prosper Merimee and composed by Jules Massenet, on Saturday, December 4, at 8:00 p.m. EST on NBC.
Above: Radio's newest romance is that between Rudy Vallee and Gloria Youngblood—German-Indian beauty, starlet. It all began when Rudy spied her in his audience.

Artists Anesto Uzzell (right) compares his portrait of Maestro Hal Kemp to Hal in person. The painting was presented to Kemp recently on his Friday night CBS "Chesterfield" show by the members of his band, who wanted to commemorate their maestro's founding of the Kemp Tempo Orchestra on the campus of the University of North Carolina twelve years ago.

Maestro Joe Rines and Mimic Sheila Barrett turned comic, introduced the new Charlie McCarthy game at a recent rehearsal of their NBC Sunday "Time of Your Life" program. "I'm the dummy," says Joe.
Above: Mary Margaret McBride, woman radio columnist heard over CBS thrice weekly. She recently gave close-up reports of a robot milkmaid from a New Jersey farm.

Left: Bob Burns visited "Hollywood Mardi Gras" recently, taught Charlie Butterworth (right) and chorus the art of "bazooking." At left is Maestro Ray Paige.

"Chase and Sanborn's" Charlie McCarthy attended his first premiere, "Hurricane," recently, with the star of the picture to be premiered—beauteous Dorothy Lamour. The third party (without whom Charlie thinks he could have done very well) is Edgar Bergen—Charlie's pal.

If petite Coloratura Lily Pons and Andre Kostelanetz, maestro of the "Chesterfield Hour," are married, they're certainly not telling anyone about it. They affectionately greeted one another in San Francisco recently, denied all rumors of marriage, waved generously to crowds.

Radio Guide • Week Ending December 4, 1937
WHILE HAY will continue to be Amos 'n' Andy announcer when Campbell Bell Soup takes over January 1, he's been signed by Hollywood. He's been signed to play the part of the new host on the show by way of acquainting you with their new sponsor.

When Paul Whiteman takes over the Chesterfield Frieght airing starting New Year's Eve, things will begin happening to the Hal Kemp outfit that I wish wouldn't. Skronky Ernest, set for one film, is movie-struck and plans to stay in Hollywood. "Porky" Dancers, first star, will be put on the front page of a new Olden-Kemp band unit after airing coast. And "Saxie" Donald, comedy singer whom Hal and his partner-manager, Alex Holder, wanted to take a second band unit on the road, is strongly desirous of continuing to be a Hollywood citizen. So, if the little Kemp chariot, Maxine Gray, should alter it with Tommy Lee, with whom she is now holding hands, the Kemp first-string band will resemble nothing less than a deserted village.

Christmas is less than a month away and Grace Allen is doing her Yuletide shopping early. George Burns, she reports, will buy her a set of gold jewelry like the set Mary Livingstone (Benny) has, except it will be set with rubies. George's birthstone, instead of diamonds. Mrs. Benny, whom Jack reports is happy, and that she sits through two class B pictures twice, is slated to receive projection equipment for the rumpus room in their new Roxbury Drive home.

At the Benny opus of November 14 and during his precastbudcast units, Jack mentioned that Don Wilson's new San Fernando Valley home was fitted with a security system so that Don could "keep in precise taking bobs." Jack also kidded Mary's ability to them she bought abroad, but Mary wasn't kidding, she said that if he didn't like it, she'd throw it away. Which reminds that there's a Schlepperman hat, a derby, now upwards a street corner and named "Hello Stranger." The comic sound-effects, incidentally, for this episode were made by "Pinto" Colvig, Walker (Mickey Mouse) Danny's "secretary, except for the whiskey of Buck Benny's horse, which again was handled by Don Wilson, the expert on "plus." "

Radio-oddity: Lloyd Pontages, CBS movie commentator, fell off a horse last summer and broke an ankle. Week before last, his dramatic aid, Margaret MacDonald, tipped on her way to the hearsefall and broke her ankle. This should be a good start for another superstition.

Shocking scandal at desert hideaway! Sunday before last, Dorothy Lamour wound up her radio work and deserted Hollywood, worming the time of Palm Springs, where she registered in at the Del Tacos - 8. But little Charlie McCarthy could not be so lightly dismissed. Mounting his hobbloothopt, he went to palm Springs, where his amour Lamour and -believe it or not—squeaked up. Then Del Tacos right next to Dorothy's... The cad!

Phil Baker is still wondering who sent him his gift of cigarettes and, shortly after mailed engraved cards to his friends announcing a "new arrival," the dog has been a burglar ransack our home and never pipped once! Back it went to the school again to be made a watchdog. So later, when I came home late one night, it bit me where I sit down.

Ken Murray would have you believe that recently a white fox for a honeymoon home in Bel Air, he almost leased a mansion once occupied by Freddie Bartholomew. But he didn't do it. He remembered that he might not get a bite.

Don't get the idea—if you're a thief or kidnapper—that you can get away with the premises of a star's home in Hollywood. Try it and you'll land in durance vile. And it won't
gave Abner a chance to test out Police arrived in a minute and three-quarters and showed the pests away. Not only does the device call the cops, but it also turns on every light in the house, automatically locks doors leading to the nursery, and floods the floor. Its power is unbelievable.

It was a real pleasure to act as Ra- nano Guma's ambassador recently and welcoming the ambassadors of Hollywood Newscaster Jimmie Fidler. Robinson was like a child with a Christmas tree. Full of toys, Fidler was thrilled to the point of tears. Jimmie, I discovered, always eats a bowl of vegetable soup before each broadcast; restrains his appetite till after the program so that he can have dinner with his wife, a dental assistant he has been in love with for years. As for Robinson, he's genuine all the way through. Be sure to see his newest production, "Temporarily Yours," which will have its premiere at the Yidd.
AIRIALTO LOWDOWN

BY MARTIN LEWIS

DURING my recent visit to the Hollywood airwaves, I couldn't help noticing the different styles of dressing of the stars that appear on them. I was particularly struck by the East Coast. On the Coast I have seen them come to the studio in sweaters, gowns, skirts, slacks and even riding habits. Personally, I admire the informal way, and often I don't know of one broadcast where the strictly formal rules prevail. Recently I attended the Kostelanetz broadcast, which resembles, in appearance, Hollywood airwaves—that is, by contrast. Deems Taylor and Kostelanetz wore white ties and tails. The musicians in the orchestra and Announcer Paul Douglas are tuxedos.

Getting back to the Kostelanetz show, I want to repeat what I said a few weeks ago. It is one of the best musical contributions on the airwaves. When not speeching into the microphone, Deems Taylor sits in a very comfortable chair in a corner of the stage. Maestro Kostelanetz heartily applauds the guest artist each number. The entire half-hour is very impressive, and I do say hats to the sponsor for taking so little time to advertise his product.

The other Tuesday night I visited the Al Pearl show and was surprised to see Arlene Harris, who is also known as the “House Chatterbox,” do her stuff before the microphone without a script. She memorizes every line of her bit each week, which is quite unusual in radio.

A sight for sore eyes is Bill Cons- stock, who is familiarly known to loudspeaker eavesdroppers as “Tizie Lish.” For some time I have been wondering what the cause of the burst of laughter after Tizie finishes “her” routine. The reason, my friends, is a very ungraceful, but funny, curtsey.

If you happen to walk into the CBS Playhouse on a Tuesday evening at 6 p.m., to look for Ted Collins, Kate Smith’s mentor, you can almost always bet that you will find Ted in a chair with a towel wrapped around his neck and a man working over him. Ted’s personal barber has a standing appointment to come to the Playhouse every week, at the same time, to give him a shave—and a haircut, if needed—and so that he can look presentable by broadcast time.

Mentioning the Kate Smith show calls to mind the scene witnessed during a recent program which featured James Barton and Betty Garde in “The Informers.” Betty fractured her ankle the previous night, and despite her doctor’s urging she refused to stay away from the broadcast. That is the reason why the actress hobbled into the studio on crutches. Miss Garde apparently has heard the old theatrical slogan, “The show must go on!” Anyway, if it sounds funny, it’s because it’s true.

Songstress Jean Ellington had something of an accident, but not quite so serious. It seems Jean always steps out of her shoes before going on the air because, as she explains it, it brings her lucky luck. Last time at a recent broadcast, she glanced down as she stood before the microphone, and saw that her lucky shoes was lying beside her. The other had disappeared from the pageboard and engineers joined in the search for the missing shoe but it was nowhere in sight. Jean hopes it’s only a practical joker who went off with the footwear, for it is one of her favorite pairs of shoes. Anyway, she had to limp to an elevator, ride down The Major, her street, standing on one foot, and hop to the cab. Such goings on!

Major Bowes is very sad, and he has every reason to feel that way. On Friday, November 12, about 5 p.m., he received a telephone call informing him that the main house of his country estate in Westchester Hills, New York, consisting of sixteen rooms, had burned to the ground. If you recall the pictures that appeared in a recent issue of Radio Guide, you can appreciate his loss. The Major, however, doesn’t estimate it in dollars and cents. There were many things lost that were of great sentimental value to him, such as valuable paintings, and the late Mrs. Bowes’ room which had been intact since her death in March, 1934.

On a program aired over CBS, they needed a few drum-beats as part of the sound-effects background. So the announcer, Fred Uttal, was told to take care of the job. Just before broadcast time Uttal was informed he couldn’t do it because he wasn’t a member of the Musicians’ Union. There was no time to change the script for the show, so a union musician was called in, and the few drum-beats cost $25—union minimum for the two broadcasts of the show.

Irene Wicker’s eleven-year-old daughter, Nancy, made her debut as a radio actress recently when she took

Irene Wicker, NBC’s Singing Lady, is planning more “round-the-world adventures for "Nancy, Their Dog." The characters were inspired by her own children, Nancy and Walter, Jr. (above)

Thinking Out Loud: If I am not mistaken, Jack Benny made a mistake in announcing “I wish you could come to the Garden.” He should have said “I hope you could come to the Garden.” If he would have done that, he would have said “I wish you could come to the Garden,” and when you say “I wish you could come to the Garden,” you are thinking of the Garden. If you say “I hope you could come to the Garden,” you are looking at the Garden.

An informal game of “theme song” was played at Wdcker, Conn. Tony Wons and Doris Fisher at the CBS studio. “Theme song” is the simple game in which one contestant hums a theme melody of a popular orchestral and the other contestant must identify the game is similar to the memory game, for there are over 200 eligible theme songs to choose from. Try it yourself some time. Mark Warnow recognizes 128 out of 150, which isn’t bad at all. In fact, it’s very good.

One of the current tunes which has been humming is “Fired Violets.” If you listen to the recording of it by Benny Goodman’s quartet, you will have trouble keeping your feet still. It’s plenty hot! And so are the Mills Brothers who have been singing “The Shade of the Old Apple Tree,” which makes me wonder why some sponsor doesn’t put that excellent quartet on the air. They were headliners in radio some years ago, and they still are tops, in this scribbler’s opinion.

Doctors and nurses at New York’s Polyclinic Hospital were both amazed and startled when a patient upon whose leg was being performed murmured clearly through the anesthesia, “Don’t shoot! They got me! Here comes the cop!” Em ’have it! The doctors ordered an immediate investigation to find out if they didn’t have a gangster on their hands. The patient, Harry Hoffman, is a member of Phil Ford’s “Gang Busters.”

Romance in the Air: Barney Ross, the fight champ, took his pal, Abe Lyman, with him when he called on the pal to whom he recently announced his engagement. The orchestra leader met the pal and also her sister, and they tell me Abe has fallen—but hard, Kathryn Crawford, CBS flying commentator, may have an important announcement to make very soon. (Don’t forget to let me know when congratulations are in order, Kathryn). . . . At this moment, the ultra-talented daughter, Ruby, is visiting for her papa’s consent to procure her marriage license. Members of the Ray Campbell’s Royalists, who are guesting on “Your Life,” show, will be looking for a preacher very shortly. In case you didn’t know, Edith Adams of the “Jenney Peabody” is the wife of CBS Announcer Paul Douty.

The other day Edward MacHugh received a package that looked like a summons, which frightened him for the moment. A deputy clerk of the Supreme Court in Brooklyn, New York, who is an admirer of this unique method to get Edward to sing his favorite tune, “In the Garden.” The novel vogue of the desired effect and MacHugh sang the song.
YOUR OPPORTUNITY GUIDE

TIMES LISTED UNDER RADIO CONTESTS ARE EST; FOR CST SUBTRACT 1 HOUR; MST, 2 HOURS; PST, 3 HOURS.

TWELEVE PACKARDS

PRIZES: (Weekly) Three Packard automobiles are eligible to enter. They must ride in a Packard, have the correct state license plate, and be registered in the new Packard. The one thing I like about it is its ability to keep a car in its original black, and must bear the signature of the salesman. Three of these prizes are available each broadcast, one to each of the three Packards. They are a total of 2 ½ cash paid out, $250 in cash, and 2 canisters of Mixed Flour. Send entry to 455 Michigan Road, N.Y.C. Contest closes Dec. 21.

For more facts, see special issue of Screen guide magazine.

$1,000.00 AND MERCHANDISE

PRIZES: (Grand) 1st, $50; 2nd, $25; 2nd; $10; 1st, $1.00; 2nd, $25; 3rd, $10; 4th, $5, in cash, owned.

TO ENTER: Send in your entries and get the directions from your local Winning Mills Co. Each broadcast, 2 winners will be picked, one for the contest and the other for a "The Football Mystery," broadcast on transcription at different times by different stations. See program pages for day, station and time.

$250,000.00 IN CASH

PRIZES: (Weekly) $250,000,000, 1938. First prize: $2,000 in cash. You must be a member of the "Football Mystery" to enter.

TO ENTER: Get two tickets from "The Football Mystery" program, and you have the opportunity to win $2,000,000,000 in cash. For more facts, see new issues of Screen guide magazine.

$10,000.00 CASH

PRIZES: (Total) 1st, $10,000; 2nd, $5,000; 3rd, $1,000; 4th, $500. Duplicate grand prizes for men. (Weekly) Two hundred prizes of $2.50. (Monthly) A total of 250 prizes, in the amount of $100 each, will be awarded in the new "Pick the Perfect Husband" contest every month. All entries must be made in the official entry blank. Envelope a one-inch piece of a birthday card and a small amount of money, the combination of which can be $2 and $2.50. Opened only one entry per person. The contest closes Dec. 21.

For more facts, see current newspaper advertisement s of $ & W Coffee Co., or write to address given above.

$25.00 FOR LETTERS

PRIZES: (On occasion) $25 each.

TO ENTER: If you can truly credit to Frenchman's Yeast, write to "The Road of Life," NBC Monday through Friday, 4:00 EST. For more facts, see current newspaper advertisement of Frenchman's Yeast.

$750 WATCHES

PRIZES: (Daily) Thirty Batons men's or women's watches, worth $750 each, will be awarded. Watch for more facts, for names of your local newspaper's advertisement.

$100.00 CASH

PRIZE: (Weekly) One hundred dollars cash.

TO ENTER: Send in an entry in the following form: To "The Road of Life," NBC Monday through Friday, 4:00 EST. For more facts, see "The Road of Life," NBC Monday through Friday, 4:00 EST.

TWO NEW HOMES

PRIZES: (Weekly) Merchandise certificates worth $20,000 each. Also, five houses total will be paid out, worth $11,000 and $8,000, to be applied toward the building of a new house. Family members of two winners are eligible to enter. Three sets will be selected from weekly winners and announced at the end of the season, Dec. 21. Send entry to 455 Michigan Road, N.Y.C. Contest closes Dec. 21.

TO ENTER: Write an essay of 100 words or less on the "Electrical Standard of Living." Enter must be written in English. Send entry to 455 Michigan Road, N.Y.C. Contest closes Dec. 21.

For more facts, see "The Road of Life," NBC Monday through Friday, 9:00 EST.

TWELVE TYPED CARDS

PRIZES: (Weekly) Twelve typewriters, to be paid to owner of typewriter, winner each week.

TO ENTER: Give answers to games given on programs and the finish sentence announced on the programs to "Last Chance," in letters only, each week. Contest closes each Tuesday midday. New cards are being made available each week. Send cards to "Last Chance," Broadcasting Cuming System, New York. Contest closes Dec. 24.

For more facts, see "The Road of Life," NBC Monday through Friday, 2:00 EST.

THREE $200.00 SILVER FOX FURS

PRIZES: (Weekly) Three $200 silver fox fur coats, in cash, owned.

TO ENTER: Add fifty words or less to "In 25 Years with Story Court," in the form of a letter, to "The Road of Life," or 25 words or less to "Radio Guide." For more facts, see "The Road of Life," NBC Monday through Friday, 2:00 EST.
to do. Our offer is this: Write us a letter once a day for the next one hundred, on any subject related to contesting. With that letter, we'll try to get a feel for what your strong points are, where your contest weaknesses are, and others do the same thing, we'll analyze their letters in the same way. And if you enclose a stamped, self-addressed envelope, we'll send you the name of one of these others who seems able to help you improve your chances. If you write with beautiful adjectives and are weak on irregular verbs, we'll send you the name of a person whose grammar is perfect, but whose writing is stilted. If you write well but your expression is weak, we'll send you the name of a person who is just the opposite.

When you write to each other, your corroboration and criticisms should help overcome your weaknesses. Everyone should write. As a help for us, here's one thing we'd appreciate. If you want to ask another question about contests, don't make one letter do. To facilitate handling, requests for "contest pairs" must be separated from other correspondence with this department. If you want a friend who'll consider your contest entries his personal concern, let us know. There are others who feel the same way!

Judging Entries

Most people who don't win become skeptical about the way contests are judged. Some of them wonder whether they are being prejudiced. Then they write letters right and left, stating that the real situation is that all the entries are thrown in a large, long, slanting line, with all entries which stick on the top step winning prizes. Or they report that a large vat holds all entries until the contest closes, then winners are selected by burying the arm up to the elbow in the vat, grabbing an entry, and proceeding as far as the best of the lot. These might be ways of judging contests. They are not the way contests are judged.

In response to many queries, here's a typical procedure in the judging of a contest. The system varies, of course, but many sponsors and contest agencies work along these lines.

The first hurdle an entry must take, in contests in which they are required, is the proof of purchase. If the host, or bot or wrapper is not enclosed, it goes immediately into that unhappy file where there is no further consideration. Ordinarily, no entries are destroyed; even those which have broken elementary rules are filed away. Sponsors never know what kind of litigation or complaints may be received after the close of the contest and they don't want to throw away evidence which might be valuable.

Second step is some routine checking. Frequently, if the contestant has not signed his full name or given his address, he cannot be given a prize, so such entries are dropped. If the dollar's name and address are required, it is becoming increasingly common these days. Omission of these will disqualify an entry. If the rules ask for entries on special paper, other kinds are discarded. The top word-count may be twenty-five, yet hundreds of entries have it as high as five hundred. They don't win.

Details that are also checked are spelling. If the rules ask for "a sentence," anything written in two sentences will not win in contests which check structure. Other points peculiar to certain categories are checked at this stage also.

Plagiarism comes under consideration, too. If any of these have passed our several tests, they may be checked at this point with a past entry, but be sure that the sponsor will not be used by someone who has already bought that statement or slogan or name and will claim it. Some of this test is reserved for entries which have satisfied all other requirements, to cut down on the amount of work.

These Win:

Judging varies a great deal after the contest is set up. In most instances, the judges read all entries which have reached this point, and then award the prize. If you pass the first hundred, a thousand, or whatever figure the rules give them, you have ten times as many entries as there are prizes. These are rejected on plain sheets of paper with the contestants' names indicated by coded letters. Thus, in contests judged in this way, the entries lose their advantage before prizes are awarded.

And this list of entries has been prepared, several judges indicate their preferences, and the entries getting the most votes from the group win the prizes. Sometimes the sponsor also rates them, or makes the final selection from the top entries chosen by the judges. Some sponsors have the winners sign short affidavits stating that the entries are their own, and that they are not connected with the company, its advertising agency, or any other group excluded from competition in the contest. Some sponsors may have their local dealers deliver winning entries to the company, and the subsequent publicity also lets others in the same town know that a local person has won.

Enter This Week!

This Saturday the General Electric contest closes (see "Your Opportunity Guide"), Its weekly prizes are attractive—and the grand prizes selected from weekly winners are about as fine as contesting ever was. Let this last week get by without entering! These are the ten people who won $200 merchandise certificates in the fifty weekly contests: Mrs. Beulah O. Gordon, St. Augustine, Fla.; Hattie Brodman, Glenside, Pa.; Norma Thompson, Thompson Carpenter, Lincoln, Neb.; Mrs. Beatrice B. Forster, East Hartford, Conn.; Mrs. Ruth Ham, Omaha, Neb.; Dr. Martha Lou Hefley, Knoxville, Tenn.; Mrs. Mildred H. Parr, Orleans, La.; I. J. Jackson, Knoxville, Tenn.; Mrs. W. J. MacKay, Hornell, N. Y.; and C. O. N. Ury, Chicago, Ill. These people are now eligible for contention for the $8,000 and $12,000 grand prize certificates to be awarded toward the building of new homes. But for the General Electric News published letters written for this contest, picked at random. Thirty-four letters were reprinted. Some won prizes, some didn't. We don't know which ones won, but may as well call it an unusually fine letter.

"The Electrical way of living appeals to me, particularly, because...

"With all modern electrical appliances and plenty of light, my electric bill is never over $4 per month in the winter time...

"For one month, it operates a washer, ironer, and sewing machine, using only... The washing, ironing, and sewing, are the most convenient; it's quite easy. The wood..."}

For 30 Minutes a Day

OWN A ROYAL PORTABLE ON YOUR OWN TERMS!

FREE HOME TRIAL for every member of the family! Without risking a cent, try your Royal Portable! If you're not satisfied, return with a full refund. You can write faster, get higher marks! Prove that Dad can get his ideas and reports down on paper in a modern, intelligent manner; prove that Mother can take care of her social correspondence easier.

Fence ad

OWN A ROYAL PORTABLE ON YOUR OWN TERMS!

FREE HOME TRIAL for every member of the family! Without risking a cent, try your Royal Portable! If you're not satisfied, return with a full refund. You can write faster, get higher marks! Prove that Dad can get his ideas and reports down on paper in a modern, intelligent manner; prove that Mother can take care of her social correspondence easier.
program selector time is eastern standard. use this table to find yours.

the program selector is a classified index of network programs—listing each program separately under its distribution—of which you may or may not have individual stars. for example: if the program as a whole is of a varied nature you will find that the program is not located. on the other hand, a program of the same program can also be found under "comedy" or "classical." look for your favorite program in the selector in eastern standard time, find your time in the table above, then turn to the radio guide program pages to find the program's station and time carrying the program.

sunday

9:30 p.m.

news

headlines & brines. h. v. kathleen. 5 min.

lewis brower. 10:30 p.m. cbs

lloyd pantages covers hollywood.

american radio news and

newsmen. 11:00 a.m. cbs

radio newser. faris johnson.

four meet in carlin. 3:00 a.m. cbs

woolrich. 9:20 & 11:10 p.m. nbc-b.

9:25 a.m. nbc-r & nbc-b; 11 a.m. nbc-b & nbc-r.

monday

baker, captain bah. holly-

wood prosody. 9:30 p.m. cbs

carter, beke, news com-

mentator. 3:00 p.m. cbs

6:45 p.m. cbs

cravena, kathryn. news

thread. 7:45 p.m. cbs

thursday

filder, jimmy. hollywood

news. 10:30 p.m. cbs

friday

dasler, eddie. football news

special. 3:00 p.m. west

4:45 p.m. west

9:30 & 10:15 p.m. nbc-b.

9:40 p.m. abc & nbc-b.

saturday

1:30 a.m. cbs.

2:30 a.m. west

5:30 a.m. west

5:30 a.m. east

light music

sunday

9:15 & 9:30 a.m. west

9:15 & 9:30 p.m. east

9:45 & 10:15 a.m. east

9:45 & 10:15 p.m. cbs.

9:45 a.m. cbs.

11:30 a.m. cbs.

saturday

kraft music hall. big cros-

by. bob burnes. chorus.

johnny matthews. 9:00 p.m. nbc.

10:50 p.m.

sunday

kraft music hall. big cros-

by. bob burnes. chorus.

johnny matthews. 9:00 p.m. nbc.

essex jubilee. 11:30 p.m. east

12:30 p.m.

essex jubilee. thursday

11:30 p.m. east

12:30 p.m.

essex jubilee. saturday

11:30 p.m. east

12:30 p.m.

sunday

kraft music hall. big cros-

by. bob burnes. chorus.

johnny matthews. 9:00 p.m. nbc.

10:50 p.m.

sunday

essex jubilee. thursday

11:30 p.m. east

12:30 p.m.

essex jubilee. saturday

11:30 p.m. east

12:30 p.m.

sunday

essex jubilee. thursday

11:30 p.m. east

12:30 p.m.

essex jubilee. saturday

11:30 p.m. east

12:30 p.m.
PERSONALITIES in the entertainment world seem to follow a regular discovery, rise to stardom, fame and fortune, disappearance and virtual oblivion. Once in a while someone comes along who will start that "Wonder what happened to So-and-So?" But most of the time people have discovered to their despair that out of sight is only too much out of mind when it comes to the public.

For this reason it is a case of mumble-doom when a star who has not been seen for some time suddenly re-appears. And when that star turns up again in a new field, sporting completely new voice and looking fresher than the proverbial daisy, the fact is definitely news. Just such news is the reappearance in the public eye of Olga Baclanova. Many a Broadwaygoer, this time as a radio star headlining her own show and singing in a decidedly new voice. Movie-goers will remember Baclanova as a slim, blond "menace" in such a flop, in other words, Broadway cast her as a film star. And many of her critics had been trained in art criticism; the New York Times, that Baclanova is a virtuoso, Alton's "Perecedi" and many others. She was presented in these operatic roles in all the leading cities in the United States.

But the radio audienes Olga Bac- lanova is neither the heavily dramatic actress of the films nor the operatic soprano of the stage. As mistress of ceremonies on her own program, "Olga Baclanova's Continental Revue," listeners turn to every evening, hearing a naturally low speaking voice that is as rich and full of life as it is low, dramatic control. The contrast was an exciting dis- covery. It was new and Baclanova found it fun to use. Against her voice teacher's advice, she was auditioned by Mutual Broadcasting System officials and, after only one audition, signed to a long-term contract.

Mutual had been looking for some- one just like Baclanova to take over the show, a program idea they had — "Continental Revue" — to be devoted to songs of all nations in all languages. Here was a name personality, with a voice ad- mirably suited to the radio, who spoke four languages (Russian, English, French and German) and who could sing in two others — Spanish and Italian. What could be more "Continental"?

With only a week's notice, Mutual scheduled her program for early every Monday evening and supplied a supporting cast, made up of musicians already familiar to radio listeners. These were a baritone, Raoul Nadeau, a French-Canadian who sings in French, Spanish and English; a twenty-four-piece orchestra under the direction of Bob Stanley, recently appointed studio con- ductor for Mutual; and an ensemble made up of three female and four male voices known for their featured work on other programs as, respectively, the Emery Trio and the Key Men.

UNTIL she was signed by Mutual, Miss Baclanova had only appeared on radio as a guest artist on Rudy Val- lee's hour and had made two appearances on Hammerstein's Music Hall. The aim of the Continental Revue is to present, dramatically and with variety, all types of music in all lan- guages. After only two weekly broadcasts, and in response to listeners' re- quests for a chance to attend the broadcasts, Mutual changed the time, date and place of the program. It is now being presented as, are few sus- tained programs, at the WOR Auditorium, Playhouse in Times Square, every Saturday evening from 8:30 to 9 p.m., via both Mutual and NBC. All of which is quite a feather in the cap of the newswoman to the airwaves, Olga Baclanova.
Radio Guide • Week Ending December 4, 1937

TUESDAY

Big Town, NBC, 8 p.m.

Mr. Keen, Tracer of Lost Persons, NBC, 7:15 p.m.

Cavalcade of America, 8 p.m.

Gun Busters, Phillips Lord, 8 p.m.

Lights Out, Mystery Drama, 12:15 p.m. NBC.

THURSDAY

March of Time, Dramatization of Time magazine, 8:30 p.m. NBC.

Good News, Film Stars; Chorus; Meredith Willson, conductor. 8 p.m. NBC.

New York Merry-Go-Round, 11:30 p.m. CBS.

We the People, Gabriel Heatter, director; Mark Warshaw, producer. 10 a.m. (10:30 p.m. for West) CBS.

FRIDAY

Curtain Time, NBC, 10 p.m.

Dr. Vallorey's, NBC, 8:30 p.m.

First Nighter, Barbara Luddy & Les Tenney, 10 p.m.

Grand Central Station. 8 p.m. NBC.

Radio Guild, 3 p.m. NBC.

True Story Court, 9:30 p.m. NBC.

TALKS

Sunday

Cheerin', How's Your Head? talk, 10:30 p.m. NBC.

Families Will Raise Their Flags for Talk on Personalities, Past and Present, 8 p.m. NBC.

The Zephyr Foundation. 10 p.m. NBC.

National Radio Forum, guest speakers, NBC, thu. 12:30 a.m. (NBC)

TUESDAY

Fairfax, Beatrice, Advice To The Married, 2:15 p.m. NBC.

Hammond, Earl, Elastic Howe, Thurs., 11:30 a.m. NBC.

Mike, his Furniture & Cooking Talk, Thurs., 11 a.m. NBC.

Post, Ethel, Etiquette Problems, Thurs., 10:30 a.m. NBC.

Science in the News, NBC, guest speakers, 6:30 p.m.

Story of Industry, 4:30 p.m.

TUESDAY

Harry J. L发货, You're One El- man; Stuart Allen; tener; Barbour Clark; producer. 10:30 p.m. NBC.

Hull, Grace; his Mystery Theatre, 10:30 p.m. NBC.

Magazine of the Air, Thurs., 10 a.m. NBC.

THURSDAY

Science Meeting at The Air, Board of Trustees Prominent Speakers; Gen. V. O. Hardy, director. 3:30 p.m. NBC.

Dr. Karl Laidlaw, Inspirations of World War I, 9:30 a.m. NBC.

VARIETY

TUESDAY

Jack Oakie's Background, NBC, 9:30 p.m.

Chase & Sanborn, Don Ame- rica, 8 p.m.

Valley's Varieties, 9 p.m. NBC.

Jack Miller's Soprano; Pinky Battersby, NBC, 8:30 p.m.

Wednesday

Harry J. Lehman, Dave El- man; Stuart Allen; tenor; Barbour Clark; producer. 10:30 p.m. NBC.

Hull, Grace; his Mystery Theatre, 10:30 p.m. NBC.

Chase & Sanborn, Don Ame- rica, 8 p.m.

Valley's Varieties, 9 p.m. NBC.

Jack Miller's Soprano; Pinky Battersby, NBC, 8:30 p.m.

Thursday

Jack Oakie's Background, NBC, 9:30 p.m.

Chase & Sanborn, Don Ame- rica, 8 p.m.

Valley's Varieties, 9 p.m. NBC.

Jack Miller's Soprano; Pinky Battersby, NBC, 8:30 p.m.
THE DIVINE MARIA

(Continued from Page 5)

ousness with which she studies a part. "Maria" is an opera which is not often sung. Its heroine goes insane. Preparing for the role, Jeritza went down one day to an insane asylum to study the gestures, attitudes and facial expressions of the patients. The performance was an acting triumph for her, but she will never sing the part again. She was in bed for three days afterward. "Those poor, unfortunate creatures," she said, "buried alive in their mental darkness." They haunt her. She can't forget them.

SHE brings to the air the same sense of discipline which led her to hurl herself headlong down a flight of steps after night after night, on the stage, to give realism to a certain piece of action. Her body was covered with bruises from head to toe when she returned to her dressing-room. It is the same sense of discipline and self-sacrifice which led Pinza to sing for the soldiers at the end of the World War, although the Russians had no love for the Australians, who had been shooting at them for four years, and a decay of emotion was blown up with a mine.

And same selflessness, such willingness to answer all demands which her art may make upon her is all the more admirable when one remembers that Jeritza is an extremely rich woman, who need never sing a note if she chose not to. Not only has she the money which she herself has earned—her gowns on the stage cost hundreds of dollars, though her street clothes are often plain to the point of dowdiness—but she is the wife of Winfield Sheean, the movie producer.

Wherever she is, and in whatever city she finds herself, Jeritza has a host of friends to women, but her few intimate women friends are loyal. "If Maria likes you," one of them once said, "she would sit next to you on the sidewalks."

This is the woman, then, whose voice comes to you now in the songs she has made immortal on the operatic stage. A woman who grew up in the most glamorous of European capitals, who was a pet of royalty in the days when royalty meant something, who owns as many decorations as any cabinet minister, who has had songs especially written for her by the greatest of the modern operatic composers. And a woman, for all that, who is as gay and simple, as excitable and playful as a child. Her golden hair is still as long as her eyes are still as violet, her tastes are still as single as those of a little Austrian girl who skyrocketed from the opera stage to the opera houses of the world.

Maria Jeritza may be heard Sunday on General Motors Concert Company over a NBC network at:

EST 6:00 p.m. — CST 7:00 p.m. — MST 8:00 p.m. — PST 9:00 p.m.

THE BIG BAD BASS

(Continued from Page 4)

blames everything on his servant, like a nice boy. Then he beats the bridegroom almost to a pulp. At about this point, you will not be surprised to hear, a fiery pit opens in the middle of the stage and Ezio is dragged down to the bad place by a lot of cute little red gnomes.

"Among artists, I tell you something," Ezio says. "I forgot to say that he speaks with a strong accent, just having learned English last year," you begin to whistle.

Small wonder, Mr. Pinza! Small wonder.

But if you think Don Giovanni is something, you ought to hear him in some of his other little numbers! In "La Juive," for instance, he throws his own daughter into a tank of boiling oil. In "Rigoletto," he is a murderous young innkeeper. For twenty tira he agrees to kill a dude. But his dear little sister (dear as a snake) is in love with Dookie.

"Okay," Ezio says with a shrug. "I took the money. I gotta earn it. I'll kill somebody else.

So, just to earn his dough, he kills the boy—sucks them into a sack and delivers her to her papa, who promptly goes nuts, or commits suicide.

By now you are perhaps beginning to get the idea of why monarch-operating-royal families make their children be good by saying, "You behave, or I'll give you a royalty belt!"

It has gotten so bad that poor Ezio ever so greatly to try and get friends nowadays. Not long ago he undertook a concert in the Middle West. The same day, a friend came to town. A few of newspaper reporters knocked on his door.

"We're looking for Tom Thumb, the midget," they said.

Ezio was lonely. So lonely! He eyed them sadly.

"If he informed them, "I am Tom Thumb."

But they didn't believe him, because he stands six-feet-one, as previously stated. They made jeering noises with their lips and went away.

People just don't understand basses. They think like the earnest country lady, assigned to a reception committee, who met him at the hotel station not long ago when he was touring in concert. "Where are the other tenors?" she asked. "You are still too fat!"

"But they are all dead," Ezio explained. "In 1700, as you know."
The "Voice of the Listener" letter column is a feature in Radio Guide each week, offered to the readers as a means for expressing and exchanging opinions about radio. Each week Radio Guide will publish letters describing our readers' attention.

CLOSE UP
Voice of the Listener: Why do radio artists insist on having their photos taken with their mouths open? They are all艾 asking the question - are they as beautiful, but how can we think they insist on showing their tonsils?—Maudie Davis, Gantonville, Pa.

What did you think of "Betty Lou Riggs"?—Ed.

REMEMBER THE SICK
Dear Voice of the Listener: Answering the "kick" of Raymond Cyr, permit me to say that there would also be another kick if the time of the General Motors concerts were to be changed on Sunday evenings. One should not forget the listeners who are ill and who could not listen to the concerts if they were on at a later period. Because of our ills, many of us find the relaxation we need in good music. We would ask the sponsors to remember us.—Therese de Cadillac, Quebec, Canada.

NO INTERRUPTIONS
VOL: I imagine there are hundreds of listeners who feel as I do. Why do local stations have to do commercial advertising when a very interesting chain program is in progress? For instance, the other evening while listening to the Eddie Cantor dinner program, while the master of ceremonies was introducing the second speaker, our local announcer cut in and advertised for a local automobile agency. It really was very discouraging. We would much rather hear an uninterrupted broadcast, as we are not interested in the commercials. So many of our good chain programs are really cut short as a result. We can get in the commercials.—A. M. K., Portland, Ore.

Very often it happens that your local station is getting competition between the chain programs but is including it on the schedule in order to bring you better entertainment than is available from recordings or local talent which it would otherwise be forced to use. In order to operate, such stations must rely on local commercial announcements from which they receive a definite income. The Cantor broadcast was in the nature of a special program and it is likely that your local station had sold that particular local announcement as well as the Cantor dinner which had been planned.—Ed.

SWINGING THE KING
Dear VOL: I have just read Patricia Albee's letter condemning Wayne King's rendition of swing music. Miss Albee thinks it is a "grave mistake" on King's part. Well, I sincerely think it will be a grave mistake if he stops playing it. No swing band can be too successful. I take "A Holiday," or "The Big Apple" better from King. If we can believe the news, George will live the king and long may he swing!—Doris M. Hammell, Baltimore, Md.

VOL: I agree with Patricia Albee regarding "way King's rendition of swing music. I wish he would stick to his smooth waltzes, as there is nothing more restful to tired ears.—Mae E. Lynch, Wyack, N. Y.

HELP!
Voice of the Listener: In this week's Radio Guide you dazzle your readers with the millions to be won in contests. Why are these readers of Radio Guide, all good American citizens, registered at the local U. S. A. consulates wherever they may be, and who are among your really most appreciative readers because they are often lonely and homesick, as will be excluded from the contests you mention because they are non-residents of the United States.

Many of us have time on our hands during part of the year, and yet we can not go home because of a lack of cash. Don't you think you could persuade some of those generous sponsors to let us "alien Americans" in far-away lands, who can give real proof that we are Americans, also have the opportunity to walk away a few little hours by competing in one of those big prize contests? Perhaps we would be lucky enough to win enough to have a vacation at home. We all use the products that are advertised, but pay more for them. We feel that we are just left out and not getting our share of the prizes offered. Not that I would ever win anything, but I would at least like the privilege of being able to try, after all.

Also, a word about those Sunday night broadcasts when there are two good programs on at the same time. We can't hear them both, so please see if you can have them at different times so that we don't have to miss any of them. I have my radio to bring me something of the outside world, and there must be millions of others in the same exile.—Leonora Beuchadres, Cardenas, Cuba.

Perhaps if more protests were received from listeners the same problem is as do you, the sponsors would become aware of the seriousness of the situation. After all, it is the sponsors who are responsible for the programs, who buy the time and dictate the policies of their broadcasts. Unless they are convinced by a scene of demonstrations that they are wrong, they will continue to believe they are presenting the right programs at the right time and in the best manner.—Ed.

RADIO GUIDES' X-WORD PUZZLE

HORIZONTAL
1. Alley of copper and rice
2. Helen, radio's weather queen in "Love and Learn"
3. To permit
4. Marvel—Marshall, singer
5. Importance
6. Maestro who popularized "You're My One Moment, Please"
7. Album of Famous Pianists
8. Fine crushed rock
9. Country in Africa
10. Famous English boys' school
11. Simple, entire
12. A crown
13. He wrote "It isn't rain, it's music"
14. You see—radio team
15. Contradiction of I am
16. Bandleader who popularized "I Hear Music"
17. Short comedy
18. Ape's or chimp's on zoo
19. Feminine name
20. "Cuban Pete"—popularized "Cuban Pete"
21. Pertaining to Lent
22. "Pianist"
23. Work with needle and thread
24. Any circular top
25. Religious dedication
26. To cover with cloth
27. A parasite
28. Devour

VERTICAL
1. Last name of the star in "Tenerated"
2. Sing star popular by Billy Robinson
3. Destruct, clever
4. To open out, spread
5. Proceeds or profits
6. Belonging to Sam
7. Restoration in health
8. Bandleader, singer

Solution to Puzzle

51. Resources
52. Behold
53. The (Fr.)
54. It's pressure of the atmosphere
55. Work to reduce the same effect
56. Star who popularized "Why was I born?"
57. Barrier across a water course
58. Tancoat, disorder
59. An inn
60. Joint in which a door swings
61. Feminine name
62. Facility
63. Belonging to Ace
64. Spy on the affairs of others
65. Finished with a smooth surface
66. Gaolic for John
67. Feminine name
68. An appointment (slang)
69. Feminine star who popularized "I get a kick out of it"
70. A football team
71. Bandleader who popularized "Thinking of You"
72. Bandleader who popularized "Under the Shade Trees"
73. Tattered cloth
74. Last word of an actor's speech
75. Buie, bandleader
76. Fredric—movie star

DEFFENDS RADIO'S HONOR
Dear VOL: In the Voice of the Listener column in Radio Guide issue under date of week ending November 13, I made mention of my agreement against the nastiest profanity on the air, under title "Too Tonkety Talk!

I will appreciate expressing an opinion relative to the above, due to the fact I am described as a fanatic in radio, and in defence of radio programs. I feel right to be a listener to radio since the birth of same, and it gives me infinite satisfaction and opportunity to advise, to date, I have never heard the same. There is a name that has never been mentioned only with the greatest of respect and reverence. I can also advise, I have never heard one profane word used in any of our show.

In defence of the programs of today, and all of those behind the mike who are simply showing us the cleanest of all entertainment. Spice of the season, and when taken into consideration the millions of listeners of every description, and walk of life, would be an impossibility to please each individual, therefore we have the choice and the listener the option and privilege of twisting the disc.

Criticism is always welcome, and through criticism judgment can be redeemed, but it is not the criticism of something that does not exist.

—W. W. Portser, Wichita, Kan.

QUESTIONS
Voice of the Listener: Why did they put Benny Goodman and Connie Bosco in the same hour? It seems to me that Benny Goodman is slowing up on his swing, and they pitted him against a joint program. It may be the sponsors' fault, but I think it is a very bad one. Why couldn't they put him back to his Tuesday night broadcast, and put Oakie College on Thursday night or some other evening? I believe that it will help the sponsor and also Benny Goodman.—Harold O. Ayler, Oak Grepe, Mo.

OPEN LETTER TO JESSEL
Voice of the Listener: An open letter to Mr. George Jessel and other radio and moving picture entertainers!

Dear Mr. Jessel:

Your recent performance as a comedian is well up among the best ten, not the best perhaps, but by far, hence this letter to you rather than to the hundred or more pseudo comedians and their defenders I could have addressed it to.

The major complaint, in fact the only complaint I can think of, is that you use the phrase, "you-all," in the singular when trying to imitate a southerner. Permit me to inform you, George, that regardless of any theory you or any one else may abuse it, no southerner, from the poorest Neb, to the most elegant, uses "white trash" to the uppermost strata of aristocracy, ever uses "you-all" in the singular.

Indeed, one frequently notes one southern accent approach another and say to him individually. "You and me, we does not use it in the singular and furthermore, it is a perfectly proper method of speaking, and utterly a "yall" is there to see us," he means for him to bring his family and visit a spell. Honestly from southerners did use the phrase in the singular way, I know of few who could speak to you, as you are a "southern prince and funny.—William Lightfoot, Madisonville, Ky.
THE BIRTH OF CHARLIE McCarthy

THE AMAZING PHOTO-STORY OF A BLOCK OF WOOD THAT BECAME A VENTRiloQUIST’S DOLL—AND TURNED INTO RADIO HERO NO. 1

CONTINUED ON NEXT PAGE
Frank Marshall's first step in dummy-making is to draft the head of the dummy on heavy paper. After the profile and portrait have been sketched, they're cut out for patterns. Then, the jaw is bandsawed (left) and hinged in place. Afterwards, rolling eyes, winking lids, other effects which operate by springs and strings (right) are put into place.

Strictly speaking, Charlie McCarthy is an orphan. Theodore Mack, who carved Charlie from a block of basswood in 1923, died within the year—and so did his brother Louis and son Charlie, with whom he operated his shop. Surviving, however, were two wood-working assistants, Alex Cameron and Frank Marszalkiewicz, and, buying the business from the Mack heirs, these two carried on the unique trade. In 1925, Marszalkiewicz bought Cameron's interest, and since that time has been the only man in America making ventriloquial dolls exclusively.

Marszalkiewicz—whose name the ventriloquists have shortened to Marshall—was present at the birth of Charlie McCarthy, of course, might even have had a hand in his creation. But that is neither to be proved nor disproved, for in 1923 Edgar Bergen was a Northwestern University student and an obscure ventriloquist; Charlie McCarthy, just another dummy. Charlie's birth differed in no respect from that of 5,000 other dummies that Marshall has made since 1917.

That its readers may attend the birth of Charlie McCarthy—using a "stand-in" for Charlie, of course—Radio Guide tours the basement workshop of Frank Marshall at 5518 Loomis Street, Chicago, watches the one-man industry create distant "relatives" of the show-stealing Charlie McCarthy.
Using a mallet and a heavy chisel, Marshall then does the rough carving of the head.

Using regular wood carver's tools, Frank finishes the face of the dummy with hand chisels, sandpaper.

Between the two center pieces of wood there is a layer of paper, so that the head can be split without being broken.

The next step is to hollow out both halves of the head. Again Frank uses the hand chisel.

Above: Wigs for Marshall's dummies are bought by the dozen from a Chicago wig maker. Right: Hands for the dummies are carved from solid blocks.

The head is then given four coats of a special paint Frank mixes himself. It's sanded between each of the first three coats.

Lever (No. 1) and the bulb control the mouth movements, cord (No. 2) works the winking eye, ball (No. 3) rolling eye.

Frank Marshall and three of his dummies, all "brothers under the bark"—of Charlie McCarthy. Dummies with only the movable mouth sell for $50 upward, others, more complex, up to any price the ventriloquist wants to spend. Seldom are more than seven movable effects incorporated in any one doll.
WORLD'S highest-paid call-boy is Johnny Roventi, the 27-year-old page-boy who has become the million-dollar trade-mark of Philip Morris cigarettes. And because he lives only as a public figure, Radio Guide scores another scoop by publishing these exclusive private-life pictures.

Johnny was born in Brooklyn, later spent four years as a page-boy in New York hotels at $25 a week. In 1933, he was seen by a radio executive—and given a lifetime contract by his present sponsor. Insured by Lloyd's of London for a million dollars against further growth, the 43-inch call-boy gets $300 a week, leads a life of luxury, is continually fêted by celebrities, and has even been the guest of President Roosevelt.

Johnny still lives at home with his family, and has no marriage plans. His favorite sport is riding. Home-made spaghetti and ravioli are his favorite dishes.

Above: Mrs. Roventi with Johnny. He still lives at home with his parents and four brothers and sisters.

Above: Johnny enjoys hunting, uses a specially constructed double-barreled shotgun—and seldom returns without game.

Left: Johnny attended elementary school in Brooklyn, is shown here as he looked at the time he graduated.
Right: A radio celebrity since 1933, Johnny drives a custom-built automobile, a gift from his sponsor. Right, below: He attends many fashion shows, conventions, sporting events, always attracts autograph seekers.

Above: During Cherry Blossom Week in Washington, Johnny led the procession down Pennsylvania Avenue.

Right: Chauffeur and bodyguard of the million-dollar call-boy, Louis Oliver is with Johnny everywhere.

Below: Typical of the many events Johnny attends is the rodeo held at Madison Square Garden, New York, each year.
BACK of the most important stars stand lesser luminaries, people whose names are far overshadowed by those of the stars—though they are as essential to the smooth performances heard on the radio as the stars themselves. Glory is not the lot of these unsung heroes of everyday life, for they work in the background, efficiently tending to the hundreds of necessary details that listeners never know about. They’re taken for granted, yet they make radio programs the huge successes they are—and look for no praise.

Such an organization of trained helpers stands behind George Burns and Gracie Allen—in spite of the fact that George Burns is one of the few outstanding stars who keep an active hand in the building of all their broadcasts. At home, a staff must be maintained to look after Sandra and Ronny, their children, and to keep the household running smoothly while George and Gracie lead their busy radio lives. For each broadcast, gags must be thought up, scripts must be written, publicity must be checked, music must be arranged and rehearsed—all these things call for assistants. The need for various specialists can’t be overlooked.

The result is that when a Burns and Allen broadcast takes the air, two people are heard as the stars—while in reality, the combined efforts of a complete organization are represented. Here are the people responsible for the show’s continued success.
German-born Arthur Weyersburg is chauffeur and butler for the comedians. Driving Gracie and picking George's ties are his main duties. Arthur is married, but his wife does not live at the Burns and Allen home with him.

Driving Gracie and picking George's ties are his main duties. Arthur is married, but his wife does not live at the Burns and Allen home with him.

Bandleader-Comedian Ray Noble rehearses his orchestra 12 hours a week—for the 3 numbers it plays on the air. Minnie Herbert is the Hungarian cook who works for Burns and Allen. Their favorite dish is chicken—in any form.

Technician Burdo MacKenzie (below) spends a day a week in the control-room completing details for the Burns and Allen show.

John P. Medbury (above) works with Harvey Helm on Burns & Allen scripts, formerly wrote their vaudeville skits.

George Burns' brother, William, is financial and personal advisor of the comedians—also checks publicity.

Everard Mead, representing the advertising agency, is producer, general overseer of the show, checks timing.

Photos by Arthur Traeger
FREDDA GIBSON, radio "find" and Hit Parade vocalist heard over NBC Wednesday nights and CBS Saturday nights, reveals little hidden traits of her sparkling personality by cooperating with Radio Guide's photographer in a tour of her boudoir. Fredda is a young miss, still in her teens, and, as shown by these pictures, is decidedly feminine, in spite of the fact that she is often erroneously billed as "Freddie." Her singing career began about four years ago. Richard Himber heard her voice on a recording, and offered her a contract by long-distance telephone. She accepted and he billed her as "The Gibson Girl." More lucrative pastures soon beckoned to Fredda, resulting in her recently buying up her own "Gibson Girl" contract. She warbles in the "torchy" manner, and, though born and reared in Worcester, Mass., she somehow acquired a most effective southern accent.

Because she comes from New England, Fredda knows something about woolen sweaters—has "about fifty million." Some cost $11. Blues and grays are her favorites. She's holding a blue cashmere.
THIS WEEK'S PROGRAMS

**Sunday**

November 28

**MORNING**

6:00 am CST
TWC News: Sunday Special: A Bus, children's programs, WMAL WKB RKB

CBS-Sunday Morning; News, WBBM WCCO WBBR (9:45)
NBC-Sunday Morning; News, WBBM WCCO WBBR (9:45)

CBS—Sunday Morning News; Sunday, News, WBBM WCCO WBBR (9:45)

N CBC—Sunday Morning Bounce; Sunday, News, WBBM WCCO WBBR (9:45)

N NBC—Sunday Morning News; Sunday, News, WBBM WCCO WBBR (9:45)

CW—Sunday Morning News; Sunday, News, WBBM WCCO WBBR (9:45)

WGN—Sunday Morning News; Sunday, News, WBBM WCCO WBBR (9:45)

12:00 noon
TWC News: Sunday Special: A Bus, children's programs, WMAL WKB RKB

CBS—Sunday Afternoon; News, WBBM WCCO WBBR (9:45)

N NBC—Sunday Afternoon; News, WBBM WCCO WBBR (9:45)

CW—Sunday Afternoon News; Sunday, News, WBBM WCCO WBBR (9:45)

WGN—Sunday Afternoon News; Sunday, News, WBBM WCCO WBBR (9:45)

**EARLY EVENING**

7:00 pm
TWC News: Sunday Special: A Bus, children's programs, WMAL WKB RKB

CBS—Early Evening; News, WBBM WCCO WBBR (9:45)

N NBC—Early Evening; News, WBBM WCCO WBBR (9:45)

CW—Early Evening News; Sunday, News, WBBM WCCO WBBR (9:45)

WGN—Early Evening News; Sunday, News, WBBM WCCO WBBR (9:45)

**LATE EVENING**

11:00 pm
TWC News: Sunday Special: A Bus, children's programs, WMAL WKB RKB

CBS—Late Evening; News, WBBM WCCO WBBR (9:45)

N NBC—Late Evening; News, WBBM WCCO WBBR (9:45)

CW—Late Evening News; Sunday, News, WBBM WCCO WBBR (9:45)

WGN—Late Evening News; Sunday, News, WBBM WCCO WBBR (9:45)

**SPOT LIGHTS**

11:00 pm
TWC News: Sunday Special: A Bus, children's programs, WMAL WKB RKB

CBS—Spot Lights; News, WBBM WCCO WBBR (9:45)

N NBC—Spot Lights; News, WBBM WCCO WBBR (9:45)

CW—Spot Lights News; Sunday, News, WBBM WCCO WBBR (9:45)

WGN—Spot Lights News; Sunday, News, WBBM WCCO WBBR (9:45)
### Good Listening for Today

Stations which will broadcast these programs may be found in the local program listings of your favorite station. For the benefit of all, a note of appreciation on the air by the program director or station manager will be greatly appreciated.

#### MORNING

1130 CST RADIO CITY MUSIC HALL, symphony orchestra, Ernest Ansermet, conductor; Edwina Eustis, Henrietta Schuma, NBC.

#### AFTERNOON

1:00 CST THE MAGIC KEY, symphony orchestra, Frank Black, conductor; Deems Taylor, commentator; Ethel Bartlett and Rae Robinson, guests, NBC.

#### METROPOLITAN OPERA ABRIDGEMENTS by William Pretell, NBC.

#### SILVER THEATER, with Conrad Naumann; narrator, Felix Milne, director; WGN WIRE.

#### SKYLETTER, withDirected by J.J. Johnson, director; WCFL Wire.

### NIGHT

6:00 CST JACK BENEY with Maria Jeritza, NBC.

7:00 CST BAKER'S BROADCAST, with Ozzie Nelson, NBC.

7:00 CST CHASE AND SANBORN HOUR, with Nelson Eddy, Don Ameche, and Hallmark Orchestra, NBC.

8:00 CST HOLLYWOOD PLAYHOUSE, with Tyron Power, NBC.

8:30 CST RISING MUSICAL STAR, with Aloma Lombardo and symphony orchestra, mixed chorus, Hans Freuer, music editor, NBC.

### SUNDAY, NOVEMBER 28

**CB-Silver Theater, Conrad Naumann, narrator, Felix Milne, director; WBFR WIRE.

CB-Don Miller's Orchestra, withDirected by J.J. Johnson, director; WCFL Wire.

CB-Radio City Music Hall, symphony orchestra, Ernest Ansermet, conductor; Edwina Eustis, Henrietta Schuma, NBC.

CB-University of Chicago Round Table Discussions, NBC.

CB-World Music, with NBC-World Orchestra, NBC.

CB-Silver Theater, withDirected by J.J. Johnson, director; WCFL Wire.

CB-Beatrice Kay, NBC.

CB-Windy City, withDon Miller's Orchestra, NBC.

CB-Radio City Music Hall, symphony orchestra, Ernest Ansermet, conductor; Edwina Eustis, Henrietta Schuma, NBC.

CB-University of Chicago Round Table Discussions, NBC.

CB-Windy City, withDon Miller's Orchestra, NBC.

CB-Silver Theater, withDirected by J.J. Johnson, director; WCFL Wire.

CB-Beatrice Kay, NBC.

CB-Windy City, withDon Miller's Orchestra, NBC.

CB-Radio City Music Hall, symphony orchestra, Ernest Ansermet, conductor; Edwina Eustis, Henrietta Schuma, NBC.

CB-University of Chicago Round Table Discussions, NBC.

CB-Windy City, withDon Miller's Orchestra, NBC.

CB-Silver Theater, withDirected by J.J. Johnson, director; WCFL Wire.

CB-Beatrice Kay, NBC.

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CB-Windy City, withDon Miller's Orchestra, NBC.
**Monday, November 29, 1937**

### MORNIN G

**7:00 am CST**

*CBS-Fillers: Fancy* *(sw-21.52)*

- Montclair Central
- WCFL WBBM WKBK WBBM

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**7:20 am CST**

- WBBM Police Flash (1370)
- WJIT-Jr. Police Report

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**8:00 am CST**

*CBS-Breakfast Club; Voters; Don McNellis, md; Or. C. C.* *(sw-21.52)*

- News: WOOW WOOW WBBM
- By-Metropolitan Parade: News
- WBBM WTAQ WBBM

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### NOON

- **NATIONAL ASSOCIATION OF BLACK JOURNALS** *(sw-11.9)*

### MUSICALS

**11:00 am CST**

*Melody Makers* *(sw-11.9)*

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### 1:00 pm CST

**NATIONAL ASSOCIATION OF BLACK JOURNALS** *(sw-11.9)*

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### 2:00 pm CST

**CBS-Morning Parade** *(sw-15.21)*

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### 3:00 pm CST

**CBS-History Parade** *(sw-15.21)*

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### 4:00 pm CST

**CBS-Los Angeles** *(sw-15.21)*

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### 5:00 pm CST

**CBS-Broadway** *(sw-15.21)*

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### 6:00 pm CST

**CBS-Morning Parade** *(sw-15.21)*

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### 7:00 pm CST

**CBS-Broadway** *(sw-15.21)*

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### 8:00 pm CST

**CBS-Films** *(sw-15.21)*

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### 9:00 pm CST

**CBS-Morning Parade** *(sw-15.21)*

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### 10:00 pm CST

**CBS-Films** *(sw-15.21)*

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### 11:00 pm CST

**CBS-Films** *(sw-15.21)*

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### 12:00 am CST

**CBS-Morning Parade** *(sw-15.21)*

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### 1:00 am CST

**CBS-Films** *(sw-15.21)*

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### MONDAY NIGHT SHOWS

**1:00 am CST**

**WHO** *(sw-15.21)*

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### TUESDAY MORNINGS

**7:00 am CST**

*CBS-Films: Mary Pickford's* *(sw-15.21)*

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### TUESDAY NOON

**MELBOURNE** *(sw-9.5)*

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### TUESDAY NIGHTS

**7:00 pm CST**

**CBS-Films: Mary Pickford's** *(sw-15.21)*

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### WEDNESDAY MORNINGS

**7:00 am CST**

*CBS-Films: Mary Pickford's* *(sw-15.21)*

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### WEDNESDAY NOON

**MELBOURNE** *(sw-9.5)*

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### WEDNESDAY NIGHTS

**7:00 pm CST**

**CBS-Films: Mary Pickford's** *(sw-15.21)*

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### THURSDAY MORNINGS

**7:00 am CST**

*CBS-Films: Mary Pickford's* *(sw-15.21)*

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### THURSDAY NOON

**MELBOURNE** *(sw-9.5)*

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### THURSDAY NIGHTS

**7:00 pm CST**

**CBS-Films: Mary Pickford's** *(sw-15.21)*

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### FRIDAY MORNINGS

**7:00 am CST**

*CBS-Films: Mary Pickford's* *(sw-15.21)*

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### FRIDAY NOON

**MELBOURNE** *(sw-9.5)*

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### FRIDAY NIGHTS

**7:00 pm CST**

**CBS-Films: Mary Pickford's** *(sw-15.21)*

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### SATURDAY MORNINGS

**7:00 am CST**

*CBS-Films: Mary Pickford's* *(sw-15.21)*

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### SATURDAY NOON

**MELBOURNE** *(sw-9.5)*

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### SATURDAY NIGHTS

**7:00 pm CST**

**CBS-Films: Mary Pickford's** *(sw-15.21)*

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### SUNDAY MORNINGS

**7:00 am CST**

*CBS-Films: Mary Pickford's* *(sw-15.21)*

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### SUNDAY NOON

**MELBOURNE** *(sw-9.5)*

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### SUNDAY NIGHTS

**7:00 pm CST**

**CBS-Films: Mary Pickford's** *(sw-15.21)*

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Monday
November 29

Radio Guide

Good Listening for Today

Radio's Education

As radio grows and matures, more of its attention turns to education. Next week Radio Guide turns its attention to radio's education in a new weekly department. Look for it next week in Radio Guide!

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Good Listening for Today

Stations which broadcast these programs may be found in the adjacent program column. For the instant index consult "Listen Live.

MORNINGS

9:45 NBC's Today's Children, sketch (Pilgrim); WMJQ WMBI WHO
CBS-Brown & Blan, program; WBMQ WCFL WBBM WBBH
NBC-Des Moines Ensemble; KWHO KMNO-Miss Perkins
WBBM-Addy, shopping; WHBQ WBBM WBBH
WBBM-Looking Around (Bartolozzi); WGN-Musical Mail Box
WBBM-Music Graphics

10:00 NBC-The O'Neill's, sketch (Ivory Tower); WMAQ WBBH
NBC-David Horam, sketch (Bob & Ray); WGN WBBM WBBB
CBS-Carey Lee Taylor (Parker) WMC; WBBM WBBF WBBH

10:30 CST HOMEMAKERS' EXCHANGE, Eleanor Howe, preview, NBC.

11:30 CST NATIONAL FARM AND HOME SHOW, from International Livestock Show, NBC.

AFTERNOON

3:00 CST INTERNATIONAL LIVESTOCK EXPOSITION, highlights, NBC.

3:20 CST "A GLIMPSE," Sir Josiah Stamp, from London, NBC.

NIGHT

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

7:00 CST JOHNNY PRESENTS, Russ Morgan's orchestra, Charles Martin, Francis Adair and guests, NBC.

7:30 CST "BIG TOWN" with Edward G. Robinson and Trevor C. Lock.

7:30 CST THE AL JOLSON SHOW with Martha Raye, Parkaykarkus, Victor Young's orchestra; Edward G. Robinson preview.

8:30 CST HOLIDAY MARDI GRAS, with Lanny Ross, Charles Butterworth, Jane Rhodes, Raymond Paige's orchestra; Edward G. Robinson preview.

8:30 CST JACK O'AKIE'S COLLEGE with Stuart Erwin, Raymond Hatton, Harry Barris, chorus; George Stoll's orchestra, CBS.

Live and Learn

Schooling sesons for when your life work begins. Radio remedies this! In this weekly broadcasting program, News of those who will be found in this radio's new weekly educational department—now.

12:00 CST-Betty & Bob, sketch (Gold Medal); WMJQ WBBM WCCO WCCB WWRF

Radio Guide • Week Ending December 4, 1937

Tuesday

November 30
AFTERNOON

12:00
CBS-Betty & Bob, sketch (Gold Medal) • WBOC

12:15
WBOC-Fashions on Parade

12:30
WFAM-Farm Facts for Farm Folks

12:45
WFAM-Farm Facts for Farm Folks

1:00
WBOC-News Report

1:15
WBOC-News Report

1:30
WBOC-News Report

1:45
WBOC-News Report

2:00
WBOC-News Report

2:15
WBOC-News Report

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WBOC-News Report

5:30
WBOC-News Report

5:45
WBOC-News Report

6:00
WBOC-News Report
World Events

The world waits for you at home when you turn to your radio to listen and learn. Radio teaches while it entertains. Next week's radio programs introduce a new department covering all educational radio programs. Keep up with the world—with Radio Guide!

Wednesday December 1

Good Listening for TODAY

Stations which will broadcast these programs may be found in the local radio station directories.

MORNING

11:30 CST NATIONAL FARM AND HOME HOUR, from International Livestock Show, NBC

AFTERNOON

12:45 CST WORLD RECORD DIVING ATTEMPT, NBC

1:45 CST WORLD RECORD DIVING ATTEMPT, NBC

3:00 INTERNATIONAL LIVESTREAM EXHIBITION, high points, NBC

NIGHT

6:15 CST HOBBY LOBBY, Dave Elman, director; Stuart Armstrong, Harry Saltier's orchestra and guests, CBS

7:00 CST CAVALCADE OF AMERICA, dramatic presentation, CBS

7:30 CST ONE MAN'S FAMILY, NBC

7:30 CST TEXACO TOWN with Eddie Cantor, Deanna Durbin, Jimmy Walton, Pickney Tomlin, Jacques Reynolds' orchestra, CBS

8:00 CST TOWN HALL TONIGHT with Fred Allen, Portland Hoffa, Walter Temple, quartet, Peters &Miscellaneous, NBC

8:30 CST CHESTERFIELD PROGRAM with Andre Kostelanetz' orchestra, Deems Taylor, Eino Pinca, guest, CBS

8:30 CST "It's That Spy," CBS

9:00 CST LUCKY STRIKE HIT PARADE, Leo Reisman's orchestra, quartet, vocalists, William Powell, guest, NBC

11:15 CST LIGHTS OUT, "Death Pit," experimental drama, NBC

World Events

The world waits for you at home when you turn to your radio to listen and learn. Radio teaches while it entertains. Next week's radio programs introduce a new department covering all educational radio programs. Keep up with the world—with Radio Guide!
FRIDAY OLD BOOKS WANTED

We pay you the highest prices for books and rare collectibles.

WJZ and NBC Blue Network
6:15 - 6:30 P.M. - C. S. T.

FRIDAY

OFFERS YOU TURQUOISE, CAMEL, AND ALL OTHER SUGGESTIONS.

WINKLEBERRY PICNIC

WJZ and NBC Blue Network
6:15 - 6:30 P.M. - C. S. T.

FRIDAY

OFFERS YOU SALMON, TROUT, AND ALL OTHER SUGGESTIONS.

Radio Guide  Week Ending December 4, 1937

34
WMBD-Bandwagon
CBS
WIND -Latin American Melodies
KMOX
NBC
WFBM (sw- 21.52) News; Organ
WOCL -WBOB -Variety Prgm.
WLS -Sports Review
WIND -Sterling Young's Orch.
WFBM -General Merchandise
WIND -Sports Review
Barn Dance* m.c.
WLW -Organist: Dr. Leafer's Orch.
WOC -Piano
WOC -Organist: Dr. Leafer's Orch.
WAFB -Music in the Pioneers
WTAQ -Music in the Pioneers
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SHORT WAVES

BY CHAS. A. MORRISON, president, INTERNATIONAL DX-ER'S ALLIANCE

(Figures in Parentheses Are Approximations)

The Federal Communications Commission has just provided allocations of frequencies to various classes of service in the newly developed portion of the radio spectrum from 160 to 300 megacycles. From the standpoint of space in the so-called radio ether, there now comes under regulation ten times the "ether space" that has ever before been attempted in this country.

Seven channels between 44 and 108 megacycles and twelve channels between 156 and 300 megacycles are made available for the assignment of television stations. Each visual broadcast must have a frequency channel 6 megacycles (6,000 kilocycles) wide. The ordinary short-wave broadcast station requires a channel 10 megacycles wide.

Seventy-five channels between 41.02 and 43.5 megacycles are made available for assignment to short-wave broadcast stations, while twenty-nine channels between 39 and 41.0 megacycles have been allotted for police use. Other services that have been assigned definite channels in this new section of the ether are aviation, relay broadcast stations, all-service experimental service, mobile press service, geophysical and oceanographic service, coastal and ship-boat, special-emergency, marine-fire, and special services.

It is to be hoped that the new allocations will not be immediately apparent to the general public, the important thing is that the action itself will be the profound influence it will have upon the development of the radio industry, because in a manner it sets up guiding posts for every planning phase of the industry, including research, design, manufacture and practical operation. This is one of the most important basic actions taken in recent years in the development of radio, and there has now been laid the cornerstone of our new development of radio in its application to the service of the public.

T. Sreletski informs me that the Polish DX-ers are very anxious to get reports of reception on the new programs to North America which are expected to operate under Warsaw Station, SPW (13,035) and SPD (11,335) weekdays (10 to 11 p.m. EST and 12 to 1 a.m. CST) and on Sundays from 6 to 8 p.m. EST (5 to 7 p.m. CST). New certificate requests have been forwarded in reply to every report sent to Polish Radio, 5 Mozyczka Street, Warsaw, Poland.

The new 25,000-watt transmitter of Short-Wave Station COCH (9.875), Havana, Cuba, will be inaugurated within a few days. Initial tests heard on Sunday, November 14, indicate that the station will be one of the loudest on the short-wave channels. It is hoped that the programs will be of a high-class and varied nature than those that were radiated from the old station COCH (6.150) which was using an increased power of 2,500 watts. The program "Witte's Barn," a one-hour broadcast directed, written, and directed by Prof. Elmo C. Jones of Galileo No. 102, Havana, Cuba, will be broadcast in the air, although thus far I have had no report of it having been heard.

According to James Moore of San Francisco, Calif., the Short-Wave Station, KZRM (5.795) is heard on Saturday, until 9 and 10 a.m. EST Tuesday, with a program entitled "The Rounding of Malabar." The station signs off with the selection "The Organ Grinder's Swing," played by Johnny James and his orchestra.

The Westinghouse Electric and Manufacturing Company is now making important changes in the WXXK transmitter at Pittsburgh, Pa. These changes will improve the transmission of direction of the omni-directional horn antennas, one to South America, beam on beam, and one to Europe, beam on beam, with the beam directed to Europe. These new aerials will increase the power many times and will greatly improve reception in South America and Europe. Listeners to WXXK are to erect a directional antenna and to increase the power of the transmitter to the air. This is a brand new feat for the Westinghouse stations.

John Delfyer of Lansing, Mich., suggests that listeners be on the lookout for South African amateurs on the 20-meter band between the hours of 11 p.m. and 12 mid. EST (2 and 3 a.m. CST) on Sundays and 4 and 5 mid., EST (11 and 12 p.m. CST) the other days. He points out that Station KFBB (14.25), located on the island of Midway in the South Pacific, has been transmitting three times a week since September 17, and to use now a slight change in frequency to 9.5 megacycles, where it is very effectively blocking out transmissions from two non-legal Colombian Broadcasters HJ1ABE and HJ1ABE.

The American Consulate in Saigon, French Indo-China, reports that the four broadcast stations in that country are as follows: Estabeishments Baye & Co., 9 Rue d'Espagne, Saigon, operating on 11.7 megacycles, with 200 watts power, and on 6,600 kilocycles with 15 watts power; Radio Club de Indo-China, Sloton, Saigon, operating 500 watts power, and on 7,445 megacycles with 100 watts power, and on 6,600 kilocycles with 15 watts power; Radio Club de Indo-China, operating on 6,600 kilocycles, with 15 watts power, and on 4,615 megacycles, with 15 watts power. Station VC (French Indo-China) does not use call-signs.

Eugene Darlington, Director of Short-Wave Broadcasting for the General Electric Company, N.Y., advises that his amateur station, WJALP (35.34 and 29), is on the air regularly from 10 p.m. to 2 a.m. EST (12 noon to 2 p.m. CST), in communications with YO2HO and 9YL in New York, and 9YW5SH in Hollywood, Calif., and anyone hearing these transmissions is expected to send reports to him at the above address.

Champion tuner of the ultrahigh frequencies, Clyde Crisswell of Phoenix, Ariz., is expected to join the short-wave band transmissions accompanying the television programs radiated from Alexandra Palace, London, every day except three since October 19, will add further laurels to his remarkable record by logging the sound-channel (42 megacycles) accompanying the television programs from the Eiffel Tower, Paris, France. Mr. Crisswell has also received a letter (no. 188) from his friend the first listener to report reception of this new 41-megacycle receiver, WXXOY.

The first in an interesting new series of programs dealing with music reduces the African, to take up the earliest known African music, will be radiated over Daventry, on Friday, November 26, at 10 p.m. EST (12:40 p.m. CST). Subsequent Saturdays at 10 p.m. EST (12:40 p.m. CST) will feature Doctors and Music, Natural Jazz from Africa and The Keyboard Music of Africa. These programs will be produced to Prof. Ralph S. Kirby, who is the speaker on these topics, to illustrate the comments with the乐意 of native African music.

Rewyn Sokolowsky of 4, Nachlat Shiva Street, Tel-Aviv, Palestine, has informed Harold Schrock of Bloomington, Ill., that he will soon put the first short-wave telephone station in the country on the air, under the call-signs ECBM.

A powerful new short-wave station which will be completed early in 1938 is now under construction at Singapore. A powerful new commercial short-wave telephone station for direct communications between Malay Peninsula, Indonesia, and the other British possessions will be built soon in the same city. The Greek government has reported that one short-wave telephone station at Mytilene, Chios and Crete, for communication between Athens and the Greek provinces in Greece. The Greek-Galicia circuit.

A letter from B. E. O'Driscoll of State College, Penn., states that HID, "Radio Opinion," Trujillo, Dominant Republic, is at present broadcasting on a frequency of 92.7 megacycles. XEWX of Mexico City, D. F., has also shifted slightly in frequency to 9.5 megacycles, where it is very effectively blocking out transmissions from two non-legal Colombian Broadcasters HJ1ABE and HJ1ABE.

The American Consulate in Saigon, French Indo-China, reports that the four broadcast stations in that country are as follows: Estabeishments Baye & Co., 9 Rue d'Espagne, Saigon, operating on 11.7 megacycles, with 200 watts power, and on 6,600 kilocycles with 15 watts power; Radio Club de Indo-China, Sloton, Saigon, operating 500 watts power, and on 7,445 megacycles with 100 watts power, and on 6,600 kilocycles with 15 watts power; Radio Club de Indo-China, operating on 6,600 kilocycles, with 15 watts power, and on 4,615 megacycles, with 15 watts power. Station VC (French Indo-China) does not use call-signs.

(Programes are on Page 47)
Monday, Nov. 29
2:40 p.m.—Tally, "Pathways to Peace" WIXAL (11.79)
5:15 p.m.—Rome's Midnight Voice: ZB03
6:15 p.m.—Concert orchestra: YV5HC
7:30 p.m.—Eighth Annual Concert program: WBBQ (9.34)
7:40 p.m.—First annual Sound of Music Pageant: WTXL (7.78)
7:55 p.m.—Frank Newman, organ; GSP G30
11:15 p.m.—"Ski Club" W3XAL (6.14)
2:15 a.m.—London hot: 6J-05 GSP

Saturday, Dec. 4
8:15 a.m.—Covington Hopscotch orchestra: SSE G30
10:30 a.m.—Meeting of the Paris Club: ZB03
11 a.m.—Music from Rotterdam Restaurant: PHF GSP
11 a.m.—Choral Tribute: ZB03
11:15 a.m.—"Dixieland" Orchestra: W3XAL (6.14)
1:10 p.m.—Radio's opportunities, DXD D-10 GSP
2:15 p.m.—Lobban Women's Club pro-
gram: ZB03
10 p.m.—Dinner music: W3XAL (6.14)

Tuesday, Nov. 30
10:20 a.m.—Keyeind Music through the Ages: GSP G30
10:20 a.m.—"World Affairs" H. Wirkcomb Shad
11 a.m.—"This is England," Robert White: GSP G30
12:15 p.m.—"It's a Scam," Robert White: GSP G30
12:40 p.m.—"As If I'd Seen It," Sir Joseph Stann: GSP G30
1:20 p.m.—"Second: Party Program: GSP G30
2:45 p.m.—"Grand Opera house band: GSP G30
3:40 p.m.—"A Visit to Spain," LAC GSP
3:45 p.m.—"Radio's opportunities, DXD D-10 GSP
4:15 p.m.—"People's out Excursions: DXD D-10 GSP
4:45 p.m.—"Mail box: DXD D-10 GSP
5:15 p.m.—"The Lady's Maid:" GSP G30

Wednesday, Dec.
10:20 a.m.—Earl of Luton, GSP G30
11 a.m.—"Orchestra: Catalina: GSP G30
11:20 a.m.—"Military band: DXD D-10 GSP
12:40 p.m.—"Paul Harvey's secret: GSP G30
1:20 p.m.—"Instant music: DXD D-10 GSP
2:45 p.m.—"Grapevine House dance band: GSP G30
3:45 p.m.—"Musical play: "Lamp of Life" GSP G30
4:15 p.m.—"Radio's opportunities, DXD D-10 GSP
4:45 p.m.—"People's out Excursions: DXD D-10 GSP
5:15 p.m.—"Mail box: DXD D-10 GSP
5:45 p.m.—"Lady's Maid:" GSP G30
Looking Ahead into Next Week's Radio Guide

Taking a Bow

Here we are with another new feature designed to give you a bit of advance information each week concerning some of the highspots to be found following this issue and on your radio next week. May you find it of interest and real value.

Cinderella

One of the most interesting features in next week's issue will be a photo-story of the charming young lady who left the ball in Tennessee, worked hard, and found her rewards with stardom on the Metropolitan Opera stage. Since her opera debut, you've seen and heard Grace Moore in motion pictures and over the air. Three makes of pictures chronicling Grace Moore's story from the time she was a year old will make next week's Radio Guide a special attraction for her host of admirers.

Rhythm Pays

Frank Dailey has an unusual band. Captains musicians and prevalent to their original arrangements and rhythms, Dailey's men have proved themselves to be good businessmen as well. Working on the cooperative principle, the band has purchased the Meadowbrook Inn at Cedar Grove, New Jersey. There the band holds forth as the main attraction, with the individual members assisting the employees at various auxiliary duties during rush periods. The cooperative success of Frank Dailey and his men will win a new and another special rotogravure feature next week.

Educational Feature

Radio Guide next week takes another important step in its avowed intention of making this publication one of service to its readers in their medium of radio. Convinced that there are large numbers of listeners who consider radio an educational medium, we have conceived a special two-page department which will bring information concerning programs of an informative and educational nature. Current news commentaries, discussions, debates, lectures, speeches, business trends, historical reviews, art developments, scientific discoveries—all have their place in radio broadcasts. In order that listeners and readers of Radio Guide may know when these various programs are to be heard and what information concerning them, our educational department becomes a regular feature starting next week.

Kaltenmeyer's Kids

One of the funniest shows on the air, providing wholesome comedy and rollicking entertainment for young and old, is Kaltenmeyer's Kindergarten, a regular Saturday afternoon NBC feature. Bruce Kamman started the idea six years ago late September 29, and it has been increasingly successful ever since. Next week you'll find two pages of pictures introducing the "kids" and people responsible for the program. Daisy Dean, Percy Van Schuyler, Professor August Kaltenmeyer himself, Johny Johny, Izzy Finkelstein, Cornelius Callahan—perhaps you've wondered what they look like. You'll find them all in next week's rotogravure.

Four Little Steps

One hears considerably about the various "steps" to success, but now little has been said about certain four little steps which have supported such famous stars as Freddie Bartholomew, Joan Crawford, Angelo Patri, and others. They're located in Columbia's New York Studio One. It seems that, sooner or later, everyone of importance on the air sits on them. You'll find a page of pictures in next week's Radio Guide which brings to these steps the attention they deserve.

Covering the Opera

There's another service feature of Radio Guide which will be of special interest to lovers of the opera. In this week's issue on page 9 you find an informative story concerning the Metropolitan Opera's presentation of "Manon," with Richard Crooks and Bidu Sayao in the starring roles. Next week's issue will contain such a story giving the background and important facts concerning the current opera broadcast. And with the introduction of that feature, Radio Guide becomes the only publication giving the story of an opera a week before it is presented at the Metropolitan.

March of Music

A word or two about Leonard Liebling's increasingly popular music feature to be found in each week's issue. Readers and lovers of good music who are writing in to tell us of the pleasure they experience in finding this new department added to Radio Guide's list of services. Leonard Liebling gives an understandable commentary of the good music he brings to us during his broadcasts and his informal yet informative style has found wide favor with listeners.

Program Highlights

One must be born with an innate optimism to be able to state blandly that radio schedules will be a part of radio's future. However, we're a bit optimistic in calling your attention to some of the highlights promised for the week ending December 11. Far be it from us to state definitely that these features absolutely will be heard, but again, it is likely that they will. For instance, on Sunday, December 5, Lawrence Tibbett, perhaps the most famous of baritones, is scheduled to be the Ford Sunday Evening Hour guest. Same evening Adolph Menjou, film's suave actor, and his wife, Verree Teasdale, are expected to be guests on the Chase and Sanborn Hour with Don Ameche, Charlie McCarthy, etc. Also on Sunday the Zenith Foundation shifts networks and will be heard over CBS at 10 p.m. EST instead of its present spot on NBC. On Wednesday, December 8, Kirsten Flagstad, opera's lovely soprano, will be a guest on the Chesterfield program with Andre Kostelanetz' orchestra. Your Radio Guide next week will give you the dope on these highlights and also there will be a wealth of information concerning other outstanding programs.

Free for Asthma During Winter

If you suffer with those terrible attacks of asthma, when it is cold and damp, if you wintry winds make you choke as if each gasp for breath was the very last, if coughing is impossible because of the struggle to breathe, if you feel that you are slowly wearing your life away, don't fail to send at once to the Frontier Cos., for your free copy of "A Remarkable Method." No matter where you live or whether you have any pets in your home, you will be interested in this extraordinary book. The thousands of others who have suffered for a lifetime and tried everything you can imagine, have been free from these attacks for years. If you are utterly discouraged, do not abandon hope but send for this free trial. It will cost you nothing. Address Frontier Cos., 462 Niagara St., Buffalo, N. Y.

STOP Your Rupture, Worries!


Time Out

Andy (Charlie Correll) and bride. They're honeymooning these days.

Cordwenne Wendy Barrie enjoys a hotspot at a "Log Cabin" rehearsal.

There's rumor of romance between Maestro D'Artega & Audrey Purdy.
SEX OR BRAINS?
What makes a Hollywood Star?

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

Can She Make Tarzan Love Again?
Atlan... great "Tarzan woman" to match sex appeal with the Adonis of the tropics, Eleanor Halpin (larret), new evening America's highest flying romance. Words and pictures answer all in January Screen Guide.

Clara Bow Puts "It" Back to Work — One day the flaming "It" girl of the screen... the next, hidden away on a ranch with cowboy arms around her... Then "It" flashes again in Cinema's night spots. Is it caprice or something deeper that lures Clara Bow from home and baby—Told in words and pictures — As intimate as a page from a diary — in January Screen Guide.

Also in this issue —16 other features including "The secret of Carole Lombard's appeal to men", "Margot Graham's Bed-room Manners"
Exclusively RCA Victor foreign station selector shares
popularity with Electric Tuning as thousands discover
thrill of "push a button—there’s your station."

TUNE in on the world! With RCA Victor’s exclusive
new Overseas Dial you can now tune for the foreign
stations you want to hear, as easily as you tune for your favorite American
broadcasts.

Above is a picture of an RCA Victor
with Overseas Dial. Look at this amaz-
ing and exclusive feature. See how the
short wave bands are spread out. Each
is more than 9½ inches wide. Stations
are 50 times farther apart than for-
merly. The Overseas Dial is like an organ
cabinet built to play world radio. On
its curved dial the principal broadcast-
ing stations of the world are arranged
for your easy selection.

Only RCA Victor offers the Overseas
Dial, the first ever planned to make
foreign programs a regular part of your
radio entertainment. An exclusive twin
feature that goes with every Overseas
Dial is RCA Victor Electric Tuning.
It is really automatic. Push a button—
there’s your station! Those words tell the
story. Your favorite programs tuned as
simply as turning on an electric light.

New and Finer Magic Voice
RCA Victor for 1938 offers you many
another important improvement. The
famous Magic Voice—conceived to be
radio’s finest expression—has been improved. Now built on
the “band shell” principle, it
is called the Sonic-Arc Magic Voice
... assures lifelike reproduction.

Your RCA Victor dealer will be glad
to demonstrate the exciting Overseas
Dial and Electric Tuning. You will be
delighted to find how easily you can
own one of these instruments, how
generous trade-in allowances and con-
venient terms put them within the
reach of every family.

RCA presents "Magic Key" every Sunday, 2 to 3 P. M., E. S. T., on NBC Blue Network