JACK BENNY'S NIGHT OF TERROR
Complete Programs to Be Broadcast Week Ending October 1

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TEN CENTS

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So Wise, So Stupid

One of the more glaring contradictions in this complex system of American broadcasting which gives to us so much and asks from us so little is the very wise manner in which it covers some broadcast events and the very stupid way in which it covers others.

The very wise way was demonstrated on Monday, September 12, when Hitler spoke at the concluding session of the Nazi Party Congress in Germany. Here was a speech which might shake civilization itself. All of us wanted to listen, but few of us understood German. The National Broadcasting Company solved our needs admirably by putting the Fuehrer's speech on the air, and by fading in an interpreter who gave us the gist of those dynamite-packed words.

Few men in the world can whip crowds to a frenzy by the mere use of their voices. Of these few, Hitler is the greatest. Listening to him, we heard his mounting anger, we felt his vehemence and his vitality, and at the same time we comprehended something of what he said, thanks to the NBC interpreter. It is easier, now, to understand how he has cajoled and scared a nation into following him.

On the other hand, broadcasting moves now into its football season. Once more the listener is threatened with the identical stupidity that has marred his pleasure in the past. Once more stations and networks are planning schedules which will find all manner of senseless duplication confounding Saturday afternoon audiences.

Our position is simply this: If one network carries a major football game, another network should not duplicate that service. We are aware of the prestige that is alleged to accrue to the network broadcasting the "big" game every Saturday, but in this country, so full of powerful colleges and their teams, there are a half-dozen "big" games a week.

Certainly networks know there are audiences for these other major clashes, yet how often do they think of service before prestige? As football fans we want something more than the ear tumult of three different announcers covering the same plunge through tackle.

We want no eastern "expert" telling us what game we should hear or which will be the "big" battle of the week. We want all the big games at our finger-tips. We are completely capable of doing our own selecting.

More Sign-Posts

Several weeks ago we stuck out our neck. It was that day we wrote brashly of our reasons for omitting the conventional CBS and NBC tags which formerly dotted our program pages. Full of editorial rectitude, we felt certain our streamline make-up was much easier to follow.

We were wrong. You have told us so in no uncertain terms. That noise you just heard was the sound of us pulling our neck back in (our ears in, too), and our face is still red. So we are going back to the old type of listing for all but some of our more specialized city editions. For the help your letters gave us, we give sincere thanks. Your sign-posts will be back just as soon as our type-setting department can shoulder the task of resetting the 50,000 lines involved.

Kate Smith's Story

Beginners in broadcasting will be happy to learn that Kate Smith is about to give them some good advice. She has put the story of her career and her climb to stardom into a book. It will be on sale October 12, and is to be called "Living In a Great Big Way."

We can remember Kate Smith's first public appearance on the New York stage when, as the fat-girl comic in a Broadway musical comedy, she pranced up to the footlights and did an amazing tap dance. Though she sang, it was her heavyweight stepping which charmed the audience. Not long after that, heart-broken and unhappy because of the unfriendliness of other members of the cast, she sought Ted Collins, then manager of a recording company, and asked him if he thought she would ever amount to anything. "If you will do what I say for the next two years and not argue or ask questions why," Collins told her, "I'll make you the biggest star in radio."

"You're the boss," she said. That was the beginning of one of the most successful partnerships in broadcasting, one which has made each of them independently wealthy, one which has never been bound by anything more substantial than a handshake and complete trust in each other.

Kate's own story should be exciting and inspiring reading.

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Cecil B. DeMille (above) will direct some new twists in an old favorite, "Seven Keys to Baldpate," when Lux Radio Theater presents the show over CBS.

The title: Monday night, September 26
The place: Lux Radio Theater
The drama: "Seven Keys to Baldpate"
And—the cast! What a cast!

Jack Benny will take the role of that many-voiced tragedian, that greatest living interpreter of the classics—Jack Benny! Mary Livingstone, that modern-day Duse, that second Sarah Bernhardt, will play—Mary Livingstone! And Cecil B. DeMille, giant of the cinema, producer, director and author, impresario-in-chief of the Lux Radio Theater, will undertake to create for the radio audience the difficult character of—Cecil B. DeMille's! It all sounds a little wacky, and no wonder. "Seven Keys to Baldpate," a standard classic in every theatrical company's repertory since the September night in 1913 when the curtain went up on it for the first time, has been played literally thousands of times. Raw amateurs and seasoned professionals, rural theaters and college dramatic clubs—all have staged the famous "Baldpate." But it's very doubtful indeed that any reading of the play, no matter how hilarious, was ever as thoroughly mixed up as the Benny version you'll hear this Monday night. George M. Cohan himself, who wrote the play, would hardly know it now—but he'll probably be the first to admit that the Benny interpretation is as funny as anything possibly could be. "A mysterious melodramatic farce." That was the description of "Seven Keys to Baldpate" printed on the Astor Theater playbill at the premiere. And all those things it certainly is. Full of solid "heater," gripping, suspenseful, and with a surprise ending that would have done credit to O. Henry himself. "Seven Keys to Baldpate" has everything. Millions of Americans have laughed until they cried watching it—even as they sat on the edges of their seats wondering what in the world could happen next.

Basics of the fantastic "Baldpate" plot—It has nothing to do with men who've lost their hair, incidentally—is a wager, a bet between a writer, one Billy Magee, and the owner of a summer resort, one Bentley, Magee, whose reputation as a writer is based on "the sort of novels that are sold by the pound," has bet $5,000 that he can write a book in twenty-four hours. Bentley, owner of the mountain summer resort, Baldpate, has suggested that he go there to find the absolute solitude he'll need to do the job. For it's the middle of winter, and Baldpate in deserted. There is, Bentley says, but one key to Baldpate, and that one he may have so he can be certain of peace and privacy.

At Baldpate by the caretaker and his wife, Magee settles down to work at midnight, confident that he can have the story finished on time, despite the ghosts that are supposed to haunt Baldpate. But he has barely tapped out the first page of his manuscript when interruptions begin. One after another, mysterious citizens, obviously on evil bent, fit keys into the locked door from door of Baldpate and come stamping in, shaking the snow from their clothes and swinging their arms to get a measure of warmth back into their blood. There is a girl newspaper reporter, a confessed woman blackmailer, a notoriously dishonest politician, a hermit, the president of a railroad—in all, there are six of them, each with a key to Baldpate. There's $200,000 mixed up in it—stolen money at that. There's scuffling, there's gun-play, there are policemen and handcuffed criminals—trials, surprises, suspense—suspense built up to the bursting point.

And just at the point when Billy Magee, novelist, has concluded that the human mind can bear no more, Bentley, who bet him $5,000 he couldn't write a novel, or anything like a novel, within twenty-four hours, arrives on the scene—with the seventh key to Baldpate.

Says he: "I'm the owner of Baldpate Inn. Two policemen refused to allow me to pass, and I shot them dead." Magee: "This isn't true. It can't be true! I'm a raving maniac!"

Bentley: "I just arrived, Billy. I motored from New York. I expected to find you alone. Who are these people? How did they get in here? Have they disturbed you in your work? And how are you getting on with the story?"

Magee: "How am I getting on? Great heavens, man, to what sort of a place did you send me? Nothing but crooks, murderers, ghosts, pistol-shots, policemen, and dead people walking about the halls. Hundreds of thousands of dollars, and keys and keys and keys! You win—I lose. Twenty-four hours! Why, I couldn't write a book in twenty-four years in a place like this! My God, what a night this has been!"

But all is in vain. For comes now the denouement. The miscellaneous maudliners who've driven Magee into the purple-fringed ditches aren't real at all, it seems—they're only stage actors, a whole company of them, brought from New York by Bentley just as a joke.

Nor is that all. The audience is still staggering under the impact of that revelation when the curtain falls on the second and last act, only to rise immediately on an epilogue. None of this has really happened, we're told. It's only the story—the story that Magee has been writing all night! And that is the end.

But as far as The Master, Jack Benny, is concerned, it's only the beginning. To Benny, Shakespeare may be sacred, but George M. Cohan is only another actor-playwright. Jack's Baldpate (no pun intended, probably) has some new twists.

Jack will play a young man who's tired of forever doing comedy roles—he wants something solid, something with meat on it, something deep, and significant, and tragic. (There's probably as much truth as fiction in that. Few, indeed, are the comedians who don't pine to play Hamlet.) Now it seems that Cecil B. DeMille once made a half-promise of a part in a serious picture to Jack. (That's for the purposes (Continued on Page 23)
THE LIVING WITNESS

YESTERDAY the victim of a tragedy that stirred every soul in a great city, today the inspiration of thousands who listen to her uplifting message daily on the radio, who have read her book, "Banners of Courage," or have contacted her through her good works among the afflicted, Clover Kerr stands the living witness to a simple statement made more than two thousand years ago by the Carpenter of Nazareth when he said, "Ye shall know the truth, and the truth shall set you free."

Since a motor accident which cost her both legs, and her right arm, Clover, through a philosophy born of affliction which she broadcasts five days a week over KFWB and California Radio System network, has prevented at least ten suicides, brought joy and happiness into the lives of hundreds of crippled children, and helped thousands of despairing, discouraged men and women to a better understanding of life and living. The catastrophe that left her maimed in body failed to freeze her incombustible spirit, focused it instead on the simple divine purpose of turning an affliction into a blessing of gloriously unsullied service to her fellow man.

On the night of March 3, 1937, Clover was, to all appearances, just an average twenty-year-old American girl motorizing home for a gay dancing-party with a chum's brother who had just celebrated his twenty-first birthday. Near a railroad crossing, another car locked wheels with theirs, and Clover was thrown mercilessly beneath the wheels of an onrushing train. When the ambulance finally arrived, pretty auburn-haired Clover Kerr was conscious, knew that she had lost both legs and an arm, but she wasn't frightened, for in that hour of awful tragedy the real purpose of her life, which so many never find, was revealed to her.

The next morning the whole city of Los Angeles stood aghast at the tragedy that had befallen this girl, but Clover, the victim, was strangely calm. A new light burned steadily in her eyes. While newspapers and sob-sisters were telling the world she couldn't live, pictured nothing ahead for the maimed girl but a pathetic, pitiable future if she did, Clover was already visualizing clearly the shining path of love and service she has since traveled so courageously.

To put it in Clover's own words: "I fooled them. I not only lived, and I never doubted for a moment that I would, but I proved to them, and what is more important, to myself, that happiness is a state of mind, not a condition of the body. I knew I could live without ever feeling sad or blue again, something I had not experienced before the accident."

"When I came out of the ether after the operation, I was happy. I knew before what had happened to me, but somehow it didn't matter that I must finish my life without any legs and my right arm. My heart was too filled with a strange new happiness that I had never known before."

"THE feeling I had then about life was one that I couldn't explain to others because it was so contrary to what I thought I should have experienced. I couldn't help being happy, but I didn't know what I was so happy about, except that the world was a wonderful place, and something deep within me knew that it was going to be even more wonderful than it ever had been before. Somehow I felt that life for the first time for me was really worth living, that I must live because I had so much to accomplish."

"That was the first day. Then flowers and cards began arriving. They filled my room. Mother sat by my bed and read me the cards and letters, all so sweet and wonderful. It never occurred to me to feel sorry for myself. The only time I shed any tears was when I was told that the children in the grammar school I had attended years before were praying daily that my life might be spared. Then I cried in gratitude. Later I learned that people everywhere were praying for me, and I felt the force of those prayers. How, I thought, could anyone help feeling happy, want to live, with so many desiring it? I loved everybody in the whole world."

When friends were allowed to visit Clover at the hospital and could not conceal their sorrow, unwisely and thoughtlessly told her how they had worried and lost sleep over her, she tried to make them understand her happy viewpoint but found it difficult, for they just thought she was just acting, trying to put up a brave front when she told them how she felt and how joyful she was at what she knew the future held for her. Even the nurses and doctors at the hospital called it sheer pluck—nothing more.

But it was only a few days before the hospital staff observed that, contrary to all the ordinary rules, the case they considered hopeless was having parties in her room every night, fifteen or twenty of her friends gathering there at one time. On the twelfth day after the accident, Clover's doctor told her she could have her parties at home.
NATURALLY, being an outdoor girl who loved an active life, she felt bad when she thought of giving up sports, dancing she loved, and especially her piano work. But she rationalized that by reasoning that she hadn't much time for sports while she was working, and that most girls gave up dancing as they grew older. As far as her music was concerned, it wasn't a month after the accident before Clover had discovered there were a great many beautiful compositions written for the left hand alone, which added to the newfound happiness born of tragedy because she had the vision and courage to seek extremity. Too, she never doubted that she would be able to walk in time with the aid of artificial legs. And that has been realized, as pictures of her bear witness. Today she walks, rides horseback, swims, and is even looking forward to taking up golf. 

Clover's only real worry those first weeks after the accident was the thought that she was an expense and a burden to her family. But that only made her resolve more determinedly to do something worth while with her life. So, during her convalescence, she took inventory of her assets. A high school graduate, she had specialized in journalism because she always had been interested in writing. From that time she entered her teens. After graduation when she was eighteen, a small newspaper had given her assignments but no pay. Feeling that she couldn't go on that way, she accepted a job tending pictures in a photographic studio, where she was paid for her work. This in turn had led to classes in art work two nights a week. In the final summing-up, Clover's first resolution centered on the one big idea that in some way she must tell people that they should never accept tragedy in their lives, because she knew positively that they didn't have to, even though it was a centuries-old habit. "I wanted to tell people that they shouldn't because it only hurt them. I wanted to show, tell and prove to them in some way they could understand that any handicap could be overcome, turned into a blessing. This was my dream, my burning desire," was the way Clover expressed it. "I was so grateful to the world for the kindness it had showered upon me that I could only see this way of repaying. I could only trust and pray that I might be given the opportunity of teaching many the lesson I had learned—and that it didn't take courage but merely plain common sense."

With that truly unselish desire it was only natural, not strange, that Clover Kerr should receive so abundantly. For we have been promised that we shall receive it if we but believe that we shall, and Clover never doubted. When a newspaper reporter told her ambition to write, Marlon Mansfield, children's story-teller at Station KFWB, read of it. She visited Clover and asked her if she would write some children's stories for broadcasting. Delighted, Clover said she would try. But writing children's stories never developed for Clover, proved only a stepping-stone for a bigger opportunity. When Mrs. Mansfield returned to the studio and told Harry Maizlish, KFWB manager, about her interview with Miss Kerr, he and the other members of the staff saw greater possibilities for the girl who was later to be highly commended for a courageous spirit, constructive work—be called "valiant" no less a personage than the nation's President, Franklin D. Roosevelt, who himself knew what it meant to rise above a bodily affliction.

JUST two months after the accident, in May, Clover was given a guest appearance on the old Gus Edwards "School Days of the Air" program over KFWB and the California Radio System network. On May 10, Clover joyously celebrated her twenty-first birthday, for a week and day later she was to begin her present daily (except Saturday and Sunday) program series over KFWB. This was to be her medium for expressing that "burning desire to tell others" how to walk the highroad rather than the lowroad of life.

When the KFWB staff invited Clover to give a program of her own philosophy (Continued on Page 19)
Joe Penner's millions of fans will welcome him back Thursday

Green Fedora Man — Thursday, CBS

Joe Penner, the Hungarian duck-fancier, returns to the airwaves this week, and his gurgling falsetto will no doubt be as welcome as the flowers in May. Penner, starting his umpteenth season in the big-time, has come a long way since Nagchterack, the little town in Hungary that was his birthplace. Veteran of vaudeville and the stage, he was "discovered" for radio, as so many others have been, by Rudy Vallee. One guest appearance with Vallee was all he needed. Shortly after that his famous "Wanna buy a duck" tag-line was echoing over the countryside. The echoes got to be a little bit too much for Mr. Penner, in fact. He says today that he wonders now why some irate father, after hearing the expression ten times a minute from his small son, didn't come after its originator with a gun. Today, there's no duck on the Penner program. Joe believes that his strong point is situation comedy, not gag stuff, and this year's program will follow that policy. Ben Pollack, veteran swingster, will provide the music.

Josephine}

7:30 p.m. Eastern Time; 6:30 p.m. Central Time
6:30 p.m. Mountain Time; 5:30 p.m. Pacific Time

Bulbs and Flowers — Tuesday, CBS

With real honest-to-goodness autumn just around the corner, flower gardeners of every degree, from the full-time fancier who measures his garden space in acres to the city dweller who cultivates a two-by-four plot in the back yard, are beginning to think in terms of bulbs: those funny-looking, shiny egg-like things that are planted in the fall and miraculously turn into flowers in the spring. The number and variety of bulbs, the technique of planting them, the care they should be given

— these things are apt to be pretty mysterious to most of us. But comes now light on the subject, Tuesday afternoon, September 27. Prof. John T. Frederick, "Of Men and Books" fame, will review two volumes covering this precise matter. One of them is C. H. Grey's "Hardy Bulbs," and the other "Brown Hills," by Judy Van der Veer, Dutch authority on a subject that has been, for long before the great "tulip craze" of hundreds of years ago, very close to the people of Holland.

4:45 p.m. Eastern Time; 3:45 p.m. Central Time
2:45 p.m. Mountain Time; 1:45 p.m. Pacific Time

Bright Lights — Wednesday, CBS

Otto Olsen, to dish washes for a living when he came to America, aged seventeen, to make his fortune, but he never forgot the ambition that brought him here; never lessened his forthright determination to succeed. He soon grew out of dish-washing, became office boy in a Los Angeles engineer's office, spent his days at work and his nights in school. He soon found that lights and lighting interested him more than anything else in the world, and he determined to learn so much about the science of illumination that he'd be recognized as the world's greatest lighting expert. And he succeeded. Today Otto Olsen is owner and operator of "Spectacular Illumination," the only business of its kind in the world concerning itself with supplying magnificent and unusual lighting effects for all kinds and prices. Olsen's lighting was used in the 1932 Olympics, at Billy Rose's show in Fort Worth, and he lighted Max Reinhardt's Hollywood Bowl production of "Midsummer Night's Dream," Hear Olsen on "It Can Be Done."
10:30 p.m. Eastern Time; 9:30 p.m. Central Time
8:30 p.m. Mountain Time; 7:30 p.m. Pacific Time

The Lonely Light — Thursday, CBS

Ever since the first hardy Phoenician mariners put sea in their trail, car-driven boats, men have relied on lighthouses to guide their paths over the water and bring them safely home again. Still in use in some parts of the world are examples of the first-known type of lighthouse: crude iron-work baskets that are filled with burning wood. And many are the tales told of lighthouses and lighthouse keepers. Few occupations are so lonely, so monotonous, and at the same time so important. The code of the beacon-keeper is, "The light must not fail!" Fifty years ago, it was an oil lamp that provided the tiny glow which the huge prisms built up until it could be thrown twenty miles to sea; and the revolving mirrors were kept in motion by clock-work. Today, an electric bulb supplies the light, and an electric motor keeps it endlessly flashing. But the drama of the lighthouse — the existence of no further use to his country. "The hardest job in the world" — that's what the presidency is usually called, and with good reason. The number of presidents who have died in office, or soon after leaving office, is great. In the other great democracies, Great Britain, for instance, and France, the former heads of these governments are nearly always available for consultation and advice. England's great wartime leader, for instance, Lord George, is still active and respected. But there are few such "elder statesmen" in America. The only living ex-president is Herbert Hoover. It is to Mr. Hoover's credit that he has tried to play the proper role. On Wednesday, radio listeners will hear him talk from the Municipal Auditorium in Kansas City before a meeting of Republican clubs. Hoover will speak on the subject, "Morality in Government," and it is expected that his address will set the line for Republican attacks on the Roosevelt administration in the coming election campaigns.
9:30 p.m. Eastern Time; 8:30 p.m. Central Time
7:30 p.m. Mountain Time; 6:30 p.m. Pacific Time

"Gracie!" — Friday, CBS

George Burns and Gracie Allen were born at opposite ends of the country. George in New York City and Gracie in San Francisco. Yet they met, entered vaudeville together, and married. When they first went on the stage, Gracie played the "straight" parts, and George was supposed to get most of the laughs. But it didn't work that way. The audiences found Gracie's remarks the funniest, and their roles were switched. Since then Burns and Allen have been headliners on stage, screen and radio. Way back in February, 1932, they made their American radio debut over CBS, and
within four days had received 360,000 fan letters. Now successful, established favorites, they return to CBS with a new program and a new sponsor. Ray Noble will again head the music department, with Tony Martin staging—after the first three programs, that is. Until then, because Martin is busy in Hollywood, Frank Parker will handle the assignment.

8:30 p.m. Eastern Time; 7:30 p.m. Central Time
9:30 p.m. Mountain Time; 8:30 p.m. Pacific Time

Moon Over the Mountain —Thursday, CBS

Kate Smith, the soft-voiced charmer whose songs have won for her as big a place in the heart of the American public as any singer ever had, will be back again this week to start another season on the air. Fresh from a long summer vacation, the girl who made the moon come over the mountain in places where it never had before is bringing back the same type of program that her listeners have loved her for in the past. Guest stars will be featured in dramatic sketches. Canadians Abbott and Costello, heard frequently last year, are now permanent fixtures on the program, with Ted Strayer’s choir, Jack Miller’s orchestra, and Manager Ted Collins. And, of course, there will be Kate’s own singing!

8:00 p.m. Eastern Time; 7:00 p.m. Central Time
9:30 p.m. Mountain Time; 8:30 p.m. Pacific Time

World’s Biggest —Tuesday, NBC

With King George VI and Queen Elizabeth participating, the colorful ceremonies and pageantry attending the launching of the world’s largest ocean liner, the Queen Elizabeth, will be short-waved from Clydebank, Glasgow, Scotland, on Tuesday, September 27, for NBC listeners in America. It will be one of the rare occasions when the voice of the reigning queen of England is heard on the air in this country. Elaborate preparations have been made by the British Broadcasting Corporation to insure a complete and realistic sound-picture of the launching. Microphones will be set up throughout the shipyard to pick up not only the ceremony but also the sounds of the release of the triggers and the creaking of the ways as the great ship slides into the water. The Queen Elizabeth is ten feet longer than her “sister” ship, the Queen Mary. George Blake will be at the microphone.

9:00 a.m. Eastern Time; 8:00 a.m. Central Time
7:00 a.m. Mountain Time; 6:00 a.m. Pacific Time

Madame Courageous —Monday, NBC

Betty Caine, who gave up a good job in a Grand Rapids, Michigan, law office to try her luck at radio, will play the title role in "Madame Courageous," dramatic story of a woman left alone to bring up a family after her husband had divorced her to marry another woman, when this new serial makes its debut Monday.

The program will be heard three times a week, Mondays, Wednesdays and Fridays. The serial is based, says Author Howard McEntire Barnes, on hundreds of real-life stories.

10:15 a.m. Eastern Time; 9:15 a.m. Central Time
8:15 p.m. Mountain Time; 7:15 p.m. Pacific Time

Tubers, to You! —Wednesday, MBS

It’s often said that we Americans manage to keep our heads—literally and figuratively—in a world gone berserk, because we don’t take things very seriously, and particularly because we don’t take politics very seriously. It may or not be true, there’s much to be said for taking politics a lot more seriously than the average American citizen does—but at least our politicians know when to come down from the pedestal and kick up their heels. If you can imagine any European politicians, for instance, doing what Governor Lewis O. Barrows of Maine and Governor Bertilla W. Clark of Idaho are going to do this Wednesday, in broad daylight, you have an imagination that is wasting its time there it is. For on that day, before as big a crowd as cares to assemble, the two above-mentioned statesmen are going to engage in a potato-picking contest! It all started over an argument as to which state raised the biggest ones. Governor Clark, it seems, that Maine potatoes were unworthy of the attention of a real connoisseur of the tuber, while His Excellency Governor Barrows replied to the effect that an Idaho potato could not aspire to the lowest staw-pot in all of Maine. What will be settled by his earthly debate, we don’t know but David S. Strater’s will describe it.

2:15 p.m. Eastern Time; 1:15 p.m. Central Time
12:15 p.m. Mountain Time; 11:15 a.m. Pacific Time

Yankee Philosopher —Sunday, NBC

Seth Parker, beloved "Down East" character created by Phillips Lord, whose homely philosophy and dry, crisp humor won him the acclaim of millions of radio listeners during his years as an NBC sustaining feature, will return to the air to begin the new season on Sunday, September 25. With Seth will be all the old, well-loved characters, Ma Parker and the Jonesport neighbors of the family. Lord, who takes the leading role, will revive many features heard on the original program, including the old-fashioned singing school and the equally enjoyable Sunday get-togethers.

7:30 p.m. Eastern Time; 6:30 p.m. Central Time
5:30 p.m. Mountain Time; 4:30 p.m. Pacific Time

Double-Voiced —Saturday, NBC

When Edgar Bergen and Charlie McCarthy first came to radio, wiseacres were quick to predict that they would score the most dismal failure of the decade. "Imagine, a ventriloquist on the air!" they cracked. But Bergen showed 'em. And not so long after Bergen had triumphed with McCarthy on the Rudy Vallée program, Tommy Riggs came along and did the same thing, in the same place, with "Betty Lou." Saturday Tommy Riggs and Betty Lou will be back on the air with a show of their own.

8:00 p.m. Eastern Time; 7:00 p.m. Central Time
6:00 p.m. Mountain Time; 5:00 p.m. Pacific Time

Tin Pan Alley —Thursday, CBS

What’s the dizziest occupation known to man? There are many authorities, most of them self-established, perhaps, but authorities none the less, who would reply that the writers of popular songs, the lads who beat out the melodies that all America sings and plays and who call Tin Pan Alley in New York City the center and very hub of the universe, are of all men the wackiest. It has been said that song-writers, by the very nature of their calling, put themselves beyond the ken of normal men. Is it true? Or are they just ordinary, commonplace citizens like you and me? There’s a way to find out. On Thursday, September 23, there’ll be some certified grade-A song-writers on the "Americans at Work" program over CBS.

10:30 p.m. Eastern Time; 9:30 p.m. Central Time
8:30 p.m. Mountain Time; 7:30 p.m. Pacific Time
No matter how huge a fortune a girl may have, money cannot guarantee her future against heartbreak, against the fact that many men will propose just to get possession of her money, while the one man who may really love her devotedly will shy away rather than have his friends say that he married his wife for her money. Patricia Ryan, in "Girl Alone," faces that problem. She knows it exists and meets it in her own way.

Child of wealth, Patricia reasons that as a rich girl she will be seriously handicapped in the game of love, and that it will be impossible to find a mate who will love her for herself. To overcome the problem, she changes her name to Rogers, covers the fact that she's an heiress, and seeks a job in Chicago. She meets Scoop Curtis, ace reporter, and they fall in love. Scoop really succeeds, proposes to Patricia and is about to marry her, when he learns the secret of her wealth. Not desiring to be pointed out as a weakling who married money, Scoop vanishes on the eve of their wedding. Patricia has traced and joins him in the west, where he is making a real effort to forget her. Out west, Patricia meets Dick Conover, who falls desperately in love with her. Scoop, disgusted and in a fit of temper, marries another girl after he has been told that Patricia has eloped with her new love. He goes back to Chicago and hunts up his old pal, Joe Markham, now city editor on a Chicago paper. Scoop turns reporter again, goes to work for Joe. Patricia, returning to Chicago alone, assumes her own name, sets out to be a society glamour girl. She leases a mansion and settles down on Lake Shore Drive with two girl chums. Scoop, because he feels that she is making a mistake, attempts to spoil her plans. Patricia outwits him. Meanwhile, Scoop realizes his marriage is a mistake, wants it annulled. But his bride has vanished and he can find no trace of her. "Girl Alone" is broadcast five days a week, Monday through Friday, at 4:45 p.m. EST over an NBC network. Sketches are under the direction of Lyle B. Barnhart.

Patricia Ryan, heiress in disguise, is played by Betty Winkler. A miss in her early twenties, Patricia's an ambitious girl who knows what she wants and goes after it, but she always tries to avoid hurting anyone else in the getting. Generous, lovable and intelligent, she is constantly stumbling into knotty situations that require shrewdness to untangle. Patricia refuses to allow the "rich girl, poor boy" jinx to stop her in her quest for a husband who will love her, not just her huge fortune. To that end she leaves the city where she is known, changes her name, and goes to Chicago merely as any American girl who must earn her living. Securing a job as cub reporter, she wins the love of Scoop Curtis, holds it until, by chance, he discovers her real identity. Then he disappears. Although she finds him again, it brings her only heartache. When he marries another girl, Patricia again assumes life as an heiress.

Pat Murphy (Scoop Curtis), twenty-six-year-old newspaper comer, jumps from the frying-pan into the fire when he stubbornly refuses to marry Patricia Ryan, because of her money. He is something of an idealist, and has no notion of becoming "Mr. Pat Ryan." Belief in his own opinions brings only heartache to himself and his friends. With Patricia's help before the break, he has risen to a position where he is publisher of his own paper. He throws that all aside and turns reporter again, determined to frustrate what he considers Pat's attempt to make a fool of herself as a society glamour girl. He hires a press-agent to upset her plans. The agent is instructed by Scoop to pose as an employee of Patricia, tell city editors that she is only seeking notoriety. But the hireling makes up the situation. With his duties as a reporter combined with his search for his missing wife, and his battle with Patricia, Scoop leads a busy life.
DICK CONOVER, played by Herbert Nelson, is Scoop's age. Honorable in his intentions, Dick proves romantic in his zeal to win Patricia; doesn't realize that his father, who is a crook, is plotting against the girl he loves in order to get a generous slice of the huge Ryan fortune. Scoop believes that he has eloped with Patricia.

ALICE AMES WARNER (Jean Winters) is Patricia's best friend, has saved her many times from making silly mistakes. An office worker, she shares Patricia's Gold Coast home, which proves amusing to her, especially when Patricia insists on sending her to work in a chauffeured car. Life hasn't been easy for Alice.

VIRGINIA HARDESTY (Laurette Fillbrandt) is another close friend who lives with Patricia. A cross between Gracie Allen and a jilted hag, she is not entirely dumb, but has a positive genius for saying the right thing at the wrong time. A typical socialite who refuses to take the world seriously, she adds a humorous touch to the story.

OFF the air for a short time, "Girl Alone" was brought back by popular demand after listeners had telephoned, telegraphed, written letters asking that the show go on. Other members of the cast are: Joe Markham, city editor on a Chicago paper, for whom Scoop goes to work after his return from the West. On the surface Joe's a cynic who has no patience with human weakness of any sort, but underneath he's just a sentimentalist. The man known as "Boss" is a big-time confidence man, a dyed-in-the-wool swindler and extortionist. Leader of a notorious gang, he poses as a respected lawyer in order to...

KARL WEBER, in the role of John Knight, plays the part of Patricia's lawyer and trustee of her estate. Unknown to Patricia, he is deeply in love with her, determined to marry her. He is convinced that she doesn't love Scoop, refuses to consider him a rival. Knight's a suave man who is always master of his own emotions.

CHARLES LYON, announcer for "Girl Alone," has been with NBC since April, 1931. Lyon came to radio by way of the movies and stage, gave up the movies when a director's script called for him to be dragged behind a moving car. After adventures at sea on a freighter, Lyon appeared in two Broadway shows before he went on air hide his identity. Jack Hunt, a 13-year-old boy, is Patricia's foster son in name, although she has not legally adopted him. He has been given into her keeping by his aunt on her deathbed. Jack's burning ambition is to be an aviator when he grows up. Most difficult problem that faced Fayette Krum, author of "Girl Alone," was the newspaper sequences in the sketches. A former newspaperwoman herself, she at first debated the wisdom of writing true-to-life stuff.

NEXT WEEK: "BACHELOR'S CHILDREN"

Radio Guide • Week Ending October 1, 1938
Vacation's over. Packer-uppers (left to right) are Maida Heatter, Dad, Mother, all pitching in to rug-rolling business as they close the cottage.

On porch of summer home at Green Pond, Conn., Gabriel Heatter, m.c. for "We, the People," puts away fishing-tackle, dreams of record bass catch.

Canoe goes into drydock 'neath cottage porch. Weeks in great outdoors, quiet evenings reading are given up reluctantly for busy radio season.

Unlike many families constantly in the news, the Heatters spend a good deal of time together. Above: Maida and her mother listen while Dad tells how the tenth bass got away after he'd get nine in thirty-five minutes.

Two months away from work sharpened Mr. Heatter's appetite to the point where he couldn't wait for luncheon guests to arrive; so Mrs. Heatter and Maida obliged with man-sized sandwiches and thick slices of cold turkey.

Twenty minutes after consuming sandwiches, turkey, Mr. Heatter sat down to real lunch with guests—the last one on the cottage porch until next summer. Left to right: The host, Susan (maid), Maida, Max, Mrs. Heatter and two neighbors.

"We, the People" returns to the air via CBS, Tuesday, September 27, at 9 p.m. EST, with Gabriel Heatter beginning his second year as master of ceremonies. Above: Off for busy days at the mike.
NEW YORK—The CBS “Monday Night Show” was first reported as going off the air, and then renewed at the last minute. With this report came the news that Connie Boswell and Ted Husing would be off the show, but now we find those plans altered again. The deal for Connie to join the Bob Hops show on the Coast fell through, so she’ll remain in the East for the time being and is expected back next Monday night after spending two weeks of vaudeville. Ted Husing is also expected back after having taken time off to report the tennis matches.

Frank Parker will be on the Burns and Allen show for the three weeks the comics are in New York. When they go back to the Coast Tony Martin rejoins the program. Jerry Cooper is back on the airplanes. He can be heard on the “Vocal Varieties” program with the “Smoothies” and the De Vore Sisters, Tuesday and Thursday nights. Rudy Vallee’s broadcast will move to the West Coast for six weeks. While Rudy and his orchestra play at the Cocomoan Grove Allen Fesscott, who is known to listeners as “The Wisewiser,” is trying to discard that tag. He has auditioned a new show called “National Auction,” in which he is a juggling master of ceremonies.

Fred Waring has discovered a new singing group he will add to his program. They’re called “The Bees and a Honey.” The “Bees” are Hal Kanner and Murray Kane, who were plenty good when I heard them sing over a New York local station about four years ago. Incidentally, Waring received 650 applications for his new cappella male choir, from which twenty had to be selected. Among the voices you will hear will be that of NBC Announcer Gene Hamilton, who has a splendid bass voice and one of the best of the group.

Skinny Ennis left Hal Kemp organization several months ago to organize his own band. Both Skinny Ennis and Hal have the same personnel manager. Starting this Tuesday night Maestro Ennis and his band will supply the music on the new Bob Hope program over NBC. On the CBS network at the same time will be Maestro Kemp, Skinny’s former boss, competing for listeners.

A new personality to the network listeners will be introduced on Sunday afternoon, October 9. He is by no means new to listeners in Chicago and the surrounding territory, where for several years he has conducted a very successful program of phonograph records known as “Red Hot and Low Down.” His name is Bob Hawk, and he does such a dandy amusing as he has been on his recording show. I predict a great future for him. Hawk’s new program will be an audience-participation show. He will ask foolish questions while John B. Kennedy will take the serious side.

Behind, the “seen” at the Paul Whiteman program last week, Songstress Joan Edwards showing to an admiring Mrs. Whiteman (Margaret Livingston) a new evening dress she designed herself. Of gleaming satin, it had small musical notes embroidered all over it. Paul himself was spending of people you should see when you heard this band after their broadcast. If you have admired his music in any way, you must hear it. It’s a marvelous show, and you should not miss it.

Harry von Zell missed several radio shows the other week because a severe sore throat kept him in bed. His first day back at work was on a Sunday when he had to rehearse for the “Hobby Lobby” show most of the afternoon. After rehearsal came the program, and then a few hours later, the repeat program for listeners on the West Coast, which ended the night, New York time. That is considered a good day’s work in itself, but Harry was by no means finished. He also announces the Eddy Duchin program on Monday nights, and that week the orchestra leader was playing at New York’s Paramount Theater. The only time the orchestra leader could find for rehearsal was after the last show on Sunday night, when they rehearsed from midnight until 3:30 am. The bed looked awfully good to Mr. von Zell when he reached home one hour later.

Eddy Duchin and his musicians didn’t mind it either when they hit the good old hay that night. Besides the three and a half hours of rehearsal the boys did six shows that day. They had to be back at the theater at ten the next morning, and if you’ve ever been to a rehearsal you know it is not the end of it. They had to be back at the theater at ten the next morning, and if you’ve ever been to a rehearsal you know it is not the end of it. They had to be back at the theater at ten the next morning, and if you’ve ever been to a rehearsal you know it is not the end of it. They had to be back at the theater at ten the next morning, and if you’ve ever been to a rehearsal you know it is not the end of it. They had to be back at the theater at ten the next morning, and if you’ve ever been to a rehearsal you know it is not the end of it. They had to be back at the theater at ten the next morning, and if you’ve ever been to a rehearsal you know it is not the end of it. They had to be back at the theater at ten the next morning, and if you’ve ever been to a rehearsal you know it is not the end of it.

It wasn’t any joke for comic Phil Baker, to have his Bermuda vacation spoiled by an emergency operation for an intestinal disorder. When the Queen of Bermuda docked, Baker was carried off in a stretcher and rushed to a New York hospital. At this writing, he is getting along nicely. Several weeks ago you read that the New York society deb was visiting the Astor Hotel roof top one night with a different escort just to be near Hal Kemp. Last week the paper reported their contemplated walk down the well-known middle aisle. Now Eric Rolle and his lady friend went on a fishing-trip together, with the Mrs. landing a big “muskie” and Eric going all day without a nibble. After a day of fishing, your reporter landed a “kingfish.” I threw my line back hoping to catch an Amos or an Andy, but didn’t have any luck.
IS THERE TOO MUCH SWING?

ROVING REPORTER FOR RADIO GUIDE PUTS THIS PERTINENT QUESTION TO LISTENERS-IN

Exclusive Radio Guide Photographs
by Gene Lester

"YES," says Walter Gregoraszuk, New York City window-cleaner, "I'd rather hear something more quiet than Swing, so I could fall asleep easier."

"NO," decides Gerald Abovitz, ice-cream salesman in New Haven, Conn., "If radio has been a success till now, why not let well enough alone?"

"NO, there can't be too much Swing. It keeps me in a happy spirit, makes me forget this 'blues.'" says Curtis J. Graff, Washington, D. C., officer.


"YES," says Samuel Weintraub, delicatessen proprietor of Worcester, Mass. "My customers have fun listening to Swing on the radio in my store."

Radio Guide © Week Ending October 1, 1938
HOLLYWOOD—That abrupt termination of the “Good News” program of September 8 can be directly charged to Norma Shearer, quest of the evening. Miss Shearer, whose radio experience is limited, failed to rehearse with the cast the night before the program because of a previous engagement. She also gave the script a light once-over on Thursday afternoon, and although she permitted to give time to posing for press photographers, these gentlemen were forced to wait two hours for her to “put on a hat,” a condition she imposed and Fidler commercial. Result, Miss Shearer’s performance was not the best, nothing like her screen “Marie Antoinette” and nowhere near her broadcast “Romeo and Juliet” of several years ago. Her brief rehearsal failed also to give the radio producer an accurate timing of her script; she caused the program to run overtime and forced it to be cut by NBC before the Shearer-Young interview had concluded. Before the broadcast, the actress received a huge bouquet of red roses.

Amos ’n’ Andy turned Cedars of Lebanon hospital into a radio studio last week because the first half of that team, Freeman F. Gosden, required immediate, though not major, surgery to rectify a chronic disorder. Successfully operated on September 10, his doctor ordered Amos to stay hospitalised the remainder of the week, so two days later NBC engineers, Announcer Bill Hay and “Genevieve Blue” reported at his bedside and staged an Amos ’n’ Andy episode as usual, but amidst strange surroundings. During Gosden’s hospital stay, Charlie (Andy) Correll reported to the former’s room each morning at one o’clock and, with the patient, began preparing the day’s script. However, Amos couldn’t—as he ordinarily does when in the music—pace the floor!

Thoughts at the Lux Theater reopening: Very beautiful brunette girl with dark eyes and crimson lips observed on stage strikingly costumed in black slack suit, shoes, coat and boas. Proved later to be Elaine Barrie, who wasn’t in the cast but just sat there to make hubby John Barrymore feel at home. Cecil B. DeMille’s sunburned, thin-haired scalp accented by overhead stage lighting. Those were real tears Dorothy Lamour shed in enacting “Spawns of the North.” Dorothy’s becoming quite an actress; was all wrought up from her emotion.

Which reminds me, Dorothy is feuding with Jimmie Fidler for his trying to tell her how to live and with whom. Right now her husband, Herb Kean, is vacating with Dorothy, and she says she hopes he is doing right.

Another marriage you’ll be hearing rumored upsets about after October first is the happy one of Frances Langford and Jon Hall. Yes, the gossips will be predicting trouble—but the only foundation they have will be Hall’s leaving America for England, where he must report by October 1 to make a new picture, while Frances’ work on “Hollywood Hotel” will keep her here. Marriage agrees with the songbird, it seems, for the over-slender girl has gained four pounds.

Judy Canova, Annie and Zeke replace the Strand Twins October 2 on the coffee hour, while the latter take a personal-appearance swing tour. Robert Taylor thought he’d take an Alaskan vacation, but he enjoyed one day of Skagway when his studio work for his return was so hectic that Robert and Carmen will meet their old air nemeses, W. C. Fields, when they join him to make “You Can’t Cheat an Honest Man” for Universal Studios. The film story is from Fields’ own original about his circus life... Joe E. Brown, about to become a regular Saturday night airer, is recuperating at Cedars of Lebanon Hospital from a double hernia operation... Ether-! Don Ameche wins the role of D’Artagnan in the Ritz Brothers’ new vehicle of “The Three Musketeers”... Can’t fool me. Baby Snooks’ radio mother is Margaret McKay, the former Chi radac-tees and stylist. She loves her new baby, too, Hurry! Rudy Vallee’s coming back to Hollywood in November, so I can start spying on him again. So, for good measure, let’s correct the newspapers which said that Judy Stewart was his “new romance.” Is a three-year-old affair NEW?

Other Rom-Antics: Nan (“Those We Love”) Grey and Charlie Martin are having a time trying to decide if they’ll stay engaged. Olivia de Havil-land’s sis, Joan Fontaine, and Conrad Nagel are still holding hands under the table... Ann Wighton, Miss U.S. of the Model Commercial, is the model reader, is going places nowadays with Johnny Weissmuller.

Bob Hope, whose regular Pepsodent airer starts next Tuesday (September 27), is a comedian “Hollywood Showdown” producer... Even in his private life he’s a very funny fellow. Wagered a week or so ago he could play more holes of golf in one day at Lake Tahoe Country Club than any other member. He did, too. Played 180 holes, but by the simple expedient of playing ten balls per hole, he went around once. The other day Charlie Butterworth asked Bob if he bet on the ponies. “Oh, I just make mental bets,” Hope replied quickly. “In the first at Narragansett yesterday, I lost my mind!”

“Your announcer is”—Phil Stewart, ex-lady Esther voice, in town from Chicago to sign for a show here perhaps... Paul Domingues, who will give you Burns & Allen... Lou Crosby, of Lum ‘n’ Abner, will make his bow in the movies short-ly... Bill Goodwin, who will bring you Bob Hope this season... John Conte, of the Gulf air, who will double as Mike-man for Silver Theater.

Odd week-end yacht-ing party found Gene Markey, Joan Bennett’s ex, entertaining the Morton Downeys, who are his ex-sister-in-law and ex-brother-in-law... Downey often prides himself on his memory for names and faces, was greeted the other night at the Cocoanut Grove by Jack Benny, who presented a friend and said, “You remember good old Charlie Rosenberg, don’t you?” “Of course,” Downey replied, and kept talking to “Charlie” for a full five minutes before he was let in on the gag that Mr. Rosenberg was none other than Albert Morin, Hollywood’s perennial professional ribber.

Years before she could read, Lucy Gilman was memorizing her lines and acting in the best radio drama out of Chicago, including “Today’s Children.” I can recall sitting her on my lap to interview her over WJJD. Now a full-blown miss of fifteen years, with suburban hair and gray-green eyes, Lucy is to make her screen debut. She’s just been signed to play the part of Jackie Cooper’s girl friend in Bob Andrews’ story, “Caper-son Boy,” which Monogram will release this winter.

Al Pearce’s Tizzie Lish has moved into the apartment recently lived in by Dorothy Page, ex-radio songstress now cowriting for the flickers. Tizzie reports the abode is all furnished and chintzed and even boasts a very swish canopy bed on a dais.

Mrs. Clark Andrews, ex-Claire Trevor, isn’t fooling about housekeeping. She’s marketing five afternoons a week and loves it. Her co-star, Ed Rohn, was a 291-pound marlin and reported, however, since returning from his Mexico City vacation: he’s been roaming his exclusive Beverly Hills home vicinity on horseback and adores talking to the stars who he meets. The Robinson gardener, a Jap who has enough troubles with English, is threatening to quit.

Fish Story: Abner (Norris Goff) and Andy De- vine went fishing together. Abner’s first cast hooked a 281-pound marlin and set up, a gold button from the Catalina Tuna Club. Devine reeled in a 175-pounder, too, but he received no button. The catch made the news, and Abner’s weight, 211 lbs, won for him the Curtis Salty Sam honors. So Andy has gone fishing again with Bing Crosby in order to top Abner. Don Wilson, fitted with the latest angling apparatus, tried his hand. He

(Continued on Page 21)
A BOMB FOR ADELINA PATTI

ADELINA JUANA MARIA CLOBINDA PATTI was unique. There never was anyone quite like her. There never will be. For more than half a century she reigned the world's undisputed "Queen of Song." It is said that her voice was the nightingale's only rival. When she sang women fainted from sheer ecstasy, and men flung themselves at her feet, ready to die after the glimpse of paradise her golden melodies revealed to them. Never has any singer scaled the high pinnacle on which Patti stood, but a living American girl named Rose-marie Brancato is said to have come close to it. On Friday night, September 30, she will sing a song Patti made famous and be a part of a thrilling re-creation of a dramatic episode in the great prima donna's life which will be presented by NBC's famous program, "Death Valley Days."

But this program on September 30 means more to listeners than just the presentation of an unusual episode in a fascinating woman's life. It means a special birthday celebration to those millions who have come to welcome the Old Ranger into their homes not only as an entertainer but as a friend. For exactly eight years ago the first sketch in this series was broadcast. Curiously enough, it was written by one of those rare people, a really native New Yorker, but one who had long been fascinated by the lore of the Old West and who has explored many corners of mysterious Death Valley itself. She is Mrs. William E. Woodman, known to listeners as Ruth Cornwall, and this special anniversary broadcast that she has dramatized and dedicated to the magnificent Patti will mark the passing of a happy milestone in a life which, in its own way, has been as exciting and as productive of success as was Patti's own.

A SMALL, quiet, gray-eyed woman, Miss Cornwall fails to become ruffled in the least when people exclaim "What-YOU write 'Death Valley Days?'" in a tone of unflattering surprise. She's heard it too often in the last eight years. But why Patti, the greatest singer of the nineteenth century, in a sketch of Death Valley? Ruth Cornwall knows the answer to that and it is because Patti, on her tour to the West Coast, found herself among the imperialistic men and headstrong, heroic women who pioneered the vast West, who tramped the sands of that grim valley and survived its heat and loneliness to find an easier but rougher home on California's Barbary Coast.

Mrs. Grace Taylor Heywood, one of those pioneer women, saw this week's broadcast unfold before her eyes more than fifty years ago in the San Francisco opera house during the winter of 1884. Congress had just adopted standard time. Brooklyn Bridge had been built and recently opened, and twelve people had been trampled to death in the crush. The popular song of the period was "Always Take Moth-er's Advice." Mrs. Heywood, the pioneer who remembered all those events, who remembered Adelina Patti standing on the great bare stage, with smoke swirling out of the packed gallery in the opera house while people sat frozen in fear before her—that pioneer wrote a letter to the author of "Death Valley Days" and said, "Here is an episode—a new one that has never been told before. Perhaps you will want to tell it."

So Friday, September 30, Patti will live again as she lived when the French were still digging the Panama Canal and ex-President Grant's Wall Street firm was terrorizing the nation by its bankruptcy, and a man with a bomb plotted a strange, ecstatic death for himself, for Patti, and for all those who heard her sing that night in San Francisco the winter of 1884.

HAD Patti died that night, her fame would still have been secure, for she was forty-one years old and already had been acclaimed in every important city in the world. Born in Madrid, Spain, February 10, 1843, Patti's mother was Madame La Barili, noted Italian opera singer. La Barili had sung the title role in the opera "Norma" only a few hours before Adelina was born. Her father was an equally well-known French opera star. When their daughter was still a tiny baby they migrated to America, where the small Patti lived to make her operatic debut. Patti hadn't left babyhood years behind her when she astonished her parents, who listened to her sing a lullaby perfectly that she had heard her mother sing. "Impossible!" they chorused. "But, no, Adelina is singing that song like a prima donna," they agreed, as they listened to their tiny daughter sing her doll to sleep. And so she was. At the incredible age of only seven, Adelina was placed upon a table, so she could be seen by her audience, where she sang by heart the words and music of the songs she had heard her mother sing, and sang them perfectly. The only formal training Patti ever had was given her by her step-brother, and that was comparatively little. Before she was eight she had made many public appearances as a singer. When but sixteen she appeared in the difficult opera "Lucia di Lammermoor" at the New York Academy of Music. At eighteen she made her London debut at Covent Garden. And soon after this slip of a girl was commanded to sing at the state concerts at Buckingham Palace.

All her tremendous knowledge of music was a natural gift. She never studied. Her bird-like tones, exquisite voice, and those rare people, a really native New Yorker, but one who had long been fascinated by the lore of the Old West and who has explored many corners of mysterious Death Valley itself. She is Mrs. William E. Woodman, known to listeners as Ruth Cornwall, and this special anniversary broadcast that she has dramatized and dedicated to the magnificent Patti will mark the passing of a happy milestone in a life which, in its own way, has been as exciting and as productive of success as was Patti's own.

After Jenny Lind, the Swedish Nightingale, heard Adelina sing, she said, "There is only one Patti." And the world agreed with her. For more than a century (above) reigned as "Queen of Song."
VERSATILE

As Madame Babette, proprietor of an exclusive dress shop in "Arnold Grimm's Daughter," Jeanne Javillier plays the part of a French woman whose sense of humor has helped this program climb up among radio's greats. Recently Don Quinn had his salary raised. All unasked, too. More wonderful, though, is the fact that the same thing had happened seven times before. Eight newspaper raises from his bosses. Now we understand why, during his recent trip to Hollywood, he turned down three different offers to write for picture companies.

Busiest character actress on the air, Jeanne Javillier can play roles of women of all nations—from Norwegian to Italian—with ease.

CHICAGO—Well, this is my opening column, and now I know why the knees of artists knock together on opening nights. They're thrilled and scared, and afraid they won't quite measure up to their big opportunity. So, before I write another word, please take my word for it that I am happy to be covering Chicago for Radio Guide readers. Chicago is a town I love and this is a job I like. My fervent and humble hope is that you will like it, too.

Dramatic Center

Here is the radio dramatic center of the country. More script-shows originate in this town than in any other city in the world. Speaking of script-shows, just what is a "script-show" and how do we get that name? That title grew out of radio's own peculiar hunger for new things to put on the air. The theater took a play, for example, and performed it for months or years. Radio took a show and played it once. After that it was dead. Actors and actresses couldn't possibly learn and memorize new lines every day; instead, they read from manuscripts handed them by peripatetic writers. Those manuscripts were soon called "scripts." Hence the script-show which thrives so well in Chicago, such as Ma Perkins, Betty and Bob, Vic and Sade, Guiding Light, Bachelor's Children, Dan Harding's Wife, and Daughter, Girl Alone, and a dozen or more others. Some folk call these broadcasts star-in-cubators. For out of them have come such stars as Don Ameche, Tyrone Power, Gale Page, Betty White and Bess Johnson.

Let's Visit NBC

Chicago studios have not had red fire burned before them or hymns and huzzas sung about them as much as Radio City or Hollywood, but they are just as interesting. Let's look into the Merchandise Mart, where NBC is quartered. The building, twenty- two stories high, takes up an entire city block. The entire nineteenth and twentieth floors of this largest building in the world (in floor space) are used by NBC for offices and studios. Many of your favorite daytime programs originate right here. As in New York, guides will show you about it you ask for them. Nighttimes, the halls are crowded with the lucky ticket-holders to such broadcasts as that of Fibber McGee and Company and Carnation Contended Hour.

Hail Columbia

Often, at the conclusion of a program, we hear, "This program comes to you from our Chicago studios in the Wrigley Building." We owe to our swank Boul Mich a few short blocks from the Merchandise Mart, where Chicago's best-known edifice stands glaring white from street-level to its famous observation tower. That is the Wrigley building, and its first two floors house the CBS offices and studios. Very modern, blue and silver, they are crowded already and architects are planning day and night for more space in which they can pack all the hundreds who want to watch the broadcasts of Eddie Quanta's "It Can Be Done," program, the "Laugh Linner," and the "First Nighter."

On to Mutual

Almost directly across Michigan Boulevard looms the Tribune Tower, home of the Chicago offices of the Mutual Broadcasting System. Next door, across a picturesque court, is probably the most beautiful studio building in America. It is the home of WGN, is devoted exclusively to broadcasting, and holds the most perfect broadcasting array in windy city. So popular are some of the programs coming from it that we have seen ticket-holders waiting an hour before the doors are open, while a gate from Lake Michigan whipped their overcoats and the temperature hovered around zero. Perhaps these are the happy hunting-grounds I'll cover these next weeks. Many of your favorites are already there, working, writing, acting. Whatever you want to know about them, please let me know.

Blessed Sponsor

Now an unusually happy note, the sort every columnist likes to write. It concerns the sponsors of Fibber McGee and Company and Don Quinn, a gentleman unknown to radio listeners but the writer of the radio script which for those years has been a constant hit with radio fans across the country. Their names are as familiar in Chicago as in the New York area, and they are still unafraid to support a show for which they have no money guarantee. They are the Chicago's best-known merchants, and Fibber McGee and Carnation Contented Hour are the programs with which they have connected.

So, here's to radio's biggest sponsor—Best of all the World—The Tyrone E. Brown Company.

He Radio Tattler

BY HAL TATE

Radio Guide • Week Ending October 1, 1938

Prices of Plays

Did you ever figure on writing plays for radio. Here are a few prices I thought you might find interesting. If you write and sell a First Nighter script you get $100 for your efforts. Curtain Time, which formerly ran forty-five minutes, paid $35 for a script, but now that it's on for thirty minutes pays $75. Reason for this change a double one. You can be summed up in one word—sponsor! Formerly a sustaining (non-commercial) show, the program is now being commercialized.

Operations

With Don Ameche, Dorothy Lamour and Joe E. Brown all having had operations, Chicago radio stars are following suit. Anne Seymour, star of "The Story of Mary Martin," entered Passavant Hospital recently to have a cyst removed from her eyeball. Franklin MacCormack had a minor operation performed on his nose, while Isabel Randolph, star of "Dan Harding's Wife," also had some "work" done at St. Lakes, where she spent a week. Many times a writer does mind to know why a star is not on a program. While the surgeons are cutting up, the script-writers usually cut out the ailing star by "putting on" for him or her visit Aunt Sophie or Uncle Obdieah for a spell.

Jim Ameche, younger carbon copy of Don, has lost a swell job because he is "too old." The star of Jack Armstrong for five years, he is now too old to take a "kid" part. Jim celebrated his twenty-third birthday August 6. He is married to a Chicago girl, Betty Harris, and has a son, Jim Jr., five months old. Jim's a swell guy—natural, unaffected, and nothing "put on." His brother, Don, he compares with Don: Don weighs 190, Jr. 140. Don is six feet one inch and Jim is five feet eight and one-half inches. Don is seven years older than Jim. But (Continued on Page 21)
The March of Music

A Weekly Preview Edited by Leonard Liebling

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

Politics and the Piano

PADEREWSKI'S imminent appearance on radio recalls the amusing conversational passage between him and Clemenceau when he met the French premier at the Versailles Peace Conference.

"So you are the great pianist," said Clemenceau.

"Yes, Monsieur."

"And now you are a statesman."

"I hope so, Monsieur."

"What a fall, what a fall!" was Clemenceau's comment.

By the way, Paderewski's capture by radio leaves only two other leading musical performers unheard on the air, Kreisler and Rachmaninoff. Would they surrender ultimately if NBC or CBS were to offer enough persuasion—and cash?

The Quiz

Fad

Everyone—even this Music Editor—has fallen under the spell of the quiz game; and so he poses the attached: I was born in a foreign country and came to America when my native land was in political turmoil and made existence of its musical artists insecure. My career there had been that of a pianist, composer of romantic music and conductor. In America I have confined myself chiefly to public appearances as a pianist, but I still compose, although not as much as formerly. My larger works are not as well known as one of my shorter piano pieces which is universally popular. I am always requested to play it as an encore at my recitals. Tall, lean, almost cadaverous, with close-cropped hair and ascetic features, I am reticent, retiring, sparing of gesture and speech, and never submit to newspaper interviews. WHO AM I?

Musical Weather Note

A cheery tone is struck in the communication from John Castellini, whose "Misty Dawn" was performed not long ago on Everybody's Music. A type-setting accident made Radio Guide refer to the composition as "Misty Dawn," and Mr. Castellini protests humorously: "I hope that it was an error and not a premonition." It is pleasant to be able to assure the composer that this department liked his sensitive, atmospheric and excellently orchestrated music.

Ernest MacMillan conducts Promenade Symphony Thurs.

SUNDAY, SEPTEMBER 21
at 3 p.m. EST on CBS

"Everybody's Music"
Howard Barlow, conductor
Suit (Charles Jones)
Symphony No. 2 (Brahms)

A NOTHER new work by an American engages the Barlow miniatures at this hour. He is doing a job of high value with his sympathetic attitude toward our native creators, and CBS might well continue to have him search weekly and indefinitely for their best current examples.

Brahms and his symphony need no recommendation these days, but the unfamiliar Charles Jones rates an introduction to the listening radio public. He was born in Toronto, Canada, of American parents in June, 1910, and studied at the Toronto Conservatory of Music. He then came to the U. S. A. and entered the Institute of Musical Art, from where he graduated as a violinist in 1932. As he had always shown considerable talent as a composer, the Juilliard School of Music granted him a fellowship and he studied composition with Bernard Wagenaar.

Mr. Jones has written songs, violin and piano pieces, two string quartets and numerous orchestral compositions, among them the suite to be performed today.

SUNDAY, SEPTEMBER 25
at 3 p.m. EST on CBS

The Ford Sunday Evening Hour
Eugene Ormandy, conductor
Jose and Amparo Iturbi, pianists
The Detroit Symphony Orchestra
Overture "Egmont" (Beethoven)
The Orchestra
Allegro from Double Piano Concerto in E Flat (Wozart)
Jose & Amparo Iturbi & Orchestra
Komm, Suesser Tod (Bach-O'Connell)
Plantation Love Song (Taylor)
Cakewalk from Symphony No. 2 (MacDonald)
The Orchestra
Ritmo (Infante)
Jose & Amparo Iturbi
First Roumanian Rhapsody (Enesco)
The Orchestra

BROTHER and sister Iturbi paired as piano duetists offer well-coordinated interpretations. The rippling Mozart music is especially suitable for their smooth pianism and engaging employment of tone. Apropos, the work is no adaptation, but was written originally for two pianos. Infante's fiery dance-meter "Ritmo" (Rhythm) of course furnishes typical homestuff for the Spanish couple.

One of Bach's loveliest and most

The incomparable Iturbi-Jose and Amparo—will be heard as piano duetists on the Ford Hour this Sunday evening over CBS at 8 p.m. EST

Brooke Dunbar or "Merry Wives of Windsor" cast, Wed.

touching choral concepions comes to us in the feeling arrangement by the great American, Charles O'Connell. His composition, Hail MacDonald, ennobles the lowly cakewalk. Little did the southern darbies foresee that their prancing would one day be dignified into symphonic expression and find companionship on a program with Beethoven.

MONDAY, SEPTEMBER 26
at 9:30 p.m. EST on MBS

The WOR Symphony Orchestra
Eric Delamarter, conductor
Overture "Anacreon" (Cherubini)
Madrigal (Gabrielii)
Old Dances and Airs for the Lute (Respighi)

ERIC DELAMARTER of Chicago (born 1886) is one answer to the oft-asked question, "Where are our American conductors?" He is also a most convincing answer, as his leading of concerts, oratorios and operas has proved through quite a number of years. In addition to his baton abilities, he is, too, a composer and a critic who wrote brilliantly for several Chicago newspapers. He takes us through distant periods with his present program. First Cherubini's (1760-1842) cheery overture, with its crystal-clear workmanship. His music is so transparent that one wonders why Napoleon I did not understand it at first, but later gave him the Cross of the Legion of Honor, and the monarch's successor, Louis XVIII, appointed Cherubini director of the Paris Conservatoire founded by Napoleon.

Andrea Gabrieli (1557-1613), Venetian composer of church music and organist at St. Mark's, ranked as one of the most-accomplished contrapuntalists of his day.

Respighi, lamented Italian composer, died only a few years ago but left a rich heritage of achievement.

TUESDAY, SEPTEMBER 27
at 9:30 p.m. EST on MBS

The WOR Symphony Orchestra
Alfred Wallenstein, conductor
Joseph Coleman, violinst
Concerto for Violin and Orchestra in G Minor (Bruch)
Perpetuum Mobile (Novacek)

JOSEPH COLEMAN'S violin art has due recognition from the discerning Wallenstein, who accompanies him in Max Bruch's (1838-1920) beloved G minor concerto with its lovely slow movement and Ottokar Novacek's lively "Perpetuum Mobile" (Perpetual Motion). That thirty-four-year-old Hungarian, truly gifted, died in New York in 1900, after serving as solo

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www.americanradiohistory.com
viola player in the Damrosch orchestra there and previously in the Boston Symphony. He wrote also in larger forms, and several of those works had performance by the great conductor, Nikisch, at the Berlin Philharmonic concerts.

Wednesday, September 28 at 10 p.m. EST on NBC

"The Merry Wives of Windsor" (Nicolai)

Falstaff ... Jean Greenwell Ford ... Floyd Wright
Page ... Thomas Scott Fenton ... Brooks Dunbar Dr. Cusin ... Budd Crandall Mrs. Ford ... Helen Arden Mrs. Page ... Pauline Pierce Ann Page ... Germaine Bruyere

Conductor ... Carl Samberger

An "Art of Musical Russia" Presentation

CARL OTTO NICOLAI (born 1810) set his native Germany afloat with his opera comic, "The Merry Wives of Windsor." He had it in Berlin premiere in 1849. Unfortunately the composer did not live long enough to see himself exalted to the flyleaf of his score as explanatory of the story in the music. I wish I had space to reprint his preface. It is a gem. I failed to get them, if you can, before or even after listening to Strauss' intensely affecting pages.

Paderewski's Conquering Art to Shine on American Radio

The flaming news is bullétined that Paderewski will play from Lausanne, Switzerland, on the Magic Key, September 25, at 2 p.m. EST on NBC, an announcement of almost magical interest, for the appearance represents his first contact with the radio listeners of America. In fact, Paderewski has been on the air only once before in a brief broadcast in England, when radio was in its primitive state, with no short-wave transmission to America. The celebrated Pole and expert pianist were so little satisfied with the results that he declared his intention never again to face the microphone. It is to the high credit of NBC—and should be laureled next to their Toscanini achievement—that they have finally induced the world's most picturesque pianist to return to radio, now mechanically and acoustically perfected.

Paderewski; An abiding name to stir with, to arouse the memories of his performances; and in his imagination of younger generations who know about the man and music, but have never heard him demonstrate his art on the piano keyboard.

Now seventy-eight years old, Ignace Jan Paderewski made his American debut at New York in November, 1891, and since then his career has been the most brilliant and sensational of any pianist at the present day. The towering Franz Liszt. Paderewski's is even more varied for he not only reached the top as a performer and composer but also attained eminence in statesmanship, participating at the Versailles Peace Conference as a World War representative of Poland, and climaxing those activities by being made its premier after inducing the chief powers to grant the new republic its badly desired Polish Corridor.

Paderewski, the necromancer who first put me under the spell of the piano, was the hero of my bypath whom I heard for the first time by cracking one of his recitals at Carnegie Hall, effecting my entrance through the coal-chute leading to the cellar! I remember him with a flowering aureole of azure-golden hair, mystic demeanor, white bow tie, long black coat (called Prince Albert in that era) and a personality that crowned his pianism with a halo of fascinating glamour. I remember too on that occasion and others the frenetic appelation of the public, the adoration particularly of female listeners, their showers of flowers, the delirious praise of even the most hardened critics—and then his marvelous and splendid tone, golden in color, dulcet and dewy, sighing sensually and thundering at will, drama and passion, sheer, irresistible, and all supplemented by a technique of unsurpassed brilliance and might, with dazzling scales and trills, and octaves and chords resonating with almost the fullness of an orchestra. No one I have heard since seemed so poetical, emotive and altogether thrilling as the Paderewski of that period.

Of course the years have run, and later there were flaws in the once supreme performances, but a few wrong notes and some slight forcing of physical strength did not overshadow the master's musical authority, noble imagination, innate romancesque, and power to make the piano and its music tell rare and compelling stories. It is true that not godly dispensation keeps such an artist at his best always, so that the world might last-ly have his pronouncements of living, incarnate, triumphant beauty!

Another memorable experience came to me when I saw the new Paderewski film, "Moonlight Sonata," recently exhibited in New York. White-haired, but still straight in figure, energetic, impressive, commanding, the artist is seen at the piano and away from it, fullface, in profile, in close-ups. There are many pictures of his hands while playing. His striking head and features, the latter stamped with aristocracy, character, suffering, are remarkable in the photographs. He carries himself with intense dignity. One feels that the camera leaves him unembarrassed.

Paderewski has always been a grand seigneur in bearing and behavior, consort- ing on equal footing with the world's leading personalities, living like a prince at his castle on Lake Lucerne, and making princely gifts of money to needy colleagues from the fabulous sums he earned with his playing and compositions. I hope that Paderewski will not be nervous when he plays for us on September 25, that he will do Beethoven's "Moonlight Sonata," Chopin and Liszt, and that the performances may offer to you much of the nostalgia, charm and fire of his yesteryear.

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Also Recommended

For Stations, See Our Program Pages

Sunday, September 25

The American Society of Ancient Instruments, NBC.

Yolla Pessl and the Madrigal Singers. 11:30 a.m. EST, NBC. Examples of ancient harpsichord music and madrigals.

Dr. Charles Courtois, organist. 12 noon, EST, MBS. Prelude and Fugue in E Flat (Saint-Saëns), Preludium in E Flat, Madison, First Sonata (Mfully), Allegro, from Symphony No. 6 (Widor).

Radio City Music Hall of the Air. 12:30 p.m. EST. Until the time of going to press, there has been no decision whether the string quartet series would continue or whether the regular symphonic programs will resume.

The Magic Key, 2 p.m. EST, NBC. Symphony orchestra, Frank Black, conductor. Paderewski program. F Minor variations (Haydn), Turkish Rondo (Mozart), Rondo Capriccioso (Chopin), Impressions of Chinatown (Ornstein), Liebestraum (Liszt), Barcarolle in A Flat (Chopin), Arabesque (Debussy), Picola (Letchupkity).

Bach Cantata Series. 8 p.m. EST, MBS. Alfred Wallenstein, conductor; Genevieve Rowe, soprano; Paul Nadeau, baritone; William Hain, tenor; Mary Hopple, contralto. Cantata No. 100, "Was Gott Thut, Das Ist Wohlgetan." (What God Does Is Well Done).

Monday, September 26

The Voice of Firestone. 8:30 p.m. EST, NBC (8:30 p.m. PST for the West). Symphony orchestra, Alfred Wallenstein, conductor; Margaret Speaks, soprano. Overture, "The Beautiful Galahad" (Sonne); Let My Song Fill Your Heart (Charles); Humoresque (Dvorak); The Whole World Knows (Kroeps); Dances (Borodin); Laughing Song from "Man on Lescuat" (Auber).

NBC String Symphony. 9 p.m. EDT, NBC. Frank Black conductor. Quartet No. 4 (Beethoven), arranged for string orchestra by Frank Black; Der Liebender (Sibelius); Ein Kleiner Serenade (Richard Trunk).

Tuesday, September 27

Columbia Chamber Orchestra. 4:30 p.m. EST. CBS.

Thursday, September 29

Light Opera Selections. 2:30 p.m. EST, NBC.

Sinfinetella. 8:30 p.m. EST, MBS. Small symphony orchestra, Alfred Wallenstein, conductor. Symphony No. 1 (Mendelssohn), Scherzo in E Minor (Mendelssohn).

Saturday, October 1

Columbia Concert Hall. 12 noon EST. CBS. Alexei Kowalevski, Conductor; Bernard Greenhouse, cello; David Mankiewicz, viola player; Samuel Goldman, double-bass player; Jerome Rapson, pianist. "Trot" Quintet (Schubert).

Symphonic Strings. 8:30 p.m. EST, MBS. String orchestra, conducted by Alfred Wallenstein.
Don Winslow of the Navy

Eight months to a year before publication, the "Don Winslow of the Navy" cartoons are planned out by Author Frank V. Martinek (right). He writes the continuity, turns it over to Artist Carl Hammond (center), whose sketches are filled in by Leon Beroth (left).

Here Artist Leon Beroth puts the finishing touches on "The Scorpion"—something that Don Winslow has never been able to do! Week-day strips are finished seven weeks in advance of publication, Sunday pages are made up a full nine weeks ahead of time.

By Frank V. Martinek

A STRIP BECOMES A SCRIPT

"DON WINSLOW," archetype of all that stands for U. S. Navy tradition and honor, first appeared in a cartoon strip in May, 1934, and went on the air for the first time in March, 1936. Today, "Don Winslow" is a cartoon strip-radio program character reaching the eyes of newspaper-reading youngsters in more than 200 American cities, the ears of countless other youngsters Monday through Friday over NBC. Creator of Winslow is Lieutenant-Commander Frank V. Martinek of the U. S. Naval Reserve, an officer whose thorough background—he is a veteran of the Naval Intelligence Service—shows clearly in both cartoon and radio program. A firm believer in the value of peace education for the young, Martinek places emphasis on his hero's efforts to thwart international spies, sees to it that warlike achievements are kept well in the background. Young people who follow Hero Don Winslow on the air have been given a liberal lesson in preparedness for peace through "Don Winslow's Squadron of Peace," an organization pledged to circumvent the plots of international war-makers like "The Scorpion," Don's traditional enemy and villain of both cartoon strip and radio program. More than 10,000 "Peace Ships"—groups of boys and girls who are affiliated with the "Squadron of Peace"—are in existence today. Distinguished for its timeliness, the Don Winslow radio program has on several occasions "beat the news," utilizing as dramatic material various international crises weeks before actual incidents appeared on the front pages of the world's newspapers. Accuracy is another factor upon which Don Winslow's creator places great emphasis. Technical authenticity of both cartoon strip and radio program is maintained by constant research and careful attention to current developments. There is no exact parallel of dramatic action between Don Winslow of the newspapers and his radio counterpart. Plots for the radio drama, taken from the cartoon strip, are sometimes given slightly different treatment, and material may be taken from current strips, from those of four years ago, or even from strips not to be published for a month or more.

Exclusive Radio Guide Photographs
by Gene Lester

NEWSPAPERS PRINT THIS STRIP
First step in transforming the Don Winslow of the cartoon strip into the radio hero is done by NBC Writer Al Barker. At the rate of 10,000 words a week, he has written the equivalent of "Gone With the Wind" 73 times!

Next, the "Don Winslow" cast reads the finished script. Seated are Bob (Don Winslow) Guilbert, Lenore (Mercedes) Kingston, Ruth (Misty) Barth, with Edward (Red Pennington) Davison behind, Director Eubanks at right.

His enduring belief in "Preparedness for Peace" is Lieutenant-Commander Frank V. Martinek's guiding philosophy. When he's not in a huddle with his staff over radio and cartoon problems, he's an oil-company executive.

RADIO DOES IT THIS WAY

SCORPION: (Gloating) Try to escape me, will you? Come on down here!
MERCEDES: No—No! Oh—Don! Save me! (SCREAM)
RED: After him, Skipper! You can get him if you jump!
DON: You bet I'll get him—Hold on there. (SHOUT)
SOUND: (FIGHT NOISES)
DON: (Through clenched teeth) So—you thought you could get by with that game, did you? Well, try this—
SCORPION: Ugh!
RED: Holy socks, he's escaped in that speedboat, Skipper!
MERCEDES: Yes, and I'd swear that was the Scorpion himself.
DON: He won't get very far! He's heading straight for that floating mine—
he'll strike it sure—there'll be an explosion...

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Listening to Learn

RECOMMENDED PROGRAMS

TIMES, DAYS, CHAN:

DRAMA
Sunday, September 25
Shakespeare’s England. 1-1:30 p.m., NBC

There was a Woman. 5:30-6 p.m., NBC. Dramatization of women in the lives of famous men.

Sunday Night at Seth Parker’s. 7:30-8 p.m., NBC. Inspirational drama.

Mercury Theater. 8-9 p.m., CBS. Dramatic program by Orson Welles.

Tuesday, September 27
Let’s Pretend. 5:30-5:45 p.m., CBS. (Also Thursday at this time.) Nils Mack takes the children into the land of make-believe.

Wednesday, September 28
Dr. Suess. 10-10:30 p.m., MBS. H. G. Wells’ “The Country of the Blind.”

Thursday, September 29
Columbia Workshop. 10-10:30 p.m., CBS. Dramatization of Paul Cloque- min’s “The Lighthouse Keeper.”

Friday, September 30
The Nation’s Playhouse. 11:30 a.m.-12 mid., MBS.

Original Play. 8:30-9 p.m., NBC. Dramatization of “The Old Gray Mare Comes Back,” by Merrill P. Allen.

EDUCATIONAL GAMES
Monday, September 26
March of Games. 5-5:15 p.m., CBS. (Also Wednesday at this time.)

True or False. 10-10:30 p.m., NBC.

Dr. Harry Hagen, conductor.

Tuesday, September 27
Information, Pleasure. 9:30-9:45 p.m., NBC. Questions and answers by prominent guests.

HISTORY
Wednesday, September 28
Living History. 7:30-7:45 p.m., CBS.

The story of the Missouri compromise.

INSPIRATION
Sunday, September 25
Highlights of the Bible, 10-10:15 a.m. NBC. Frederick K. Stamm: “Christianity and Democracy.”

Church of the Air. 10-10:30 p.m., CBS. Rev. Daniel A. McGregor (Episcopal), from New York City. 1-1:30 p.m. B. Palmer Lewis (Christian Science), from New York City.

Sunday Vespers. 4-4:30 p.m., NBC. Dr. Paul Scherer’s sermon is titled “On Singing Life to Music.”

Catholic Hour. 6-6:30 p.m., NBC. Rev. Joseph F. Rummel, D. D., begins series on “The Blessed Eucharist.”

Cheerio. 10:30-11 p.m., NBC. Inspirational talk and music.

Saturday, October 1
Call to Youth. 12 noon to 12:15 p.m., NBC—Guest speakers.

The Art of Living. 6:45-7 p.m., NBC.

Dr. Norman Vincent Peale, speaker.

Message of Israel. 7-7:30 p.m., NBC.

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Herbert Hoover speaks for one full hour Wednesday night, CBS

HOOVER ADDRESSES REPUBLICAN MEETING
Wednesday, CBS, 9:30-10:30 p.m.

Although they were conclusively defeated in forty-six of the forty-eight states in the presidential election of 1936, the Republican party was by no means licked for good. We are approaching the half-way mark in the present administration’s term, and time has softened the effects of the stinging blow of ’36, and Republicans, as an organization and as individuals, are becoming very active once more. One reason for this regaining of confidence, more significant probably than any other, may be found in the recent upsets delivered to the Democratic party in state elections. The coming battle is beginning to take shape gradually in all parts of the country and during the next two years the public will be treated to a contest of political speakers it has ever heard.

Herbert Hoover, the only ex-President alive today and a man who personally suffered defeat in the 1932 election, will be heard for one full hour on Wednesday night when his address before a Republican meeting in the arena of the Municipal Auditorium of Kansas City is broadcast Coast-to-Coast.

FARM HOUR PLANS TO COVER MAJOR FARM EVENTS
Monday, Wednesday, NBC, 12:30-1:15 p.m.

A schedule of National Farm and Home Hour broadcasts that will be aired from the nation’s major agricultural universities shows this fall offers a number of features that should be of interest to the city consumer as well as his country brother, the farmer. The schedule, announced by William E. Driggs, NBC director of agriculture, includes many nationally important events; a few of which will be broadcast during this current program week.

On Monday, September 26, the National Farm and Home Hour will pick up two talks from the National Catholic Rural Life Conference, being held in Vincennes, Indiana. Rev. William P. Mullany of Fargo, North Dakota, past-president of the organization, and Rev. James A. Byrnes, of St. Paul, Minnesota, executive-secretary of the conference, will be the speakers.

Another outstanding broadcast in this series will be relayed from the University of Wyoming on Wednesday. This school is one of the numerous land-grant colleges in the country, and during the program listeners will hear reports from both students and members of the faculty on the work that they are doing in the interest of agriculture.

Paul R. Brown, NBC沈阳ператор。
osophy for fifteen minutes five days each week was a little taken aback. She wasn’t sure, she said, what philosophy was, let alone talking about it on the radio. But she realized that she felt something deep in her heart that she must tell to the world.

In explaining her first reaction to the invitation, Clover said, “I not only had never been on the air, but I considered that one time on GUS Edwards’ program, I had not had any idea of how to write or carry a poem of my own, much less originate an idea for one.”

Clover didn’t let that handicap over-come her desire to serve others. One evening shortly before she was to go on the air, she was sitting with her brother in the living-room of their home, trying to figure out a plan, when he handed her a poem he had just read, by Will Allen Drungoole, called “The Bridge Builder.” It read:

*The Bridge Builder*

(Continued from Page 3)

When Clover Kerr read that poem, she had the answer for her radio program. She adopted it as her theme, christened her daily message, “Bridge Builders,” with Clover Kerr.”

During her convalescence, she searched for topics that would fit in with her theme, and to fill out her quarter-hour at the microphone which had been installed at her bedside, she read to her, and it was heard by many, that “Green Light,” by Lloyd C. Douglas. Its commercial success was considerately tremendously worth while, as Clover Kerr stated in her рассказ, “I am the author of the novel, and I am very well satisfied with my work.”

Eventually, Douglas, then buried in his study at work on his third book, “White Smoke,” heard of his brave young champion and visited her. Soon after that he had her brought to his California ranch for a visit, and “adopted” her as his unofficial niece. Today Douglas, the novelist and re- tired minister of the gospel, is close, perhaps, to Clover Kerr, understands her better than any other person.

But her friendship with Douglas was only one of many new ones she formed. Day by day this girl who had found her real self gathered a legion of staunch supporters, who listened to her daily broadcasts on fresh constructive ideas—ideas that helped them in building a new and brighter span in the bridge of living.

Out of her public’s demand for her messages grew Clover’s book, “Blessers of Courage.” Because it was impossible to provide copies of her daily talks for all those who requested them, Clover selected the ones she considered best and put them into book form. “Banners of Courage,” with a foreword by Lloyd Douglas, was the result, and made its appearance on Los Angeles bookstands early in July, 1936.

The last line of Douglas’ foreword, “I sincerely recommend this book as a tonic to the discouraged,” is a key-note of the book, which has met with such success.

One might think that a daily broadcast, writing a book and supervising a voluminous correspondence without the aid of a secretary would take all of this amazing girl’s time, but it doesn’t.

Hundreds of afflicted children know her as a benefactor, for last year, Clover, through her KFWB broadcasts, organized and carried out a Christmas party for crippled children without their homes from private homes in Los Angeles.

Those in institutions were provided for at the Yule tide season, had parties and Christmas trees, but the kids who was at home, sometimes very poor ones, too, Clover explained to listeners, needed a party with all the trimmings. As a result of her efforts, over 1,200 crippled children were brought to the huge KFWB sound-stage, where the party was held the Saturday before Christmas with Clover as hostess. A giant tree was the background for a regulation circus ring, where movie and radio stars performed for the party. And—new ones—the youngsters had asked Santa Claus to try to please bring them—were given to each and every child. Even the small boy who asked for a puppy got it. The merchants of the City of the Angels, fired with the spirit of giving through Clover’s appeal, provided most of the gifts.

Looking at her full life today, there is little to compare with what it was two years short ago. Before the accident, Clover was engaged to be married. Afterwards the engagement was broken. As this is written, the twenty-one-year-old miracle girl consists of marriage proposals among her achievements, offers from forward-looking men who DO understand her creed.

She still rides horseback, swims or without her artificial limbs, which she is rapidly learning to use, looks like every other place of amusement, has fun! Today Clover Kerr is living and broadcasting through the magic of the radio the happiness that is a state, not a condition of this life.

KFWB maintains a sealed line into the simple study of Clover’s modest house in Walnut Park. When the station announces her program—“Bridge Builders,” with Clover Kerr”—her mother throws a switch and her daughter takes over. In her own words, five days each week, Clover Kerr, radio’s miracle girl, says to a listening world, "This was I born; for this cause came I into the world, that I might bear witness unto the truth.

There’s a Sparkle in Every Sprinkle

How do you get through your cleaning early? I use Old Dutch, it’s a fast-action cleanser.

I’m Going to Try Old Dutch

It cleans sink, pots and pans, painted woodwork, linoleum, like magic I wouldn’t use anything else.

It’s Certainly Kept Your Sink Like New

Yes, Old Dutch doesn’t scratch it’s made with Seismotine

You save cleaning time by using Old Dutch. For the tiny, flat Seismotine flakes of which Old Dutch is made cover more surface, speed cleaning, and do not scratch. Save time and steps by keeping Old Dutch in your kitchen, bathroom, laundry and garage.

Send today for this lovely Teatette

W. M. A. ROGERS, 41-Plus Quality Silverware — Made and Guaranteed by Oneida, Ltd.

$1.00 Value 25¢ and 2 Old Dutch labels

Makes a perfect gift!

It’s so easy to make a cup of tea with this dainty, beautifully designed Teatette (teaspoon spoon). Just place it in your Teatette bowl, snapshot, put into teacup and pour boiling water over it.

W. M. A. ROGERS 41-Plus Quality Silverware is the same "spooned" pattern as the Teatette. This Regular Silverware Offer has been extended to Dec. 31, 1938.
HOLLYWOOD
SHOWDOWN

(Continued from Page 11)

caught nothing. That was the score also for Bob Hope and the other three days of his private deep-sea expedition... But wait till the boys start telling about the ones that got away.

Enough conditioned air to inflate a half-dozen Zeppelins will be pumped into NBC's new Hollywood studios each day, according to the engineers, who have not reported the added air that will flow from milkmen's mouths declaring the merits of their products.

Hail to the third Radio Quin kilocycle commentator, Hal Tate, who makes his bow this issue on Page 13, and takes over our old stamping ground, the Wlno City, and this simple thing telegating. Listen, Hal, with a grain of salt to those who praise you—and always try to tell the stories that Frank Band, Bill Ray and Frank Schreiber don't give out... Somehow, they're always so interesting.

Tag Lines: Eddie Cantor's radio pro-
ducer, Vic Knight, has written another popular tune tentatively titled "The Pie-Eyed Piper." Hmmm, I wonder whom he had in mind?... Virginia Verrill, another "Good News" guest, September 15, is testing for a Metro picture—perhaps "The Ice Follies"... Two screen tests await Jane Fronn, who won't air here until October 5.

THE RADIO TATTTLER

(Continued from Page 13)

both have mustaches, brown hair and that instant, as.known dark-haired and smiling, a serious vision in a pink taffeta gown with the hourglass figure, she sang through her repertoire.

"Encore, encore!" voices rose from the audience. "The Last Rose of Summer." A thousand voices joined in the ples. "The Last Rose of Summer."

Signaling the orchestra, she began. A dark man in the balcony smiled. "It has come. My song!" He fumbled for something hidden under his coat. Patt's golden voice rose through the noise, but in the balcony men suddenly shouted, rose, and spun aside. There was a terrifying explo-

a black cloud of smoke swirling in its wake!

a through that awful moment which followed, Patti's voice never wavered. It soared sweetly, serenely, over the roar of the exploding instrument of death, held the audience quiet.

Had Patti died at that instant, as her worshipper had planned, she would have died gloriously, courageously. But she was destined to live and sing for almost another quarter-century. Her last concert was given in London in 1908, eleven years before her death.

Radio listeners who want to live through this entire episode with the pioneer, who witnessed and heard the great Patti sing on that raw night in January, fifty-four years ago, will have the privilege when "Death Valley Days" celebrates its ninth birthday on Friday, September 30.

"Death Valley Days" may be heard Friday over an NBC network at: CST 8:30 p.m. and later for the West Coast at: PST 8:30 p.m. — MST 9:30 p.m.
The launching ceremony of the world's largest liner, the Cunard White Star Company's 59,000-ton vessel Queen Elizabeth, will be broadcast on Tuesday, September 27, at 9:15 a.m. EST, over Davenant stations GSF, GSG and GJS. Great in every sense of the word, the Queen Elizabeth, with a total length of 1,030 feet, ten feet more than her companion ship, the Queen Mary, leaves the stocks only twenty-one months after the laying of her keel, and will be ready for her maiden voyage by 1940... Beattie (Beetle) Lillie, a popular radio favorite in the United States, is home in London again, and will host the bill in the "Empire Variety Theater" production which is to broadcast from Davenant on Tuesday, September 27, at 9:30 a.m. EST, over Stations GSF, GSG and GJS.

The early morning English news bulletin from Berlin, Germany, is now being radiated nightly from 7:15 to 7:30 p.m. EST, over DVB (15.2), DDB (11.7) and DJO (11.9).

Illinois, the state of Lincoln, is to be honored by the German short-wave stations in a special dedicatory broadcast which is to be transmitted on Monday, September 26, at 9:30 p.m. EST, over Zeessen Stations DVB, DDB and DJO. The program will present music by local composers or will be devoted to this subject, and talk of the impressions of the State of Lincoln.

Richard Verbrugghe of Detroit, Mich., writes that the German short-wave station 15.18 mgs, has been definitely identified by English announcements as "Radio Center." A new variety show entitled "Morning Express" has been inaugurated over Hazelton, with her weekly selection "The Katherina Mine," featuring Maria, leaves on her first American tour. There are to be seen in the United States, in addition to the "Ear of India," the "Pembroke Phantasm," the "George Washington" and the "Queen Mary." The".

Times given are EST. For GST subtract 1 hour; for MST, 2 hours; for PST, 3 hours.
THIS WEEK'S PROGRAMS

Schedule Changes for September 25 to October 1

This department announces programs which change their network or hour of broadcast for two weeks after the change is made. Consult the program listings for your city or refer to the "Schedule Changes Department" for programs now broadcasting.

NEW PROGRAMS

Sunday

Moody Bible Institute Sunday
1:00 p.m. CST, MBS. (sponsored by Chicago Sun-Times)

WGN-Reading the Bible
1:00 p.m. CST, NBC.

WBOW-The Bible
1:00 p.m. CST, NBC.

Monday

Young Women's Christian Association
1:00 p.m. CST, NBC.

Jack Armstrong
2:00 p.m. CST, NBC.

Edwin C. Hill
2:00 p.m. CST, NBC.

Houseboat Hannah
2:00 p.m. CST, NBC.

Tuesday

We, the People
2:00 p.m. CST, NBC.

Variety Program
2:00 p.m. CST, NBC.

Smith's Emancipation
2:00 p.m. CST, NBC.

Wednesday

Joe Penner
3:00 p.m. CST, NBC.

Thursday

Thursday Night News
3:00 p.m. CST, NBC.

Log of Stations Listed in Edition E—Midwestern

Call Letters Kilowatts Frequency Network
KMOX 1500 50,000 1.76 kW CBS
WLS 1260 50,000 1.1 kW CBS
WBBM 1230 50,000 1.0 kW CBS
WGN 1200 50,000 1.0 kW CBS
WMAQ 1060 50,000 1.0 kW CBS
WBBM 1050 50,000 1.0 kW CBS
WMAQ 950 50,000 1.0 kW CBS
WTOI 950 50,000 1.0 kW CBS
WGN 940 1.0 kW CBS
WBBM 920 1.0 kW CBS
WMAQ 870 1.0 kW CBS
WBBM 820 1.0 kW CBS
WMAQ 810 1.0 kW CBS
WBBM 770 1.0 kW CBS
WTOI 720 1.0 kW CBS
WBBM 670 1.0 kW CBS
WGN 620 1.0 kW CBS
WBBM 560 1.0 kW CBS
WMAQ 520 1.0 kW CBS
WBBM 490 1.0 kW CBS
WGN 440 1.0 kW CBS
WBBM 420 1.0 kW CBS
WMAQ 390 1.0 kW CBS
WBBM 370 1.0 kW CBS
WMAQ 340 1.0 kW CBS
WBBM 320 1.0 kW CBS
WGN 300 1.0 kW CBS
WBBM 250 1.0 kW CBS
WMAQ 220 1.0 kW CBS
WBBM 200 1.0 kW CBS
WMAQ 190 1.0 kW CBS
WBBM 180 1.0 kW CBS
WMAQ 170 1.0 kW CBS
WBBM 160 1.0 kW CBS
WMAQ 150 1.0 kW CBS
WBBM 140 1.0 kW CBS
WMAQ 130 1.0 kW CBS
WBBM 120 1.0 kW CBS
WMAQ 110 1.0 kW CBS
WBBM 100 1.0 kW CBS
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WBBM 80 1.0 kW CBS
WMAQ 70 1.0 kW CBS
WBBM 60 1.0 kW CBS
WMAQ 50 1.0 kW CBS
WBBM 40 1.0 kW CBS
WMAQ 30 1.0 kW CBS
WBBM 20 1.0 kW CBS
WMAQ 10 1.0 kW CBS
WBBM 5 1.0 kW CBS
WMAQ 2.5 1.0 kW CBS
WBBM 1.25 1.0 kW CBS
WMAQ 1.0 1.0 kW CBS

Saturday

Miss America Pageant
2:30 p.m. CST, NBC.

THE END OF PROGRAMS

SUNDAY

Signs and Symbols

WWJ-Waukegan-Showboat

WJJD-Vaudeville

WBBM-Morning Varieties

WJJD-Piano Reflections

WBBM-War Bond Program

WJJD-Miss America Pageant

WBBM-Hungarian Quartet

WJJD-Old Time Music

WBBM-Theater of the Air

WJJD-Organ Concert

WBBM-Theatrical Show

WJJD--Lantern Shows

WBBM-Dance Hall Programming

WJJD-Miss America Pageant

WBBM-Drilling Pioneers

WJJD-Miss America Pageant

WBBM-World's Fair Program

WJJD-Saturday Night Return

WBBM-Schedule Changes Department

WJJD-Old Time Music

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Good Listening for Sunday
Further details and stations which will broadcast these programs may be found in the adjacent yellow columns at the time hereunder indicated.

**MORNING**

**11:00 CST** Radio City Music Hall Chamber Music Series.
**1:15 CST** University Round Table Discussion.

**AFTERNOON**

**1:00 CST** The Magic Key.
**2:00 CST** Everybody's Music Hour.

**NIGHT**

**6:00 CST** Hobby Lobby.
**6:30 CST** The Passing Parade.
**6:30 CST** Back on Track.
**7:00 CST** Chace and Sanborn Hour.
**7:00 CST** Orson Welles.
**8:30 CST** Sunday Evening Hour.
**8:30 CST** Win Your Lady.
**8:30 CST** Walter Winchell.
**9:00 CST** Horace Heidt.

**NEXT WEEK**

**Radio Guide's revised Fall Program Locator** will appear in next week's issue of *Radio Guide*, issue week ending October 14, as a guide to all newsstands Thursday, September 29.

**RESERVE YOUR COPY NOW**

**Gold Star Mothers Program**: WBKB WHO WMQ WAQ WMQ WBBM WBBM WBBM WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ WMQ
**September 25, 1938**

**Monday, September 26, 1938**

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**Monday**

**9:00 a.m. CST**

**MORNING**

**WKBN**

**WKBN Morning Magazine**

**WJU**

**WKBN Morning Magazine**

**WKBW Morning Magazine**

**WOC**

**WOC Morning Magazine**

**WOFX Morning Magazine**

**WONE Morning Magazine**

**WOR**

**WOR Morning Magazine**

**WOR Morning Magazine**

**WOR Morning Magazine**

**WOSA Morning Magazine**

**WOSA Morning Magazine**

**WSM**

**WSM Morning Magazine**

**WTAM**

**WTAM Morning Magazine**

**WTAF**

**WTAF Morning Magazine**

**WTOI**

**WTOI Morning Magazine**

**WTVM**

**WTVM Morning Magazine**

**WTVS**

**WTVS Morning Magazine**

**WYBC**

**WYBC Morning Magazine**

**9:15 a.m.**

**Gene & Glen, songs: WBN**

**9:30 a.m.**

**WKBN Morning Magazine**

**WJU**

**WKBN Morning Magazine**

**WOC**

**WOC Morning Magazine**

**WOFX Morning Magazine**

**WONE Morning Magazine**

**WOR**

**WOR Morning Magazine**

**WOSA Morning Magazine**

**WOSA Morning Magazine**

**WSM**

**WSM Morning Magazine**

**WTAM**

**WTAM Morning Magazine**

**WTAF**

**WTAF Morning Magazine**

**WTOI**

**WTOI Morning Magazine**

**WTVM**

**WTVM Morning Magazine**

**WTVS**

**WTVS Morning Magazine**

**WYBC**

**WYBC Morning Magazine**

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**What Is Your Radio Worth $1 to You?**

Of Course It Is!

Our High Fidelity Antenna System for both AM and FM receivers, with its side wires, improves tone and selectivity, and brings in those distant stations with less interference. Sold on a 5 day money-back guarantee, with refund of cost on receipt of $1.00 plus 6 cents postage.

HEWLL CO., 66 Bridge St., Plattsburgh, N.Y.
SHOULD SPITE BE STRONGER THAN LOVE?

She loved him but thought he pitied her so she turned her famous glamour girl into a laughing stock in the blood of Ahnon, now bare on the more every afternoon for the poor young girl by Quotey and Moger's Colle, hence this page.

N.B.C. NETWORK COAST-TO-COAST "GIRL ALONE" 4:05 P.M.

Good Listening for Tuesday
Further details and program changes will be announced on Coast-to-Coast at the time broadcast indicated.

MORNING
8:00 CST Launching the S. "Queen Elizabeth,"
11:30 CST National Farm & Home Hour.
AFTERNOON
3:45 CST Girl Alone.
NIGHT
8:00 Easy Acres, news (Anatole): WENR WREI (Also WREI)
11:30 Easy Acres, news: WHO WREI

SHOULD SPITE BE STRONGER THAN LOVE?

She loved him but thought he pitied her so she turned her famous glamour girl into a laughing stock in the blood of Ahnon, now bare on the more every afternoon for the poor young girl by Quotey and Moger’s Colle, hence this page.

N.B.C. NETWORK COAST-TO-COAST "GIRL ALONE" 4:05 P.M.
The text is not clearly legible and appears to contain a mix of names, numbers, and possibly stream IDs or radio frequencies. It seems to be a list of radio programs, DJs, or other broadcast-related information. Without clearer visibility, it's challenging to extract coherent information.
HEIRLESS TURNGLAMOUR GIRL

Who says she was no name on the front page? Can a poor boy save her from the world of the rich? "Goodnight, Miss America," screenshot, was the title of the movie, aired day through day Friday, sponsored by Quaker and "The Quaker Oats Co." The program was part of the "Goodnight, Miss America" series.

N. D. C. NETWORK COAST-TO-COAST

"GIRL ALONE" 4:45 P.M.
THURSDAY
September 29

(9:30 p.m. CST)

WJBK-Jimmy Los's Orch.

WCCO-Melody Magic

WTAG-Ballroom Orch.

(9:45)

News: WJBK-WIND WCCO-

WIBA-Church Music

WSUI-East Side News

WSU—Daily Issues of the Air

Amos 'n Andy, sketch (Campbell's Soup): WJAZ KOA WIBO

Who (Who sees me as?)

SPORTS QUESTION BOX: WJBK

(9:50)

WJBK

Donohue's Orch.

(9:55)

WJBK

Donohue's Orch.

(9:55)

WJBK

Donohue's Orch.

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Good Listening for Friday

Further details and stations which will broadcast these programs may be obtained by tuning in WBBM or WBAM.

MORNING
8:30 CST Ramon Sherman.
11:30 CST National Farm and Home Hour.

AFTERNOON
3:45 CST Girl Alone.

EVENING
7:00 CST First Nighters.
7:30 CST Burns and Allen.
8:30 CST Hollywood Days.
8:30 CST March of Time.

FRIDAY September 30

Today With Bob Trout: WCOO WMFB WBBM KSBN (9:53)

The Four of Us: WBGO WIRE (9:53)

Garage Sale on 5:52.

MONDAY

WBBM Sports Report

TUESDAY

WBBM Accordian

WBBM Tea Time Tunes

WIND News

WFBM Paul Weinberg's Orchestra

WETO Medallion News

WBBM Paul Weinberg's Orchestra

WBBM Mac's Orchestra

WBBM Mac's Orchestra

WBBM Mac's Orchestra

FRIDAY September 30

Today With Bob Trout: WCOO WMFB WBBM KSBN (9:53)

The Four of Us: WBGO WIRE (9:53)

Garage Sale on 5:52.
FOOTBALL BROADCASTS

Monday, September 25
Green Bay Packers vs. Chicago Cardinals
(3:00 p.m. EST) on WBBM
Wednesday, September 27
Green Bay Packers vs. Chicago Cardinals
(8:00 p.m. EST) on WBBM
Friday, September 30
Weatherford Teachers at Oklahoma Bap.
(12:00 p.m.) on KGBP
Rolls Miners at St. Louis U. (9:15 p.m. EST)
Tepe Miners at Chicago U. (10:00 p.m. EST) on KBO

Saturday, October 1
East
Where no time is given the games
Saturday at approximately 2:00 p.m. EST.
Akon at Wayne: WADC
College at Cornell: WBFY
Williams College at WHEC

Wednesday, September 27
Green Bay Packers vs. Chicago Cardinals
(8:00 p.m. EST) on WBBM

Friday, September 30
Weatherford Teachers at Oklahoma Bap.
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Saturday, October 1
East
Where no time is given the games
Saturday at approximately 2:00 p.m. EST.
Akon at Wayne: WADC
College at Cornell: WBFY
Williams College at WHEC

Saturday, October 8
Kwan at Notre Dame: WFAM
Kansas State at Northwestern: WGN

Saturday, October 15
Marquette at Wisconsin (1:15 p.m. CST)

Saturday, October 22
Washington & Lee at Virginia: WBT

Saturday, November 5
Ohio State at Michigan State: WDEC

Saturday, November 12
Florida at Miami: WCM

Saturday, November 19
Miami at Florida State: WRFL

Saturday, November 26
California at Washington: WBNX
Washington & Lee at Virginia: WBT

Good Listening for Saturday
Football brings a radio audience into numbers and a wide variety of...
BOYS WANTED

We are looking for bright, ambitious boys to sell Radio Guide, the national weekly of programs and personalities, in their neighborhoods. Write to Al Jones, Radio Guide, 727 S. Michigan Avenue, Chicago, Ill., and give full name, full address and your age. Write immediately.


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EVEN SAT. NITE

Tune in the Alka-Seltzer Nat'l Barn Dance

Hear the inimitable Uncle Earl with his quintet Humor and Wholesome Philosophy and Quality Old Time Band as sung only by Henry Burr, the Dean of Ballad Singers—the rollicking Hoosier Hot Shots—the Magic City Quartet—or Joe Kelly and Joe and outstanding Radio Stars. A full hour of "entertainment that is different". Every Sat. Night, Atlantic Coast to Coast Network.

WSL 600 WTM 750 WMN 1140 WSB 1580 WBC 1450 WBN 1230 WMN 1140 WSB 1580 WBC 1450 WBN 1230

SATURDAY IS THE NIGHT, TOO!

FUNDRAISING ENTERTAINMENT EVERY SATURDAY NIGHT.

PREMIER:

THE QUAKER PARTY

Starring

TOMMY RIGGS
and BETTY LOU

with Larry Clinton and his nation—by favorite orchestra, songs, ballads, and country and western music. Don't miss the big first night of this new great variety show. Tune in for a gala program of top notch entertainment for the whole family.

SATURDAY, OCTOBER 1

8:00 to 8:30 P.M. Eastern Standard Time

58 N. B. C. Red Network Stations and affiliated groups
Nervous, Weak, Ankle Swollen?

Mel Cystex. I'sunlly disorder, vile, and Nervous, Weak, notir Iles.

A VARIETY of religious music strikes us this week... all the way from the very early composer, Arcadelt, up to present-day Negro spirituals.

Two very able American musicians figure in the "Are Maria" recording activity of the 1690s, J. P. Longfellow, and H. W. Lumberg, who direct the University of Pennsylvania Choral Society as well as having edited this spiritual church aria. On the other side, the choir gives us the Lament from "Eido and Aeneus," by the early Englishman, Purcell. (Victor 8809. 88.00.)

The Philadelphia Orchestra has long been noted for its potentialities of Bach church music, most of which was written for organ. The book has resulted in the selection of Longfellow and Lumberg in this respect, and two new transcriptions made. The music of the "Deacon" is played in the legendary concerto-prelude, "Jesu, Joy of Man's Desiring" on one side and the "Prelude in E Major" on the other. (Victor 14973. 8.00.)

Marian Anderson, the Negro contralto, with one of the greatest voices of the day, was criticized for having too cultued a voice to sing spirituals, but in "I Know Lord I Led His Hands on Me" she expresses a feeling and intensity that is most convincing and thoroughly recommended. (Victor 14886. 8.00.)

Less interesting is the musical setting of Albert Malotte's "Great High Priest," by Paul Robeson of the Famous Quartet, by Igor Gorin with orchestra. (Victor 12245. 8.00.)

Popular:

This column has a lot about the "foxy" bands which seem to thrive on a mysterious favor with some of our citizens. To elaborate on our beef, we elaborate.

Ted Fio-Rito was way ahead of the "Mickee Mouse" style of orchestration, split-cord plop temple-block, trelling flutes and such novelty Guy Lombardo has long thrived on this out-of-key orchestral style. Jan Garber tagging along with a very similar type of music.

But the last year or so has seen other batch of fakers has cropped up to plague us, capitalizing on some trick or attention-getters of the same as well as any fancy name. Shep Fields and his Rippling Rhythm probably the most audible with his glissando fiddles, accretion, clump-clop drumming and the stufi-fool introduction. Kay Kyser resorts to the device of singing the title of a tune at the start of the rendition, as well as trick phrasing and a little personal announcement before each selection. Right below is the "Waltz of the Gardenias" by Jimmy Kaye, who uses the same stuff, only goes way overboard with a highly off-beat line he characterizes as "swing and away."

Then there's the tick-tock rhythm and in certain types of records of the records of certain artists are invited to make their preferences known to the editors.

Swing:

Rhythm in Spain is about the most interesting jazz platter to come along this week except for a reissue of a fine old trumpet job which was formerly on the Columbia label "Blues in E Flat"—now on Brunswick. But to get back to "Rhythm in Spain," the Spanish motif only lasts four bars, but not the rhythm. Jabbo Smith and his band, the "Jabbin Out and Jazz Band."

Any Time at All, Jimmy Dorsey's In, sung lightly by Gene Krupa's band, with a nice burst of trumpet and a good voice by Irene Daye. Brunswick.

Memories of You and three other easy listening platters are sold through the Commodore Music Shop on Lexington Avenue in New York City. Again, center of the swing movement and ringleaders of the get-into-what session of thought.

Blue Is the Evening and Sharpie, by Eddie Williams and his Rugcutters, on Ellington subsidiary band. Both with vocals by Scott Powell; but the gang have done better. Vocalion.

Truckin' Little Woman, Big Bill is a blues-singer in the race catalog, and this boogie-woogie piece of five lifts off the run-of-the-mill class. Vocalion.

Tu-Li-Tu-Lip Time. Every time the songwriters love Holland on this, they seem to lose all integrity and quality. This one is no exception, and the An- other Sisters are washed. Dunbar's band can give little sues. Decca.

Reduce to a Kiss. Duke Ellington's band at their most moodindisguising, with the best version of Lambeth Walk yet on the other side. Brunswick.

Brush Away GRAY HAIR

Now, at home—you can easily and naturally restore and safely those streaks of gray to beautiful shades of blonde, brown, or black. A small brush and BROW NATIVE does it. Guaranteed home coloring is a purely natural and effective method. BROW NATIVE is simple to use. Impeccant, rich, beautiful, pan-American appearing shade for every sort of your own hair. BROW NATONE is only $20 at all drug or better counters—always a money-back guarantee.

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Now amazing device gives you professional wave in 5 minutes—also saves you your professional wave. Jacker does for you, mechanically, what professional hairdressers have been doing for you for years. Get "JACKEY" today, for sale at your Radio Store.

NEW RECORDS OF THE WEEK

A new department reviewing the recordings of your radio favorites.

FREE STATION LOG

In the issue of Radio Guide dated October 15, you will be given absolutely free an up-to-the-minute directory of the stations in North America. Reserve a copy of this valuable directory by marking the Log at your nearest newsstand—today.

For Your Radio

World's Master of All "FAR IRONIC" MIRACLE RADIO CONTROL

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Many a man turned on for $5.54, $7.21 and $7.84 to the "POTENT" game and have won their first money playing it. It is the only game of pure luck. "POTENT" is a money maker, a game you can win. Special Factory Advertising Price for One Miracle Radio Control at...
THOUSANDS NOW PLAY
who never thought they could!

Learned Quickly at Home
I didn't dream I could actually learn to play without a teacher. Now when I play for people they hardly believe that I learned to play so well in so short a time.

"H. C. S., Calif.

Plays on Radio
I am happy to tell you that for four weeks I have been on the air over our local radio station. So thanks to your institution for such a wonderful course.

"W. H. S., Alabama.

Surprised Friends
I want to say that my friends are greatly surprised at the different pieces I can already play. I am very happy to have chosen your method of learning.

"B. F., Bronx, N. Y.

Wouldn't Take $1000 for Course
The lessons are so simple that anyone can understand them. I have learned to play by note in a little more than a month. I wouldn't take a thousand dollars for my course.

"S. E. A., Kansas City, Mo.

YOU think it's difficult to learn music? That's what thousands of others have thought! Just like you, they longed to play some instrument—the piano, violin, guitar, saxophone or other favorites. But they denied themselves the pleasure—because they thought it took months and years of tedious study and practice to learn.

And then they made an amazing discovery! They learned about a wonderful way to learn music at home—without a private teacher—without tedious study—and in a surprisingly short time. They wrote to the U. S. School of Music for the facts about this remarkable short-cut method. And the facts opened their eyes! To cap the climax, a free Demonstration lesson actually showed them how easy it was to learn.

The result? Over 700,000 men and women have studied music at home this simple, A-B-C way. Now all over the world, enthusiastic music-lovers are enjoying the thrilling satisfaction of creating their own music. They have found the key to good times, popularity and profit.

And that's what YOU can do, right now. Simply mail the coupon below. Get the proof that you, too, can learn to play your favorite instrument—quickly, easily, in spare time at home. Never mind if you have no musical knowledge, training or talent. Just read the fascinating illustrated booklet that answers all your questions—examine the demonstration lesson. Both will be mailed to you without the slightest cost or obligation. Tear out the coupon now, before you turn the page. (Instruments supplied when needed, cash or credit.) U. S. School of Music, 43310 Brunswick Bldg., New York City, N. Y.
Fortieth Year (Established 1898).

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