READ THE BROADCAST THAT SCARED U. S.
Complete Programs to Be Broadcast Week Ending November 19

Helen Hayes, our first lady of the theater, makes her first broadcast of the new season this Sunday.
For Your Neighbor...

If your neighbor was one of those scared to death by the recent Orson Welles Mercury Theater broadcast, pass these paragraphs on to him. He needs them much more than any reader of Radio Guide. For Radio Guide readers listen intelligently, knowing what they are going to hear. The others, the dial-widders who dart all over the kilocycles like water-bugs, are the ones responsible for the recent panic.

Of course, people should not have been scared out of their wits. But why all the hue and cry for somebody's hide? Let's admit that it was a blunder and let it go at that. Demands have been made that the Federal Communications Commission do something about protecting the public. From what? From broadcasting? That Sunday night's program was not broadcasting. It was a single show on a single network conceived and presented by one man. A thousand programs preceded it and a thousand have succeeded it without one word being said about "protecting the public."

How Sweet and Innocent...

It was a beautiful hoax, unplanned and unwanted, but a hoax nevertheless. But there have been other hoaxes. How sweet and innocent this one was compared to the False Armistice that a whole nation thought ended the World War. England went through a scare not many years ago when half the country throbbed with stories that the Communists had taken over London. Edgar Allan Poe wrote a hoax that is a classic. He printed the story in the New York Sun of a daredevil balloonist who had been blown from South Carolina to England in three days. Everyone believed it. Remember the Cardiff Giant, that primordial and petrified man dug up from under the earth of Cardiff and shown about the country as a true sample of the missing link between us and the apes. A practical joker had fashioned the giant out of limestone, buried him, and allowed others to "discover" him. When it learned the truth, the country laughed it off.

WELCOME—MEN FROM MARS

Three circumstances combined to produce this radio panic, and three more to turn it into a tremendous news story. The Sunday night scare was caused by the press-radio newscaster technique being used in a dramatic vehicle, plus the fact that men's minds were still frightened by the recent specter of another European slaughter, plus the fact that many listeners dial away from Charlie McCarthy as soon as he has completed his "turn" on the rival Chase and Sanborn hour. Rec. 1: Thousands of ears, without any preparation, began to hear that horrible things were happening in New Jersey.

MONDAY MORNING WAS DULL...

Three more circumstances were required to turn this fact into a headline story. First, Monday morning is deadly dull in journalism; nothing happens on Sundays and editors give their headlines to the best stories available. So the radio hoax got top billing. Then, newspapers like to tell their readers that broadcasting isn't too dependable, anyhow. They tell it because broadcasting and newspapers are rivals for the advertiser's dollars and no love is lost between them. Finally, many of our politicians would like to see American radio taken in hand and harnessed to their own political uses, as it is in Germany and England and Italy. They would love to make such a broadcast as this their pretext for a campaign to "protect" the listener. In many centers, their demands for censorship fed the flames.

But wasn't it all a tempest in a teapot? We believe it was. Everyone has apologized to everyone else. It appears now that no one was seriously injured beyond a dislocation of one's peace of mind.

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WE INHERIT AN EMPEROR'S LEGACY

THE VIENNA CHOIR BOYS
BRING HARMONY UNSURPASSED TO THE NATIONAL BARN DANCE PROGRAM
OVER NBC THIS SATURDAY

Top: A group with their director, Victor Gombez. Above: On parade for formal street wear, it's regulation dark-blue sailor suits, caps

Famous Vienna Choir Boys on the concert platform, they are just normal, healthy youngsters when it comes to swimming and all other sports

In 1498, six years after Christopher Columbus started the vogue that Douglas Corrigan has now made famous in reverse, Maximilian I, Emperor of Austria, sought an escape from the fears and intrigues of state that were troubling him. So he turned to music. That year he commanded the organization of a remarkable group of boys with golden voices whose choral singing might sweeten the troubles from his royal brain. The group was called the "Wien Saengerknaben," or the Vienna Boys' Choir, and it is by that latter name that it has sung in a thousand cathedrals and in many hundreds of palaces during its amazing career, which has already endured for 440 years.

Why it has lasted may be apparent in the quality of its music, which we modern listeners with troubles not royal but no less important to us may hear this Saturday night, November 19, on the Alka-Seltzer National Barn Dance program. An NBC network will carry it.

In 1498, Georg Stiftkonig, chaplain of the emperor's private chapel, had no idea of what this tiny choir would become. He was merely obeying orders given by Maximilian. Quite unaware of it, he was fathering all of the rich and satisfying musical life that was to make Vienna famous. Quite unaware of it, he was founding a kindergarten for such musical giants as Franz Schubert, Josef Haydn, Hans Richter, Felix Mottl and others who sang as children in the Vienna Boys' Choir.

Until the fall of the Austrian Empire in 1918, this boys' choir sang only in the imperial chapel of the Hapsburgs. When the World War turned the empire into a republic, the choir was still strong enough to survive as a private enterprise until it was taken over by the reorganized city government of Vienna. After that it began to sing in public and soon was making tours throughout the world.

At present the choir is divided into four groups of twenty each. Two of these go on tour and two remain at home in Wilhelminenberg Castle.

On tour the boys are accompanied by two professional nurses, whom the boys always address as "Sister." These two "sisters" have a man-sized job looking after twenty pairs of ears that would often lack a scrubbing if it weren't for their eternal vigilance.

There are sixty pieces of baggage containing twenty different wardrobes. Each boy is allowed three suitcases on all trips, and these contain plentiful changes of clothes. They include warm pullover sweaters for mornings, sailor suits for formal wear, and in addition to costumes for plays they give, and the regulation vestments of the choir for sacred concerts.

The duties of the "sisters" include strict supervision of the boys' daily physical routine and diet. There must be a six-hour rest before a concert, with no indulgence in tea, coffee, or chocolate. The boys have milk with their meals, water between times. In earlier centuries their fare included a half-pint of wine for each boy at mealtime, but today that is taboo.

Even when they are invited to parties, they are under the eagle eyes of the "sisters," and for good reason.

In Paris, an enthusiastic admirer who hadn't forgotten his own boyhood tastes, invited the young choristers to his house on the afternoon of the concert. It was a "knockout" party in more ways than one, even to the delicious little cakes of almond paste, of which they consumed many. For they were so good.

But by the time the hour for the concert arrived, they weren't so good. For twenty little singers, marching out onto the concert platform with an international reputation to uphold, were too full of cakes to sing well. When the concert was over, they trooped sadly back to their hotel, knowing in their hearts that their performance had been an artistic flop.

Their meals are well planned for growing boys, but there is no waste or extravagance. The slogan "Work and Save," held up to the choristers when they are at home in Vienna or at summer school in Hinterbichl in Tyrol, is never forgotten. There the young musicians, in addition to regular school work, learn many things besides music. Gardens and bathhouses are tended. The produce which they yield helps to pay the bills. A dairy farm and vineyard serve a similar purpose.

All the money earned this way is needed, for while the concert tours are profitable, the members of the choir are...

(Continued on Page 19)
IT COULDN'T HAPPEN — BUT IT DID

Patrolman John Morrison was on duty at the switchboard in Bronx Police Headquarters when "all the lines became busy at the same time." Plugging in, Patrolman Morrison heard a man shouting: "They're bombing New Jersey!"

"How do you know?"

"I heard it on the radio! Then I went to the roof and I saw the smoke from the bombs, drifting over toward New York. What shall I do?"

I can see the fire from here!" screamed a Boston woman to a newspaper reporter. "I'm getting out of here! Everybody in the neighborhood is getting out of here!"

Not all listeners were terrified. A San Franciscan roared into the telephone: "My God, where can I volunteer my services? We've got to stop this awful thing!"

In Macon, Georgia, a man hospitalized to recover from a surgical operation leapt from his bed, tearing the stitches loose, collapsed.

The city power plant at Concrete, Washington, failed at the height of the broadcast, plunging the town into darkness. To the already terrified populace, this was final proof. Many of them fled into the surrounding hills, would not return to their homes until posses had been sent for them.

A puzzled old lady called Station KSL, Salt Lake City, for information. Told that the horrifying broadcast was only a piece of fiction, she said, "Well, if it didn't do anything else, it made a lot of people pray."

A Pittsburgher entered his home in the middle of the broadcast to find his wife clutching a bottle of poison, screaming, "I'd rather die this way than like that!" He snatched away the poison, succeeded in calming her.

Weeping and hysterical women swamped the switchboard of the Providence Hospital in Rhode Island with requests for information about the "mas- sacre" in New York, and the local power company was besieged with calls demanding that all lights be cut off to save the city from "the enemy."

Running into an Indianapolis church during evening services, a hysterical woman drove the congregation into panic-stricken flight when she screamed: "New York is destroyed! It's the end of the world! You might as well go home to die! I just heard it on the radio!"

A New Jersey man telephoned the Dixie Bus Terminal in New York to "keep your busses out of the war zone." He refused additional information, saying, "The world is coming to an end, and I have a lot to do."

In East Orange, New Jersey, a man searched frantically for gas masks, found two of the ammonia type, useless against modern war gases. For his wife, his mother-in-law, his three children and himself, he could find no other protection. So he loaded his shot gun. "If we could not escape the gas, I was going to use the gun to kill my children," he said. "And when I found out it was only a play I wanted to kill the man responsible.

All over the eastern seaboard, hundreds of doctors and nurses telephoned police to volunteer their services for aid to the victims of the Martian death-rays and gasses.

Officers and men of the National Guard heard that mobilization was or- dered, they heard that the troops sent against the Martians were being burned to death like ants in a forest fire—yet dozens of them telephoned New Jer- sey headquarters asking where they should report for duty to take their turn.

Here follows the script of a historical broadcast: Nothing ever put on the air has stirred up such a tempest of horror and amusement as the broadcast offered. When, on the evening of October 30, Orson Welles and his Mercury Theater troupe raced their annual November 4th before the mike with the script of a dramatization of H. G. Wells novel called "The War of the Worlds," they were anxious about the public's reception because they were afraid the book was "too old-fashioned." They thought the hack- neyed theme of "men from Mars" might drive all their listeners away. But they forgot that the world was only two short weeks from a heart-breaking war scare, forgot that millions of Charlie McCarthy's listeners would tune away from him and therefore give their ears to the Mercury Theater only after the stage had been set. They reckoned without the full value on their own acting ability and the frightening potency of the de- vices with which Mr. Welles had adapted "The War of the Worlds." The broadcast is history. What its eventual result will be we do not know. More time must pass and government offi- cials and broadcasters must study again and again the innocent causes and the unlooked-for consequences of this famous program. So, here it is...


ANNOUNCER: Ladies and Gentle- men: The director of the Mercury Theater and star of these broadcasts, Orson Welles... WELLES: We know that in the early years of the twentieth century this world was being watched closely by intelligences greater than man's and yet as mortal as his own. We know now that as human beings busied ourselves about their various con- cerns they were scrutinized and stud- ied, perhaps almost as narrowly as a man with a microscope might scruti- nize the transient creatures that swarm and multiply in a drop of water. With infinite complaisance people signalized their presence and fro over the earth about their little affairs, serene in the assurance of their domination over this small spinning fragment of solar driftwood which by chance or design man has inherited out of the dark mystery of time and space. Yet across an immense ethereal gulf, minds that are to our minds as ours are to the beasts in the jungle, intellects vast, cool and unsympathetic regarded this earth with envious eyes and slowly and surely drew their plans against us. In the thirty-ninth year of the twentieth century came the great disillusionment.

It was near the end of October. Business was better. The war scare was over. More men were back at work. Sales were picking up. On this particu- lar evening, October 30, the Cross- ley service estimated that thirty-two million people were listening to radio

PROGRAM FADES TO AN AN- NOUNCER GIVING A WEATHER REPORT: . . . for the next twenty- four hours not more than a few hours in tempera- ture. A slight atmospheric distur- bance of undetermined origin is re- ported over Nova Scotia, causing a low-pressure area to move down rather rapidly over the northeastern states, bringing a forecast of rain, accompa- nied by winds of light gale force. Maxi- mum temperature 66... minimum 48. This weather report comes to you from the Government Weather Bureau. . . . We now take you to the Meri- dian Room in the Hotel Park Plaza in downtown New York, where you will be entertained by the music of Ramon Raquello and his orchestra.

(SPANISH: THEME SONG FADES)

ANNOUNCER: Good evening, ladies and gentlemen. From the Meridian Room in the Park Plaza in New York City, we bring you the music of Ramon Raquello and his orchestra. With a touch of the Spanish, Ramon Ra- quello leads off with La Cumparsita. (PIECE STARTS PLAYING.)

ANNOUNCER: Ladies and gentlemen, we interrupt our pro- gram of dance music to bring you a special bulletin from the Interconti- nental Radio News. At twenty minutes before eight, central time, Professor Farrell of the Mount Jennings Obser- vatory, Chicago, Illinois, reports ob- serving several explosions of incan- descent gas, occurring at regular inter- vals on the planet Mars. The spec- troscope indicates the gas to be hydrogen and moving towards the earth with enormous velocity. Professor Pierson

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America thought scene from H. G. Wells' movie, "Things to Come" (above) had come true October 30
Another still from the picture portrays the radio-borne catastrophe.

Fictitious observatories were used in play. Below: Actual one.

of the observatory at Princeton confirms Farrell's observation, and describes the phenomenon as (QUOTE) like a jet of blue flame shot from a gun. (UNQUOTE). We now return you to University of Pennsylvania playing for you in the Meridian Room of the Park Plaza Hotel, situated in downtown New York City. (MUSIC PLAYS FOR A FEW MOMENTS UNTIL PIECE ENDS - SOUND OF APPLAUSE) - CUE TO Now a tune that never loses favor, the ever popular "Star Dust," Ramon Raquello and his orchestra... (MUSIC ENDS) - CUE TO

ANNOUNCER: Ladies and gentlemen, following the news given in our bulletin a moment ago, the Governor Meteorological Bureau has requested the large observatories of the country to keep an astronomical watch on any further disturbances occurring on the planet Mars. Due to the unusual nature of this occurrence, we have arranged an interview with the noted astronomer, Professor Pierson, who will give us his views on this event. We are ready now to take you to the Princeton Observatory at Princeton, where Carl Phillips, our commentator, will interview Professor Richard Pierson, famous astronomer. We take you now to Princeton, New Jersey. (There follows an interview in which Professor Pierson explains that although Mars is popularly supposed to be inhabited, it probably is not, and that it is approximately forty million miles from the earth. During the interview, a message arrives from a New York scientist stating that his seismograph has registered a shock of earthquake intensity within a radius of ten miles of Princeton. Professor Pierson is asked to investigate. The program is switched back to the New York studio.)

ANNOUNCER: Ladies and gentlemen, here is the latest bulletin from the Intercontinental Radio News. Toronto, Canada. Professor Morse of Macmillan University reports observing a total of three explosions on the planet Mars, between the hours of 7:45 p.m. and 8:20 p.m. eastern standard time. This confirms earlier reports received from American observatories. Now, near home, comes a special announcement. It is reported that at 8:30 p.m., a huge flaming object, believed to be a meteorite, fell on a farm in the neighborhood of Grovers Mill, New Jersey. It is twenty-two miles from Trenton, New Jersey. Approximate radius of object is about twenty-five feet away. Can you hear it now? Oh, Professor Pierson! PHILLIPS: Yes, Mr. Phillips? PHILLIPS: Can you tell us the meaning of that scraping noise inside the Thing? PIERSON: Possibly the unequal cooling of its surface.

PHILLIPS: Do you still think it's a meteorite? PIERSON: I don't know what to think. The metal casing is definitely extra-terrestrial not found on this earth. Friction with the earth's atmosphere makes the holes in the object. This thing is smooth and, as you can see, of cylindrical shape.

The atmosphere ... the background of this ... fantastic scene. Hundreds of cars are parked in a field in back of us. Police are trying to rope off the roadway leading into the farm. But it's no use. They're breaking right through. Their headlights throw an enormous spot on the pit where the object's half buried. Some of the more daring souls are venturing near the edge. Their silhouettes stand out against the metal sheen.

(FAINT HUMMING SOUND) One man wants to touch the thing ... he's having an argument with a policeman. The policeman wins.

Now, ladies and gentlemen, there's something I haven't mentioned in all this excitement, but it's becoming more distinct. Perhaps you've caught it already on your radio. Listen. (LONG PAUSE) ... Do you hear it? It's a curious humming sound that seems to come from inside the object. I'll move the microphone nearer. Here. (FAUSE) Now we're not more than twenty-five feet away. Can you hear it now? Oh, Professor Pierson! PHILLIPS: Yes, Mr. Phillips? PHILLIPS: You see the meaning of that scraping noise inside the Thing? PIERSON: Possibly the unequal cooling of its surface.

PHILLIPS: Do you still think it's a meteorite? PIERSON: I don't know what to think. The metal casing is definitely extra-terrestrial not found on this earth. Friction with the earth's atmosphere makes the holes in the object. This thing is smooth and, as you can see, of cylindrical shape.

Another still from the picture portrays the radio-borne catastrophe.
ing up. The crowd falls back. They've seen enough. This is the most extraordinary experience. I can't find words to describe it. I'll tell you about it now, as I talk. I'll have to stop the description until I've taken a new position. (FADE OUT)

ANNOUNCER: We are bringing you an eyewitness account of what's happening at Grover's Mill, New Jersey.

We now return you to Carl Phillips at Grover's Mill.

PHILLIPS: Ladies and gentlemen (am I on?), ladies and gentlemen, if you please. The scene that adjoins Mr. Wilmot's garden. From here I get a sweep of the whole scene. I give what I can see in the direction where I can talk. As long as I can see. More and more, I am now drawing up a cordon in front of the hill, about thirty of them. No need to discuss the crowd back. They're willing to keep their distance. The captain isconferring with someone. We can't quite see who. Oh yes, I believe it's Professor Pierson. Yes. It is.

The Professor moves around one side, studying the object. It is in the hands of a man.

ANNOUNCER: Ladies and gentlemen, what we have formed that we have observed on the side of the hill is an emergency observation post. As a scientist, he will give you this explanation of the observation post. The next voice you hear will be that of Orson Welles.

(Whispered)

WELLES: Hi. I wish to inform you that there is a mechanism for the transmission of information -either as to their nature, their origin, or their purpose - to this mechanism. I might venture some hypothesis regarding the purpose of the better term, I shall refer to the mysterious weapon as a heat-ray. And all I can add is that this weapon, this power, this technology, this intelligence, this heat they project in a parallel beam against any object they choose, by gentlemen, we have a special statement from Mr. Harry; McDonald, vice president in charge of operations.

(Addresses are then made by McDonald, standing at the microphone in front of the State Militia. A Captain Langley of the State Militia reports this situation is well in hand. His troops are advancing, seven thousand strong, armed with hand guns, rifles, and their metal cash. He concludes.)

ANNOUNCER: But wait. I see something spreading everywhere. This is the beginning of a skillful affair - it is upon our feet. The foot soldiers, the dastardly heat-ray, incombustible. Then a break in his talk.

(Edited note: The following announcement, a part of the dramatic action, is included to give the audience an idea of what Orson Welles has planned for the broadcast. This is the announcement, the broadcast to which Orson Welles will be bringing it.)

LANSING: This is the telephone from the battle quarters of the judges, the judges, and the soldiers, the dreadful heat-ray, incombustible.

WELLES: "I am terribly sorry."

(Continued)

SHAW: This is the crucial hour. This is the going down of the war. It is the end of the world. This is the end of the world. This is the end of the world. This is the end of the world.

I'm going to the war. I'm going to the war. I'm going to the war.

WELLES: "I am terribly sorry."

(Multiple scenes of war)

WELLES: "I am terribly sorry."

(Continued)

ORNIS WELLES EXPLAINS...

No more interesting interview was ever given than that granted to the press on Monday, October 21, the day after the hoax broadcast, by Orson Welles, who played Doctor Pierson, who adopted the novel to radio, and who directs the Mercury Theater. He entered the interview room, unshaven since Saturday, eyes red from lack of sleep, red prepared for his audience.

Question: Where were you aware of the terror such a broadcast would stir up? Answer: I have always been afraid of this kind of trouble. I have always been afraid of this kind of trouble. I have always been afraid of this kind of trouble. I have always been afraid of this kind of trouble.

Question: Would you do the show over again? Answer: I think it's too late for that now. I think it's too late for that now. I think it's too late for that now. I think it's too late for that now.

Question: Why do you think this form of entertainment is possible in the world today? Answer: I think it's possible in the world today. I think it's possible in the world today. I think it's possible in the world today. I think it's possible in the world today.

WELLES: "I am terribly sorry."

(Continued)

WELLES: "I am terribly sorry."

(Continued)

(End of interview)
O P I N I O N S

"The United States must be the laughing-stock of Europe today. To populations who have really been embarrassed by air-raids or the immediate threat of air-raids, it will be to laugh that countless Americans..."

-Dorothy Dunbar Bramley, columnist.

"Radio has no more right to present programs like those than someone has in knocking on our door and screaming... Programs like those are an insult to the best control over a marvelous facility."-Senator Claude H. Holling of Iowa.

"I withhold final judgment until later. But a broadcast that creates such general panic and fear as this one is reported to have done is, to say the least, irresponsible-for a radio program..."

-Edward R. Murrow, commentator.

"This incident illustrates the need for radio being in the hands of persons with proper judgment, proper perspective of the fitness of things in the light of the experience of these broadcasting programs."-Edwin G. Sykes of the Federal Communications Commission.

"If so many people could be misled unintentionally, when the purpose was merely to entertain, what could designing politicians do through control of our broadcasting stations?" -President Franklin D. Roosevelt.

"We need to make our people believe falsehoods. We need something like that here. Better have American radio remain free to make occasional blunders than..." -Franklin D. Roosevelt.

"Umast caution should be utilized to avoid the danger of the commission censoring what shall and shall not be said on the radio. Furthermore, it is my opinion that the commission should proceed carefully..."

-The New York Herald-Tribune.

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Radio Voice OPERATOR: 2XCL calling QX. 2XCL calling QX.

Recent station activity was the announcement of the American Broadcasting System's "The War of the Worlds" program which was broadcast over the Mercury Theater of Networks.

Announcer: You are listening to a CBS network presentation of "The War of the Worlds" by H.G. Wells, starring Orson Welles and the Mercury Theater on the Air... (MUSIC)

Editor's note: At this point, after approximately thirty minutes of broadcasting, listeners were warned that the program was a make-believe radio drama and not to believe anything they heard on the program. The warning was broadcast over the air and as indicated by the press was another demonstration of the power and force of radio and points out the serious public responsibility of those who are licensed to operate stations. -Frank R. McNich, Chairman, Federal Communications Commission.

"It is not too much to say that the whole performance was monstrous and just. Utterly it was a monumental piece of bad judgment."

-The New York Herald-Tribune.

"This incident illustrates the need for radio being in the hands of persons with proper judgment, proper perspective of the fitness of things in the light of the experience of these broadcasting programs."

-Eugene O. Sykes of the Federal Communications Commission.

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-The New York Herald-Tribune.
THE PLAY'S THE THING

Let's look at the historic highlights:

Sunday: NBC's "Great Plays" series presents "A Midsummer Night's Dream" in mid-winter. Only Shakespeare's genius could do that. Do you believe in fairies? The Bard of Avon did, and what's sauce for his goose-quill is worth a gander (he liked slang, too!). Even if you don't believe in faeries, you probably agree with other readers of Shakespeare that this play is his piece de resistance for fancy and frolic, drollery and romance, and Bottom is tops for humorous asinity. This is a Puck production.

Sunday: Helen Hayes has been a star for quite some time without variation from her orbit. She should be and is well able to play "Stars in Their Courses," by I. A. R. Wylie. The play will be in two parts, with Miss Hayes appearing both this week and next on the "Silver Theater" program. One of the most distinguished of stage personalities and an accomplished screen actress, Miss Hayes is also considered an outstanding radio performer, so much can be expected of this duo-drama. Orson Welles, who recently precipitated, unintentionally, a storm of "stars out of their courses," may act as m.c.

Sunday: This same Orson Welles and his Mercury Theater troupe will present this week on CBS Charles Dickens' "Pickwick Papers," based especially on the famous courtroom episode. Young Welles has won an unprecedented dramatic recognition, and testimonial of his ability as a director and actor to attain astonishing realism is the nation-wide near-panic which resulted from his too-real presentation of H. G. Wells' "War of the Worlds" two weeks ago. "Pickwick Papers" should cause no such reverberations, but will be no less realistic, for Welles is at his best in classical portrayals.

Thursday: Hang your horseshoes over the door, kiss your rabbits-foot, and run out and pick a four-leaf clover from the lawn. Now relax by the radio and listen to "Columbia Workshop's" dramatization of "Luck." This is Wilbur Daniel Steele's prize-winning short story, adapted by himself for the Workshop's experimental style of radio production. The setting is in the North Woods, where men are men and card-cheaters are handled roughly. The villain is discovered playing dirty. He devises a scheme to get revenge on the man who exposed him. Does his plan prove successful or does his ace in the hole drag him into the hole? Tune in this week and find out.

Friday: Luise Rainer, the little dramatic dynamo who has twice won the Academy Award and been acclaimed on two continents, is European-born, has played roles of many nationalities—French, Austrian, Chinese and others—and likes American apple pie. Joseph Calleia was born in Malta, is part Spanish, part Italian, part German and part English, did Scotch comedy for a while and now does typically American roles on the screen. Miss Rainer and Mr. Calleia now appear together on "Hollywood Hotel" in the Russian "Tovarich."

(See program listing for times of broadcast.)

AMERICAN SAINT Sunday, NBC

The first beatification of an American citizen will be broadcast Sunday from the Vatican, the world's largest private residence. Impressive religious services attending the elevating to sainthood of Mother Frances Xavier Cabrini, including specially written music sung by the Sistine Chapel Choir, will be heard over NBC. Although born in Italy, Mother Cabrini was a naturalized American citizen, devoting her entire life to the care and aid of young girls. After an exhaustive study of her life and good deeds, the honors of sainthood have been conferred upon Mother Cabrini twenty years after her death.

(As we go to press, exact time of broadcast is not available.)

IDYLLS OF THE AIR Sunday, NBC

King Arthur's Round Table may be the oldest such conclave of chivalry—but avant there, our doughty knights! The University of Chicago Round Table claims to be the oldest large-scale educational feature in radio. And just as the gallant Launcelot and Galahad went forth to combat the foes of virtue, so the intrepid professors resolutely and earnestly combat the evil forces that beset our society and its economic ramparts. Carried by a half-hundred stations to an audience of well over a million listeners, this three-way informal discussion of vital problems avoids dogma and bias, seeking to draw spontaneously the listeners along with them into the under-surface currents of thought. This week the featured speaker is Lord Russell, distinguished English philosopher and author, who will join with T. V. Smith and Paul H. Douglas of the university faculty in an exciting joust: "Taming Economic Power."

12:30 p.m. Eastern Time; 11:30 a.m. Central Time
10:30 a.m. Mountain Time; 9:30 a.m. Pacific Time

ALL IN ALL Sunday, CBS

Does the word "immigrant" fall from your lips with contempt? Just remember: Where would you be if there had been no immigrants to America? Do you think of all incoming foreigners as tramps, gangsters and spies? Remember: Your father or your grandfather or somebody farther back was an immigrant. Do you consider all immigrants worthless and disloyal? Did you ever hear of Edward Bok, Carl Schurz or Albert Einstein? A new series called "Americans All—Immigrants All" is being inaugurated by CBS with a view to broadening and deepening the understanding, tolerance and respect of immigrants from all over the world by telling the full story of some of their contributions. Out of the picturesque history of our United States will be built the drama of deeds, written by Gilbert Seldes, brilliant author and critic. Shall we listen and learn to be lenient?

2:00 p.m. Eastern Time; 1:00 p.m. Central Time
12:00 noon Mountain Time; 11:00 a.m. Pacific Time

GYPSY FIDLER Tues., Fri., CBS, NBC

"This is Jimmie Fidler from Hollywood, where there is plenty of wondering and wandering." Jimmie, the gossipy-guy who keeps them wondering what is coming next, isn't really a gypsy, but he is wandering this week. On Tuesday night he strays from the NBC territory to set up his news-gossip booth in the
CBS section and tell the fortunes of the movie stars from a new vantage-point. Friday is stay-at-home night on his early NBC broadcast, for he doesn't move from that spot, but he breaks loose on the later rebroadcast to move his curfew fifteen minutes later. He'll be looking for you—and he does mean you.

**Tuesday, NBC**

**COMMERCIALIZED CULTURE**

"Hello, operator, can you tell me the name of that swell quiz program on the air tonight?" "One moment, please, I'll give you information." "That's it—Information, Please"—thanks for tipping me off." "Thank you for reminding me. I want to hear it myself." And don't we all? This unusual question-and-answer program—unusual because it puts experts on the spot—has captured the fancy of a public already somewhat satiated with quizzes, and has won its spurs by selling itself to a commercial sponsor, starting this week. The learned but lively session, where intellect and entertainment meet each other half-way and sense and nonsense mingle in blithe abandon, boasts in its line-up Clifton Fadiman, literary editor of The New Yorker, quizzer; the noted columnist F. P. A. and John Kieran of the New York Times, regular quizzers, and prominent guest experts. Here is real meat wrapped in red cellophane.

9:00 p.m. Eastern Time; 8:00 p.m. Pacific Time

**KNUDSEN BOLTS**

Tuesday, MBS

America rolls into 1939 on the wheels of the finest cars ever to flatter the highways and flaunt the by-ways. On the seven-league tires of the automotive industry prosperity takes one more stride in our general direction, and our pulses of hope quicken just a bit to match the tempo of the wheels that are whirling at least for the present. Bigger assembly-lines mean smaller bread-lines. So, when William S. Knudsen, president of General Motors, and Richard C. Patterson, Assistant Secretary of State, speak at the international dinner for visitors to the National Auto Show in New York, they will have more than after-dinner trifles to speak about. The story of the glorified nuts and bolts is music to our ears as well as a treat to our eyes.

9:15 p.m. Eastern Time; 8:15 p.m. Central Time

**SHOW US, BARNEY**

Thursday, NBC

If something in the way of extreme static envelops your receiving-set during the "Valleey Variety Hour" this week, don't be alarmed. It won't really be static and it won't be a Man of Mars. It will be only a scissor-bill from Thunderbolt, Missouri, with a plain terrestrial name—Barney Grant. (A scissor-bill is a hillbilly who can read—unless proved otherwise.) Barney was born twenty-seven years ago in Missouri of a theatrical family who in vaudeville billed themselves as "The Youngers." Now Barney has scissor-billed himself into a radio spotlight trial. If the flash from "daown that" in Thunderbolt strikes us listeners in the funnybone, let's give him a thunderclap.

9:00 p.m. Eastern Time; 8:00 p.m. Central Time

**WHAT PRICE PEACE?**

Thursday, NBC

"Don't look now, stranger, but you stepped on my toes and jogged my ribs with your el-bow." "Can't be bothered now, brother, I'm on my way to America's Town Meeting to discuss How Can the American Nations Cooperate for World Peace?" "Gracious, that fellow should go to the Town Meeting and learn a more American method. Doesn't he realize that he fell right in with the Japanese method, the Nazi method, the Fascist method? Who knows, maybe the consensus of the Town Meeting participants will be that America should step on a few toes. You can't tell in a wide-open forum. But you can depend on it that there won't be a dull or a dolorous minute when the speakers, the pridders, the hecklers, and the talking-listening groups all get together for a verbal jam session. The speakers will be Edward Tomlinson, authority on South America; Maj. George Fielding Eliot, former member of the U. S. Military Intelligence Reserve, and Charles G. Feurich, professor of political science at Bryn Mawr.

9:30 p.m. Eastern Time; 8:30 p.m. Central Time

**AUTO SUGGESTION**

Thursday, CBS

"$35,000 Auto Workers Recalled to Jobs." All of us undoubtedly widened our eyes and said "Good!" when that headline and other similar ones confronted us recently. And the auto worker himself probably said "Good!" with a couple of forceful adjectives. Why not? For our buzz-buggies are their bread and butter as well as a substantial course in the nation's economic diet. We who do not know would surely like to know how they slap our jalopies together. We'll have a good chance to sample the assembly-line when the "Americans at Work" program brings workers from the auto factory assembly-lines to the microphone to tell us how they turn steel and rubber to dream chariots.

9:30 p.m. Eastern Time; 8:30 p.m. Central Time

**EAGLE AND LION**

Friday, NBC

Should Uncle Sam and John Bull forget their inhibitions and be roommates in the bachelor apartment of democracy? That will be thoroughly threshed out in the Annual National University Extension Debate on the question: "Resolved: That the United States should establish an alliance with Great Britain." Affirmative speakers are Dr. Pennington Baillie, assistant director of the League of Nations, and Clyde Eagleton, professor of political science of New York University. Negative speakers are Quincy Howe, author and editor, and John T. Flynn, president of New York Board of Higher Education. Chairman is Lyman Bryson, Columbia University professor.

1:00 p.m. Eastern Time; 3:00 p.m. Pacific Time
The March of Music

A Weekly Preview Edited By Leonard Liebling
"...An ample Ether, a diviner Air..."—Wordsworth

When the Mighty Meet

FAMOUS MUSICAL EVENINGS," featuring the Columbia Concert Orchestra and soloists directed by Bernard Herrmann, are doing re-created musical events drawn accurately from history. Each program is devoted to a concert given in one of the famous music halls or salons, or courts of Europe, with continuity centering on the "presence" of an important personage.

The undertaking probably includes the eventual musical meetings of Bach and Frederick the Great, Mozart and Marie Antoinette; Liszt and Chopin; Johann Strauss premiering his "Blue Danube" for the Emperor of Austria, and perhaps a court concert of Cherubini music before Napoleon I—with the two quarreling about the program.

Males to the Fore

Ungallant as it may seem, truth forces me to report that at the October 30 Metropolitan Auditions of the Air, again a male vocalist stood out as the best on the program. He is Edmond Boucher, basso, with round tones expertly employed and musical feeling convincingly emphasized.

Ego in Art

A Florida lady's letter chides the many broadcast "special arrangements" which tastelessly distort some of the great compositions. The complainer's objection is echoed also by other persons who have been writing bitterly to the New York newspapers and voicing horror at "jungled clarinets" and "savage saxophones" in arrangements of the classics. Arrangements, transcriptions and adaptations are not in themselves reprehensible, but their degree of merit stands in proportion to the reverence and taste displayed in the treatment of the composer's intentions and material. For the refashioner to superimpose upon them his own ideas is an act of vain and unparochial effrontery. The best arrangers, transcribers and adapters are merely the best tonal translators, as witness such artistic retouchings from the pens of Bach, Brahms, Schumann, Liszt, Busoni, Szkowski, Respighi and Godowsky.

Joseph Schuster, soloist on
N. Y. Philharmonic, Sunday

SUNDAY, NOVEMBER 13
On CBS at 3 p.m. EST; 2 p.m. CST;
1 p.m. MST; 12 noon PST
THE NEW YORK PHILHARMONIC ORCHESTRA
John Barbirolli, conductor
Joseph Schuster, cellist
Symphony No. 4 (Schumann)
The Orchestra
Cello Concerto in A Minor (Schubert)
(arranged by Casado)
Joseph Schuster and Orchestra
Symphony No. 7 (Beethoven)
The Orchestra

IN ORDER to enrich the fading solo repertoire of the cellist, Gaspar Cassado, forty-year-old Spanish cellist (pupil of the preeminent Casals), has rearranged for his instrument several classical compositions originally composed for other mediums. The refurbishing of the Schubert pages, however, is not far removed from that creator's basic intention, for the "Concerto" which Cassado devised was at first a sonata for arpeggione—an arpeggione being a sort of guitar-cello played with a bow, on a fretted keyboard of five strings. The instrument now is obsolete, more's the joy. Joseph Schuster, thirty-three-year-old Russian, has made a rapid career since coming to America in 1934, for in 1936 he attained to the first cello desk of the Philharmonic. As a performer, his leading qualities are musicianly style, sureness of technic and full tone of fine texture.

WEDNESDAY, NOVEMBER 16
On CBS at 3:30 p.m. EST; 2:30 p.m.
CST; 1:30 p.m. MST; 12:30 p.m. PST
THE COLUMBIA BROADCASTING SYMPHONY
Bernard Herrmann, conductor
Vera Brodsky, pianist
Theme and Adagio (Galuppi)
Overture to "Venus and Adonis" (John Blow)
The Orchestra
Concerto in A Major (Mozart)
Vera Brodsky and Orchestra
Simile Symphony (Ben Britten)
Rossiniana (Respighi)
The Orchestra

HERRMANN takes the trouble to compile a pictorial roster and spice it with a soloist of high worth.

Vera Brodsky, young New York pianist, should establish herself as an ideal Mozart interpreter, because of her musical insight, refinements of tone and grace of delivery and technic. This A Major Concerto, composed five years before Mozart's death, is perfect writing, gay, lightly sentimental, spirited and consistently melodious.

Baldassare Galuppi (1706-1785),

Metropolitan star Lauritz Melchior will be a guest on "Magic Key" Hour Sunday. Above: With Mrs. Melchior on a buffalo he shot near Minot, N. D.

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Italian composer, fathered many operas, and had the added distinction to figure long after his death in a poem by Browning.

John Blow (1648-1708), another dignified master from the shadowy past, preceded the illustrious Henry Purcell as organist at Westminster Abbey and returned to that post after the latter's early death.

Benjamin Britten represents the youth of today. Born 1913 in Lowestoft, England, he has already issued a number of part-songs, and symphonic and chamber-music compositions.

"Rossiniana" offers Rossini themes skillfully bouquets by the late Respighi.

SUNDAY, NOVEMBER 13
On CBS at 9 p.m. EST; 8 p.m. CST;
7 p.m. MST; 6 p.m. PST
THE FORD SUNDAY EVENING HOUR
The Detroit Symphony Orchestra
Jussi Bjoerling, tenor
Carnival Overture (Dvorak)
The Orchestra
"Salut Demeure" from "Faust"
Jussi Bjoerling and Orchestra
Intermezzo from "Goyescas" (Granados)
The Orchestra
"The Dreams" from "Manon" (Massenet)
Sanctus from "Saint Cecilia" Mass (Gounod)
Jussi Bjoerling and Orchestra
Festival (Debussy)
The Orchestra
Flickers (Sibelius)
Cecilie (Strauss)
Jussi Bjoerling and Orchestra
Finale from "The Three Cornered Hat" (De Falla)
The Orchestra

TENOR Bjoerling, whose resplendent success on the air last year won him a contract with the Metropolitan for this season, chooses no sensational display arias tonight, but confines himself to numbers requiring chiefly taste and feeling.

Of course, he would not be a real operatic tenor if he altogether omitted the chance to register with at least one of his thrilling top tones, and so in the excerpt from "Faust" we find him mounting to high C near the end of the lovely piece of music rhapsodizing incoent Marguerite.

Iturbi pays tribute to his native land by listing two brilliant Spanish proclamations "Goyescas," one-act tragic opera (based on pictures by Goya), had its world premiere at the Metropolitan Opera in 1916. The original manuscript score of the work is in the Museum of the Hispanic Society in New York.
S A T U R D A Y, N O V E M B E R 1 9
On CBS at 11 a.m. EST; 10 a.m. CST; 9 a.m. MST; 8 a.m. PST
THE NEW YORK PHILHARMONIC ORCHESTRA
YOUNG PEOPLE’S CONCERT
Ernest Schelling, conductor
An All-Pecker Program
Overture to “The Flying Dutchman” Procession to the Cathedral, Wagner
Pilgrim’s Chorus “Tannhauser” Overture and Dance of the Appren
cices, “Die Meistersinger” Siegfried’s Rhine Journey, Hugo von Ternthada’s Song, “Prayer of Thanksgiving”
Prelude to Act III “Tristan and Isolde” Ride of the Valkyries

T HE program for the kiddies (I hope they won’t be offended at the title, for I too shall be listening) is a real tribute to their intelligence. Ordinarily, a Wagner bill is considered musical food only for elders.

Uncle Ernst Schelling will be telling us the stories of the works; all about the unfortunate Dutchman condemned to roam the seas forever, or the wine he was released; the gossipy pageant atten
tending the marriage of the lovely Elisa to the magical knight in shining armor; the devi
tastic Kühnbruers on their holy travels; the mischievous “Meistersingers” and their apprentices who danced even in church; the valorous Siegfried setting forth on his prodigiu
ous deeds of bravery; the sufferings of Tristan, who died because he loved too well; and the band of heroic Valky
ries, riding their magical horses through the ether.

What would Wagner say, I wonder, could he know that his works, once a puzzle to the uninitiated, now is offered to some auditors not yet graduated from the nursery?

S A T U R D A Y, N O V E M B E R 1 9
On NBC at 10 p.m. EST; 9 p.m. CST; 8 p.m. MST; 7 p.m. PST
THE NBC SYMPHONY ORCHESTRA
Arthur Toscanini, conductor
Overture to “Manfred” (Schumann) Reformations Symphony (Mendels
sohn)
Love Scene from Romeo and Juliet” (Berlioz)
Two Dances from “William Tell” (Rossini)

A T THIS hour the stimulative signor is not blaming any universal favor
ites across the ether, as he did recently with his unforgettable versions of Tschaikowsky’s “Pathetique” and Dvo
rák’s “New World.”

Schumann’s highly romantic “Man
fredd” music (sixteen instrumental num
 bers in all) illustrates Byron’s drama of the same name and was given an
1852 premiere in Weimar. The over
ture, a picturesque and polished piece of writing, has outlived the rest of the score. Manfred is characterized by a
typical theme, Asarte by a plaintive
one. The finale suggests the death of the hero.

Deeply attached to Rossini, Toscanini gives him abiding attention. The frag
ments from the opera are less prominent moments in the opera with which the composer closed his stage career at the age of thirty-nine. He retired partly because of the resounding tri
umphs of his rival Meyerbeer in Paris. However, this story of magic per
ceivably, and while Meyerbeer has almost disappeared from the boards, Rossini holds steady place there with his “Barber of Seville.”


A UNIFORM daily hour at which one may go to the loudspeaker and be sure of
a concert of high-class music is a welcome offering on the part of CBS. Six days a week, at 3 p.m.
EST (2 CST; 1 MST, 12 noon PST), a period called the “Music Hour,” featuring fine compositions per
formed by orchestras, bands, smaller instrumental groups and soloists, is being presented just now.

On Mondays come the familiar Curtis Institute programs, extended to an hour, and a novel feature is the commentary by students from the class of Music Criticism. Here is the chance for youngsters to shun us old-time commentators. Tuesdays the first half-hour brings “The Story of the Song,” with modern English examples on No
vember 15. The rest of the hour reverts to higher spheres, with guest chamber ensembles in standard string works. On Wednesdays, however, that scheme gives way to the Cincinnati Orchestra’s concerts. Wednesdays, during a full hour we meet the Indianapolis Symphony Orchestra, led by Fabien Sevitzky, starting November 23 and continuing to December 28. On other Wednesdays there are “Keyboard Con
certs” (for piano and harpsichord) and “Exploring Music,” its orchest
tra conducted either by Howard Barlow or Bernard Herrmann, and disclosing unusual ancient and moder
new works.

Thursdays, enter the United States Marine or Army Band for thirty
minutes, followed for the rest of the period by a “pop” orchestral con
cert under the Barlow baton.

Fridays, and again the Marine or Army Band, dividing the hour with the Columbia Chamber Orchestra (Bernard Herrmann) in old and new music for strings.

Sundays are doubly generous, with two hours by the Philharmonic and Barbirolli.

W H A T about Saturdays? Cur
rently the afternoons resound with the unmelodious voices of the football crissers, so we move to the earlier hours and get the Cincinnati Symphony Story of music concerts, to be succeeded November 19 by the series of six New York Philhar
monic Young People’s Concerts.

Of course the evenings are not neglected by CBS, with the familiar “World of Music.” (now on the Wednesdays evenings), the new “Fa
mous Musical Events,” and the Ford Sunday Evening Hour.


A WARM welcome awaits Er
nest Schelling when he steps onto the Carnegie Hall stage in New York on November 19 to conduct the first of the annual six New York Philharmonic: Young Peo
ple’s Concerts which illness com
pelled him to delegate to Rudolph Ganz last season.

The youthful audience will get an “Uncle Ernie” fully restored to health, and their gratification will be shared by his Philharmonic players.

Now in their sixteenth year, these concerts as heretofore offer educa
tion in the pleasant guise of enter
tainment and the prospect promis
ses that “good music is to go hand in hand with good fun.” Colored stereopticon slides show appropriate pictures, and at the end of the sea
son suitable prizes are awarded to the listeners who have written the best note-books.

As exciting extra attractions for the 1938-39 concerts, Uncle Ernie dangles before his devoted followers the prospect of a gala Christmas festival: special Mendelssohn and Wagner programs; an entire Beech
thoven symphony with its separate movements done at different conc
erts; and one session explaining orchestral instruments and showing their role in the development of symphony.

M O S T of the major American or
chestras have adopted the idea of concerts for younger hearers, and what that means in the way of cre
ating future intelligent concert audi
ences hardly needs any reminder.

Also Recommended

T I M E S given are EST. For CST subtract 1 hour; MST, 2 hours; PST, 3 hours. For stations, see our program page.

S u n d a y, N o v e m b e r 1 3
Dr. Carl Schuricht, conductor. 12 noon, EST, MBS. Sanctus from St. Cecilia Mass (Gounod); Prayer (Saint-Saëns); Pastoral (Widor).

R a d i o C i t y M u s i c H a l l o f t h e A i r. 1 2 noon EST, NBC. “Mignon” (Schubert); “Lustica
na” (Pietro Mascagni) (tabloid form); Viola Philo (Santuzza); Beatrice Joyce (Lola); Jan Peerce (Turrida); Robert Weede (Alfo); Martha Lipton (Lucia); Erno Rapee, conductor.

M a g i c K e y o f R C A. 2 p.m. EST, NBC. Lauritz Melchior, tenor, guest.

M e t r o p o l i t a n A u d i t i o n s o f t h e A i r. 5 p.m. EST, NBC. Metropolitan Opera trou. Wilfred Pelletier, conductor; Edward Johnson, master of ceremonies. Richard Crooks, guest. Anna Malefent, contralto, New Brunswick, Canada; Robert Topping, tenor, Pittsburgh, conductor.

T h e N e w F r i e n d s o f M u s i c. 6 p.m. EST, NBC. Koliash String Quartet, Beethoven Quartet Cycle. Quartets Opus 19 in F Flat Major; Opus 59, No. 1 in F.

B a c h C a n t a t a S e r i e s. 8 p.m. EST, MBS. Alfred Wallenstein, conductor. Genevieve Bree; Mary Hop
ple, contralto; William Hain, tenor; Raouil Nadeau, baritone. “Mache Dich, mein Herz, Verzagen” (Händel). No. 115.

M o n d a y, N o v e m b e r 1 4
The Curtis Institute of Music. 3 p.m. EST, NBC. Annette Elkanova, pianist; Donald Hultgren, tenor. Prelude and Fugue in C Minor (Bach); Arias from “La Bohème” (Puccini); Two Songs (Donaudy); Berceuse; Scherzo in C Sharp Minor (Chopin). Group of songs by Handel, Griffes, Charles, Rose; Prelude in E Flat (Hainemann); L’Ile joyeuse (Dubuy); Toreata (Ravel).

T h e V o i c e o f F i r e s t o n e. 8:30 p.m. EST (For the West, 8:30 p.m. PST). NBC. Donald Wallenstein, conductor. Richard Crooks, tenor. Ballet Egyptian ene
guis (Laiog); Song of India (Rimsky-Korsakov); Dwarf’s Song (Mottl); When the Dew is Falling (Schneider). Voices of Spring (Stravinsky); Have You Seen But the White Lily Grow (Anton).

T u e s d a y, N o v e m b e r 1 5
The American School of the Air’s. 2:30 p.m. EST, CBS. Westward Ho!

T h e S t o r y o f t h e S o n g. 3 p.m. EST, CBS.

P l a n e Series. 10:30 p.m. EST, MBS. WOR Symphony; Alfred Wallenstein, conductor; Nadia Reisenberg, pianist. Sinatra No. 3 (Bart), Piano Con
certo No. 5 in E Flat (Beethoven).

W e d n e s d a y, N o v e m b e r 1 6
E v e r y b o d y ’ s M u s i c. 9 p.m. EST, CBS. Columbia Symphony Orchestra; How
ard Barlow, conductor. “Reformation Symphony” (Mendelssohn).

T h u r s d a y, N o v e m b e r 1 7
Sinfonietta. 8:30 p.m. EST, MBS. Small symphony orchestra; Alfred Wallenstein, conductor.

F r i d a y, N o v e m b e r 1 8
M u s i c A p p l e t i c A i r a i r. 2 p.m. EST, NBC. Dr. Walter Damrosch, con
ductor.

S a t u r d a y, N o v e m b e r 1 9
John Philip Sousa Memorial Pro
gram. 8 p.m. EST, MBS. B. A. Rolfe’s Concert Band.

Radio Guide • Week Ending November 19, 1938
IN NEW YORK — Orson Welles’ too realistic broadcast of “War of the Worlds” caused a last-minute cancellation of a broadcast that had been in preparation for weeks, because CBS wasn’t taking any more chances. It was called “Spooks, Inc.,” and was scheduled to be broadcast from a haunted house at midnight on Halloween. Announcer Charles Stark and his colleague, John Reed King, were all set to do the program after collaborating on the material for days. CBS had inserted an ad in the New York World-Telegram stating they wanted to rent a haunted house for thirty minutes. They received seventy-five replies and the house selected was one where a man had been murdered, with his body disappearing during the walcne and never found.

As this column is being written, one of my secret agents reports that rehearsals for the new Orson Welles broadcast have been cancelled. If true, it just proves that all’s (H. G.) Wells that ends Wells. A scene up at “We, the People” rehearsal: Harry von Zell, announcer for the show, very busy buying neckties from a man who sells them backstage, and discussing his boot with one of the stagehands at the same time. Gabriel Heather, deep in conversation with one of the guests of the week, the young convict who was released from a Tennessee prison under his father’s care, and was subsequently pardoned by the governor. All afternoon telephone calls were going out from CBS Playhouse No. 2, the scene of the rehearsal, to the governor’s mansion in Tennessee, so that the exact phraseology of the pardon signed by the governor would be correct for the broadcast. Mark Wannow, musical director of the program, sitting his head in the stage door of the Playhouse at Forty-fifth Street and saying he’d be back for rehearsal soon, but he had to rush off to the Paramount for his stage show now. The Paramount is only two blocks away, and Mark had dashed in just a few moments before he was due on the stage.

The same evening, your reporter covered three broadcasts in three different sections of the city. The first stop was at “Information, Please” in Radio City to witness the appearance of Harpo Marx on the show. Listeners on the outside report that they were built up to a terrific let-down and were very much disappointed in Marx because they expected to hear him talk and not whistle. However, to the studio audience he was slightly amusing because they could watch his facial expressions, and they seemed to get a chuckle when he took a banana out of his pocket and later a turkey-leg out of a big bag and started a private feast. It wasn’t amusing to me because—I was hungry. After the broadcast was over, the audience remained in their seats to become movie actors and actresses. The Pathe News reel was on hand and took rolls of what goes on during an “Information, Please” broadcast. Incidentally, your reporter has been taken to task by quite a few readers for suggesting “Information, Please” comes down in the type of questions used. The voice of the people has been heard and therefore I admit my error. So, to “Information, Please,” please stay as sweet as you are; that’s what the listeners want.

Fifteen minutes later I was in another part of the town entering the CBS Playhouse to watch Benny Goodman and his band perform. When I walked into the playhouse it was full of bugs—I mean the kind with the jitters. Yes, sir, and yes, ma’am, the place was really full of jittersbugs. Announcer Dan Seymour came out on the stage a few minutes before broadcast time and welcomed the audience, whose average age didn’t seem to be more than eighteen. Dan asked everyone to please refrain from feet-stamping, applauding or whistling while the program could be heard over the air, making it difficult for the listeners at home to hear the music.

Dave Robinoff, fully recovered from his recent illness and looking very well, was sitting in the first row at the Goodman broadcast. It was his first day back in New York, and the following Tuesday night he was scheduled to be Benny’s guest. Dave, who had given the impression of being a ladies’ man in these heah parts, apparently didn’t waste time in contacting his old girl friends, because he had a very attractive damsle hanging onto his arm.

The next stop was at the repeat AI Jolson broadcast at midnight from the New Amsterdam Theater roof. Went backstage and found AI trying to stifle a severe cough. He brought a bad cold with him from “sunny” California. (If the California Chamber of Commerce is reading, I’m only kidding.) Nevertheless, AI was in good humor, with his friendly, informal manner, making everybody feel immediately at home. Before the show starts, he comes out in front to welcome the studio audience, sits down casually on a chair, and just chats with them for a few minutes. AI wears glasses when reading his script, and takes them off when he sings. He has each page of his script pasted on a separate piece of cardboard to prevent the pages sticking together or rustling before the sensitive mike, which means he carries quite a load on his arm. Parkyakarkus wove the audience just by his clothes when he came in.

He wears a tiny beige derby hat, much too small for him, a bright red bow tie, and a tight-fitting jacket. Gail Patrick, the movie star, and Connie Boswell were the two guests on the show—Connie substituting for Martha Raye, who didn’t come east with Jolson. Gail had a little burlesque skit with Parky, which ended by him kissing her loudly, much to the delight of the audience. Parky practically never looks at his script when he’s before the mike. He carries it in his hand and glances at it only occasionally, learning his lines practically by heart beforehand.

Kilicycle Chatter:—Bob Benchley is on his way to New York to start rehearsals for his new program, which gets under way November 26. CBS producer Marty Gosp and the writers of the show are going to spend a week rehearsing at Virginia Beach preparing the first few scripts . . . Ben Bernie and his lads will open an engagement at the International Casino on November 15 . . . Howard Clancy is on leave of absence from NBC and is still over in Europe, which is the reason for his not acting as commentator for the NBC Symphony series this year . . . Mr. and Mrs. Parks (Vox Pop) Johnson flew to Houston, Texas, between broadcasts last week, combining business with pleasure . . . The reason for the Vox Pop show being dominated by Notre Dame and Ohio State football players the other Saturday night was because the broadcast originated in the lobby of the McAlpin Hotel, which was the New York headquarters for the two teams . . . This Tuesday night “Johnny Prents” program is dropping the three-minute thrill in and in its place listeners will hear the “Tale of a Tune” . . . Edward Rroeker of the Pick and Pat show is auditioning his baritones for another sponsor.

Surprise separation was that of Ethel Shutta and George Olsen (above with two sons), who celebrated a 12th wedding anniversary recently.

Left to right: Bob Trout, Neville Miller, Lyman Bryson, Curtis Mitchell, as they discussed “Public Opinion & Radio” on “People’s Platform”.

Kate and the Ranch Boys from California, heard on the Kate Smith hour. Trio’s horseback trek from California to New York took five months.

AIRIALTO LOWDOWN

BY MARTIN LEWIS

Radio Guide (Week Ending November 19, 1938)
HOLLYWOOD.—Boo! I'm the Man from Mars! While mythic meteor showers and boogy men were haunting gullible CBS listeners tuned to the Mercury Theater on Sunday, October 30, Charlie McCarthy was assisting his supporting cast (excepting the very great and Nelson Eddy) to lay its seer and egg for the second successive week. Yessir, Charlie, you little piker, if you don't get in there fast and start pitching better ball, Raizo Guro's Hollywood reporter is going to start a collection to buy a nice big green Avenue to your boss, Bergen, to substitute for you on his right knee. Then at least we will know the goose-eggs are genuine—for, after all, we know you can do better than you have been of late, or through? Betcha your cousin, Mortimer Snerd, could do better ... and Charlie, you might tip off your Saturday night nemesis, W. C. Fields, to keep it clean and work hard to equal his first broadcast, or his last broad-cast may come too soon for that feud you're plan-ning.

The Hmmm, Hmmm Dept.: First planned as guests of the Texaco Theater November 2 airing, the appearance of the tough "Dead End Kids" was postponed because of a cold which dead-ender Billy Halop was suffer-ing. Truth is that the "cold" was really a case of the mumps! ... We might title this "The Taming of the Shrew" or "Carole Grows Up." Anyway, Miss Lombard's re-hearsals for her recent Lux Theater performance were so quiet that Cecil B. DeMille wondered if the lively Carole might be ill? It seems she only fired off a sound-effects gun and took one fling at conducting the orchestra ... C. B., by the way, is passing the cigars for his eight-pound g r a n d s o n born October 27 to his daughter Katherine, Mrs. Tony Quinn ... Yep, honest, they're still testing to cast "Gone With the Wind." Radactress Martha Scott, of "Pepper Young's Family," was in town last week to try out for the role of Melinda, and—shhh!—Clark Gable's agent has notified the film-producers that he must start making the picture by January 9 or he won't be available as Rhett Butler. And shhh!—you again can still take long odds that Bette Davis is the best bet for Scarlett ... Burgess Meredith confesses that his jaunt to Europe emptied his pockets so thoroughly that he had to come to Hollywood again to replenish his wallet. Russia, incidentally, converted him to vodka ... You'll never hear it, probably, but the best satire yet on commercial broadcasting is the private recording made by Joe Venuti and his pals and titled (with editing) "The Therapist Hour". "Good News" tacked off its script for November 3 by removing from the El Capitan Theater to the new NBC Hollywood Radio City studios amidst the tears of that inseparable trio of Frank Morgan, Bob Young and Fanny Brice, who are far removed from the formerly convenient Seven Seas Cafe, where they were wont to recon for lunch and things.

Rom-Antics: Rudy Vallee arrived in Glamour-town just in time to learn that his last year's buddy and rumored "fiancée," Gloria Youngblood, has found the legal hand of lawyer Sam Woolf an able guide to night spots ... The Frank Parker-Mitzi Green twosome, somewhat dashed by Frank's emi-gration to Hollywood to take over the Tony Martin Chesterfield chores, will be somewhat compensated perhaps by the Lyman's westward-no-plans. Abe has been phoning dancer Eleanor Pownell from New York to learn, if he comes to Holly-wood, will she marry him? ... Delivered October 27 to Baby Smooks, one divorce from Billy Rose (who had one too many thorns).

Speaking of romance, that very funny fellas, Bob Hope, is trying to beat Cupid's Cruelty rating. Seems that Pauline Byrne and Vincent Deane, the Miss and one of the Six Hits of the Pseudotent sex-tet, are unhappy when apart, and Mel Shavelson, of the Hope writing-staff, is sending for his New York heart, Lucille Myrers, to come west and marry him this month. "Tis said Hope also inspired his film leading ladies, Shirley Ross and Martha Raye, to get their men. Maybe, one wag (not me) ex-plains, it's because Bob has a Hope chest ... And say, if you haven't listened to Hope's new Tuesday night Pseudotent series, start this week! Since Bob's October 23 broadcast, when Billie Burke was guest, the laughs have been much more than merely Hopeful.

President's son Jimmy Roosevelt, whose super-insurance business was spotlighted not long ago by a weekly magazine's article entitled "Jimmy Has It," was a surprise visitor (he thought) on the 20th Century-Fox set of comedian Jack Haley. Just as Jimmy was watch-ing Haley in the midst of a scene in a doctor's office, Jack ad-libbed a line at the "d o c t o r," saying, "Wait, Doc, if you're ex-amining me for insurance, Jimmy has it!" Young Roosevelt, realizing he was being ribbed, chuckled and took it like a sport.

Backstage Stuff: At Jack Benny's late broad-cast October 30: Actor Dennis O'Keefe was a f r o n t - r o w spectator, while hidden away in a back-row seat was 1938's greatest screen conqueror, John Garfield, Martha Raye, in the stage wings, being amused by Benny while waiting for her dress rehearsal on the Bob Hope show. Never-satisfied Jack, changing lines in the script after his eastern broadcast and before the West Coast airing to but one-tenth as many listeners. Mary Livingstone wearing her weekly smart new hat on auburn tresses a few ringes lighter than usual. Jack, entertaining the studio audience before airtime by sourly fiddling "Thanks for the Memory," and being showered by pennies, which he carefully picked up... At Hol-lywood Hotel rehearsal October 27: French crooner Jean Sablon having pronouncing trouble and drill-ing his tongue over such simple words as "one" and "there's" (but you should hear Plummer speak French!) ... At Texaco Theater rehearsal October 26: Kenny Baker, in sports suit, crawling under an electric organ "like a real dog" and admiringly snapping Producer Bill (Curillocks) Bacher's blue suspenders. Dave Broekman's tuba-player amazingly extracting a pack of cigarettes from the bell of his giant horn.

Memo to Martin (Manhattan Snoopers) Lewis: If you are told by Parkyakarkus, now visiting New York, that the tall, pretty brunette with him is his secretary, believe him. She's also (as you know) his wife, Thelma Leeds. Thelma agreed to act as his secretary so that she could take in the Broadway shows ... And if you wandered into the club car of the Century where bandleader Eddie Cantor is to your bailiwick, you'd have seen a tiny eighty-eight-note piano. Cantor installed it on the Chief when he left here and transferred it at Chicago to the Century so that he and his cast might rehearse while rolling across the prairies. They did, and the club-car pas-sengers had a free preview of the next Caravan.


EN ROUTE

Aboard the 20th Century on route to New York, Al Jolson in his compartment. Whether cameraman or loud pajamas wakened him is hard to say.

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Real purpose of Al's trip east was to see the Henry Armstrong-Garcia Effrenco boxing bout, as Al has a financial interest in Armstrong.

"Mammy"! Al greets New York at Grand Central Station. Most of Al's radio staff came, too, as four shows will originate in Manhattan.

Radio Guide • Week Ending November 19, 1938
IN CHICAGO

Scribal Notes

CHICAGO—Jeanne Juvelier, one of Chicago's finest dialecticians, is now taking the new part of the Jewish woman in "Kitty Keene." Jeanne's also Madame Babette (French) in "Arnold Grimm's Daughter," Angelina Pasquale (Italian) in "Guiding Light," and also enacts the role of the Russian woman in "The Story of Mary Marlin." Jeanne's a veritable radio league of nations. You're never too young to break into radio. Alice Sherry Goodkin, "Clarice Maywood" in "Those Happy Gilman," and "Patsy Donovan" in "Captain Midnight," will be 17 years old on November 16. She graduates from John Marshall High School in February. Like mother, like daughters. Jeanne Spencer, a Chicago actress, has two daughters now doing radio work around town. Ken Griffin, the new James Brent in "The Road of Life," and Blair Walliser, Mutual producer, co-owners of the championship racing-boat, "Revenge," have put their craft in drydock. "Revenge" won the famed Chicago-Mackinac race last year.

Scattergood Baines

"Tell us more about Chicago's script-shows" is the general tone of the letters your Tattler receives. Here's some dope on a show that has proved so popular on the West Coast that the advertiser, a Chicago gum manufacturer, has brought it to the Windy City and expanded it to Coast to Coast. The program is "Scattergood Baines." Your Tattler watched Scattergood's nation-wide debut. Leading character is Jess Fugh, a tall, lanky, gray-haired veteran radio actor. In the radio program, Scattergood Baines proves to be the same genial, old, stout-store-keeper that Clarence Budington Kelland has written about in the American Magazine for the past 20 years. Ed Potts, the town garage- owner, is played by Arnold Robinson. John Hearne, at one time Moran of Moran and Mack's famous Black Crows team, ambles up to the mike to enact the role of Hypocrates Brown, Scattergood's colored and none too energetic assistant. The part of Pliny Pickett is taken by Francis (Dink) Trout. The cast was all male when I saw the show, the role of Clara Potts, the garage-owners' shrewish wife, not being in the script that day. Katherine McCaine takes the part of the shrewish Mrs. Potts.

The entire above-mentioned cast was transplanted last summer from Hollywood, where the show first originated, to Chicago. I believe this is the first instance where all the leading characters of a script-show were moved from one radio center to another. When "Road of Life" moved from New York to Chicago a few weeks ago, the entire original cast was dismissed and a Chicago cast installed. Here's another Ripley about "Scattergood Baines." Holidays seem to exert a good-luck influence on the program. It made its debut in Hollywood on Lincoln's birthday in 1937. The show moved to Chicago on an extended list of stations. On July 4, on Halloween the program went Coast to Coast.

Musical Notes

Your Tattler learns that Frankie Masters leaves the "It Can Be Done" show after the first of the year. Masters has been on this Wednesday night commercial for the past year and a half. His band, Southern, was ordered to the fleet that Tommy Lee, son of Don Lee, was in town had anything to do with it? It is reported that Tommy is "that way" about Maxine. The pretty warbler headed westward following Kemp's Drake and Hotel engagement. Kemp himself is now on a midwestern tour which will take him into Kansas City, Minneapolis, Indianapolis and Milwaukee before returning east in mid-December. Up-and-coming band is in "Tiny" Hill's. Tiny, I believe, is heaviest orch-leader in the business. By actual weight, he—and I do mean tips—the scales at 353 pounds. Keep an eye peeled for Orrin Tucker's band. The outfit's going places. Their signature seems to be following in Guy Lombardo's footsteps. When the new Lady Esther maestro left the Hotel Roosevelt in New York last March, it was Tucker who succeeded him. When Guy Lombardo left Chicago's swanky Palmer House, the band replacing Guy was Orrin Tucker's. Watched the Tucker band perform at the Chicago Theater, where they proved a big hit. Tucker's femme warbler stopped the show cold. And the management of the theater told me that this same thing happened at every performance. The girl's name is Bonnie Baker. Naturalness is her greatest stock in trade. She's a sweet singer and not the swing type... Jan Garber returned to Chicago's Blackhawk Cafe November 16, replacing Bob Crosby, who went on tour. Bob Crosby will return to the Blackhawk on Lincoln's birthday.

What is this attraction that two of Hal Kemp's bandleaders hold for New York heiresses? 'Tis said that the real reason Suzanne Hatch, wealthy New Yorker, broke off with Enzo Fiermonte, the Italian boxer, was because of Bob Allen, good-looking baritone with the Kemp band. Another member of the band, John Peterson, is said to be the object of affection of Rosemary Cox, another New York heiress. Dog gonit, why did I balk at those piano lessons when I was a kid?

Sneaks to You

In radio circles, the term "sneak" is used in describing odd mike mannerisms. For instance, Ken Griffin's "snerk" is to distance himself from the mike and gesture wildly when broadcasting. Ken takes the part of James Brent in "The Road of Life"... Roy Shield, conductor of the "Roy Shield Revue," plays a silent piccolo solo on his baton while the band is not playing... Ed Prentiss, Dave Allen in "A Tale of Today," removes his seal ring and juggles it in his non-script hand... Other "sneaks" of Chicago fame are: Robert LaBelle, "Butts Kane" in "The Story of Mary Marlin," plays with his top vest-button... Sad Ellstrom, heard as Grandpa Putterball on "Sunday Dinner at Aunt Fanny's"; transfers his watch from pocket to pocket, doing a complete loop of the cubbyholes in his vest... Ethel Owen, Lady Gertie in "Kitty Keene," ties one-hand knots in her string of pearls... "Bob Gubbett, "Don Window of the Navy," shoves the tail end of his tie down inside his hirt-collar... Bruce Kamman, Professor Kaitennymeyer, gradually unloads every pocket as the broadcast proceeds.

The Tattler's Tidbits

Betty Lou Gerson, new female lead in "Road of Life," has a Bob Gubbett, "Don Window of the Navy," on her string of pearls these days. She's thinking of plots for her short stories. Betty is a writer as well as an actress, and she sells the stuff, too.
"The Power and the Glory."
That's the title of a radio drama that will be presented by the National Broadcasting Company and the American Red Cross on November 13, with Dorothy Gish, one of the greatest American actresses of this or any other generation, in the starring role.

But it's more than merely a playtitle, more than a mere play. Behind the simple majesty of that phrase stands the greatest humanitarian organization the world has ever known. Under its banners march millions upon millions of men, women, and children, all over the face of the globe—the millions who have found in the Red Cross their sole refuge and salvation in disaster and suffering. "The Power and the Glory." The Power—the power to stretch out the hand of mercy. The Glory—the glory of a good deed well done. In those words there is bound up all that the Red Cross stands for, and in them is contained the appeal for support that will be broadcast to the nation in the annual Red Cross Roll Call—from Armistice to Thanksgiving Day—the Roll Call of which Dorothy Gish and "The Power and the Glory" are an important part.

When you listen to the NBC broadcast on November 13, you'll hear the announcer say, "...the characters in this drama are in no way intended to resemble actual persons, living or dead." In other words, the play is a piece of fiction. But is it? Certainly not. It's based on solid fact, and the hair-raising thrills it contains are duplicates of commonplace incidents in the lives of Red Cross workers.

Have you ever seen a flood? Even just an ordinary little flood—a country creek overflowing its banks, for instance? If you have—well, it doesn't really matter whether you have or not. The memory can't much help you to visualize the raging horror that is a flood of true disaster proportions—the Ohio-Mississippi flood of last January, for instance. But try to think of it. Think of the dead of winter. Think of torrents of rain sluicing down from a gray sky in volume absolutely unprecedented: rain enough to cover 204,000 square miles to a depth of nearly one foot! Think of 1,400,000 people helpless in the face of the roaring waters, many of them powerless to do more than save themselves, and lucky to do that, while the sullen, muddy-yellow river swept their homes, their every movable possession, like tumbleweeds down to the Gulf. Think of the thousands upon thousands fleeing from everything that they knew and held dear, crowding, cold and wet, into crude concentration centers, often enough separated from their families, worrying, wondering, hungry, sleepless, sick. Three hundred million dollars went down the river in January, 1937, lost forever. That is a conservative estimate, soberly made by sober men. Those same men termed the flood the "worst disaster to strike America since the World War!"

WHERE there is disaster and suffering, there too is the Red Cross. That's the story of "The Power and the Glory." A lone farmhouse, the vanguard of the floodwaters lapping insistently around it; a knock on the door in the cold dawn, a sleepy farmer admitting a policeman and—a Red Cross nurse. Ten miles away there is a completely flooded town, where hundreds of people, hopelessly trapped, are huddled in the only safe building left—a school built to contain a third of that number. Food and fuel and water are desperately limited. There is only one doctor, and to minister to the sick and injured among six hundred people he has only the supplies and medicine he could carry with him when he fled his flooded office. From Red Cross Regional Headquarters there has come an order to Nurse Clare Howard: "Go to Rivertown immediately. Somehow, anyhow, get there—no matter what!"

The road! There is no road, the river has taken care of that, and even the hard-boiled patrolman accompanying Nurse Howard dares to go no further. An airplane? Out of the question. There is only one solution—a boat. The farmer has one, yes, an old fishing rowboat with a cranky outboard motor. But "Lady, you'd never make it. That flood's deep, an' full a' ice, an' there's fences posts and gosh knows what else in it, that's go through th' bottom of a boat like a knife through cheese...I'd do it, lady, if I thought there was a chance—we'd be committin' suicide, that's what we'd be doin'."

Anyone who has ever gone through a major disaster knows that deep down in man there's something, a glorious, intangible something, that brings out the best in human nobility when the need is the greatest. Cowards turn brave, weaklings are strong, to the panic-stricken comes a deadly, fighting calm. The farmer in his flood-threatened house was no exception. Out with the boat! Let the fence-posts look out for themselves, let the floating logs keep out of our way, and the rolling, roiling waters lie calm. The Red Cross is going through! There's work to be done: the sick to be nursed, the hungry fed, the fear-crushed calm. Six hundred people, unorganized, frightened, their nerves stretched taut—are a mob, and more dangerous, even to themselves. But give those same six hundred responsible leadership, give them help and comfort—and they'll become human beings again. They'll stand their ground and fight. When you listen to "The Power and the Glory" you'll hear them, you'll see them doing it. And part of their triumph, and Nurse Howard's triumph, will be yours, when finally the Red Cross rescue steamer comes chugging up the river.

The six hundred wet and frightened people in the schoolhouse at Rivertown were only a fractional part of the Americans who found succor in the Red Cross last year. There are 420,000 people in these United States today who were snatched from the threat of a hundred kinds of deadly danger, who are today alive, and well, and happy—schooled, clothed, economically secure—because there happens to be an organization called the Red Cross. These 420,000 men, women and children were the direct recipients of Red Cross aid during the past year alone. Six and one-half millions of dollars were spent to aid them—every penny of it well spent, and every penny of it donated voluntarily by American citizens.

For the Red Cross, contrary to a sometimes widely held belief, is supported entirely by donations. It is not

(Continued on Page 18)
LISTENING TO LEARN

... A Ceaseless Search, an Unquenched Thirst for Knowledge...

Scientific...Sundays

The Farmer Takes the Mike, CBS. The altered procedure in this series has a farmer interviewing several scientists from all over the nation about various phases of farming. Time: 1:45-2 p.m. EST; 12:45-1 CST; 11:45 a.m.-12 noon MST; 10:45-11 a.m. PST.

The World Is Yours, NBC. Historical facts that mark the background of the arts and sciences, based on the exhibits in the Smithsonian Institution. These programs are dramatized by the Office of Education. Time: 4:30-5 p.m. EST; 3:30-4 CST; 2:30-3 MST; 1:30-2 PST.

Weekly...Saturdays

National Farm and Home Hour, NBC. The man who tries to keep abreast of the many-fold applications of farming will find this series indispensable. Time: 12:15-1:15 p.m. EST; 11:30 a.m.-12:15 p.m. CST; 10:30-11:15 a.m. MST; 9:30-10:15 PST.

Science in the News, NBC. Designed for those who are interested in the latest developments of science but cannot understand the technical language. This broadcast will describe the advances and complex applications of scientific work. Time: 6-6:15 p.m. EST; 5-5:15 CST; 4:45-5:15 MST; 3:30-4:00 PST.

On the March, NBC. Of the heavenly bodies—planets and satellites—the average man knows little. Many have professional interest and for them Dr. F. R. Moulton presents this series. Time: 7:45-8 p.m. EST; 6:45-7 CST; 5:45-6 MST; 4:45-5 PST.

Tuesdays

National Farm and Home Hour, NBC. Same as Monday.

National Farm and Home Hour, NBC. Same as Monday.

National Farm and Home Hour, NBC. Same as Monday.

National Farm and Home Hour, NBC. Same as Monday.

Men Behind the Stars, CBS. Having completed a comprehensive cycle on the mysteries in the sky, this series now turns to the men who devoted their lives to the study of astronomy. Time: 5:15-5:30 p.m. EST; 4:15-4:30 CST; 3:15-3:30 MST; 2:15-2:30 PST.

Saturday...Saturdays

This Wonderful World, CBS. Men who study the stars know many of the wonders of this world, and, in this series from Hayden Planetarium, describe some of the most interesting aspects. Time: 12-12:15 p.m. EST; 11-11:15 a.m. CST; 10-10:15 MST; 9-9:15 PST.

National Farm and Home Hour, NBC. Same as Monday.

Men Against Death, CBS. Dramatizing science's fight against a multitude of ills, this broadcast is made to order for the leisure of the person who would like to learn of man's momentous scientific achievements in the field of human welfare. Time: 9-9:30 p.m. EST; 8-8:30 CST; 7-7:30 MST; 6-6:30 PST.

(Continued on Page 16)
A Money-Making Opportunity
for Men of Character

EXCLUSIVE FRANCHISE FOR
AN INVENTION EXPECTED TO REPLACE
A MULTI-MILLION-DOLLAR INDUSTRY

Costly Work Formerly
"Sent Out" by Business Men
Now Done by Themselves
at a Fraction of the Expense

This is a call for men everywhere to handle
exclusive agency for one of the most
unique business inventions of the day.

Forty years ago the horse and buggy business was supreme—today
almost extinct. Twenty years ago the phonograph industry ran into
many millions—today practically a relic. Only a comparatively few
forty years ago men saw the fortunes ahead in the automobile and the
radio. Yet irresistible waves of public sweep swept these men to
fortune, and sent the buggy and the phonograph into the discard. So
are great successes made by men able to detect the shift in public favor
from one industry to another.

Now another change is taking place. An old established industry—an integral
and important part of the nation's business—in which millions of dollars change hands
every year—is in thousands of cases being replaced by a truly astonishing, simple
invention which does the work better—more reliably—AND AT A COST OPEN! AS LOW
AS 3% OF WHAT IS ORDINARILY PAID! It has not required very long for men
who have taken over the rights to this valuable invention to do a remarkable business,
and show earnings which in these times are almost unheard of for the average man.

Not a "Gadget"
Not a "Kit"

—not a valuable, proved device

which has been sold successfully by busi
ness novices as well as seasoned

veterans.

Make no mistake—this is no novelty—no fad creation
which the inventor hopes to put on the market. You
probably have seen nothing like it yet—perhaps never
dreamed of the existence of such a device—yet it has already
been used by corporations of outstanding prominence—by
dealers of great corporations—by their branches—by do-
nors, newspapers, publishers—schools—hospitals, etc., etc.,
and by thousands of small business men. You don't have to
convince a man that he should use an electric bulb to light
his office instead of a gas lamp. Nor do you have to
sell the same business man the idea that some day he may need
something like this invention. The need is already there—
the money is usually being spent right as that very
moment—and the desirability of saving the greatest
part of this expense is obvious immediately.

Some of the Savings
You Can Show

You walk into an office and put down before your prospect
a letter from a sales organization showing that they did
work in their own office for $1 which formerly could have
cost them over $20. A building supply corporation pays
our rate $70, whereas the bill could have been for $1,000.
An automobile dealer pays our representative $15, whereas
the expense could have been over $1,000. A department
store has expense of $88.60, could do it if done outside
the business being well over $2. And so on. We could not
possibly list all the savings here. There are just few of the
many actual cases which we place in your hands to
work with. Practically every line of business and every
section of the country is represented by these field reports
which hammer across dazzling, convincing money-saving
opportunities which hardly any business man can fail to
understand.

EARNINGS

One man in California earned over $1,600 per month for three
months—close to $5,000 in 10 days' time. Another writes from
Delaware—Since I have been operating (just a little
less than a month of actual selling) and not the full day for
that, because I have been getting organized and had to spend
at least half the day in the office; counting what I have sold
outright and on trial, I have made just a little in excess of
one thousand dollars profit for one month." A man working small-
city in N. Y. State made $10,805 in 9 months. Texas man
nets over $300 in less than a week's time. Space does not
permit mentioning here more than these few random cases. How-
ever, they are sufficient to indicate that the worthwhile future
in this business is coupled with immediate earnings for the
right kind of man. One man with us has already made over
a thousand sales on which his earnings ran from $5 to $60
per sale and more. A great deal of this business was repeat
business. Yet he had never done anything like this before
coming with us. That is the kind of opportunity this business
offers. The fact that this business has attracted to it such
business men as former bankers, executives of businesses—
men who demand only the highest type of opportunity and
income—gives a fairly good picture of the kind of business this
is. Our door is open, however, to the young man looking for
the right field in which to make his start and develop his future.

Profit Typical

of the Young, Growing Industry

Going into this business is not like selling something
offered in every grocery store or department store. For
instance, when you take a $75.00 order, $5.83 can be your
share—$51,500worth of business, your share can be
$1,167.00. The very least you get as part of your
dollar's worth of business you do is 67 cents—on ten
dollars' worth $6.70, on a hundred dollars' worth $67.00
—in other words two thirds of every order you get is
yours. Not only on the first order—but on repeat orders
—and you have the opportunity of earning an even larger
percentage.

This Business Has

Nothing to Do With
House to House Canvassing

Nor do you have to know anything about high-pressure
selling. "Selling" is unnecessary in the ordinary sense of
the word. Instead of hammering away at the customer
and trying to "force" a sale, you make a dignified,
business-like call, leave the installation—whatever use
the customer says he will accept—at our risk, let the
customer sell himself after the device is in and working.
This does away with the need for pressure on the cus-
tomer—it eliminates the handicap of trying to get the
money before the customer has really convinced himself
100%. You simply tell what you offer, showing proof of
success in that customer's particular line of business.
Then leave the invention without a dollar down. It
starts working at once. In a few short days, the installa-
tion should actually produce enough cash money to pay
for the deal, with profits above the investment coming in
at the same time. You never call back, collect your
money. Nothing is so convincing as our offer to let results speak
for themselves without risk to the customer. While others
fail to get even a hearing, our men are making sales
running into the hundreds. They have received the atten-
tion of the largest firms in the country, and sold to
the smallest businesses by the thousands.

No Money Need Be Risked

in trying this business out. You can measure the pos-
hibilities and not be out a dollar. If you are looking for
a business that is not overburdened—a business that is just
coming into its own—on the upgrade, instead of the
downdraft—a business that offers the buyer relief from
a burdensome, but unavoidable expense—a business that
has a prospect practically in every office, store, factory
into which you can sell (regardless of size)—that is a
business that does have any price cutting to contend
with as other necessities do—that because you control
the sales in exclusive territory is your own business—
that pays more on some individual sales than many men
make in a week and sometimes in a month's time—if such a business
looks as if it is worth investigating, get to touch us
as at one for the rights in your territory—don't delay—
because the chances are that if you do wait, someone else
will write to us in the meantime—and if it turns
out that you were the better man—we'd both be sorry.
So for convenience, use the coupon below—but send it right
away—or wise if you wish. But do it now. Address

F. E. ARMSTRONG, President
Dept. 4025-M, Mobile, Ala.

RUSH FOR EXCLUSIVE
TERRITORY PROPOSITION

Without obligation to you, we will furnish you full infor-
mation on your proposition.
Name:
Street or Route: 
Box No.: 
City: 
State: 

Radio Guide • Week Ending November 19, 1923
www.americanradiohistory.com
LISTENING TO LEARN: Continued from Page 14

Classroom Aids...

**Mondays**
Adventures in Reading, CBS. To heighten interest of listening school groups in authors, books, and authors, episodes in their lives which best illustrate the influences that led them to their current activities. The series is designed to supplement classroom work, the series is a "must" for all school systems. Time: 2-2:30 p.m. EST; 1-1:30 CST; 12-12:30 MST; 11-11:30 a.m. PST.

American School of the Air, CBS. Monday programs explore, by commentary, points out that current events are fundamental principles guiding our democracy and the ways in which they affect all aspects of a democratic life. Time: 2-2:30 p.m. EST; 1:30-2 CST; 12:30-1 MST; 11:30 a.m.-12 noon PST.

**Tuesdays**
Music Makers, NBC. Radio music lessons by Dr. Maddy. Ideal for anyone with a musical instrument and the desire to play. Time: 11:50 a.m.-12:15 p.m. EST; 10:30-11:15 a.m. MST; 9:30-10:15 a.m. PST.

Science Everywhere, NBC. Nature-study for elementary and intermediate grades. Time: 2-2:30 p.m. EST; 1-1:30 CST; 12-12:30 MST; 11-11:30 a.m. PST.

American School of the Air, CBS. Blending dramatizations of American literature with the comments of contemporary writers, the Friday programs are designed to show how literature can be used to increase understanding of other human beings. Time: 2:30-3 p.m. EST; 1:30-2 CST, 12:30-1 MST; 11:30 a.m.-12 noon PST.

**Wednesdays**
Your Health, NBC. Interesting and informative lessons in personal health are presented in this weekly series in plain English. Time: 2:30-3 p.m. EST; 1:30-2 CST, 12-12:30 MST; 11-11:30 a.m. PST.

American School of the Air, CBS. To help understand the drive for material progress and the part it plays in the family, the programs tell how to make and administer our laws. Time: 2-2:30 p.m. EST; 1-1:30 CST; 12-12:30 MST; 11-11:30 a.m. PST.

**Thursdays**
The Reviewing Stand, MBS. Ideal for the person who enjoys Sunday leisure time and seeks beauty and breadth of information. Time: 2:20-2:30 p.m. EST; 1:10-1:30 CST; 12 noon-12:30 MST; 11-11:30 a.m. PST.

American School of the Air, CBS. To improve the quality of instruction in all grades, the series stresses the social and political problems of the present and future. Time: 2:20-2:30 p.m. EST; 1:10-1:30 CST; 12 noon-12:30 MST; 11-11:30 a.m. PST.

**Fridays**
Music Appreciation Hour, NBC. Concert programs designed especially for those who believe that music and music appreciation can heighten interest in the study of music. Time: 2:30-3 p.m. EST; 1:30-2 CST; 12-12:30 MST; 11-11:30 a.m. PST.

American School of the Air, CBS. The series is designed to meet the needs of students who desire intermediate and high school credits. The series is a valuable study for elementary school teachers and parents. Time: 6:30-7 p.m. EST; 5-5:15 CST; 4-4:15 MST.

**Saturdays**
American Education Forum, NBC. See "Parent Aids."

**Drama...**
Shakespeare's England, NBC. Faithful followers of the great bard's work in this series are acquainted with England as it was in his day. Time: 12-12:30 p.m. EST; 11-11:30 a.m. PST; 10-10:30 MST; 9-9:30 PST.

Great Plays, NBC. A panorama of the theater from the days of the Greek tragedies to the present. Time: 11:30 a.m.-12 noon EST; 10-11 a.m. PST; 9-10 a.m. MST.

**History...**
Americans All — Immigrants All, CBS. This series provides information on the development of the United States through the study of the nation's immigrants. Time: 6-6:30 p.m. EST; 5-5:15 CST; 4-4:15 MST.

Men Against Death, CBS. See "Science."

**Parent Aids...**
Your Health, NBC. See "Classroom Aids."

Our American Schools, NBC. A series designed at parents of school-age children that attempts to acquaint them with the changes that have taken place in the classroom since the era of the little red schoolhouse. Time: 6:45-7:15 p.m. EST; 5-5:15 CST; 4-4:15 MST.

Wings for the Martins, NBC. Through the lives of real children and their teachers, the series offers realistic portrayals of teachers and the children, their school officials, today's problems and the attacks on education, all recommended by modern education are brought into the American home. Time: 9:30-10 p.m. EST; 8:30-9 CST; 7:30-8 MST; 6:30-7 PST.

**Saturdays**
The Child Grows Up, NBC. A woman who has been active in social work for more than twenty-five years gives practical hints and expert advice on the problems of child-rearing. Time: 10:30-11:15 p.m. EST; 9:30-10 p.m. CST; 8:30-9:15 MST.

Florenc Hale Forum, NBC. This is another series aimed primarily at the parents of children of school age. The talks by Florence Hale, trustee of the NEA and editor of the Grade Teacher, explain the methods of classroom procedure in order that education may continue at home as well as in school. Time: 6-6:30 p.m. EST; 5-5:30 CST; 4-4:30 MST; 3-3:30 PST.

American Education Forum, NBC. Leading educators present round-table discussions of important problems confronting American teachers today. Ideal for teachers and parents of school-age children. Time: 8-8:30 p.m. EST; 7-7:30 CST; 6-6:30 MST.
We Inherit an Emperor's Legacy

(Continued from Page 1)

provided for and educated until they come of age at twenty-one, sometimes more than seven years after their treble voices "break" and they can no longer sing as boys.

Poverty is no bar to entering their ranks, nor can wealth buy a place there. The boy whose name is transferred from the long waiting-list and admitted to the school must have not only an exceptional voice, and be intelligent: he must prove, too, that he is of honorable caliber, that he lives cleanly, and that he is ready to work hard, and willing to obey.

In many cases a candidate lives at home and is a "day pupil" in the city school for a year or two before he is admitted into the choir's country "konzert." Once taken there, his parents formally relinquish all legal rights of control.

When the Vienna choir boys were first organized, opera was unknown. The boys singing was chiefly sacred, heard at masses and vespers in the imperial chapel. Then it was the only reason for their existence. "Profane" or secular music was indulged in rarely, as a sort of informal amusement.

It wasn't until the end of the seventeenth century that they branched outside the field of sacred music and began their present association with the theatrical art. Today their concerts include productions of "Fatien and Bas-tienne" by Mozart, and Haydn's "The Apocatastis," one-act comedies admirably suited to their voices. Their ability as actors is on a par with their sincerity as singers. And the boys have great fun dressing up in wigs and girls' clothes for the parts.

A place on the choir roster is still

Radio Guide • Week Ending November 19, 1938
WE INHERIT AN EMPEROR'S LEGACY

(Continued from Page 17)

something that every Viennese boy looks forward to if he has a special talent for music. One season recently there were three openings in the choir, and three hundred boys applied. Tested on musical ability first, the number was reduced down to fifty-six, then to six. From the last half-dozen, the three most needy boys were finally selected.

Boys selected at the age of seven, never younger. Those who go on tour are usually from nine to thirteen. When their voices begin to change, they are kept at the school until they are twenty-one. Then they go, and are supplied really equipped to take their places as citizens.

In sports and games, as with all youngsters, quarrels break out often, and naturally lead to fistfights. When this happens, on tour or at home, the adults in charge conduct a council of justice, at which every boy attends.

Twelve boys not implicated in the ruckus are selected by their members to form the jury. The charge is made, and witnesses are called to testify. The jury regulates the punishment handed down to the boy. All the proceedings are conducted in the manner of a court. This usually consists of the time-honored trip to "Coventry," that mythical yet never-seen place mighty uncomfortable to the culprit. Then there's the destination where the culprits, mingling freely with their mates, may not be spoken to by any of them.

By and large, they are grand boys, devoted to their music, even with all their youthful pranks and thoughtless ways. On one of their trips to New York, an admirer offered to supply them all tickets for a new movie at an expensive theater. Suddenly they didn't want to go into a huddle. After consulting the newspapers, they asked through a spokes-

person: "Can we go to the Metropolitan Opera instead?"

The Vienna choir boys love the music of the great masters, and listen to it with the intense appreciation of the true artist. Yet when they sing the music that is familiar to all Americans, whether it be "Dixie" or "The Star Spangled Banner," their tidy English is a joy to all who have the privilege of lis-
tening to them.

Whatever these world-famous chor-

ists do in the air is a hit in store. For there is some-

thing about their youth, quaff breaks out often, and

safety and sweetness of these boys, voices, a detachment which is never reached by any other. Even as the emperor who lived four and a half centuries ago found the charm and exquisite harmony of the choir boys' music a happy interlude in the worries and cares of government, so will radio's music-loving millions find in it all day long the magnificence of superb harmony in a world beset by trouble and temped to jazz-jitter-
music.

Vienna Boys' Choir may be heard Saturday on the "National Barn Dance" over an NBC network at:

EST 9:00 p.m. — MST 8:00 p.m.

For the West:

MST 9:00 p.m. — PST 8:00 p.m.

mercy

(Continued from Page 13)

and never has been aided by the gov-

ernment or any other agency. It doesn't have anything to do with charity, gladness, America brings to the coffers of the Red Cross the money necessary for its great work. The money will all member of the Red Cross has never failed. Of it, President Franklin D. Roosevelt has said: "I urge every one everywhere to respond generously and promptly to the Red Cross membership Roll Call." And every one who does so won't really need the mer-

acy! America knows its friends.

Most spectacular of Red Cross activi-

ties, of course, are those engendered by disaster. Tremendous as they loom, the great disaster-relief works are only a part of the picture. Last year, for in-

stance, Red Cross nurses made one million visits to the sick in communities where medical and medical care weren't readily obtainable. Reported a nurse assigned to a small island off the coast of Maine: "I spent three nights with an ill couple. They slept on cots in the kitchen, and there were relative to us. They spent the first night chopping wood, they got a near-by stream, applying compresses to the heads of my patients, rubber bands, giving drinks and baths, they recovered ... " Nothing extraordinary in that, but it is far as the nurses' work comes. Merle L. Young. Those two people were sick, weren't they? They had to take care of, didn't they? The Red Cross, strangely and curi-

ously enough, stems from one man, and the effort on his mind of an ad-

venturer. When fire, tornado, famine and flood strike America, the Red Cross is there, ready to respond. It's an American-owned organization, and the standards of the Red Cross is there, ready to respond. It's an American-owned organization, and the standards they gave their lives to establish, secure in the hearts of their successors.

The annual Red Cross Roll Call broadcast may be heard Sunday evening over the NBC network at:

EST 3:30 p.m. — MST 2:30 p.m. — PST 1:30 p.m.
ASTHMA?

"If you are sick and tired of gasping and struggling for breath—tired of setting up night after night, this may be the answer to your prayers." Write me at once for a free trial of the medicine that stopped it. I suffered agony for nearly six years. Now I have no more spells of choking, gasping, and sleepless nights. Write today for a free trial. Your name will be kept confidential. Bring it by return mail."


RECORDS OF THE WEEK

A department reviewing the recordings of your radio favorites

**Classical—Operatic Items:**

AFTER giving us a few minutes of that pretty central theme in Le Coq D’Or on the first record, Eugene Goossens’s symphonic suite of French Dances drifts into a minor key and wandering five records, winding up with a Balaban and Katz finish, all ended (since) the pretty coldness of the third (which is about an offshore fog that cries out occasionally, was written by) Romberg. Goossens conducts the London Symphony Orchestra in this reading. (Victor album $4.50.)

Another Toscanini record for hungry collectors comes forth this week—a fresh, strong and vivacious job of the Bruckner Seventh. Under Toscanini’s direction, the Magic Flute. The BBC Symphony Orchestra responds nobly to light-humor, and the living picture is a thing of joy. (Victor 15190 $2.)

Jussi Bjorling is the latest tenor rave, with amazing strength on top and vitality of delivery. Your more musical friends might accuse him of sharpening on occasions, but he is a home-front-lower-downer. This is on two of Mr. Pucinni’s punchiest arias: ‘The Stars Were Shining’ from La Bohème and ‘Her Italian Husband Has Gained My Freedom’, from the neglected Girl of the Golden West. Recorded in Europe, Mr. Bjorling’s performance is supported by an orchestra conducted by Nils Grevillius. (Victor 1498 $1.)

Popular—Whitman Returns on Wax:

Paul Whitman’s reappearance on our record lists is the most important item on the docket this stanza, with his alliance to the Decca label. His two record selections being issued at one slug. After splitting all eight, you wonder if the Whitman man on the Moderns who rate the billing, since six of the sides feature extensively those harmony vocalists. Paul employs what Whitman calls his ‘Swing’—and the rest, a full band, Selections vary from Tommy Merman’s two-year-old football killer, James Brown Jones, to Billy Bigs’ newest selections. All Ashore, the current theme, When I Go A-Dreaming, I Used to Be Color Blind, and My Reverie. (All Decca.)

Which brings us to My Reverie, the dulcet Debussy air, which Larry Clinton set to swing time and modern lyrics. Several more versions since Clinton’s are now out, including the Whitman, Mildred Bailey’s version, and an excellent job by Glenn Miller on Bluebird.

Wacky Dust, an unusually different swing ditty, which was waxed by Bunny Berigan some months back, gets another whirl by Ella Fitzgerald, one of the best swingers. Fitzgerald killer just out is McPherson is Rehearsin’, one of the better of highland swingers. (Both Decca.)

By the Waters of Minenanka. About time someone caught up with this old tune in a swing treatment, and Glenn Miller’s solid band does it on two sides. An off-key trombone is the only upshot. (Bluebird.)

Mighty Like the Blues gives Duke Ellington his best vehicle in many months, and the Duke is capable of some awfully pretty stuff. It’s a little subtle, infectious, especially that second chorus. (Brunswick.)

Leonard Feather’s latest return, a song adapted to the Murray Head style, and Miller recorded it some weeks ago on Vocation.

—Joe Thompson.

MR. FAIRFAX

No personal replies to questions unless accompanied by stamped, self-addressed envelope.

DR. SIGMUND SPAETH, at the Soldier’s Home, Forty-second Street, New York City, offers a thoroughly reliable service to unknown and amateur music composers—T. K. Blazan, Wyo.

RUTH BAILEY portrays the role of Rose Kransky in ‘The Guiding Light’.

—J. A. P., Des Moines, Ill.

HOFORD CLANEY is vacationing in Europe at present, having taken a leave of absence from radio work—H. R. B., Portsmouth, Va.

The theme song of ‘Mr. Keen, Tracer of Lost Persons’ is ‘Someday I’ll Find You’—P. V., Streator, Ill.

LEW PALMER is no longer with Jan Garber’s orchestra. He resigned from the band last August to organize his own dance band and radio combination—R. D., Chicago, III.


DOUGY UMPLES DISTRESS YOU?

The nicest men and women are frequently bothered and have pinches or acne from external causes. Many of them have been helped by the almost immediate relief from distressing symptoms, after using SAN-SKIN preparations. One week’s use. This hydrating preparation is an alkali-free dermatologic paste—something entirely different from the general run of beauty- and cold-cream preparations. It is safe for all sensitive skin types and is especially recommended for sufferers of the larger class of SKIN complaints. We will ship full-sized SAN-SKIN preparations or we will ship C.O.D. charges. If you are not satisfied, we insist on refunding your dollar. FREE on special request.

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ROYAL TYPEWRITER COMPANY, Inc., Davenport, Ia.

ROYAL PORTABLE 35C

Celebrate the Christmas season in comfort and style with this fine long-stemmed Royal Portable. подробн

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## THIS WEEK'S PROGRAMS (Edition — Midwestern)

### SUNDAY

**Schedule Changes—New Programs, Program Changes and Closings can be found on page 34**

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<th>Call Letters</th>
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| WLSU         | 15.21       | 1,000       | West Lafayette, Indiana | NBC-
TUESDAY, NOVEMBER 15, 1938

MORNING

7:00 a.m. CST

• NBC-Met, trib. (sw-21.5)
• CBS-Bob Hope, musical comedy, 1st Half
• NBC-Fourth Man, comedy, 1st Half
• Musical Clock: WKBH
• Early Riser: WINS
• CBS-Phil Silvers
• NBC-Gene & Glen, 60 minutes
• CBS-Deep River Boys, 1/2 hour
• WKBH-Nancy Mullen, news
• WKBH-Home Economics Prgm.
• WKBH-Questions of Women's Clubs
• WOC-Melodic Mornings

NBC-Morning 

7:30

• WCCO-Morning Business 
• WCCO-Questions of Women's Clubs
• WOC-Home Economics Prgm.
• WOC-Questions of Women's Clubs
• WOC-Melodic Mornings
• WOC-Morning Business
• WCCO-Morning Business
• WCCO-Questions of Women's Clubs
• WCCO-Morning Business

NBC-Morning :

7:45

• WCCO-Breakfast Club: WIBB
• WIBB-Newspapers: 1/2 hour
• NBC-News: 1/2 hour
• WKBH-Morning Business
• WIBB-Weather: Markets
• WKBH-Morning Business
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning :

8:00

• WCCO-Newspapers: 1/2 hour
• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

8:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

8:30

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

8:45

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

9:00

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

9:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

9:30

• WCCO-Newspapers: 1/2 hour
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NBC-Morning:

9:45

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NBC-Morning:

10:00

• WCCO-Newspapers: 1/2 hour
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NBC-Morning:

10:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
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NBC-Morning:

10:30

• WCCO-Newspapers: 1/2 hour
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NBC-Morning:

10:45

• WCCO-Newspapers: 1/2 hour
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NBC-Morning:

11:00

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

11:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

11:30

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

11:45

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

12:00

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

12:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

12:30

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

12:45

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

1:00

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

1:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

1:30

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

1:45

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

2:00

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

2:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

2:30

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

2:45

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

3:00

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

3:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

3:30

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

3:45

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

4:00

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

4:15

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

4:30

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets

NBC-Morning:

4:45

• WCCO-Newspapers: 1/2 hour
• WIBB-Weather: Markets
• WIBB-Weather: Markets
CHORE

WSUI-Within
WIBA-Win
WKBH-Club
WROK-Round the
WTAQ-

WTMJ-Heinie-Spam
WTAD-Policy
WMBD-Thrift

WGN:
Father
Harmonica
Amos

WTC-Fan
WDD-Heart
WSIU-Speedway
WCSI-Connect

WCCO-

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The document contains a list of radio programs broadcast on various stations across the United States. The programs cover a wide range of topics including news, sports, music, and variety shows. The list is structured in a way that each station and its program is listed in a specific format, with details about the time, genre, and other relevant information. This type of information was typically used in radio guides or schedules during the mid-20th century. The document is not a modern broadcast guide but rather a historical record of programming from a specific time period.
MORNING

7:00 a.m. CST

NBC-Mahi-Herbs (sw-21.5)

CBS-Book of Mormon

Early Rivals: WHO, WIBB, WBBM, WOC, WLS, WOC, WBBM, WTAQ, WBBM, WOC

8:00 a.m.

CBS-NBC News: Breakfast Club

WCFL, WBBM, WMBD

8:30 a.m.

CBS-Milton, Charles; organist

WATN, WBOW, WBBM, WMBD, WBBM, WOC

8:30 a.m.

CBS-Edith Dix & Jack Shannon (songs)

WBBM, WOC, WBBM

8:30 a.m.

CBS-WBBM News: Breakfast Club

WCFL, WBBM, WMBD (sw-21.5)

9:00 a.m.

CBS-Book of Mormon

Musical Clock: WMT-1090 WMBD-1080

9:15 a.m.

CBS-NBC News: Breakfast Club

WBBM, WMBD

9:15 a.m.

CBS-First Thoughts

Columbia College: WBBM, WMBD

9:30 a.m.

CBS-Book of Mormon

Musical Clock: WMT-1090 WMBD-1080

9:45 a.m.

CBS-NBC News: Breakfast Club

WCFL, WBBM, WMBD

9:45 a.m.

CBS-Book of Mormon

Musical Clock: WMT-1090 WMBD-1080

10:00 a.m.

CBS-NBC News: Breakfast Club

WCFL, WBBM, WMBD

10:15 a.m.

CBS-Book of Mormon

Musical Clock: WMT-1090 WMBD-1080

10:45 a.m.

CBS-NBC News: Breakfast Club

WCFL, WBBM, WMBD

11:00 a.m.

CBS-Book of Mormon

Musical Clock: WMT-1090 WMBD-1080

11:15 a.m.

CBS-NBC News: Breakfast Club

WCFL, WBBM, WMBD
SUNDAY, November 19, 1938

**WCL** - Nora Novena

**WCL** - C.W. Bowers

**WCL** - Broadcast Time for Programs

**WCL** - Broadcast Time for Programs
SATURDAY
November 19

NEW PROGRAMS

America's Town Meeting, one of the air's outstanding educational features, returned Thursday, November 19, at 7:30 P.M. CST. George V. Denny, Jr., as its host, will be the moderator. Formerly, speakers have discussed only political or economic problems. This year, however, the discussions will be selected from all cultural questions as well, covering the fields of science, literature, and art. The Town Hall broadcasts have won their subjects and importance of the guest speakers.

This year's popular quiz program, has been signed by Canada Dry Ginger Ale. This program 11:15 a.m. from the usual type of quiz broadcast in that it asks the questions instead of the average layman. The initial broadcast under the sponsorship of Canada Dry can be heard Thursday, November 15, at 7:30 P.M. CST.

Scattered Baines (Wrigley's) today at 11:30 a.m. is a good broadcast, and a program 9:30 p.m. CST.

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Good Listing for Saturday

Further details and stations that will broadcast these programs may be found in the subject program. Be sure to have your 76 mm.

WIND - News
WIND - News

Reggie, host of the show, will be present.

At 11:00

At 10:00

At 9:00

At 8:00

At 7:00

At 6:00
On Short Waves

Edited by Chas. A. Morrison
President, International DXers Alliance

Times given are FST. For CST subtract 1 hour; MST, 2 hours; PST, 3 hours.

O n Thursday, November 17, at 9:15 a.m., in Germany, short-wave stations DJB (125), IDJ (11.77), and DJZ (11.801) will feature an interesting broadcast portraying the life of Count Ferdinand von Zeppelin, inventor of the "lighter-than-air" dirigibles that bear his name. The history of these sky giants will be dramatized from the time of the first simple balloon down to that of the recently completed successor to the ill-fated Hindenburg.

MUSIC HALL, a regular Saturday feature from Dayton, broadcast at 3 p.m. EST over stations GGS and GSP, will include this week as special guest artist the popular American film star of a few years back, Bebe Daniels and her actress and husband, Ben Lyon.

The New York News Radio Club is now on the air Tuesdays at 8 p.m. EST, and Fridays at 12 midnight EST, over apex short-wave station W2XJ (28.3) of New York City. A third program originating in Honolulu, Hawaii, is now being heard Saturdays at 12:30 to 1:00 a.m. EST, Sundays over KGK (14.92) of Kahului. The "Friendship Hour," an all-English program, is now being heard nightly except Mondays, from 10 to 10:45 p.m. EST, over short-wave station HKQ (14.43), and HGKB (14.46), of Quito, Ecuador, according to station manager Clarence Jones, now on a lecture tour in this country.

DJZ (11.801) of Vienna, Germany, soon to have a power of 50,000 watts, is now relaying the Berlin programs to North America nightly from 7:15 to 10:30 p.m. EST.

SHORT-WAVE SHORTS: 2R06 (17.83), new frequency for the Home short-wave station, is being used nightly from 6 to 7:30 and from 10 to 11:15 a.m. EST. 2R12 (12.95) and 3R8 (4.83), new experimental broadcasters at Wellington, New Zealand, power 200 watts, is testing nightly from 12 midnight to 7 a.m. EST. A short-wave broadcasting station near Tanzania in the International Zone, is to be put into operation near the end of this year. It is believed that the same 500-watt transmitter that is now being used on the amateur bands of 7, 14, and 21 CAF, will be utilized... As the result of the MacGregor Arctic Expedition having reached America safely, W1XAB is off the air... PCK, Holland, is being heard on an unscheduled frequency of 2146 megahertz per Herbert Campbell of Athens, Ga.

Diogenes Schreiner, director of the Radiosfera Nacional de Guatemala, reports that we publish the operating schedule for the "La Voz de Guatemala," which is as follows: Monday to Thursday TGDW (6.48) weekdays from 7:45 to 9 a.m., 12:45 to 1:45 a.m., and from 7:30 to 8:15 a.m., and from 1:30 to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m., and from 1:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m., and from 1:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. to 12:15 p.m. and from 7:30 a.m. To be concluded...

The Schmids at Home," fortnightly broadcast of the German Short-Wave Stations DBJ and DJD, may be heard this week on Friday, at 8:30 p.m. EST. Above: Well-known actors who make up the cast...
GLAMOROUS MOMENTS

YOU CAN WIN!

Get your share of CONTEST MILLIONS! My Students have already won over ONE QUARTER MILLION DOLLARS IN PRIZES!

FREE HELP! Write for a gift copy of my newest "CONTEST BULLETIN"—check-full of Contest News, Winning Tips and Winning Entries. Use the coupon below or a penny postal. Write NOW!

WILMER S. SHEPHERD, JR.

Please send me my FREE copy of your CONTEST BULLETIN

Name: ____________________________
Address: ___________________________
City & State: _______________________

Radio Guide
Please Tell Your Friends

Civil
Service
Jobs


Start $105
to $175
Month

www.americanradiohistory.com
Up-to-the-minute...
mild ripe tobaccos and
pure cigarette paper...
the best ingredients a
cigarette can have...

that's why more and more smokers are turning to
Chesterfield's refreshing mildness and better taste

They Satisfy...millions