1001 PROGRAMS CHANGE TIME THIS WEEK

BUY THIS ISSUE
1. DO BABIES like swing? Maestro Jimmy Dorsey tries it above on Honora Dailey, eighteen months

2. SOME SAY it's elemental, others degenerate, but Honora goes for Dorsey's "Boogie Woogie"

3. INTRIGUED with a close-up view of where the music comes out, she investigated, at first tentatively, then more thoroughly

4. AND NATURAL it is that Honora should be the youngest jitterbug, for she is the niece of another hot bandleader, Frank Dailey

RADIO GUIDE
The National Weekly of programs, pictures and personalities

M. L. ANNENBERG, Publisher
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CURTIS MITCHELL, Editor
Vol. 8, No. 50. September 29, 1939

Printed in U.S.A.
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U.S. PATENT NO. 2164251

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LITTLE CAESAR TAKES A HALO

The public hated Little Caesar's guts, so radio changed him into the beloved, racket-busting hero of "Big Town"

DESPITE the plague of adjectives that invades us from Hollywood's Tower of Babel, the smart nabobs out there never hamper their really great shows or performers with such shackles as colossal, stupendous and other meaningless things. Oh, no. You watch 'em. When they present a great performance with a great performer they'll burbl it simply by announcing that the company takes pleasure in presenting Mr. So-and-So in Such-and-Such. There is dignity in the announcement, and power.

So, with that in mind, we take pleasure this week in presenting Mr. Edward G. Robinson, the printers' saint of "Big Town," the craftsman who never has turned in a terrible job.

As a tough mug in films and a snarling sentimentalist in radio, Mr. Robinson is the standard. Of course, it's a bit incongruous that Little Caesar should now be selling washing-powder, that Silver Dollar Tabor should be a soap-peddler. It's sort of like William Tell being an apple-vendor or Herr Hilter, the bigot on the Rhine, hawking "How to Win Friends, etc." However, if it takes washing-powder to bring us St. Steve of "Big Town," then I'm for it.

There are no managing editors like Steve Wilson, plague take it. There are no newspapers like the Illustrated Press. And there are no society editors like Lorelei. If there were, the boys would work for nothing, which is just about all some of them get. And if a paper really were run as Steve runs his, he would be in jail for slander, bankrupt from libel, and facing prison for contempt of court. But it's grand fun.

Mr. Robinson is another American who came from a far country. He was born Emanuel Goldenberg in Bucharest, Roumania, December 12, 1893. His family fled to New York before he could pronounce his name very distinctly, and he grew up just another drop in the melting-pot. At New York's public schools he debated and played in school shows and at an East Side settlement house was something of a boy star. He decided then to be an actor, although his family objected.

HE WAS an honor man at dramatic school, took a master-of-arts degree at Columbia. He had chosen his goal and was plugging toward it when his adopted nation went forth to do justice with the Kaiser's Germany and make the land of Luther unsafe for men like Emanuel Goldenberg. Eddie Robinson joined the Navy.

Back home from the War that really hadn't ended, he wrote a vaudeville act, "The Bells of Conscience," and acted it. Old showmen lifted their conservative eyebrows and muttered approval. He became a serious student of drama and hung around the Theater Guild, which in those days was the orphan of the theatrical storm. But up at the Lamba and Friers they watched Mr. Robinson and knew that, at last, a real actor was attaining growth.

He worked for several seasons with the Theater Guild and then was starred in "The Kibitzer." He's been starring ever since. He was acclaimed one of the finest actors on Broadway, and then he turned to the movies and might have been ruined if his ability had been one mile less.

He was established financially in "The Racket," a legitimate show, and Hollywood put the heat on, and Mr. Robinson became the classic gangster, Little Caesar, which still is the standard. But the gangsters were gathered into the arms of their fathers. America's taste changed and Mr. Robinson changed from a gangster to a patriot, thence into an editor. The man enjoys newspaper stories and his favorite role is that of a crusading writing man. When radio decided to dramatize "Big Town," Mr. Robinson was the logical selection.

"Big Town" immediately hopped to the top of the heap and it's still there. It'll be there as long as Mr. Robinson is the Steve Wilson, the Santa Claus, of "Big Town."--St. Steve who slays the dragon.

If Mr. Robinson were not a well-nigh perfect actor he wouldn't be in the business today but probably would be wherever good gangsters go. Twice he missed an early demise by inches. He played the drug-store butinsky so well in "The Kibitzer" that a spectator, perhaps a bit teched, thought Mr. Robinson really was the man who had outlicked him at cards and he called on the kibitzer to even scores. Mr. Robinson was in a hole. You can't reason with a crank, especially if the crank thinks you gyped him. So Mr. Robinson asked, "How much did you lose?"

"Fifteen dollars," the actor produced a deck. "Cut," he said.

The crank beat it. "You're not a kibitzer," he yelled. "You're a gambler." Again, in Little Caesar, a barrage of real machine-gun bullets was to be sprayed at an ash-can and blanks, seriously, were to be shot at Little Caesar. But the clips got mixed. A hired hand caught the error just before Mr. Robinson was murdered for art's sake. Hollywood has committed many crimes, but it hasn't murdered a man yet.

Mr. Robinson is an indefatigable worker and insists that his plays must be correct in research. He always conceives mentally the character he is to play, and lives the part. The dominating influences in his life have been his wife, Gladys Lloyd, a writer and actress, his five-year-old son, Emanuel, and his mother. At home, he's the dad-pal type to his son and very attentive to his wife. He has perhaps the finest collection of modern art in Hollywood and a splendid library. The library is for use, not looks. He really appreciates good music, especially Wagner, but he's not musical himself.

ROBINSON is a man of boundless mental and physical energy, and of integrity in everything he does. He will never compromise and is considered stubborn by some, but he's open-minded and can be convinced, with a cudgel. He enjoys arguments and will shout you down if you can't outshout. The only way to best him in an argument is to smother him with facts and bellow at him. He is careful of the smallest details in all of his undertakings. He is introspective, a very smart student of human emotions and behavior. In fact, Mr. Robinson is one of the scholars of Hollywood.

He is very proud of his "Big Town" program and of the medal Radio Guide awarded him last year. He believes his program helps educate the public to
In real life, Edward G. Robinson, who returned to the air last week, is a cultured, scholarly person, with the finest collection of modern art in Hollywood, a splendid library which he puts to good use.

vital social and community problems.

Usually he's got a cigar in his mouth at a rakish angle, but at home he enjoys a pipe. He's a moderate drinker and prefers the best Scotch with plain water.

He's a crusader and a loquacious American. He's been called a radical, but he's not; that is, in the sense that many Americans accept a radical—as a tearer-dowerer and an agin-guy. Mr. Robinson is a liberal in most everything except, of course, his contempt for Herr Hitler and Mr. Muss. He understands German and Italian, but will not speak the languages because he hates the ideals for which the languages now are being used. We suggest that's a strange attitude for a man of Mr. Robinson's intellect to take. It seems rather silly to accent the tongues of the masters just because a couple of bandits speak them. He might as well not speak English because of Jesse James et al. And, after all, many of our big men have not been exactly angels.

His favorite screen actors are Wallace Beery, George Arliss, Norma Shearer, John Barrymore, Marlene Dietrich, Richard Barthelmess and Jeanette MacDonald. His favorite actress is Gladys Lloyd. He married her.

His favorite author is Samuel Butler, but he is a student of Shakespeare, Anatole France, Shaw, W. H. Hudson and Feuchtwanger.

His wife got him started in gangster roles on the stage. She coached him into playing in "The Racket," and from then on he was marked as a bad man. But he's tired of being a toughie. He doesn't believe in heroizing thugs and in "Big Town" he shows them up. In the movies, he will agree to play a mug part if the studio will assure him of a second picture in which he will be cast as a crusader.

"He's not hard to live with after you understand him," said Mrs. Robinson.

"His first impulse is to shout you down on almost any subject, but then you can approach and reason with him. If your argument has any logic, you can easily convince him."

He is very generous to Mrs. Robinson and loves to shop for presents for her. An authority on perfumes, he keeps her supplied with the best.

He is an habitual shopper, and the feel of fine rugs, silks and velvets apparently thrills his sense of touch. Mrs. Robinson can't buy anything to suit him, so he does his own buying. He is a conservative dresser but has scads of shirts and ties. However, he will wear garters and galls until they drop off.

When he comes home from work, he must know all about the household. He relaxes slowly, reads himself to sleep and sleeps only in the tops of his pajamas. Mr. Robinson takes a great deal of time with his son, Manny, and wants him to be the athletic type. He watches the boy's school closely and is teaching him to write, mostly in capital letters.

Before broadcasting, he becomes the tough managing editor, scowls at his co-workers, jerks his head nervously and tugs at his coat. And when the show starts, he's in the proper mood. He talks out of the side of his mouth and often mumbles to himself.

At rehearsals, he sits on a high stool, wears specs and wraps his legs around the legs of the stool. If lines do not seem just so, he'll blow up and yell, "Why in hell do they write lines like that?" His English is flawless. So is his proficiency. It should be. It gets plenty of exercise at times.

Mr. Robinson is "Big Town." His radio technique is different. He screams and shouts his lines and so do his cast. But it works, and his program is second only to Jack Benny's in the half-hour lot. It is first in popularity in the weekly half-hour dramas.

He likes to talk tough and scare folks. But if you ever meet him and he yells at you, yell right back. He is five feet eight inches tall and sensitive about his height. He prefers to work with actors no taller than he is. He enjoys relaxing with his manager, Munroe Goldstein, by playing casino for five cents a game. He gloats when he wins, and he usually does. Mr. Goldstein is a smart man. Don't ever lick your boss at cards or golf.

His proudest possession is an autographed photograph of Toscanini. He is very proud of his collection of modern paintings, antique silver, furniture and china.

The hero of "Big Town" unquestionably is motivated by a strong defense mechanism as a result of his short stature and his humble origin. Like so many very sensitive men, he feels keenly the oppression of his race. His secret ambition is to play Napoleon.

It's also well known that Mr. Robinson would like a good newspaper story. He enjoys portraying a newspaperman, and with the build-up of "Big Town," he's just ripe for a spanning newspaper story. He wants it to be as newspapers and reporters really are, not as movies have made them.

Personally, I'd rather see him do Pulitizer than Napoleon. Richard Harding Davis got around, too. And there is a natural waiting for Mr. Robinson, the life of the lamented Edward J. Neil of the AP, who was killed in Spain. Mr. Neil was a crusader, too, in a reactionary world. If Mr. Robinson wants to portray an American reporter, we suggest Eddie Neil.

There are no bad marks against Mr. Robinson's name. He might be overly enthusiastic in his crusades, but he's honest. When he saw Evans Plummer spading around to get facts about his life he said, "Treat me kindly and forget the bad things, won't you, Plummer?" Mr. Plummer reports he hasn't found any bad things.

Edward G. Robinson may be heard Tuesday nights on "Big Town" over a CBS network at: EST 8:30 p.m. — CST 7:30 p.m. — MST 6:30 p.m. And later for the West Coast at: PST 8:30 p.m. — MST 9:30 p.m.

BY LORRAINE THOMAS

Edward G. Robinson, Jr., age five, is Little Caesar's closest pal. He is shown proudly holding Radio Guide's medal, awarded to his dad.
WHEN John Gunther, famous foreign correspondent, appeared on the "Information, Please" program, he was asked to name the Shah of Persia. He did. "Are you shah, Mr. Gunther?" quipped Clifton Fadiman. "Sultanly," was the spontaneous reply.

It would take most of us a week to figure out a double-edged pun as good as that one. It took Clifton Fadiman about the fifth part of a second.

A few months ago Alexander Woollcott, starring on "Information, Please," for a night, took Mr. Fadiman to task, insisting that the answer to the question, "How did the name 'Monts' figure in recent news from abroad?" was that it was the scene of a great British retreat during the World War, and that the correct spelling was "Mons," not "Monts." Mr. Woollcott was wrong. "Monts" is the name of the French town in which the Duke of Windsor and Wallis Simpson were married.

"I suppose," said Mr. Fadiman, "that that too could be classified as a British retreat."

It's hard to persuade most listeners that the "Information, Please" program isn't rehearsed. At least, they say, Fadiman, who after all does have the questions in advance, can figure out his bright remarks before the curtain rises.

But no. For the truth of the matter is that Clifton "Kip" Fadiman spends less time on "Information, Please" than he does on almost any of his numerous other activities. He doesn't even have a hand in deciding which questions shall be used and which shall not. That's done by a permanent staff, members of which also do all the research necessary to determine the validity of the questions and the correctness of the given answers. An hour before the show goes on the air, Fadiman checks over the questions, which have been typed in convenient card form, merely to familiarize himself with their order and importance. He makes no attempt to dope out advance witticisms. He couldn't if he wanted to, in most cases, for what he says must depend on what Moyes, Kieran, Levant and Adams say first.

Doubling Thomasella would have their double resolved if they could spend fifteen or twenty minutes with the man. For Clifton "Kip" Fadiman doesn't need advance notice. His mind is geared to fast action. In fact, "Kip" Fadiman is probably the brightest young man on the air today.

To start at the beginning, let's get that nickname straight. It seems that when Fadiman was a mere babe, he was highly susceptible to hiccoughs, and when he hiccuped, he made a sound like "kik-kip-kip." His worried but amused parents started calling him "Kip" forthwith, and "Kip" he has been ever since to his intimates, including Moyes, Kieran, Levant and Adams of "Information, Please." For Kieran, Adams and Levant, despite the cutting wit with which Mr. Fadiman weekly badgers them, are definitely his friends. True enough, he takes an impish pleasure in basting them at what is, after all, their own game, but that's in the book of rules. They're supposed to be fast thinkers, and they're just that. They're supposed to be smart—

He talked himself into his first job when he was fifteen years old; he started a newspaper when he was still in high school, and he never made less than $1,000 a year while working his way through college, Phi Beta Kappa and cum laude at that.

In short, Clifton Fadiman has always been a bright and busy young man. Today he still prefers to be known as a businessman. And in sober truth, that's what he is: a big man in the word business. Words are Fadiman's stock in trade—words oral or written, words light, humorous, facetious, or heavy, ponderous and full of grave import. He delivers his product in any form, in any one of four languages, and in any length from one hundred words to one hundred thousand.

WHEN he was a student at Columbia University, Fadiman held an incredible variety of jobs. He was a writer, a mail-sorter in a branch post-office, an assistant in the university library. He hired himself out at five dollars an hour as a tutor to various well-to-do dandiers of his acquaintance. He sold magazine subscriptions and wrote book reviews. During the summer vacations he managed a bookshop and gave lectures on various exotic phases in the field of belles-lettres. He finally left school for a year to join the staff of a New York publishing house. But while there was ample opportunity in the lower brackets, there wasn't much room at the top, and so Mr. Fadiman went back to college.

Thirty-four-year-old Clifton Fadiman's typewriter and his tongue are geared for rapid word-action.

When he took his second flogging at the book world, after a period as assistant professor of English, he found the gates more nearly ajar, and in almost less time than in twenty-five or thirty years ago. He was editor-in-chief for Simon and Schuster. He has not lacked gainful employment since that day.

He joined as the ultra-sophisticated New York magazine in 1934, and he still carries on at that stand, reviewing sometimes as many as twenty-five or thirty pieces a week. He writes, on occasion, for such magazines as Stage, Harper's Bazaar, and Vogue. He is at the moment writing an authoritative tome on his favorite subject—cheese. A cheese-lover of the near-fanatic type, Fadiman has for years been compiling notes on the seven hundred known varieties of cheeses, and when his book is published it promises to be the last word on the subject—the very last.

Radio, too, has been a joy to Fadiman in its potent universality, and he finds it thoroughly exciting. He does not consider that the industry would collapse if he or "Information, Please," should be taken off the air, but he does insist that the program has had one highly beneficial effect on broadcasting in general: it has proved that the U. S. listening public can absorb, and like, a so-called "highbrow" program. When "Information, Please" was first proposed, radio big-shots moaned bitterly against it. Nobody would listen to such stuff, they said. The tremendous, wallowing success of "Information, Please" changed all that. Of his part in forcing that knowledge on U. S. program sponsors, Fadiman is justly proud. There is even a little wonder in his own voice when he says that the "Information, Please" audience ranges in age from nine to seventy.

"Information, Please" isn't his first venture in radio. It may be his last, if he can help it. He would not accept a similar job, because, he says, he doesn't want to be "typed" as a quickie-master. More likely anything else, he'd like to do a master-of-ceremonies job on a variety station. He'd like to be an actor, too. He thinks it would be fun to do some writing in Hollywood, too, but he's in no rush about it. After all, the man's only 34. When he's 34, healthy, wealthy, wise and happily married, there shouldn't be much rush about anything.

For his co-workers on the "Wise Men's Hour," Fadiman has a genuine high regard. As a thoroughly well-informed gentleman himself, he appreciates the almost incredible range of John Kieran's knowledge, and he considers F. P. A. one of the gentlest and kindest men alive, despite that worthy's rather dour exterior.

He considers General Hugh Johnson, the one who has been the best guest expert ever to appear on "Information, Please," wouldn't name the worst.

Clifton Fadiman may be heard Tuesday nights on "Information, Please" over an NBC network at:

EST 8:30 p.m. — CST 7:30 p.m.
MST 6:30 p.m. — PST 5:30 p.m.
and later for the West Coast at 8:00 p.m. PST (9:00 p.m. MST).
FOOTBALL MANNERS FOR 1939

HOW are your football manners? Do you know how to register a polite Bronx cheer when the referee slaps a penalty on the old home team? Do you know what's called for when your own boys are mopped up by the invading team? With September almost past, football fans everywhere are preparing for the 1939 season. So what better time for Radio Guide to present a primer of football manners? And who better to teach listeners than Jerry Colonna, comic Italian who made a hit last year on Bob Hope's show, and who returns with Hope this Tuesday over NBC? Jerry, you know, is the funnyman with tooth-paste grin and handle-bar mustachios. With a get-up like that, almost any ham could get a laugh out of studio audiences, but Jerry has something more. Among other things, he can sing, mimic, play the trombone—in all cases very excruciatingly. Now take a lesson from him in football manners!

1. OH, BOY, WAS THAT A SWELL PUNT!
2. ZOUNDS, THEY'VE FUMBLED THE BALL
3. COME ON, TEAM, GET IN AND FIGHT!
4. A PENALTY? WHAT A REFEREE
5. TWENTY-FIVE YARDS—HSS-SSS-SSS!
6. THAT'S THE STUFF, HIT 'EM, BOYS!
7. HOLDING, HUH? BLAH-H-H!
8. WELL, BETTER LUCK NEXT TIME
AIRIALTO
LOWDOWN

Dorsey, Goodman in flying engagements; World Series, football take spotlight

By Martin Lewis

NEW YORK—The present crisis has brought on a batch of new statistics. I've learned that for one week the twenty members of the CBS news staff, all working overtime in their new special-events studio, consumed one hundred sandwiches, two gallons of coffee, and seventy-five Coca-Colas per day. While on the subject of broadcasting the war news, CBS announcers H. V. Kaltenborn and Bob Trout and head of special events Paul White had a barber come up to their studio this week so they could get a haircut. Said Trout, "I needed a hair cut before the crisis broke, but could never get away from the studio long enough to get one. My hair was so long it continued down over my ears and I couldn't hear myself talk." Said White, "This is luxury. Maybe I'll make this a permanent routine."

Kilocycle Chatter

Red Barber and Bob Elson have been selected to give the pitch-by-pitch description of the 1939 World's and Series games, and a better choice couldn't have been made. Those boys know their baseball and they have an ingenious way of describing the game to their listeners . . . . The football season gets under way on Saturday, September 30, with NBC's football reporter, Bill Stern, describing the Notre Dame-Purdue game on the blue network. The Red net will air a description of the Indiana-Nebraska game . . . . As reported here exclusively several weeks ago, Vox Pop, featuring amiable Parks Johnson and Wally Butterworth, moves to CBS starting October 5, becoming a Thursday night feature . . . . Dave Elman's "Hobby Lobby" will also leave NBC for a Sunday afternoon spot on CBS starting October 8 . . . . On that date the "Musical Steelmakers" returns to the Mutual net.

Milton Berle's new comedy program, "Stop Me If You've Heard This One," which was announced as a Sunday night feature, will be heard on Saturdays instead, starting October 7. Berle will appear for the broadcasts in full theatrical make-up, because immediately after the broadcast is over he will have to rush out of the studio and make a hurried dash to the Bimbo Theater, where he is to be featured in George Abbott's "See My Lawyer."

"Those We Love," which was heard on the networks last season, will occupy the last half-hour of the present Rudy Vallee spot. "One Man's Family" will be heard in the first half-hour . . . . Phil Baker's program folds on October 4 and will be replaced the following week by Al Pearce. I'll never understand the strategy in this shift, because the Baker shows have been so superior to the Pearce airings of last season.

Bandanna

Bands are taking to the air in more ways than one. Tommy Dorsey chartered an American Airlines plane to transport his orchestra to Toronto, Canada, to play a two-day engagement . . . . Benny Goodman flew his band from California to New York, making several stopovers on route . . . . Artie Shaw's orchestra recently flew into New York from Boston to make some records and plans back to the Hub City the same day . . . . Songstress Carlotta Dale has divorced herself and Jan Savitt's orchestra . . . . Gray Gordon's new female warbler is Vicci Dova and Charlie Barnet has engaged Barbara Bush to sing with his swingers.

Ray Bauduc, drummer in the Bob Crosby band, was called to his home in New Orleans because of the death of his father. Ray McKinley took over the drums in his absence . . . . Bob Chester, whose band you will read and hear plenty about in the near future, starts a five-month tour of the Ralph Hitz hotels and will be heard from the various spots he will play in . . . . It isn't often you hear one bandleader raving about another. That's why I particularly want to applaud Rudy Vallee's swell compliment to Tommy Dorsey's orchestra, which he followed recently at Atlantic City. Rudy stated right over the air so we could all hear that he told his boys he hopes they will play half as well as Dorsey's crew.

Ray and Artie in Portland.

Behind the Scene

It's hard to fluster a veteran like Myrtle Vail, but announcer Del Sharbutt turned the trick last week. While reading his commercial, Del suddenly stopped short and started accusing Myrl of trying to hog the program by overacting during the Myrl and Marge broadcasts. This just isn't done in radio, especially during a broadcast, and Myrl became panic-stricken. She turned her head and discovered the rest of the cast holding their handkerchief-chiefs to their mouths to keep from laughing out loud. They didn't tell Myrl the program had been canceled because of an important European news broadcast and they thought they'd have some fun, so they began the program as scheduled without telling Myrl they were off the air.

Bob Trout got revenge for a practical joke played on him by engineer Henry Grossman some weeks ago. The two of them were on their way to Syracuse, N. Y., for a special broadcast. Before they went to bed, Grossman slipped the porter a big tip with instructions that he be sure and wake Trout up at 2:30 A.M. as he had to get off the train at Albany. The porter followed orders, and as soon as Bob was able to rub the sleep from his eyes, explained his destination was Syracuse. The porter apologized and assured Trout that he was just doing what he was told to do by his traveling companion. The other day, during a broadcast, Bob was almost broken up when he saw a cigar that he had given Grossman explode in the engineer's mouth. From then on Trout had a tough time continuing with his newscasts. Henry promises he'll get even some day.

The next few weeks will bring many of your favorite radio shows back to the air. Some will be heard at the same time as before, some will have new schedules. Quite a few shows will alter their form of presentation. Therefore, to keep up with all these changes, the latest news of all the radio programs, may I suggest that you ask your newsdealer to reserve your copy of Rado gnome each week and not take the chance of having him tell you he's all sold out. There's going to be lots of important news for you in Rado gnome each week that I'm sure no radio listener will want to get along without.
Radio feud gets under way: Hollywood concentrates on the War

By Evans Plummer

HOLLYWOOD—It’s no secret in Hollywood that Cecil B. DeMille and his Lux Radio Theater colleagues are secretly worried over the entry of Orson Welles into the Campbell Playhouse broadcast just twenty-two hours previous to the soapmaker’s long-standing and high-rating drama series. Lux Theater executives have been huddling almost steadily in an endeavor to schedule attractions that will surpass the obviously respected work of the unusual young man who introduced the Martian warriors to inhabitants of New Jersey last Hallowe’en.

Welles has what Hollywood considers a traitorous approach for the obtaining of radio rights for material for his Campbell Playhouse broadcasts. Instead of buying them from movie companies, Orson has found it often expedient and less costly to purchase direct from the publisher from whose book or play the motion-picture screen-play was adapted. DeMille buys radio rights only from the movie lots. And now DeMille and Welles are in a tussle because the latter announced September 10 that he would dramatize “Wuthering Heights” two weeks later—and next day the former, or Mr. DeMille, told the listeners that his Lux Radio Theater would play “Wuthering Heights” the next week, or September 18. Hmmmm! So the battle is on—with the smart money reported slightly favoring the mad young genius.

Radio Guide Sells Out

Echoes of the war are many, but one of the most interesting (to me) is the fact that you can’t buy a copy of Radio Guide within two blocks of any radio studio here. They sell out instantly. Intrigued, your snooper traced the demand to the war news broadcasters themselves as well as radio artists, many of whom are quite perturbed over conditions abroad and are using Radio Guide’s star markings of news broadcasts to guide them to the latest air bulletin from the war zone. The newscasters check the other stations’ bulletins to avoid repetition and report they find Radio Guide indispensable. Edward G. Robinson, who brought “Big Town” back to the air September 19, is a regular tune-in to every iota of information from Europe. While abroad and (he returned just in time) he purchased several new art treasures to add to his collection of moderns, and now he is sick at heart over the probable losses in life and works of art which the war is bound to bring about. Incidentally, war maps and guides like that appearing in this issue of Radio Guide are being widely used here in the movie capital.

It Works . . . Try It!

Speaking of “Good News,” Fannie Brice, Hanley Stafford, Walter Huston and Roland Young dropped into the Hollywood Brown Derby the other evening to eat, and mystified two waiters and head waiter Chloas by ordering “four filet mignons and a deck of playing cards.” After delivery of the cards, they learned that Fannie wanted to show her trio of male escorts a solitaire trick. “Take any 25 cards,” Miss Brice explained, “and you will find it possible to arrange them into five full or complete poker hands—straight, flushes or full houses.” In a few minutes, Brown Derby service was at a standoff while the Brice demonstration went on.

Rom-Antics . . .

Dorothy Lamour’s most recent and frequent escort is man-about-Hollywood Bob Ritchie, M-G-M executive and agent who for long was Jeanette MacDonald’s boy friend . . . Andrea Leeds announced her engagement September 11 to Bob Howard, whose dad, C. S., owns Seabiscuit . . . Vyola Vonn has a perfect score for attendance at the “Good News” rehearsals and broadcasts, where she keeps her admiring dark布朗 eyes on Hanley (Daddy Higglin) Stafford, her fiancé.

Speaking of the war, the CBS California network recently canvassed listeners on potent questions and learned, through Sam Hayes’ “Ballot Box”: (1) 68% favored amendment of our neutrality laws to permit shipment of arms to nations which have been attacked; (2) 65% favored having this country give military aid to France and Great Britain; (3) 69% voted against sending an American army to assist France, England and Poland; and (4) 68% favored compulsory military service.

Live Milking . . .

The Bing Crosby twins, Phillip and Dennis, successfully underwent tonsillectomies September 7 at Cedars of Lebanon Hospital . . . Al Pearce replaces Phil Baker October 11 on the Dole Pineapple program and brings the air series to Hollywood . . . Gale Page, the Woodbury actress, down with the flu . . . Lee Cooley, KHI-MBS mikedman, convalescing at California Lutheran Hospital from an operation . . . Groucho Club’s Arthur Q. Bryan has finally given up horseback riding—since his mount bucked last week at a rattlesnake and threw Art into a bramble bush . . . Chase & Sanborn Hour’s musical conductor, Bob Armbruster, will be turned into a very comic stooge within the next few broadcasts.

Page Gilman, who plays Jack Barbour in “One Man’s Family,” has announced that he will take time off from the dramatic serial next summer to complete his degree requirements at the University of California . . . Joe E. Brown signs off his program series after the September 28 edition and goes to New York for the premiere of his new picture, “$1,000 a Touchdown” . . . Donald Novis has the funniest bet with his wife. It’s an evening dress against a trout-fishing rod that his two-months-old daughter will cut an upper before a lower tooth! . . . And Texaco’s Ken Murray has the best swimming-pool idea yet. He’s building his right below a balcony off his new home’s master bedroom so that he can practically leap from bed into the deep water!

All Up to Fidler

With Jimmie Fidler’s return to the CBS airwaves September 12, he was handed a two-year renewal by his sponsor, a fat increase in salary, and the right to censor his own material here after so long as he keeps his news and remarks “within discretionary bounds.” Fidler was so impressed by Hawaii during his vacation there that he bought a home on the island and plans hereafter to spend all of his holidays there.
Fannie Brice had an unhappy childhood, and she has determined that her children will escape the heartaches that she, as a misunderstood youngster, suffered. She has two children, Frances, 20, and William, 18. Nicky Arnstein is their father. The mother and children live in Hollywood, for Fannie has put behind her the blistering streets of New York, where she was born and where she experienced her greatest triumphs and defeats.

At forty-seven, her story would have been told and the race would have been over but for radio. The new America knows Miss Brice as "Baby Snooks" in "Good News of 1940," and if it had not been for radio it's possible she would have been forgotten. There are no more Follies, the shows that made her famous. As a movie actress, she is such a definite type that she cannot be used often. Ask any young American who Fannie is and he'll say she's "Baby Snooks of radio." Ask an older person and he'll say, "She's the lady who made 'My Man' famous; she's on the radio now." That's what I mean. Time has been rather kind to Fannie. Many of those with whom she starred are gone—Will Rogers, Lillian Russell. Only Irving Berlin and Eddie Cantor still are top-notchers. She's had a full life, all right, and, on the brim of fifty, she has a good home, security, friends...
She loves friends around her and Phil Rapp, Belle Baker, Hollywood office had her never agrees.

Fannie usually has intelligent, interesting people around her, and her children prefer to be at home.

She has invested her money in annuities for herself and children and there are no financial worries, but Fannie still is cagey about money.

"Since the money is small," said, "I've put so much in their accounts each month. They still have allowances. For a while it was three dollars a week. Now I buy their clothes, but any other luxuries, such as Bill's car and Frances' horse, must come out of their own money."

We assume the children support a horse and car on the money Fannie puts to their accounts and not from their allowances. If they keep up a car and a hay-burner on ten dollars a week, they should be on the radio as wizards.

"There is only one restraint," Fannie said. "I must sign all of their checks.

Frances objected at first and thought I didn't trust her. I explained I didn't trust the people with whom she might come in contact."

Frances has no particular talents for a profession, Fannie said, but she is well fitted "to make some nice man a good wife."

"What do you mean, talents, Miss B.? It is a good wife, or so I've been told."

She doesn't choose Frances' boy friends, but she influences her daughter in her selections. "If I figure her going with the wrong fellow, I'll say to her, 'Yes, he's a nice boy, but just a little dull, don't you think?' And by comparing him curiously with her best friend, which is an intimate of the family, Frances usually agrees.

"Now, boys are colder. Bill is never self-conscious. We talk over everything. I retained a French governess until Bill was thirteen. The kids had everything I'd never had. And I decided in the beginning that Mademoiselle was to be the mother, I'd rather be a friend. I happened to overhear Mademoiselle telling them one day, 'You must love your mother.' I told her never to say that to them again. I didn't want my children to think they had to love me. I'd rather have them like me."

Fannie's best friends now include Abe Lastfogel, of the William Morris Hollywood office, her agent; Sady Coon, her secretary; Mrs. Lastfogel, Mrs. Gene Towne, Constance Collier, Belle Baker, Rita Gould, Polly Moran; Phil Rapp, her radio writer; Art Pennington, Bea Lillie and Hanley Stafford, the "Papa Higgin's" of "Baby Snooks.

Her idea of fun is to have her friends around her and make fun of any records of one-act plays with each friend assuming a ridiculous role. She hates night-clubs and shuns restaurants.

She loves parties and attends as many as three or four movies a day. She also likes to play keno, Russian bank, the races, and poker, always for small stakes.

Recently she took an old chum to a gambling-ship for a thrill, but she wouldn't allow her friend to play. "It's a tough game," Fannie explained. "They'll take you."] However, Fannie played and won twenty dollars, after four hours' work. That's five dollars an hour. Baby Snooks would laugh at such small earnings.

Fannie's favorite food is caviar and chopped onions spread with sour cream on pumpernickel. She has a hungry appetite, even at breakfast, and can take on a stack of cakes anytime. She's a good cook, too.

A sound sleeper, she wears a mask over her eyes so she will not be awakened by the early sun. She wears simple tailored nighties and negligees. She's one of those persons who gets fun out of messing with hair—hers and her friends'. She usually does her own hair and wears it in a short bob with a little Marcel. She also arranges the hair of her women friends and experiments with them, using various colo[u]urs until she finds the one she likes best.

Never a fancy dresser, her wardrobe is simple but not flush. It is filled with simple designs of her own selection and supervision. She prefers pastel shades, tailored sports clothes.

SHE never discusses her wealth, but some say she's got a million salted down. Be that as it may, she's well heeled. She gets $4,000 a week from "Good News" and she saves it. She is a shrewd business woman and a cautious investor.

In her household she employs a butler-chaf[u]feur, maid, cook and gardener. Roger Davis, a long-standing friend, is almost a member of the household, without salary, of course. Davis is Fannie's adviser and counselor and helps her guide the children.

He is her Colonel House, so to speak, can't stand to see anyone cry. She is apt to start weeping herself. She has a very loving nature, but conceals it and blushes when complimented. If she is complimented she will say, "Aw, go on, you're kidding." She has a great sense of values in colors, dresses, furnishings, business, people and her work. She has excellent judgment in her stage and screen scenes or radio lines and refuses to permit any smut or double meanings to be foisted on her.

Becoming a friend of Fannie's is a privilege coveted by many but enjoyed by only a few. Her friends are limited to those who have been tried and never found wanting. She is shy about meeting new people and likes small groups. But when a person has proved himself a friend, Fannie will never forsake him. Her friends are the finest in Hollywood, for she wears well. When she's a guest, she takes her dinner and listens attentively. She never pushes herself to the fore.

Although modest, she is positive about her looks and says exactly what she thinks. She is obligated to nobody. She goes where she is by hard work and ability.

Every now and then, however, she seems to enjoy acting parts she used to do, even the "My Man" role. It was last May when she sang that song on the "Good News" and every member of the cast sobbed.

Fannie's strongest quality is her peculiarly childlike attitude, or spirit. She assumes the Bay Snooks character the minute the script is placed in her hands. Her whole face and eyes become Snooks; she turns pigeon-toed.

She isn't too big to listen without question to suggestions of myself or her writer, Phil Rapp. She also likes for me to act my part to add to its feeling and her response, and she is very generous about the laughs; she wants me to get the laughs and loves it—until many stars you can name.

"We've never had the slightest difference between us, and since we've rounded out two seasons together, I think that's quite a feather in her cap.

"She's always calm during her performance, never fluttery or nervous. She never displays any temperament. If she thinks a line is out of order for Snooks, she will say to Phil, 'I don't think Snooks would say that,' and will offer a suggestion for a change.

"Incidentally, she's a clever stage director of the eccentric women characters, such as the third person in our spot. She is incredibly well in her mind and has not the slightest difficulty in explaining them clearly to the actress who is to play the role.

"Loyalty is her middle name. When engaged to do the Snooks role for 'Good News' she first tried to get the actor who had supported her on the stage. However, he was in Australia. Then she recalled that I had worked with her as Daddy Higgins in a short air serial, so she insisted that I be given the role.

"I was not a member of the M-G-M outfit, and Metro didn't want to spend money on an outsider. Fannie insisted. The studio asked her to audition other 'Daddies,' but she held out for—nothing.

"They finally consented, but told her, 'You're only Brice, you can have Snooks, but you'll have to pay him out of your salary.' She did, too, for several weeks, but when they saw I was working well with her, they put me under contract and took over the salary payment.

"She battled for me and saw that I got all I asked for. What a woman! She's one in a million!"

In a million, eh? You are a mite conservative, Mister Higgins.

Fannie Brice may be heard Thursdays nights on "Good News of 1940" over an NBC network at:

EST 9:00 p.m. CST 8:00 p.m.

MST 7:00 p.m. PST 6:00 p.m.
THEY had been sentenced to die these three, and there was a quality of farce—as well as of the superb—in the way they stood before the banker and told him what they wanted. A loan. They had nothing in the way of security, times were bad, and, of course—

"You say you want me to lend you a hundred dollars to go into business. And all three of you are living on borowed time. You've each been told by your doctor that you can expect death at any moment and yet you want me to lend you money?"

The three—a farmer’s wife, a clerk’s wife, a civil engineer—nodded. Then they waited for him to press the button that would summon the aid to throw them out. It hadn’t seemed so ridiculous until this hard-headed business man had put it into words. Now it seemed impossible.

"Okay, I’ll do it." You could have knocked any one of them over with a toothpick. "After all, a doctor isn’t God. A doctor doesn’t have the final say. And if God can lend you time, I guess I can lend you a hundred dollars."

They felt better after that. The very fact that they were standing there now seeking a loan against a future business was a sublime form of disbelief in doctors’ predictions. And now that disbelief was bolstered by a banknote, executed under man-made laws. Of course they were going to live!

Suppose your doctor said to you tomorrow: "You must be brave. You have only a month to live." What would you do? You’d light for borrowed time. That’s what this trio did. And how gloriously they are winning their fight is a story you should hear.

Back in 1936, Jesse Green, owner of the Greenacres Dairy Ranch at Ellensburg, Washington, heard that his friend, Geyer D. Thomas, a civil engineer who had done some work back in 1930 near Ellensburg, was lying at death’s door in a Yakima (Washington) hospital. He immediately cramped up the lifver and drove down to see him.

"He has a month, at the outside, to live," the doctors told him. So Green bundled the sick man into his car and drove him back to Greenacres. At least his last month would be spent among friends. And anyway, he wouldn’t feel out of place at Greenacres. Mrs. Green was fast failing from a serious heart ailment and her physician had warned her that she might expect death at any moment. And to prove that bad luck runs in threes, there was Lucille Bolding, a clerk’s wife, who was living with them too. Lucille was an arthritis invalid who was possessed of the pleasant knowledge that, within a few short months, locomotion would be ended.

It was an odd collection to be housed under one roof—two women and a man living in the shadow of death with sentence pronounced upon them, suffering under physical agony and a mental unease that cannot be gauged by any normal measure. In addition, there was Mr. Green, Mrs. Thomas, and five Green children, five Thomas children. And living there, these three mangled musketeers organized their Borrowed Timers Society.

AT FIRST it was a grim jest; but slowly it developed into something more. It became a way of forgetting physical misery and the dread mental speculation that must have been always with them. They had an old radio and, banding their ideas, they entered every contest they heard oftered over the air. They listened to music and the religious programs; they were spiritually present at every quiz program, striving to answer the questions before those present did. Radio, in those long months of waiting for death to strike, gave them a “kick”—that’s their word for it—that somehow lifted them a little and gave them a new, if frail, hold on life.

And suddenly, with their sentences long overdue, they found that they had developed a new philosophy of life. Waiting and waiting was no longer the horrible, unbearable process that it had once been. It was somehow thrilling. "It was like a firecracker that didn’t go off," they said. "You got one thrill when you lit it and waited. You got another thrill when you crept up on it cautiously. You got another thrill when you broke it in two and made a ‘sizzler’ out of it. Three thrills instead of just the one thrill we would have gotten had it gone off when we first lit it."

In other words, each day of expectancy that didn’t end in death was a thrill. They were three firecrackers that didn’t go off. So now there were new worries. As long as they were living—even on borrowed time—they had to evolve some means of earning a livelihood. It was the engineer who did it.

To us who live out our monotonous days, prayers may seem unimportant. To these people, in their daily uncertainty, prayers are vitally important. One night, after listening to a radio prayer meeting, Mrs. Green remembered that the children hadn’t said their prayers. Long after the others had retired, Thomas, the engineer, sat in the living-room with scissors, some cloth and a chemical which must remain unnamed here. When he finally retired, he had finished the first "Prayer Reminder." It was a tiny white cross mounted on a shield-shaped cloth. The cross had been chemically treated so that it glowed in the darkness and, pinned on the wall, would serve as a reminder to the children to say their prayers.

In the morning he showed it to the others. They took it into the dark pantry and, sure enough, the little white cross glowed, a shining white reminder of prayers to be said. Maybe they could be sold. They got more cloth, more scissors, more chemicals, and everybody set to work. Ten-year-old Mary Green wanted a flower-pot. So, armed with a supply of the reminders, she set out. At home, the Borrowed Timers waited with bated breath. A short time later she was back, the emblems gone, and in their place the coveted flower-pot.

SOON their local business was tremendous. They were used as prizes at church bazaars and Sunday school classes were using them as rewards for good students. And then a religious program over station KIT, Yakima, Washington, heard of the reminders and sales soared. After that, Radio Group became the most-thumbed-over book in the house. They scoured it for clues, systematically seeking out programs which might aid them in their selling. And broadcasters, thrilled, by the story that lay behind them, helped.

Today four hundred jobbers handle their reminders in various parts of the country. The banker’s loan permitted them to substitute machinery for scissors, and the little glowing white cross—remarkably symbolic of those who originated it—has proved a foundation upon which the original trio is building a sanctuary for all Borrowed Timers who have need of a place to go and regain hope and courage during those last (?) days.

The original three? They have each lived far beyond the sentences allotted them and look forward to many years of life. Physicians say it is because they have found interesting things to do.

The writer will string along with the banker who said: "The Almighty must have felt he was making a good investment when he loaned time to the Greenacres valiant, so who am I to refuse them a hundred dollars?"
Announcing a series of 15 contests for new songs and new song-writers.

Write a Song Hit!
Hit songs make big money. Hit-song writers are rich. Big money comes from sheet music sales, royalties on records, radio rights, movie rights, musical comedy rights. Hit-song writers travel, loaf, work when they please; Florida in the winter, Quebec or Banff in the summer, New York in season.

What is a hit song? Nobody knows. It may be something from the pen of Irving Berlin or from the schoolmarm at Tompkins Corners. But the public knows—as soon as it hears it. Maybe you've got a hit song in your head, or in the bureau drawer. If you have, the National Song Search wants it.

A Song Contest That Is Different
The National Song Search is a different kind of song contest. First, it finds new songs; second, it gives that song to the public by means of sheet music, records, radio transmissions, re-inclusions on scores of radio stations by big name bands.

Now, for the first time, the new song that wins a Song Search contest has an even chance with the numbers plugged by the big song publishers. That is because a big song publisher, the famous firm of Davis-Schwegler, Los Angeles, is working with Radio Gunze. We guarantee that millions of people will have a chance to hear your number on the air—if you win.

A Winner Every Week
The National Song Search will find and publish a new pop song each week for the next thirteen weeks. Starting today and finishing on December 30, we commence a search for a hymn or religious song. Starting now and finishing on January 6, we seek a great new semi-classical number.

THESE 3 CONTESTS START TODAY

A Hymn Contest
To find a great, new American hymn or sacred number. Example: "Rock of Ages," "Old Rugged Cross," "Onward, Christian Soldiers.
All entries must be mailed before midnight of December 30.

A Semi-Classical Number Contest
To discover a fine, new American semi-classical number for voice. Example: "Trees," "Indian Love Call," "Sylvia." All entries must be mailed before midnight of January 6.

A Pop Song Contest No. 1
To find a new popular singable, danceable song. All entries must be mailed before midnight of September 30.

And a Brand-New Contest Every Week
For the next thirteen weeks, we plan to find and have published thirteen other new American popular songs. Each week will offer a brand-new pop song contest and a brand-new chance to win fame and fortune.

PRIZES

1. Immediate recording and distribution as phonograph record.
2. Inclusion of the winning song in regular Davis-Schwegler Library Service to radio stations from Coast to Coast.
3. Immediate publication and distribution as sheet music.
4. Immediate recording and distribution as phonograph record.
5. Inclusion of the winning song in regular Davis-Schwegler Library Service to radio stations from Coast to Coast.

Look for your name in Radio Guide as notice that your entry has been received at Headquarters.

Read These Rules Carefully

1. Contestants must live in the United States or Canada. Anyone may enter the National Song Search with the exception of employees or members of the families of employees of Radio Guide or the Davis-Schwegler Company.

2. Entries must be addressed as follows: National Song Search Headquarters, Radio Guide, 131 Plymouth Court, Chicago, Ill.

3. An entry must be written in ink (not pencil) on regularly ruled music copying paper. It may be a full night's dream or a simple melody. Words will not be considered in judging. No按时 will be returned.

4. No correspondence can be entered into by either Radio Guide or Davis-Schwegler regarding individual contributions.

5. Contestants may enter any or all contests. Winning any contest prize does not disqualify for other contest prizes. Contestants wishing to enter the same composition in different weekly popular song contests may do so but must make separate submissions in each case.

6. The name and address of contestant must be written in ink or typed in the top margin of page one of each entry submitted.

7. A contestant may submit as many entries for any single contest as he may wish—and may win more than one prize provided his entries merit such consideration.

8. Each entry shall be judged solely on its musical merit. Judges will be the editorial boards of Radio Guide and Davis-Schwegler. Contestants, by entering the contest, agree that the decisions of the judges shall be final.

9. The prizes awarded winners of each contest are identical, namely, the song-writer shall receive: (a) $200.00 in cash; (b) The standard song-writers' contract with Davis-Schwegler, music publishers, providing for standard royalties on sheet music and other sales; (c) His song will be published and distributed through Davis-Schwegler outlets; (d) His song will be recorded and phonograph records offered for sale through regular D-S records outlets; (e) The song-writer is given a free copy of the song transcribed and placed in the regular Davis-Schwegler library service to more than 100 radio stations. One dozen pieces of sheet music, two records, and one electrical transcription will be given free to the song-writer. The next five songs selected by the judges as being most worthy will win for their writers the sum of $10.00 each. Winners will be announced as soon as possible. In case of ties, duplicate prizes will be awarded.

10. Hymn or sacred music contest entries must be mailed before midnight of Saturday, December 29. Semi-classical number contest entries must be mailed before midnight of Saturday, January 6. Popular Song Contest No. 1 (this is the first of 4 weekly contests) must be mailed before midnight of Saturday, September 30, 1935. Winners will be announced as soon as possible. In case of ties, duplicate prizes will be awarded.
COMMING EVENTS

THE WEEK'S BETTER PROGRAMS

SPORTS WAR Sunday, CBS
America is at war with mallets this week. The cause is not to save democracy but to decide which polo team is national open champion. The battle ground is Meadowbrook, Long Island. The warriors include the greatest names in American polo—Cecil Smith, Tommy Hitchcock, Pete Boswick, Win- ston Guest, Eric Pedley, Stewart Igle- hart and others. Ted Husing will give summaries and describe the closing stages of the titular game.

HONORABLE HISTORY Sunday, NBC
"This Honourable Court," so called in the historic prayer which opened the first session of the Supreme Court of the United States, is the title of a panoramic dramatization of the court's 150-year history. It has been a dis- tinguished and colorful history, with famous decisions like the Dred Scott Case, immortal names like John Marshall, and controversies as during the present administration. Such historical highlights will be included in the au- thoritative dramatic document to be presented Sunday over NBC.

GLAMOUR GIVES Sunday, CBS
As Hollywood's humanistian show, the "Screen Guild Theater," returns to the air, almost 700 stars, featured play- ers, writers and directors have already been signed to contribute their ser- vices. The program, which last year earned $220,000 for the Motion Picture Relief Fund, donates $10,000 weekly toward building a home for the pro- fession's aged and needy. The series will get off to a grand start with Mickey Rooney, Judy Garland, Cary Grant and Ann Sothern scheduled to appear on the first show. Roger Pryor is emcee, Oscar Bradley again musical director.

TIBBETT FOR FORD Sunday, CBS
The paragon of classical music pro- grams, the "Ford Sunday Evening Hour," presents Met baritone Lawrence Tibbett as soloist in its fall premiere program. Eugene Ormandy will con- duct the symphony orchestra and mixed chorus for the opening two pro- grams.

"VOICE" GOES WEST
Mon., Wed., Fri., MBS
The "Voice of Experience" speaks from Hollywood, which, many may think, offers an abundant reference library of social problems for the "Voice's" comment. Marion Sayle Tay- lor, the "Voice," has moved his head- quarters from New York to Hollywood. He begins a new series Coast to Coast over MBS this Monday.

ALEC-ALIZING Monday, NBC
Alec Templeton sold polish for your car this past summer. Beginning this week he's going to sell an alkali for your system. Whatever the product, Alec is a superpeddler with his piano wizardry and clever musical bur- leesques. With the blind young English- man as regulars in this new series will be a choral group directed by William Miller and a string orchestra led by Daniel Sainedberg. Guest stars will also appear. Donald Dickson, radio and operatic baritone, will join Alec in the first program.

GITTLE ON HITLER Tuesday, NBC
L. F. Gittler, American student of Hit- lerism, will be the spotlight guest on the "Inside Story" show. He will give an expose of Germany's Bootleg Money interest and activities behind the scenes, while a student in Nazi political college.

ELMER IN KENNEL Tuesday, NBC
Where's Elmer? Legionnaires who attend the national convention in Chi- gaco this week and who will, as usual, be looking for that elusive, legendary figure, may find Elmer in the dog- house—when they get home from the convention. Out of pure patriotism, Tom (Uncle Walter) Wallace will dedi- cate the program of "Uncle Walter's Dog House" this week to the service of a special Legion audience—unless the boys conscript the canine brig itself! There should be some fun.

CROSBY HOME Thursday, NBC
The one and only Bing Crosby sauters into the spotlight this week, bringing his romantic crooning and brassy verbal by-play back to "Kraft Music Hall," allowing Bob Burns to shed the heavy emcee robes and become once again heckler and humorist.

SCHEDULE CHANGES

NEW PROGRAMS
"Paul Sullivan Reviews the News" (Raleigh Cigarettes), Sunday through Friday, beginning September 24.

"Smoke Dreams" (La Fendrich Cigars), featuring "The Dreamer" and his homely philosophy against a back- ground of music, will return to the air Sunday, September 24. The pro- grams will be built around the best- known melodies from popular oper- ettas and musical-comedy shows.

"Girl Alone" (Quaker Oats), starring Betty Winkler in the role of "Patricia Ryan," and her leading man, Pat Murphey, portraying "Scoop Curtis," will make its debut Monday, Sep- tember 25. The serial, heard Mon- days through Fridays, will in addition to the two lead actors, include in its cast June Travis, Roy Hunter, Joan Winters, Laurette Filiandt and Lester Damon.

"The Cartels of Elm Street" (Ovaline) returns after a summer vacation Mon- day, September 25, and will be heard Mondays through Fridays. Virginia Payne will play the role of Carrie Carter, the mother of the family, and Virginia Jones will por- tray Mildred Carter Randolph, the married daughter and heroine of the story.

"Bob Hope's Variety Show" (Pepso- dent), starring the comedian of the radio and screen, returns to the air Tuesday, September 26.

PROGRAM CHANGES
Most radio programs are affected by this week's switch to Standard Time. Because of this general alteration, "Program Changes" usually brought to your attention in the "Schedule Changes Department" are included in this week's programs.

CLOSINGS
Vox Pop, Sat., Sept. 23.
Hobby Lobby, Dave Elman, Wed., Sept. 27.
Rudy Vallee, Thurs., Sept. 28.
Joe E. Brown, Thurs., Sept. 28.
Death Valley Days, Fri., Sept. 29.
The March of Music

Edited by LEONARD LIEBLING

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

WELCOMING Ford, with a seasonal opening of high attraction, underlined by Tibbett's talents.

The NBC Orchestra takes the safe, conservative course and lets novelty fall where it may.

Matter for rejoicing is the important Muzn piano recital with special devotion paid to Chopin. That is one Pole whom the Nazis can never kill.

Saturday, September 24

Dorian String Quartet, CBS. American chamber-music. One movement from


Columbia Concert Hall, CBS. Mieczyslaw Muzn, pianist. Minuet (Haydn). Six Preludes, Valse in E Flat (Chopin). Funerailles (List), Ballet Music from "Coppelia" (Delibes-Dohnanyi).

The constant hope of this department for more and better piano music on the air (instead of some of the constant and inferior vocalists) seems to be bearing fruit. Currently there are excellent keyboard artists on the air, notably Vare-Brodsky, Nadia Reisenberg, Henrietta Schumann. Now comes a male violinist, the young Polish virtuoso, Mieczyslav Muzn, who made extensive American tours a few seasons ago, but later spent some years in Europe. List's "Funerailles" (his suite of fourteen "Harmonies Poetical and Religious") is fugal music, as its name implies. Somber, sorrowing strains intermingle with those of sweet pity and the piece ends in a sort of solemn march. An effective version for two pianos has been made by the veteran Emil Sauer (pupil of Liszt), who at the age of 77 is still teaching in Vienna, and making public appearances throughout Europe on the concert platform.

Ernest Dohnanyi (born 1877, Hungarian composer, conductor, pianist, is responsible for the brilliantly arranged transcription of Delibes' enduringly glorious ballet.

String Symphony, NBC. Frank Black, conductor. Tchaikowsky program: Serenade Suite, Opus 48; Variations on an Original Theme, Opus 19, No. 6.

Symphonic Strings, MBS. Alfred Wallenstein, conductor. "The March" (Dohnanyi), "The Dorian" (Schumann), "Overture to "Rosamunde" (Schubert), "Overture to "The Bartered Bride" (Smetana), "Chorus and Orchestra: De Laudis Baptizini" (Guion), Lawrence Tibbett, Chorus and Orchestra; "Cordas Rhapsody" (Zador), the Orchestra; God the Omnipotent (Lyoof).

Tibbett forgets the serious opera excerpts once and shows some snuff facets which probably have a far more popular appeal than the baritone arias for the lyric stage.

Mendelssohn's "Son and Stranger" (1829) is a complete opera oratorio which music has fallen into disuse with the exception of the present rousing number.

To many, Schubert's two songs selected by the "CBS" tonight are the CBS's moment in the opera. The songwriter of "The Bartered Bride" and "Rosamunde" is also a great poet.

Sunday, September 24

Radio City Music Hall of the Air, NBC. Music Hall String Quartet; Henrietta Schumann, playing Four Pieces (Corelli), Rezervie (Schumann), Cherry Ripe (arr. Frank Bridge), Moods ofMoonstream (Lamarr Stringfield), Le Chant du Mistral (Casadeus), Finale Quintet (Hahn).

Piano String Quartet, MBS. Quartet in A Minor, Opus 52 (Brahms).

Columbia Symphony Orchestra, CBS. Andre Kostelanetz, conductor. Overture to "Oberon" (Weber), The Sorcerer's Apprentice (Dukas), Clair de Lune ( Debussy-Kostelanetz), Introduction and March from "Cout d'Or" (Rimsky-Korsoukov), Romeo and Juliet Overture (Tchaikowsky).

So You Think You Know Music, CBS. Music Quiz, Ted Coh, master of ceremonies.

Tapestry Musicale, NBC. Orchestra, direction of H. Leonard Spitalny, organist, Alfred Wallenstein, conductor. Roman Carnival Overture (Berlioz), Ballet Music from "Rosamunde" (Schubert), Dance of the Nymphs and Satyrs from "Amor and Psyche" (Schumann), Concert Waltz (Glazunow), Polka from "Scotch" (Weinberger).

Wallenstein does better in the way of novelty by his Sinfonietta programs than by his NBC concerts. It can only be presumed that when he makes his NBC lists, he considers the listeners whom he has lifted to his own taste and standard while on the other network he realizes that he is performing preponderantly for hearers of more diversified preferences.

All the music of this evening is quite familiar among programatic diatonic, with the possible exception of the Schumann item. Georg Schumann was his first name, and the relation to the more eminent Robert. Born 1866 in Saxony, the lesser Schumann ranks worthy, being considered a dignified and sound craftsman. "Amor Zauberflote" (for chorus and orchestra) tells the mythological story of the nymph who married Cupid (Amor) and was punished with death by Venus, but granted immortality by Jupiter at the request of Psyche's bewitched bridegroom. Schumann's best-known score is the orchestra "Variations on a Merry Theme.""}

The Dorian String Quartet, above, is heard in a recital of chamber-music on CBS on Saturday evenings. In the quartet (from left to right) are Alexander Cores, Harry Friedman, Bernard Greenhouse, David Mankowitz.

The Voice of Firestone, NBC. Alfred Wallenstein, conductor; Margaret Grupe (Soprano), "Bambulu" (Colquhoun Taylor), "All Through the Night;" Margaret Speaks; "Men of Many Men;" "Our Wedding," the Orchestra; "Overture to "The Bartered Bride" (Smetana), "Choral Overture to the "Amor Zauberflote" (Rimsky-Korsoukov), Romeo and Juliet Overture (Tchaikowsky).

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Music in War
By Leonard Liebling

With Americans intensely concerned over the current happenings in Europe, radio of course serves a leading role as reporter for us. So much so that the studio boldly interrupt any program on the air in order to broadcast the latest important news from abroad.

It was strange last week to be peacefully enjoying a symphony or a concerto, have the music suddenly fade out, the announcer relay his significant message and the loudspeaker then calmly resume the musical performance. Just as disturbing as the interruption to good music occurred when a European promulgation would cut into a trivial song or band piece (one had to endure them to keep the station dialed), with the cheap music bursting in again callously after the speaking. It gave me an added shock to get the news that way of the sinking of the first British steamship.

Music always is the sufferer when war engenders the chief attention of nations. The younger composers and performers are called to the colors, the older do local service; or, if exempted, find it difficult to carry on art activities with any significant enthusiasm. In the World War, concerts and operas continued desultorily in all the war-stirred capitals even while fighting was at its hottest on the battlefield. Of course, Germans exiled their music to their enemie's music, and the Allies, in part, retaliated similarly. However, England, proverbially temperate, calmly went on with Wagner productions although New York banned them completely from the stage.

War brings a general revival of established national anthems and airs, but it also encourages the composition of countless new so-called "patriotic" songs, most of them devised not to express the sentiment of the writers, but to induce purchasing by the war-stirred public. England has just two or three worth-while ballads dating from 1914-18, and America possesses one, George Cohan's "Over There."

Transatlantic musical broadcasts will be few in number if the war continues abroad, and naturally some of the visiting European artists usually heard here on the air may not be able to leave their native countries if they happened to be there at the outbreak of hostilities. So far, no serious absences from the microphones on account of war are in prospect.

One thing for American music-lovers to remember is that our country must remain neutral in tonal matters as in all others. German artists who might be playing, singing, and conducting here did not put Hitler in power. Nor did the German composers, past or present. In fact, Bach, Beethoven, Brahms, Mozart and Wagner never even heard of the Fuehrer.

Speaking Up
By V. Vitali

UPPERMOST in everyone's mind these days is the war and its effect on our daily lives. Coming as it did just before the beginning of the musical season, it caught most of the artists performing and vacationing in Europe. Many will undoubtedly be forced to remain abroad, although a large part of them are already on their way back to America.

John Barbirolli, an Englishman by birth, took out his first American citizenship papers in April, 1938. Whether this will exempt him from service in the British army is not yet known. However, he arrived here with his bride on September 5, and for the time being, anyway, will remain.

Toscanini is in Switzerland, and of course has given up his plan to fly back via the Atlantic Clipper. He will probably cross on an Italian boat later this month.

Bartlett and Robertson, two-piano teams, are British subjects and are at present in England. Rae Robertson is a reserve officer and may have to serve.

Rose Hampton and Wilfred Pelletier also arrived September 5. Pelletier is Canadian, which might complicate matters for him. Reginald Stewart, conductor of the Toronto Promenade Concerts, is another Canadian who may be called.

Two sopranos, Hilda Burke and Anna Skakas, are in Belgium and France respectively, trying frantically to come back.

Robert Casadesus, French pianist, is a reservist in the French army, and three young Frenchmen who were to make their debuts with the Philharmonic this winter will probably be prevented from doing so. Both Emil Baume, pianist, and Zino Francescatti, violinist, are young enough to be sent to the front.

Laurns Melchior left Germany just before the declaration of war and will return here from Denmark. Kirsten Flagstad is out of harm's way at her estate in Norway. Grace Moore is already back home. Ernest Schelling, recently remarried, is at his home in Switzerland and plans to be in New York sometime this month. Rudolph Serkin, Adolph Busch, Ria Giinster, Nicola Moscona and Elisabeth Reinhberg are also in Switzerland, and it was a lucky break for music that he made a festival music just at this time.

Practically all of the Italian singers of the Metropolitan are in Italy and should have no trouble in reaching America. Likewise Russians, Roumanians and Hungarians are free to come to America. However, many German artists are understandably keeping under cover and their managers refuse to give out any information about them.

Music in War

Frank Black, seen here with Madame Nazimova, is in charge of everything pertaining to music at NBC. He believes, simply, that music is either good and bad and that good jazz is better than bad opera.

Men Behind the Music

This Week: FRANK BLACK

Time was when the world thought it sufficiently marvelous for a man to play one musical instrument. A good violinist was regarded with respect and no little awe. No one expected him to do more than be expert on his own particular instrument.

Things, however, have changed. Nowadays, to get any attention, a musician must have the versatility of a quick-change artist, the financial acumen of a Morgan and the adaptability of a chameleon. He has to know how to play at least one instrument, be a good conductor, arranger, orchestrator and transcriber. And all this, mind you, relatives threw up their hands in horror at such an outcropping of sinfulness in the family. But Black went on his way in spite of them. As a student at the University of Pennsylvania, he majored in chemistry and studied piano in his spare time with the great Rafael Joseffy. He took his bachelor-of-science degree probably as a Quaker precaution in case music let him down. He even accepted a job as a chemist in Harrisburg. But a friend was opening a rock garden and needed a pianist, so Pennsylvania struggled along with one chemist less. Chemistry reappeared briefly in Black's life two years later, when he served in the chemical warfare service in the World War. He hasn't looked at a test-tube since.

The next fifteen years made him the Houdini of music. Starting with arrangements of popular songs for vaudeville acts, he did accompanying, transcribing, composing, conducting (for a time under Enrico R apee), orchestrating, piano-playing, made phonograph records and broadcast. Broadway producers knew him as one of the best musical-comedy directors in the business. Jazz composers and performers flocked to him for arrangements. The brilliant piano team of Ohmann and Arden owe much of their success to Black's arrangements. And what he did with the Revelers Quartet still has musicians blinking. He took male quartets out of the barber-shop class and made them a concert-hall attraction. By using voices as orchestral instruments, he brought out unique coloring and dynamic effects. Musical connoisseurs discovered the Revelers, and their records set a standard which has never yet been equaled.

At the same time, Black kept a shrewd eye out for business. He (Continued on Page 44)
SPECIAL programs carried in the New American Short-Wave Service are shown above in the regular listings beginning on page 11. Programs in the English and Standard sections are also listed above.

NOTICE: The Daily Programs and programs for September 23, 24, 25, and 29, are listed in Eastern Daylight Time. For EST and CDT subtract 1 hour; DST, 2 hours; MST, 3 hours; PST, 4 hours. All other programs are listed in Eastern Standard Time to conform with the return to Standard Time in some sections of the country.

Due to war conditions now existing in Europe, all programs from European countries are tentative and are subject to change without notice.

**Daily Programs, Sat., Sept. 23, through Fri., Sept. 29**

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<th>Time</th>
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<td>8:00 a.m.</td>
<td>Transmission to Asia: KJQI (9.53)</td>
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<td>News (English): WWLO (21.18)</td>
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<td>Light Reading (English): WLW (17.84)</td>
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<td>News (English): KJQI (15.33)</td>
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<td>“Americas” (English): WJAW (21.18)</td>
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HAVE you ever thought how close we are to Europe's battles? So close, indeed, that we can hear a man breathe in Paris. So close that we can hear the rustle of a paper in Berlin. Behind the French or German or English voice in our parlor is a vast and complicated arrangement of wires, men, and routines. The photodiagram below shows the basic plan. For illustration we show an NBC hook-up with London. Each country needs two radio stations, one to receive messages and one to send. Assume that NBC in New York is ready to broadcast as a network feature a news commentator in London. The hour has been set by prearrangement, usually through private radio correspondence. But now the time is here. Broadcasting does not waste minutes.

London's cue to start talking is "Now we take you to London" (how many times you have heard that these last weeks). In Radio City, an NBC announcer says the words. They travel by telephone wire to an RCA sending station at Rocky Point, Long Island. There they are converted into radio waves and hurled toward England.

London's receiving station picks up the ether impulses, transfers them to a land wire which goes into Broadcasting House. NBC's Fred Bate or John Gunther hears the cue. He starts his broadcast. Now what happens is this. The London voice goes to a powerful short-wave sending station by telephone wire, thence into the air, where it is "beamed" toward America by specially constructed aerials. At Riverhead, Long Island, the RCA receiving station picks it up, carries it by land wire back to Radio City. NBC then feeds the program to any or all of the hundred or so phone wires which lead to broadcasting stations in every American city. Thus you hear London, or Berlin, or Paris. Thus you shudder and say to yourself fervently and with conviction, "We must stay out. We must stay OUT."
THESE 16 MEN MUST KEEP

Frederick Bate, NBC, London
Thomas B. Grandin, CBS, Paris
Sigrid Schultz, MBS, Berlin
Raymond Gram Swing, MBS, N.Y.

Baukhage, NBC, Berlin
Paul Sullivan, CBS, London
H. V. Kaltenborn, CBS, New York
Elmer Davis, CBS, New York

Edward R. Murrow, CBS, London
William L. Shirer, CBS, Berlin
John Gunther, NBC, at large
Max Jordan, NBC, at large

John Steese, MBS, London
Paul Archinard, NBC, Paris
Albert Warner, CBS, Washington
Fulton Lewis, MBS, Washington
THESE sixteen men, located in the important centers of a war-torn world, are the eyes and ears of America. Our decision—war or peace—will be made largely upon their observation. By objective reporting, they can—and MUST—keep us out.

1. Bate, Chicago-born and associated nine years with the Reparations Commission in Austria, Paris, Geneva, has deep understanding of roads to war

2. Grandin brings to his job a complete familiarity with French, German attitudes and aims gained at universities of Paris, Berlin, Austria

3. Miss Schultz, though not a man, has been doing—and well—a man's job. This Chicago-trained newswoman knows international law and politics

4. Swing is another Chicago newspaperman whose background for job includes newspaper work in Berlin, diplomatic missions for Col. House

5. Baughage, of German descent, studied in Berlin, did newspaper work in Paris, London, Washington; is brilliant linguist, a curt commentator

6. Sullivan will be new to most listeners, but as a national commentator much of his comment will deal with the effect of war on America

7. Kaltenborn, of German parentage, has insight into German thought which makes his comment and forecast of things to come worth hearing

8. Davis, brilliant Hoosier author and New York Times staff writer, knows Europe from important writing assignments over past fifteen years

9. Murrow, of Washington, has more contacts abroad than any other broadcaster, is admirably fitted to head Columbia's European news staff

10. Shirer was Iowa's gift to radio world. As a newspaperman, has covered assignments throughout Europe, was in Vienna during "Anschluss"

11. Guntner is a noted war correspondent and author whose successful book, "Inside Europe," amply demonstrates knowledge of war scene

12. Jordan, son of an Austrian chemist, grew up all over Europe as his father followed his work. He knows Europe as few Americans do

13. Steele, Irish-born journalist with newspaper experience in New York and London for past fifteen years, heads Mutual's news staff in Europe

14. Paul Archinard, Paris-born, Cleveland-trained newspaperman, covers wartime Paris for NBC, has wide experience as announcer abroad

15. Warner, a long-time Washington correspondent, New Yorker by birth, is covering Washington for effects of European war in this country

16. Lewis, who also keeps a weather eye peeled in Washington for war effects, is a long-time capital newspaperman, a pioneer radio reporter

The enemy is within striking distance of Washington... but only in war games. Whether this will actually happen here depends largely upon the radio reporters at left.
MOST stupendous day of all time for radio listeners came Sunday, September 3. Then, they heard, in rifle-shot sequence, these world-shaking events:

1. Declaration of war against Germany.
2. Address by the King of England.
3. Speech by Prime Minister Chamberlain.
4. Speech by President Franklin Roosevelt.
5. Speech by Premier King of Canada.

From that calamitous day, people have listened or will listen to propaganda blasts, ultimatums, surrenders, battles in progress—all the bloody trappings of war! For this reason Radio Guide offers here a radio map of Europe, showing battle positions and military strengths. Maps of Poland and Western Front will follow if war continues.
OFF to the village for an evening paper go Melton and his mother in two-cylinder Oldsmobile of 1902 vintage. And a quaint—if noiseful—picture they make.

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JAMES MELTON COLLECTS OLD AUTOS

WHILE most successful radio stars concentrate on collecting the newest streamlined product of the automobile manufacturer's art, James Melton, tenor of the Ford "Summer Hour" (CBS), a series which was discontinued in favor of the "Sunday Evening Hour" on September 24, turns his enthusiasm loose upon this flock of aged rattle-traps. But, we beg your pardon, Mr. Melton. No rattle-traps are these, but each of them has been thoroughly reconditioned and runs like new. As a matter of fact, Mr. Melton does most of the work upon them in his spare time. One of the weird sights that the Connecticut countryside—where Melton lives—has to offer is a one-cylinder De Dion Bouton, built in 1898, plugging along a highway built for the likes of Sir Malcolm Campbell with Melton at the wheel.

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THE 1904 COVERT-CHAINLESS, above, just goes to prove that there is nothing new under the sun, fcr, as Melton points out, the new-fangled gearshift-on-wheel development of today was a part of its make-up.

FAMILY MOTORING a la 1910! At right, Melton takes his wife (beside him), mother-in-law and mother (back seat, l. to r.) out in a five-passenger White. It is a bright maroon, has windshield, two horns.
"ME FOR THE RUMBLE SEAT!" says the Boston terrier.
And sure enough, this doggy carryall does have a 
rumble seat... in front. This one-cylinder, water-
cooled De Dion Bouton, imported from France in 
1898, is the oldest car in the Melton collection.

"LET IT RAIN!" Ready to brave whatever elements may come, 
James Melton, unperturbed, sits snug as a bug in a rug at the wheel 
of his Stanley Steamer, Model "70," 1910, in photograph at left.

AND AGAIN PROVING that there is nothing new under the sun, Mel-
ton sits in the bucket seat of his 1908 Hupmobile Sports Roadster, 
above, which provides all the cool comfort of modern air-conditioning.
THE WAY TO A GIRL'S HEART

KEN MURRAY of "Texaco Theater" (CBS, Wednesday night) feels that food—and especially celery—is the way to a girl's heart. So, above, he is found "stalking" lovely and petite movie star Mary Brian.

SOME GLAMOUR GIRLS feel that to be photographed eating celery would detract from their glamour, but not Rochelle Hudson, below, who proves that she is alluring even while crunching the noisy but tasty sprout.

SHIRLEY ROSS (Mrs. Ken Dolan) also fell for Ken— but not Ken Murray— shortly after the romantic picture above was taken.

BYEH the married glamour gals munch celery and, below, Harriet Hilliard (Mrs. Ozzie Nelson) proves she is no mean celery-muncher.
Red-Headed Warbler

DOROTHY JANETTE WARBLER (Janette Davis of “Avalon Time”) first started radio work at the age of 14, when she was starred on a program for a Memphis furniture firm. At 17 she was singing for Memphis radio stations and signed her first contract a year later. This contract took her to a station at Shreveport, La. During the next 14 years, she starred on a program that might have musical or dramatic inclinations. He got his wish—all eight of ‘em are following one or the other.

Born in the year of 1918, Janette has auburn hair, dark-brown eyes, a fair complexion, stands five feet four inches tall, and is unmarriageable. For relaxation, Janette likes to climb into a car and drive for hours. She doesn’t mind audio-visual programs, but demands solitude while driving. During a broadcast, she balances on her left foot, clasps her hands behind her and forgets everything but her music. Her hobby is collecting recordings and Janette will dance all evening long and enjoy it.

Monday, September 24, 1939

8:00 P.M. – 9:00 P.M. KSL-News: Dorothy Davis of "Avalon Time" started radio work at the age of 14, when she was starred on a program for a Memphis furniture firm. At 17 she was singing for Memphis radio stations and signed her first contract a year later. This contract took her to a station at Shreveport, La. During the next 14 years, she starred on a program that might have musical or dramatic inclinations. He got his wish—all eight of ‘em are following one or the other.

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Monday, September 25, 1939

8:00 P.M. – 9:00 P.M. KSL-News: Dorothy Davis of "Avalon Time" started radio work at the age of 14, when she was starred on a program for a Memphis furniture firm. At 17 she was singing for Memphis radio stations and signed her first contract a year later. This contract took her to a station at Shreveport, La. During the next 14 years, she starred on a program that might have musical or dramatic inclinations. He got his wish—all eight of ‘em are following one or the other.

Born in the year of 1918, Janette has auburn hair, dark-brown eyes, a fair complexion, stands five feet four inches tall, and is unmarriageable. For relaxation, Janette likes to climp into a car and drive for hours. She doesn’t mind audio-visual programs, but demands solitude while driving. During a broadcast, she balances on her left foot, clasps her hands behind her and forgets everything but her music. Her hobby is collecting recordings and Janette will dance all evening long and enjoy it.
Monday Good Lighting Guide

Check the programs you want to hear today.

MORNING

9:30 PST (10:30 MST) Farm and Home Hour. (KFW)

11:30 PST (11:45 MST) Voice of Experience. This program may be heard Monday, Wednesday and Friday at this time.

AFRIN

1:30 PST (2:30 MST) Adventures in Science. Watson Davis, director.

2:30 PST (3:30 MST) It Happened in Hollywood. Patsy Mears; John Conte; Eddie Dunster's orchestra. This program may be heard Monday, Wednesday and Friday.

4:45 PST (5:45 MST) Science on the March. Dr. F. Meuleler, speaker.

5:00 PST (6:00 MST) Quaker Party. Tommy Raps and Betty Lou; Freddie Rich's orchestra.

5:00 PST (6:00 MST) Order of Adventurers. True adventure stories by noted American explorers and adventurers. Host: Thomas Edward Rexveldt; Roy Chapman Andrews; Captain Felix Reinsberg, and guests.

NIGHT

6:00 PST (7:00 MST) Lux Radio Theater. Dramatic series, with Cecil B. DeMille directing.

6:00 PST (7:00 MST) Doctor I. Q. (KFW)

6:30 PST (7:30 MST) Alce Templeton Program. This famous blind pianist begins a new series tonight, with a choral group directed by William Miller, and a string orchestra, with David Sardgenberg conducting. Guest: David Jakobson, baritone.

7:00 PST (8:00 MST) Light-Heavweight Boxing Bout. Billy Conn vs. Melito Belina; Sam Tab and Bill Stern will report this event.

7:00 PST (8:00 MST) Guy Lombardo's Orchestra.

7:00 PST (8:00 MST) Contended Hour. Opal Crenson, the Lullaby Lady; Continental Quartet; Jose Pasternak, conductor.

7:30 PST (8:30 MST) Blondie; Comedy Sketch. Comic sketch, patterned after the "Blondie" cartoon strip, with Dorothy Dix and Penny Singleton.

7:30 PST (8:30 MST) Larry Clinton's Musical Sensations.

8:00 PST (9:00 MST) Amos 'n Andy. Comic sketch set in a well known Harlem. This sketch is heard Monday through Friday at this time.

8:00 PST (9:00 MST) Fred Waring in Pleasure Hour.

8:15 PST (9:15 MST) Lum and Abner. A comedy sketch of rural life. This program may be heard Monday through Friday this time.

8:30 PST (9:30 MST) Model Minstrels. Tom Howard and George Shellton, comedians; Elton Boys; Ray Bleich's orchestra.

8:30 PST (9:30 MST) The Voice of Firestone. Margaret Speaks, sopranos; symphony orchestra, with Alfred Wallenstein conducting.

9:00 PST (10:00 MST) True or False. Quiz program. Host: Harry Hagen.

9:10 PST (10:10 MST) Tune-Up Time. Tony Martin, M. C.; Kay Thompson and her Sinfonia David Laughlin, tenor; Andre Kostelanetz' orchestra.

9:30 PST (10:30 MST) Hawthorne House. Refer to adjacent columns for stations broadcasting these programs.
**WAR NEWS**

Today, as never before, Radio Guide is the most important publication you can buy. Keep informed of all important events in Europe with the radio analysts in London, Paris, and Berlin.

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**Star Sparkles**

Barry Wood, CBS baritone, was one of the earliest of the radio singers. After three years, while at Yale, he was selected as an all-American water-polo player. He also was on the Yale varsity track team which set several world's relay records.

Max Marcus, the father of the "Johnny Presents" dramaticizations, is the author of many Broadway hits.

Whenever a singer on "Johnny Presents" does a song of a vocal written by Johnny Green, the latter accompanies the vocalist on the piano.

Don Voorhees, maestro on the "Ford Summer Hour," likes nothing better than to revive numbers from old musical shows. He gives them the thorough and dash and flash which his interpretation of pit orchestras in their original settings, makes them. And he has the ear of the Broadway hits. An Earl Carroll "Vanities" was not composed in those days without Don Voorhees as the conductor.

John Scott Trotter and Kay Kyser both went to the University of North Carolina together, and they got quite a kick out of reminiscing about the campus days. Trotter at the time was playing an orchestra which was conducted by another college lad, Hal Kemp. When Kemp left for New York he turned the band over to Kyser.

J. Savitt, NBC maestro, began his music career at the age of six under the tutelage of Carl Flesch, one of the greatest violin teachers of the time.

Ken Grafin, NBC leading man, has been active in radio since 1919. He started in radio at the age of twelve as a "ham" and acquired one of the first operator's licenses granted in Oklahoma. He next year, he got a license for a radio station, the first commercial station in his home town of Enid, Oklahoma, and operated its controls.

Louise Tobin, vocalist with Benny Goodman's orchestra, is well known with dancing bands for four years. On the age of sixteen she won a beauty contest in her home town. During the next few years, she moved to New York or a week's engagement at a local hotel. She later said that it proved to be the start of her career. She never had a singing-lesson.

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**TOMMY RIGGERS AND BETTY LOU**

More Fun for the Whole Family

With Freddie Rich and his greatest "Quaker Party Quotations" and a capital selection of "Quaker Party Phrases" to remember.

**RED NETWORK**

**NBC**

5 to 5:30 P.M.
**TUESDAY**

**September 26**

**6:00 AM**
- KSL Morning Show:
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**6:30 AM**
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**9:00 PM**
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**9:30 PM**
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**He Knows Sports**

Stan Loman (Henry Stanley Loman) has participated in enough games to supply him with an excellent background for his sports announcing and National Game. Stan has broadcast many important sports events over the air, including Yale football games, giant football frasaces and opening-day baseball.

In Born Pittsburg, Pa., on May 20, 1899, Loman now stands five feet eight inches tall, has blue eyes and brown hair. Stan is happily married and has one heir, eleven months old, who carries the same tag as his pistol.

As for favorites, Stan ranks his favorite hobby as traveling; favorite sport is baseball, favorite leisure activity hour-and-thirty minute ball game; favorite dilkuses include three-hour-and-thirty minute ball game; favorite dish is a huge platter of jumbo frogs legs.

**KOOS Variety Prgm.**
KOCA 16th Day
- 2:00 PST
**KOUS Variety Prgm.**
KOCA Chapter 16
- 2:30 PST
- 3:00 PST

**KOUS Variety Prgm.**
KOCA Chapter 17
- 3:05 PST

**KOOS Variety Prgm.**
KOCA Chapter 18
- 3:30 PST

**KOUS Variety Prgm.**
KOCA Chapter 19
- 3:45 PST

**KOUS Variety Prgm.**
KOCA Chapter 20
- 4:00 PST

**KOUS Variety Prgm.**
KOCA Chapter 21
- 4:15 PST

**KOUS Variety Prgm.**
KOCA Chapter 22
- 4:30 PST

**KOUS Variety Prgm.**
KOCA Chapter 23
- 4:45 PST

**KOUS Variety Prgm.**
KOCA Chapter 24
- 5:00 PST

**KOUS Variety Prgm.**
KOCA Chapter 25
- 5:15 PST

**KOUS Variety Prgm.**
KOCA Chapter 26
- 5:30 PST

**KOUS Variety Prgm.**
KOCA Chapter 27
- 5:45 PST
A Time Saver

Don't fail to get your Fall and Winter Program Radio Guide for the week ending October 13. This is a service designed to assist the listener in finding programs and personalities which they have lost track of through the summer vacation. On sale at all newsagents Thursday, October 5.

MORNING

*Star in program listings indicates news broadcast.

7:00 AM 8:00 AM
- NBC Thunder Over Paradise, drama: KSL CHAB.
- The Man I Married, sketch: KBOI KDYL.
- Musical Clock, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
- NBC Special, KSL.

8:00 AM 9:00 AM
- NBC-Visse, drama: KSL CHAB.
- NBC Special, KGO.
- NBC Special, KSL.
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9:00 AM 10:00 AM
- NBC-Visse, drama: KSL CHAB.
- NBC Special, KGO.
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10:00 AM 11:00 AM
- NBC-Visse, drama: KSL CHAB.
- NBC Special, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
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- NBC Special, KGO.
- NBC Special, KSL.

WEDNESDAY, September 27, 1939

8:05 AM 9:45 AM
- The Wide Saver: AGD KDXL.
- NBC Special, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
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9:45 AM 10:45 AM
- The Wide Saver: AGD KDXL.
- NBC Special, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
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- NBC Special, KGO.
- NBC Special, KSL.

10:45 AM 11:45 AM
- The Wide Saver: AGD KDXL.
- NBC Special, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
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- NBC Special, KGO.
- NBC Special, KSL.

TUESDAY, September 26

10:30 AM 11:30 AM
- Sunday Praise: KBOI KDYL.
- NBC-Visse, drama: KSL CHAB.
- NBC Special, KGO.
- NBC Special, KSL.
- NBC Special, KGO.
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11:30 AM 12:30 PM
- NBC-Visse, drama: KSL CHAB.
- NBC Special, KGO.
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- NBC Special, KSL.

Important

AVAILON TIME WITH RED SKELETON

Will Be Heard

Wednesday Instead of Saturday

Effective TOMORROW—8:30 PM
KSEI-Rhythm Parade
KFXD-Variety
CKCK CJCA CJOC CHAB
NBC
*KMO-News
KPO KFYR
KOAC-Farm
KFRC
NBC
12:15
KFXD-Hit Parade
KIRO KFPY
KHQ KGW CHAB KIDO KGHL
KNX-Singin'

*NBC-News:
KMO

1:15 PST

KSEI KJRC KDFI KHQ KWB CBJ

1:30

KSEI KJRC KDFI KHQ KWB CBJ

1:45

KSEI KJRC KDFI KHQ KWB CBJ

2:00

KSEI KJRC KDFI KHQ KWB CBJ

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KSEI KJRC KDFI KHQ KWB CBJ

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4:00

KSEI KJRC KDFI KHQ KWB CBJ

4:15

KSEI KJRC KDFI KHQ KWB CBJ

4:30

KSEI KJRC KDFI KHQ KWB CBJ

4:45

KSEI KJRC KDFI KHQ KWB CBJ

5:00

KSEI KJRC KDFI KHQ KWB CBJ

5:15

KSEI KJRC KDFI KHQ KWB CBJ

5:30

KSEI KJRC KDFI KHQ KWB CBJ

5:45

KSEI KJRC KDFI KHQ KWB CBJ

6:00

KSEI KJRC KDFI KHQ KWB CBJ

6:15

KSEI KJRC KDFI KHQ KWB CBJ

6:30
**Everyone’s Friend**

TED MALONE never receives a “fan letter” (according to him). When asked questions about his mail he always asserts that none of his letters are from fans, that they are from friends.

Ted was christened Frank Alden Russell when he arrived in the home of Mr. and Mrs. Frank Arthur Russell in Colorado Springs, Colorado, on May 13, 1908. It was in 1927, when he had his first professional engagement with a microphone—at Station KMBC, Kansas City, as the left half of a harmony team—that, wishing to hide his family name, he asked the announcer to supply one. Since then he has been Ted Malone.

Malone attended William Jewell College at Liberty, Mo., and after he graduated became a regular broadcaster over KMBC, announcing and writing sketches.

One day he had to fill in some time on the air. He read at random from books, magazines and newspapers picked up from his desk. The next day he was deluged with mail from fans who wanted more of the same type of reading he had given so casually. That was how “Between the Bookends” started. It became so popular that Ted was brought to New York for his broadcasts in 1936. With him was his childhood sweetheart, Verlia Mae Short, whom he had married in 1930, and the now affection of their daughter, Verlia Elaine, better known as “Bubbee.”

Ted is five feet nine inches tall, has blue eyes, blond hair and weighs 165 pounds. His pet hate is—formal clothes.

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**Kid Brother Jim**

JIM AMECHIE, “Hollywood Playhouse” star, has a voice which is often confused with that of his brother, Don. Born in Kenosha, Wisconsin, August 6, 1913, Jim was educated in the Badger State, winning a high-school state championship in oratory just a few months before an audition at the NBC Chicago studios started him on his career as a radio star.

Always an admirer of his big brother, Jim had thought little about acting until Don phoned him one day in July, 1933, and urged him to come down to Chicago to audition for a juvenile role in a daily radio serial. He came, he auditioned, he won. From August 13, until November, 1933, Jim continued to play only the juvenile serial role.

In a great show, however, he was given a chance to play leads in “Grand Hotel,” the show which had once starred Don. He made good, was signed for another year, and on January 3, 1938, began playing in “Attorney-at-Law.” On July 2 of this year he replaced Charles Boyer in the male lead role of “Hollywood Playhouse.”

Jim is five feet eight and one-half inches tall, weighs 140 pounds, has a medium complexion, dark-brown hair and brown eyes. He is married, has a son, James Peter Jr.; one and one-half years old.

**Star Sparkles**

Frank Munn, tenor star of the “American Album of Famous Music” program, has never in all his years in radio sang on a program which was not commercially sponsored.
Music College's Offspring

GENEVIEVE ROWE, brown-eyed songbird, was born August 28, 1909, in Fremont, Ohio. Music College kiddo in Worthington, Ohio, is the preschool in Genevieve's life. Her father is an accomplished organist and dean of the college, her mother is a professor of theory at the same school. It was at this college that Genevieve was educated—and where she met her husband.

Genevieve later studied with Yestaman Griffith and Sidney Deitch and has been a fellowship holder at the Juilliard Graduate Opera School. In 1929 she won the National Audition for Excellence, in 1933 the McDowell Club Award, and in 1938 the National Federation of Musician's Biennial Contest, and in 1934 she made her debut in New York City's Town Hall.

Tennis is Miss Rowe's favorite sport. She stands five feet five inches, weighs 116 pounds. Genevieve speaks English, French and Italian, likes to eat spaghetti on the nights she broadcasts, and despises men who smoke cigars!

Star Sparkles...

In the sixteen years that they have been known as the "Sweethearts of the Air" May Singbri and Peter de Rose have been absent from the airwaves for only three weeks. Milt Herth, organist, says that he learned to imitate many musical sounds with an organ when he played organ accompaniment in a silent-picture theater in his home town, Kenosha, Wisconsin.

Afternoon

12:00 P.M. 1:00 P.M. 2:00 P.M. 3:00 P.M. 4:00 P.M. 5:00 P.M. 6:00 P.M. 7:00 P.M. 8:00 P.M. 9:00 P.M. 10:00 P.M. 11:00 P.M.
**Thursday Good Listening Guide**

*Stations which will broadcast these programs may be heard in the adjacent columns at the time listed.*

Check the programs you want to hear today.

**MORNING**

9:30 (10:30 MST) Farm and Home Hour. *Check it Out.

11:30 (1:30 MST) Family Farm Hour. *Check it Out.*

**AFTERNOON**


6:00 PST (7:00 MST) Rudy Vallee's Variety Program. *This is Rudy Vallee's last broadcast this fall.*

**NIGHT**

7:00 PST (8:00 MST) Good News of 1940. Walter Huston, M. C.; Fannie Brice (Baby Snooks); Hamley Stafford; C. C. Beall, vocalist; Meredith Willson's orchestra. *A must, Baby Fanny Brice will be on her way to page 8.*

6:00 PST (7:00 MST) Major Bowes' Amateur Hour. *Check it Out.*

7:00 PST (8:00 MST) Columbia Workshop. *The Theme of the Columbia Workshop, will be presented tonight. A cast of one hundred persons will participate in this program.*

7:00 (8:00 PST) Craft Music Hall. Bing Crosby returns to this show on this date as M. C., with Bob Burns, comedian; Music Makers; Ken Carpenter, master of ceremonies; and orchestra.

9:00 PST (10:00 MST) Fred Waring in Pleasure Time.


9:30 PST (10:30 MST) Ask It, Basket. Quiz program with Woody Wilson.

9:30 (10:30 MST) Strange As It Seems. Program of incredible experiences and facts from American history, with John Hix as M. C.

**Frequent References**

- CJOR- Anything Kennedy:
- KMO-Jungle Jim
- KSL-Island Hour
- KOA-Jack Armstrong, Jr.
- KSL-Concert of Tomorrow
- KFTI-To Your Health
- KFXD-Organ Reveries
- KSL-Words of Inspiration
- KGB-Newsmakers Forum
- KNX, KSL, KMO, KGB, KSL, KEX, KSL, KHQ, CHAB
- KBK, KSEI, KGB, KSL, KGB, KSL, KSL, KEX, KSL, KHQ, CHAB
- KNX, KSL, KMO, KGB, KSL, KGB, KSL, KSL, KEX, KSL, KHQ, CHAB
- KBK, KSEI, KGB, KSL, KGB, KSL, KSL, KEX, KSL, KHQ, CHAB
- KNX, KSL, KMO, KGB, KSL, KGB, KSL, KSL, KEX, KSL, KHQ, CHAB
- KBK, KSEI, KGB, KSL, KGB, KSL, KSL, KEX, KSL, KHQ, CHAB
- KNX, KSL, KMO, KGB, KSL, KGB, KSL, KSL, KEX, KSL, KHQ, CHAB
- KBK, KSEI, KGB, KSL, KGB, KSL, KSL, KEX, KSL, KHQ, CHAB

**Note:** Each station's schedule on this page is subject to change. Please check local listings for the most accurate time and date information.

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**NIGHT**

6:00 PST (7:00 MST) Good News of 1940. Walter Huston, M. C.; Fannie Brice (Baby Snooks); Hamley Stafford; C. C. Beall, vocalist; Meredith Willson's orchestra. *A must, Baby Fanny Brice will be on her way to page 8.*

**NEWSDAY**

6:30 PST (7:30 MST) CBS-Sinetofacts: KFRC.

7:00 PST (8:00 MST) NBC-Daily News: KFRC.

8:00 PST (9:00 MST) CBS-Columbia Workshop: KFRC.

9:00 PST (10:00 MST) Fred Waring in Pleasure Time.

9:30 PST (10:30 MST) Standard Symphony Hour.

10:00 PST (11:00 MST) Ask It, Basket: Quiz program with Woody Wilson.

10:30 (11:30 MST) Strange As It Seems. Program of incredible experiences and facts from American history, with John Hix as M. C.

**NIGHT**

8:30 (9:30 MST) Art in Music. Series of programs on the many artistic phases of music. *Check it Out.*

9:00 (10:00 MST) Fred Waring in Pleasure Time.

9:45 (10:45 MST) The Pariker Family. Dramatic sketch, with Leon Jamney, star of stage and screen.

10:30 (11:30 MST) Standard Symphony Hour.

**NEWSDAY**

6:30 PST (7:30 MST) CBS-Sinetofacts: KFRC.

7:00 PST (8:00 MST) NBC-Daily News: KFRC.

8:00 PST (9:00 MST) CBS-Columbia Workshop: KFRC.

9:00 PST (10:00 MST) Fred Waring in Pleasure Time.

9:30 PST (10:30 MST) Strange As It Seems. Program of incredible experiences and facts from American history, with John Hix as M. C.

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**FRIDAY**

6:30 (7:30 MST) CBS-Sinetofacts: KFRC.

7:00 PST (8:00 MST) NBC-Daily News: KFRC.

8:00 PST (9:00 MST) CBS-Columbia Workshop: KFRC.

9:00 PST (10:00 MST) Fred Waring in Pleasure Time.

9:30 PST (10:30 MST) Strange As It Seems. Program of incredible experiences and facts from American history, with John Hix as M. C.

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**SATURDAY**

3:00 (4:00 MST) CBS-Columbia Workshop: KFRC.

4:00 (5:00 MST) Fred Waring in Pleasure Time.

5:00 (6:00 MST) The Pariker Family. Dramatic sketch, with Leon Jamney, star of stage and screen.

6:00 (7:00 MST) Standard Symphony Hour.

7:00 (8:00 MST) Art in Music. Series of programs on the many artistic phases of music. *Check it Out.*

8:00 (9:00 MST) Fred Waring in Pleasure Time.

9:00 (10:00 MST) Strange As It Seems. Program of incredible experiences and facts from American history, with John Hix as M. C.
**WAR NEWS**

Radio Guide has facilitated your search for news by inserting a star to indicate news broadcasts. Follow the stars for the news of the world.

**MUSICIAN-STRITTICALLY AMERICAN**

WALTER BLAUFUSS, conductor-composer, is known as the originator of the salon type orchestra in the Middle West. Blaufuss, who was born in Milwaukee, Wis., for the age of ten he was touring the country as a soloist. At fifteen he had composed two numbers, "Coon Frolics" and "Chicago Rag." He acquired his entire musical education in America, studying the various branches under the nation's leading teachers.

Blaufuss possesses one of the most complete music libraries in his territory, and is a composer of range. Your Eyes Have Told Me So" sold over two and one-half million copies. "My Isle of Golden Dreams" almost duplicated this performance.

There is a story behind this latter song. Before it came to him, Walter had been thinking of the June vague for several weeks. One night his sleep was fitful—he had eaten a Welsh rarebit the evening before. The lapping of waves on the shore of Lake Michigan outside his window seemed to suggest the composition that was running through his mind. He rose from bed and in fifteen minutes had finished the piece.

In spare moments Blaufuss plays the piano for recreation. He has black hair, brown eyes, stands five feet ten inches tall and weighs 165 pounds. He is married and belongs to a dozen hotels.

**STAR SPARKLES**

Johnny Green, orchestra-leader on the "Johnny Presents" programs, entered Harvard University at the age of fifteen, the same year he made his debut in radio. He has been active in radio ever since.

Lucille Manners, soprano star of the Cities Service Concerts, is one of the busiest girls in radio. She spends approximately thirty hours a week going over musical scores and rehearsing for her Friday program. Besides this she is studying French, Italian and German and taking dancing-lessons.

**OLD BOOKS WANTED**

We pay big cash prices for thousands of different titles. We bought over 7,500 books in just one month. One of the largest mail orders in the history of our business. Please send in all books you think you can sell. We buy any kind and pay cash in our place.
RADIO GUIDE'S X-WORD PUZZLE

HORIZONTAL
1. 5. 7 Star in the portrait
2. Shade tree
3. Ear Indian magical rites
4. Jane — mean yap one
5. Bungling implement
6. Periquete
7. Harry —, bandleader
8. Noon
10. A qaret
11. Musical instrument
12. Robert: Emerson —, orchestra leader
13. Nominated
14. Wood used in flooring
15. Part of the verb "to be"
16. Harry —, bandleader
17. Written composition
18. George —, bandleader
19. Mexican tree
20. Myth (actress, "Myrt and Maine"
21. One-eighth of a gallon
22. Strap of a bridge
23. Initial of a college
24. A sheath
25. Lower shelf
26. Greens surface of land (pl.)
27. Like
28. Mood
29. Large mouthed pitcher
30. Vaughn de Leath, singer
31. More recently discovered
32. ——, announcer
33. Accumulate
34. Patchel
35. In addition
36. Periods of time
37. Howard —, announcer
38. A seal
39. The sun
40. Jewel
41. 78. Pure
69. Solution to Puzzle Given Last Week
70. In addition
71. Periods of time
72. Howard —, announcer
73. A seal
74. The sun
75. Jewel
76. Lyric poem
77. Pure

VERTICAL
1. City in New York
2. A perch
3. To lose
4. —— Goodman, orchestra leader
5. Muir —, "Mr. Fibber McGee"
6. River in Asia
7. Lee, songwriter
11. The — Sisters, true

Solution to Puzzle Given Last Week

13. Theory, doctrine
15. Female servant
16. A razor in a room
19. Franks
20. Feminine name
21. Feminine name
22. Becomes aware
24. Niece in Guide's scale
27. A consolidation
33. Ketch, announcer
37. Nelson, "David Har-
39. Mural —, "Meri—on
40. Love, actress
41. Woody —, bandleader
42. Movie star of
46. Facility
47. Score up
51. Michael —, tenor
52.up, "Bayonne"
(Choice and Southern Hour)
53. Alan —, announcer
54. Betty —, radio actress
55. Lucille —, radio actress
56. Pianist
57. Pertaining to aeronautics
58. "99 and a half"
59. Out in the ocean
60. River in Scotland
61. Artist
62. Company (film)
63. Foyer Masters (film)
64. True
65. Musical note

RADIO QUIZ GAME—ANSWERS
(In parentheses are indicated answers given by contestants on the air, or whether answered right or wrong, so you may compare your score with theirs. For questions see Page 13.)

"True or False"
1. True. (True.)
2. False. (False.)
3. False. (False.)
4. True. (False.)
5. False. (False.)

"Dr. I. Q."
1. President of Poland. (Didn't know.)
2. Grouse. (Geese.)
3. Multiplication, division, subtraction and addition. (Answered correctly.)
4. "Battles of the Sexes"
1. Mulberries grow on trees, not bushes. (Answered correctly.)
2. Italy. (Answered correctly.)
3. English Channel. (Answered correctly.)

"Name Three"
1. "House of Seven Gables, 
2. "Snow White and the Seven Dwarfs, 
3. "Sanctuary"

"Ray Kyster's College"
1. a. Brown, b. Hart; c. Robinson; d. Bushman; e. Nilsen. (All correct.)
2. a. Weissmuller; b. Crabbe; c. Morris; d. Lincoln. (Three out of four.)

"Ask-If-Basket"
1. Bumps on head. (Answered correctly.)
2. Regions near the equator where calms prevail. (Depreciated parts.)
3. Denmark.

SICKNESS AND ACCIDENT PROTECTION

MEN AND WOMEN 16 TO 75
NO PHYSICAL EXAMINATION REQUIRED

Every hour of every day men and women are suddenly disabled by sickness or accident. Incomes stop. Bills pile up—but this unhappy situation doesn't have to happen to you! A "Pioneer" policy will give you ready cash!

Send No Money—Mail Coupon Today

The "Pioneer" direct selling plan saves you money. Mail your coupon NOW—no obligation on your part.

SICKNESS AND ACCIDENT PROTECTION

PIONEER NATIONAL CASUALTY CO. Dept. KG-30
Des Moines, Iowa

Please mail to me complete information about the "Pioneer" Sickness and Accident Policy and how I may obtain a policy for free inspection.

NAME (Please Print)
ST. OR R.F.D.
CITY
STATE
MEN BEHIND THE MUSIC

(Continued from Page 15)

opened a piano-roll factory, playing mostly of the rolls himself under twenty different aliases, most of them ending artistically in "Ivy." He stocked up on paper to manufacture the rolls, and when the price of paper soared sold the business to a tidy profit. His num-

ber of musical activities brought him in twice as much. But more important, they taught him a thorough knowledge of his profession. Because he had none of the nagging worries of being a musician, he made use of every job he filled to learn more. All of it was unconceivable preparation for the big job of music director, succeeding Walter Damrosch at NBC in 1932.

Through all the various excitments of his work he moves calmly, his tall figure slightly stooped, his thick gray hair pushed back casually off his wide forehead, heavy-lidded eyes peer-

ing good-naturedly out of black-rimmed spectacles.

Downstairs, presiding at a Citizens Se-

vice hall, he sits on a high stool, stopping over civilization in one hand and the pencil in the other. The war had just been declared before that he seated. Black glanced sharply at the men, saw the instruments hanging listlessly in their hands. He himself had just come from an all-night radio vigil. He tapped on the stand, drawled out: 'This piece has to be cut. Come on. Let's play from F . . . for Fruetter—to H . . . for Hunt-

To I . . . for icy—and go on to J . . .

For junker." The orchestra relaxed in a corner.

Everything pertaining to music at NBC is under Black's control. Educa-

tion, and entertainment, sustaining and commercial programs, music research, copywright, library, arrangers, copyists, the more than five hundred musicians that pass in and out of NBC daily, all are his. He still finds time to compose, conduct symphony programs, attend opening nights, spend a normal amount of time with his wife and son and go down to the sea for a crack at some unsuspecting blues.

postmark. In case of tying postmarks, all tying contest winners will receive prizes.

Bob Trout at close of war news broadcast on NBC sent up new surprise show from Europe at 9:00 p.m., daylight time. —Mrs. E. W. Walker, Box 405, De Witt, Ark. (August 30 over CBS.)

Baseball announcer: "I will now turn you over to a congenial fellow who filled up with Mobil gas this morning."

—Mrs. Russell C. Baker, Beloit, Va. (August 27 over Station WCAU.)

Alice Marble on "Hobby Lobby": "When I was presented to Queen Mary, this is the first time I was shaking all over."

—Mrs. Helen Perilla, 64 Highland St., Paterson, N. J. (September 6 over NBC.)

Announcer: "I am pouring two teaspoons of Hortich's Milk for each person in this show." —Dale E. Perigo, 1028 Deepen St., Kalamazoo, Mich. (September 4 over Station WGN.)

Announcer: "Professor Want will be here to entertain you. This alone will be worth the price of admission, which, by the way, is absolutely nothing."

—Mrs. Arthur Borland, 219 Court St., Albert Lea, Minn. (September 4 over Station KATE.)

Newscaster: "The ideal which made France and England take this step will make them invisible."

—Frederick Hall, Mail Blip, Norwich, Conn. (September 5 over Station WTIC.)

War news broadcaster from Berlin: "We can only give you a night fragment of our capabilities."

—W. F. Smith, 315 Mesa Road, Colorado Springs, Colo. (Sept. 3, NBC.)

Baseball announcer: "He has his cap pulled down over one eye, and his mouth pulled down as far as they can go."

—Cecil Kremson, Jr., 87 Putnam St., Tunkhannock, Pa. (September 8 over Station WGBI.)
You're tired of old style stoves—you demand change—you seek new beauty, new elegance, smart streamlined design and every last minute accessory and feature. You're through with yesterday—you're ready for tomorrow. And so is Kalamazoo with advanced 1940 models.

Mail Coupon for FREE Catalog—A thousand thrills await you in the new FREE colorful Kalamazoo Catalog of Factory Prices—just off the press. It's America's stove show and price guide. It's all that's newest and best in Ranges, Heaters and Furnaces.

Over 170 Styles and Sizes—Glorious new Electric Ranges, trim new Gas Ranges, smart new Combination Gas, Coal and Wood Ranges, handsome new Oil Heaters, Coal and Wood Heaters, and sensational new Furnaces—the like and price of which have never been seen before.

A Bookful of Modern Miracles—Mail Coupon now. You'll find new excitement in cooking—new ideas for your home. You'll find dazzling new surprises in minute minders, compartment sets, clocks, lights, porcelain enameled ovens, new type door handles and manifold controls. You'll find new ways to prepare better foods with the "oven that floats in flame." Here is a whole bookful of modern miracles and magic.

Factory Prices—Easiest Terms—You won't believe your eyes when you see the Factory Prices. You'll say "It just isn't possible." But it is. That's because we sell direct from factory to you. No in-between profits. You'll marvel at the easy terms, too—as little as 14c a day. You'll say "Certainly I can afford one on these terms." 30 days trial. 24 hour shipments. Factory Guarantee.

Mail Coupon. Get this beautiful New Catalog—the greatest in Kalamazoo's 40 year history. Save the way 1,500,000 Satisfied Users have saved—at FACTORY PRICES.

Over 250 Display Stores in 14 States. Send for address of Factory Store nearest you.