Radio's role in America's preparedness is symbolized by Lucille Linwood, NBC network chorister.

IF YOU CAN WRITE A SONG, RADIO WANTS YOU
(See Page 12)
AFTER A PREMIERE IS OVER, this is what happens. At least after Bob Hope's "Pepsi Cola Show" (NBC, Tues.) premiere, when he threw extravagant party for cast and Judy Garland in honor of the songstress' permanent return to show. Above, Bob does a rhumba with wife, Dolores Reade.

M. L. ANNENBERG, Publisher
731 Plymouth Court, Chicago, Ill.

RADIO GUIDE
The National Weekly of programs, pictures and personalities

CONTENTS

1. Listen to Europe
2. Rudy Vallée Says Good-By
3. Coming Events
4. We Who Were Not Forgotten
5. Hollywood Showdown
6. Voice of the Listener; Radio Quiz Game
7. Col. Lindbergh's Plea for Peace
8. The March of Music
9. National Song Search
10. In the Whitman Manner
11. Listening to Learn
12. It's a Scare to Death!
13. On Short Wavelines
14. No More Opera
15. This Week's Programs
16. Beloved Women
17. Col. Lindbergh's Plea for Peace
18. The March of Music
19. National Song Search
20. In the Whitman Manner
21. Listening to Learn
22. It's a Scare to Death!
23. On Short Wavelines
24. No More Opera
25. This Week's Programs
26. Beloved Women

Mr. Hobby Lobby Rides a Hobby
One Man's Castle
Flight to What Glory?
Football Broadcasts; Song Search
Entries
Puzzle; Radio Quiz Game Answers
Bulls and Boners; Mr. Fairfax
Birthdays
Cover by Charmante Studio
FOUR weeks ago, I would have scoffed at the notion that I might become a short-wave listener. Two radios in my home are equipped with short-wave bands, but those mysterious gadgets which trap words flung from Europe and Asia and South America remained mysterious.

Long ago, when the sets were new, I pressed the button marked "short waves" and fished for a station. My reward was a goggle-eyed, gawking look from the gizmo vendor. If that was short-wave listening, I wanted none of it.

It took Hitler's war and a visit from Charles Morrison, Radio Guide's own short-wave authority, to arouse my enthusiasm. That afternoon he went to my radio, pressed a button, spun the needle, and within thirty seconds I was sitting goggle-eyed on the edge of my chair. Here was Berlin in my front parlor. He moved the needle the tiniest fraction of an inch. I leaped in an eye-wink over the hundreds of miles to Paris. From that beginning, I went everywhere. You can go, too. Things are different from those other unsatisfactory days of attempted tuning. European stations are unbelievably powerful today. News in the English tongue is more plentiful. I have found that, if I tune in at the times indicated on our Short-Wave program page (page 16 of this issue), I get just as good results as when I listen to my local station.

Now, if I have been missing hours on end of wonderful listening, there must also be others. To those of you who have unused and silent short-wave bands on your radios, I urge another trial or a series of trials.

Here are suggestions:

Look first to your aerial. Each setmaker recommends some special design. Get it if you can. If you cannot, don't worry. I have a friend who uses a ten-foot wire hanging from a window.

Then learn your way around. Four half-inch spots on your short-wave dial are important. And only those four. Short waves embrace a tremendous territory. Go straight to the spot indicated, if you want results. Those spots are: 16-meter band, 25-meter band, 31-meter band. They are marked on your dial; probably colored, too, as 16 M or 25 M, etc.

There is no sense tuning for a station that isn't broadcasting. Our short-wave page names hours and programs. Consider these instructions also:

For Daylight Reception

England-G5P (17.79 megs), broadcasts from 5:45 a.m. to 4:30 p.m. EST.

Mid-Afternoon and Early Evening

England-G5P (15.31 megs) is in the air from 4:20 to 6:00 p.m. EST.

Germany-D1B (15.20 megs) broadcasts from 4:30 to 10:50 p.m. EST.

Russia-RMW (15.18 megs) broadcasts from 7:30 to 9:00 p.m. EST.

Late Afternoon and Early Evening

France-FPB1 (11.885 megs) 9:30 to midnight EST.

Italy-ZRO4 (11.61 megs) 7:30 to 9:00 p.m. EST.

Germany-D1D (11.77 megs) 9:40 to 10:50 p.m. EST.

England-G5O (11.74 megs) 6:20 to 9:15 p.m. and 9:16 to 11:30 p.m. EST.

For Evening Hours

Italy-ZRO3 (9.63 megs) 7:30 to 9:00 p.m. EST.

England-GSC (9.58 megs) 9:40 to 11:30 p.m. EST.

England-GSB (9.51 megs) 9:40 to 11:30 p.m. EST.

There is a starter. Those stations provide news and entertainment that you never knew existed. It's all at your fingertips with a short-wave receiver. Won't you try it?—Curtis Mitchell.

The reason why American stations sound fainter than European broadcasts is that short waves rise high in atmosphere, bounce back, skipping area close to broadcaster. Below: European broadcast skips Atlantic, lands in U. S.
RUDY VALLEE SAYS GOOD-BY

On Thursday, Sept. 28, Rudy Vallee spoke these words to his radio public:

LET'S reminisce, ladies and gentlemen. Let's go back to Thursday evening, October Twenty-Fourth, Nineteen Hundred and Twenty-Nine. On that evening the first Vallee Hour went on the air. Commercial radio broadcasting was in its infancy. There was no certainty that programs were taken seriously. Radio City was not even dreamed of. There were no magnificent studios. That first Rudy Vallee Hour was performed in the basement of the Paramount Theater in Brooklyn.

And this is another Thursday evening, ten years and five hundred and eighteen broadcasts later. And it's still the Rudy Vallee Hour — at the same time, for the same sponsor ... They were two extremes, these two Thursday evenings, one the beginning and the other the end. For this is the last Rudy Vallee Hour ... This evening I end my association with my sponsor, Standard Brands, after ten years without interruption ... The parting is regretted by both of us, and yet we know that a full decade is a long, long time, longer than any other partnership of this kind ...

You may have heard that I am leaving radio completely, that I am going to devote my future to motion pictures and the stage. That, I assure you, is not the case. I was born, professionally speaking, in radio. I grew up with radio. As long as I feel that I can contribute something to radio, I will be in radio.

In leaving this particular niche which I've occupied for so long, I want to say to you, for your enthusiastic patronage of my sponsor's products, which has sustained this program for so many years — many thanks ... to the new faces I have introduced to you and radio through the years, and whose success made my own success possible — many thanks. To the men and women who write the songs, and the men who publish them — because without their songs I could not be a singer — many thanks. To my writers and directors, to the engineers and technicians — many thanks.

As for the programs which replace the Vallee Hour, I highly recommend them to your attention.

My time has been your time for ten solid years, and it will be yours once more after my time has been my time for a little while.

This is Rudy Vallee bidding you all good night — till we meet again.
COMING EVENTS

A preview of some of this week's better broadcast features

RADIO AND RATS   Saturday, CBS
It looks like a hard winter for Egghead Elm and Pete the Pineapple Planter. Edward G. Robinson, Mr. District Attorney, the Lone Ranger, Ellery Queen and other crusaders have been making life miserable on the air for criminals. Now the jig is up, for the "Gang Busters" are back to put law violators on the spot, the specific spot being on Saturday nights. The popular program, dramatizing actual police-file cases, has said that "crime does not pay" with real arrests of suspects, credited to the clowns presented on the broadcasts. "Gang Busters" is back for its fourth year on the air.

LONG LIVE KING!   Saturday, CBS
Swing may come and jazz may go, but waiters go on forever! When the irresistible force of boogy-woogy struck, Wayne King’s orchestra stood firm as the immovable Gibraltar. The Waltz King, always pretty much of a lone eagle, didn’t go around shouting about the new order, but simply went calmly on weaving his sweet, soothing music, because he thought there was more than ever a place for it. Loyal listeners responded by voting Wayne’s orchestra top honors in Radio Guide’s 1939 popularity poll. All this is by way of telling you that Wayne is back this week with a new commercial program. Romantic baritone Buddy Clark will be soloist, and Franklyn Mac Cormack will furnish the narrating voice keyed to the smoothness of King’s music. Don’t miss this warm, new show.

WAR ON DIVORCE   Sunday, NBC
Too often today the stately strains of the "Wedding March" bring a discordant echo in the words "I want a divorce." We deplore the divorce evil as we do the depression, but there has been confusion as to what to do about both. Radio has an approach to which at least contributes some helpfulness. At least it has won the approval of clergymen and social workers, while attracting popular pleads for weaving forceful lessons into interesting stories. "I Want a Divorce" is the straight-to-the-point title of the program. It presents complete real-life dramas, revealing common-sense solutions to problems frequently resulting in divorce. The series has been a favorite of West Coast listeners for two years. Now it is extending its sphere of domestic influence throughout the country. This absorbing and worth-while series deserves your listening.

GRACIE SOBERS Sunday, CBS
They do say that every serious actor wants to be a comedian and every comic wants to play Hamlet. Whether or not Gracie Allen has suppressed a desire all these years to play a Hepburn martyr or a Rosisen character part is open to debate. So is the question as to whether her serious acting beats her reverse mental capers. You may settle the question for yourself, if you’ll listen to this week’s Screen Guild production. For the first time in fifteen years Gracie gets a chance to play a serious part in a heavy play. Appearing with her will be James Cagney, young Gloria Jean, and of course George Burns.

KERN’S LATEST   Monday, CBS
Have you ever, like Andrew H. Brown, stopped to yourself in low, rolling tones, "Oi! Man River?" Have you sung yourself into a mood with "Smoke Gets in Your Eyes" or regaled your lovesickness with "The Way You Look Tonight?" If you have—and the chances are that you have—then you know that Jerome Kern is one of America’s greatest writers of popular show music. Those mentioned are only a few of the hits he has penned since he wrote his first score for a musical comedy, "The Golden Widow," in 1903 at the age of eighteen. His latest work is entitled "Too Warm for Me." You can hear it given an understanding interpretation this Monday night by Andro Kostelanetz on "Tune-Up Time," and you can measure it then alongside your other Kern favorites.

ALWAYS NEWS Tuesday, NBC
"Information, Please" has set such a consistently high standard that perhaps it isn’t news any week to announce the special guests. And then again, maybe it’s news every week. Anyhow, two illustrious personalities who should fit into the scheme join Fadiman, Kieran and Adams this week. Deems Taylor, one of our foremost musical figures, and Louis Untermyer, one of our most prominent poets, should ring the bell since the program, invariably contains numerous questions in those two fields. They should furnish lively supplements to Kieran’s knowledge of Shakespeare and other classical literature and F. P. A.’s mental file of especially old-time songs.

SCHEDULE CHANGES

New Programs

Lanny Ross, well-known tenor (Franco-American Spaghetti), began a new series of Monday-Wednesday-Friday programs on October 16.

"The Right to Happiness," dramatic serial (Crisco), Mondays through Fridays, began on October 16, replacing "Vic and Sade," usually heard at this time.

Smilin’ Ed McConnell, songs and homely philosophy (Taystee Bread), began a new Mondays through Friday series on October 16.

Youth Questions the Headlines, a new series in which young men and women express their opinions on matters of current interest, begins on Monday, October 23.

Story Behind the Headlines, presenting reliable interpretations of the significance of important news, returns to the air on Friday, October 27, with Cesar Saerchinger again in the role of commentator.
HE girl posed for an instant on the railing of the George Wash-
ington Bridge but hurled herself down, down into the dark, rippling
waters beneath her. Just before, in that instant a young
man, hovering in the shallows, rushed out and, after a sharp struggle,
succeeded in pulling her back onto the
bridge. Then the police came and took
her away.

But there was an almost O. Henry-ish
aftermath to the affair. It came a few
weeks later when that same young man
stood before a microphone on "We, the
People" and addressed a plea to the
young lady he had saved and whom he knew only as "Eve."

"Eve," he said, "if you are listening
in, I want to tell you that you saved
my life as I saved yours. I was on the
bridge that night for the same purpose
that brought you there. I was desper-
ate, penniless, half crazy. Even as we
struggled, I was fighting an insane
desire to see scoop the people over the
railing with you. But suddenly I knew that I must
keep on fighting for my happiness as
I was fighting for your life. Eve, be-
cause I knew I've made a mess but
I am finding happiness, but that hap-
piness will not be complete until I find
you. With all my heart, I want to help
you as you helped me."

There, in a few brief words spoken
by one of its guests, we have the suc-
cess formula of "We, the People."
It is not alone that those who appear on
it have human, moving tales to tell.
In most cases—as in this—what they
have to say is enriching, inspirational,
bringing a warm message of encour-
gagement to millions who may need
such a message. With this young man,
the important thing was not that he
had saved another human's life so
much as the great lesson he had learned—that no man lives unto
himself and that true happiness comes
from helping others.

A SHORT while ago, Radio Guide
published an article by James
Street about the people who did NOT
got on "We, the People." (See issue for
week ending August 23.) This article
has to do with a few of the people who,
because they have helped to make the
world a better place in which to live
by some simple but heroic act, have
appeared on this program.

It was early spring along the Rappa-
hannock River, in Tidewater, Virginia,
as Pierce D. Kelly and his sixteen-year-
old son, Don, sat on the bank fishing
for croakers. Mr. Kelly's leg, recently
broken, was encased in a heavy plaster
cast. Suddenly a fish struck Don's
twine, swept it out on our program.

"Do you think you can make it?"
"Sure, here goes." And with power-
ful strokes he was making his way
towards the stake. But as he swam,
the stall seemed to get farther and
farther away. The icy water numbed
his body, tired his arms. With his last
ounce of strength he managed to reach
the stake and hold on.

From the shore he could hear his
father urging him to hang on. Some
men had already gone for a boat. But
he couldn't hang on. The water seemed
to be freezing his blood. So, tired,
half frozen, he started back. He re-
membered shouting, "Dad! Dad! I
can't make it!" And then his father's
voice, from so far away:
"Keep your head up, Don! I'm com-
ing on, more hard!"

Let's hear the climax of this story
from Don's own lips, just as he told it
to radio listeners when he appeared on
"We, the People" a short time later:

"I'll never know how Dad reached me
with that heavy cast on his bro-
ken leg. But somehow he did... just
in time. Together he began to push
our way back to shore, gasping, strug-
gling. For what seemed like hours, Dad
tought to keep us both afloat. Then,
when it seemed that we were both
about to go down, I heard him take a
deep breath and go under. I felt his
arms around my legs, holding me up.
That's all I remember. When I came
to, I was lying on the shore. My dad
lay near me. I was told that Dad had
stood on the bottom of the river and
with all of the strength he had kept
my head above water. He had died
to save my life..."

War, with all of its banners and
music has wear. It produced a more
beautiful, a more magnificent and
heroic feat than this, the story of a
courageous father who died that his
son might live. There are other heroes
of peace who have found their way
to the microphone on this program.
There was the quiet, lasting heroism of
Mrs. Jasper Burford of Ablene, Texas, for
example.

Many years ago Mrs. Burford stood
in her father's boarding house near
Ablene and heard the doctor say
that her three children were losing
their eyesight, would soon be hopelessly
blind. But Mrs. Burford didn't know
the meaning of the word hopeless.
The doctor and the school authorities
in-
sisted that the best place for them was
the State School for the Blind, where
they would be assured of an education.

"Can't we send them to a private school
here at home?" she begged her husband.
"Then I can help them in the
school, let them see through my
eyes. You can let the hired man go
and I'll do his work."

Well, if green you can—

"So, during the long days—and over
the long years—Mrs. Burford did the
chores, and in the evenings she worked
with her children, teaching them to see
through her eyes. A short time ago
the president of Abilene Christian Col-
lege, at commencement, called Leonard
Burford to the platform to receive his
diploma. Then, while the assemblage
looked on in amazement, he called Mrs.
Burford, now gray and worn, to the
front.

"Mrs. Burford, we know how proud
you must be of your son. But we, at
Abilene College, are just as proud of
you... and it is with great pleasure
that we confer upon you an honorary
degree of Bachelor of Arts."

For her lasting, quiet kind of cour-
age, Mrs. Burford was being honored.
But somehow I think she must have felt
more honored when she tuned in her
radio a few months ago to hear her
son, Leonard, broadcast on "We, the
People."

And so my mother was honored with
a degree of Bachelor of Arts. But
my sister, my brother and I feel that
she can never receive enough honor.
That is why I am here tonight. I think
Mother's example will inspire people
all over America—people who are in
trouble, people who are up against
apparently hopeless circumstances.

Mabel is now a teacher of music. Jack
is carrying on my father's dairy farm.
I am director of the department of
music at Abilene College...

VARIOUS benefactors of mankind
have appeared on this program, which
presents a cross-section of American
life. And not the least of these bene-
factors was one Col. Arthur P. Watts,
U. S. A., Retired, of Dallas, Texas.
For Colonel Watts was the inventor of
"razzle-dazzle," underwear. I was a
very interested audience he told how, while sta-
tioned in the Philippines a great many
years ago, he had bought cloth for
underwear and had taken it to a na-
tive sewing woman to be made up.
But, alas, he found that he had not
bought enough. So, in this emergency,
he told the seamstress to leave out the
arms and legs.

When his regiment was being trans-
ported back to the States, the sun beat
mercilessly down upon the decks of the
ship and Colonel Watts, in his sleeve-
less and legless underwear, sneaked
out on deck for a bit of air. He became
the butt of many jests, but when the
ship reached San Francisco the regi-
ment's commandant borrowed his "raz-
ze-dazzle" underwear—so that he
could have some made like it! Soon
short underwear was sold everywhere.

Sometimes gentle pathos is mingled
with laughter as guests tell their stories
on the air. And this was the case with
Henry Sorrentino, eleven-year-old New
York youth who had known only the
hot city since he was a little wonder-
week-end, he became a guest at the
hundred-room French chateau which

4

WE WHO WERE NOT

"We, the People" told these stories—
stories to be marveled at, remembered.
Otto Kahn erected on Long Island.

Henry, you see, was the son of a street-cleaner—"to use his descriptive phrase—a "white wing." And a short time ago the New York street-cleaners bought the chateau as a weekend resort for its members. Henry saw his first apple tree, his first golf course, his first college—let's let Henry tell you:

"Out there it's like Coney Island. Chee! Ice cream, soda pop, hot dogs, hamburgers. Boy, did I eat! But at supper there was so many spoons and forks on the table I didn't know how to begin. They told me to eat like I was at home. So I picked up the chicken leg with my fingers. Chee! It was poise!"

On a hot July day in San Francisco, Mrs. Margaret Carr—white-haired old lady—learned that she was about to die. There was one debt that she wanted to repay. "Reverend Harding has been my pastor for many years," she told her daughter and the doctor. "He has helped me a lot. Now I want to repay him." She told the doctor of her strange bequest.

LATER, when Margaret Carr died, the doctor called upon the Reverend Harding, who had been blind for forty-three years.

"When Margaret Carr died," the doctor said, "she left you her eyes. It's one chance in a thousand that the operation will be successful, but if you want to take that chance, we'll try to remove the little piece which causes your blindness and graft on the healthy cornea from her eyes."

And so the Reverend Harding stood before the microscope and told of this strange bequest and its results.

"...Today, after forty-three years, I see the world through the eyes of a woman who has passed into the Great Beyond. Surely her gift is worth all the silver and gold in the world. I pray to God that her example will inspire others to do as she has done—leave a part of themselves to help others who remain...

The medical world calls it a scientific miracle. I can only explain it as a minister of God in the words of the blind man who was cured of his blindness by the Hand of the Lord and explained it to the Pharisees thus: 'One thing I know. That whereas I was blind, now I see.'"  

Just before Christmas in 1936, a car roared to a halt before a bank in Crawford, Ga., and two men leaped out, rushed into the bank, held it up, escaped with a sack of money. A few hours later, Frank Cartee, visiting in that neighborhood, was arrested when police found a .22-caliber gun in his car and he was haltingly identified as one of the robbers. He was quickly tried, found guilty, sentenced to twelve years in the Atlanta penitentiary.

His wife, sick in bed when told of his conviction, immediately telephoned him, learned that at the hour the crime was being committed she and Frank had been with friends many miles away. She got affidavits from those friends and, having no money, hitched to Atlanta and presented them to the warden.

"He's had a fair trial, was positively identified," the warden told her and refused even to examine the affidavits. Mrs. Cartee never gave up. She knew that Frank was not a robber and she was determined to prove his innocence. So she hitch-hiked to Crawford, lived in an abandoned truck there, ate stale bread from the bakery while she sought out the eyewitnesses, finally finding one who had seen the robbers. Frank's description did not fit either one. But the police still refused to reopen the case, although she stayed on and on day after day renewed her plea. Now let's hear the rest of the story from Mrs. Cartee, as she told it to radio listeners a short while back:

"One night I was sitting in a filling-station to keep warm when I heard over the radio there'd been a hold-up at Lavonia, Ga. From the description I was sure it was the same gang. According to the radio, they had escaped towards Spartanburg, S. C. So I hitch-hiked there, told my story, talked to people. Finally one day a man told me that he knew whom I was looking for from my description. I went to the police and told them what I'd found out. They arrested the man and he confessed to both hold-ups.

"But there was still a lot of legal red tape to go through. As the months passed and they still kept Frank in jail, I decided I couldn't wait any longer. I thumbed my way to Washington to see the President. A few weeks ago, Frank got a full pardon from President Roosevelt."

This was all amazing enough—this tale of continuing faith and determination which ended, after two long years, in victory. But the tale becomes even more amazing when we learn that Mrs. Cartee, crippled since childhood by infantile paralysis, went everywhere on crutches in her search for clues.

These are the people who have not been forgotten—brave, courageous people who gird themselves in the armor of faith and go forth to battle with white banners flying. They come from all parts of the land, from every stratum of society, and their lone badge of distinction is this: "We have left some little corner of this earth a better place because we have lived there."

It is well that such people as these should be remembered.

We, the People" may be heard Tuesdays over a CBS network at:

EST 9:00 p.m. — CST 8:00 p.m.
MST 10:30 p.m. — PST 9:30 p.m.
AIRIAL
LOWDOWN

Hildegarde Halliday—radio sneezer de luxe; Judge Hardys of films may take to the air

By Martin Lewis

NEW YORK.—The popular Hardy Family series, familiar to movie-goers, may be a radio feature before long, according to confidential word from the Coast. From the same source I learn that "Four Daughters" is another movie product likely to become a radio show. "Society Girl," which made its debut over CBS on October 9, received calls immediately after the first program from two film companies that are interested in obtaining the movie rights. Glenn Miller, who seems to be the new rage along Tin Pan Alley, replaces Paul Whitman on the Chesterfield series the latter part of December. The Andrews Sisters will also be on the program. The "Screen Guild Theater" will move to New York for several broadcasts during November. Jimmy Durante's guest appearance on the Bob Benchley show clicked big with the listeners, including this reporter, and he should be a permanent feature on the show.

Kilecyle Switcher
Virginia Verrill may be an added attraction on the Red Skelton programs even before you read this. Barry Wood joins the "Hit Parade" on November 4, replacing Larry Ross. CBS has signed Frank Hornaday, a "radio writer" of a beautiful voice, to do an original opera on November 2. "So You Think You Know Music" was slated to leave the air on October 8, but everyone on the show was pleasantly surprised at the end of the program when the announcer stated that the show would continue on the air at a new time. Ted Malone's loyal listeners will be glad to learn that he has started a new Sunday program, "Pilgrimage of Poetry."

Stopped in the Bilmore Hotel to talk to Horace Heidt about his new "Pot of Gold" program, which presents a lucky listener with $1,000 each week. The bandleader told me he has received twenty-eight letters to date offering to split $500 with him. He'll call the telephone number. Sorry, folks, it's literally the wheel of fortune in the studio that spins and selects the numbers to be called. Several readers have written to this department stating that "We want Cantor." There's nothing definite about his return to the air.

Milton Berle is really working overtime these days. He's playing in the show "See My Lawyer," has his weekly radio show to worry about, and appears nightly for the supper show at the International Casino on Broadway. In his spare time he has been writing songs for his latest being "Let's Start All Over Again." Katherine Cravens, former CBS commentator, is taking a course at N.Y.U. in special-feature writing. For the third consecutive year, Lucille Manners has been appointed chairman of the radio committee for the sale of Xmas seals.

Artie Shaw's Farewell
There's been quite a discussion along Radio Row regarding Artie Shaw's departure from the Old Gold cagige program. Several reasons were given, such as not being happy about the fact that he had to read comedy lines on the program, pointing out that he was a swing bandleader and not a comedian; the program switching to a Saturday night spot late in November with a repeat broadcast, which would make it necessary for him to leave the Pennsylvania Hotel, where he opened October 18, twice on the busiest night of the week. He also claims he needs a rest, and leaving the program enabled him to take a thirteen-day vacation before he opened at the hotel spot. It was vigorously denied that his departure was caused by his recent blasts against the intelligence of jitterbugs.

An Open Letter to Fred Allen's Sponsor
For years this writer has been a loyal listener and booster of the Fred Allen program. If I wasn't in the studio for the dress rehearsal each Wednesday afternoon, I was at the broadcast that night. In other words, the program was one of my favorites. For this reason I feel it my duty as a radio reporter to let you know the program with its guest star and quiz spot has fallen far below the Allen standard. Mind you, this is not only my opinion but also that of many others to whom I've spoken.

When it was first announced that the program would have a change in format, I couldn't understand how it could be greatly improved. It's no secret to me that Allen wasn't pleased with your decision and unsuccessfully fought against the change. As a first-row, first-seat observer during the first program, I could sense that your star comic did not have his heart in the program, which makes for an unhealthy situation for everyone concerned, including the listeners. I would much prefer visiting Town Hall each Wednesday night and hearing Allen give us the "Town Hall News" and have us meet the person we didn't expect to meet.

The Professor's faux pas
The prize faux pas of the new radio season was made by Prof. Quiz on his broadcast of October 6. He was absolutely wrong, but absolutely, and I'll bet his face was plenty red. He stated the winners would each receive a jar of Noxema—instead of a bottle of his new sponsor's product. "Feel." Bob Trout just about screamed into the microphone to correct the Professor. He signed off by saying, "Good night, Professor, GOOD NIGHT, INDEED," and I'll bet they were both glad the program was over. I would love to have heard what the sponsor said to Quiz the next time he spoke to him.

Another radio mishap took place in Chicago on Sunday, October 8, during the Ellery Queen broadcast. It came at the most crucial period of the program. Just as the murderer was to be announced, something happened to WBBM's transmitter and the station went off the air for three minutes. For the next hour the WBBM telephone switchboard was flooded with calls from listeners who wanted to know the identity of the murderer. My brother-in-law, who wrote and told me about it, thought his radio had gone on the blink and almost wrecked it in disgust.

Behind the Scenes
Incidentally, if you're a regular listener to this program, you may recall that Nikki, secretary to Ellery Queen, was urged to take a vacation, as she had been working too hard and needed a rest. That was their way of writing her out of the script so that she and George Zachary, producer of the show, could get married and go on a honeymoon. During a recent Walter O'Keefe program, songstress Mary Martin yelled at the comic, "Put down that copy of Variety and stop crying." He replied, "You'd cry too if you read what I did." The listeners probably didn't get the significance of that remark, but what O'Keefe referred to was a very uncomplimentary review of his program. One feature of O'Keefe's program which is unquestionably a wow is his champion sneezer, Hildegarde Halliday, who once sneezed for Fred Allen.
HOLLYWOOD—Off live mikes! . . . Nelson Eddy will leave the "Chase and Sanborn Hour" on November 5. Reason: Eddy is too high-priced at six thousand dollars weekly. Donald Dickson may replace him . . . As headlined here exclusively last week, Don Ameche is off the air and movie lots for an eight-week rest in a hide-away, and maybe Rudy Vallee will pinch-hit for Ameche during the last four weeks.

The five-week-old home of Tony Martin and Alice Faye caught fire in their absence October 7, but flames were brought under control in time to save most of the house and furnishings.

That Ken Baker, who recently hit the papers with his divorce and child-custody case, is the orchestra-leader and not Kenny Baker, the Texaco tenor . . . Don Wilsons have drawn up and signed a friendly separation agreement. Divorce will follow. The Wilsons have been married twelve years . . . Yep, the song of "Teeny" (Marian Jordan, alias Molly McGee) on the October 3rd edition of Fibber's show was her first during the run of the Johnson's Wax program . . . Fannie (Baby Snooks) Brice's favorite story is O. Henry's "Bansom of Red Chief," the yarn about the brat who so heckled his kidnappers that they paid off to get rid of him! . . . Irene Nollette Ryan, Tim's ex-partner but still so in real life, made good her first airing and will continue to foil Ken Murray on that Wednesday night CBS series . . . That new NBC Groucho Club mikanen. Art Baker, began his vocal career as a lecturer about art and rombs at Forest Lawn Cemetery! . . . Gene Autry's Republic film "Rovin' Tumbleweeds" has been retitled "Washington Cowboy" . . . October 27 has been set as "Voice of Experience Day" at the San Francisco Fair.

Benny and Company Return
Tenors galore, including Alan Jones, and top-comelebrities numbering Dennis O'Keefe in their midst, turned out October 8 to welcome Jack Benny to the air—and watch new discovery Dennis Day's work. The latter did not disappoint. Jack admonished Dennis before the broadcast, "Don't be nervous. I'm not," and then Benny collapsed (for a laugh) on the studio floor. After knocking his studio audience "dead," at the close of the show Day received a long-distance call from his family in New York congratulating him. In all, he spoke to twenty-four relatives in five minutes! Day is a likable-looking fellow—with earmarks not unlike "Dopey" of "Snow White" cartoon film fame. As a result of your show title fun's sake, that Dennis is but nineteen years of age, but he's really twenty-two . . . Laughs of the premiere were supplied by the new NBC usher who asked Mary Livingston Benny for a ticket to the broadcast—and the hat "Rochester" (Eddie Anderson) wore. It was a black sports felt with red cord band and bright yellow "shaving brush" decoration!

Rom-Antics and Such
Betty Grable returned from her 10-week personal-appearance tour to wind up her marital affairs with Jackie Cogan—and the same train bore Artie Shaw, rumored Cogan successor, to Hollywood for his Old Gold airings . . . Frank Parker declares his intentions are serious with Edna Johnson, the lovely New Yorker he escorted to Ray Noble's Beverly Wilshire opening . . . Mary Jane Barnes, the blood singing actress who was brought here by the CBS "Gateway to Hollywood" talent quest and is now warbling over NFC, has added a new sparkle to the eyes of Bill Thompson. That worthy, by the way, is now billed on the Fibber McGee show after nearly five years—but all that time you've been hearing him as "Old Timer," "Horatio K. Boom-er" and "Nick Depopolus." Donald Novis, popular tenor of the McGee company, came through Hollywood's heat spell with flying colors compared to other stars, and at that was shouldering new responsibilities with recent addition—a baby daughter—to his family.

DeMille's Favorite Play
When Lux Radio Theater presented "If I Were King" October 16, it brought fond memories to Cecil B. DeMille. In 1922, about two months after C. B. had married Constance Adams and almost exactly 37 years ago, DeMille and his bride were cast in the leading roles of the road-show company of "If I Were King." They toured the country and in 1903 reached Los Angeles for the first time in either of their lives. Eight or nine years later, when Broadway show business began to wane and a Hollywood picture deal was offered DeMille, he recalled his visit in 1903 and talked it over with his missus. Their visit in 1903 had left a good impression, so they went westward ho! So while reminiscing, consider May ("Bubbles") Kelly Myers. As Bubbles, she's Gracie Allen's "new" girl friend. Matter of fact, it was the same May Kelly, then in vaudeville with Kelly and Swift, who in 1924 introduced Gracie to George Burns, promoted her into George's act, and later sold Gracie on accepting Burns' proposal! She even stood up for the couple at their wedding in Cleveland.

Quick, McCarthy, the Script!
Edgar Bergen has gone into production at Universal making the next of his pictures there entitled "Charlie McCarthy, Detective." But Bergen was airing his movie troubles. "I'm told I don't cooperate. They say I haven't read the story . . . So I cooperate. I ask for the story to read—and they haven't written it yet!" . . . Eddie is the most cooperative gent in these somewhat duzzy parts. In fact, the other day, the publicity department of the NBC network here tendered him a luncheon and a scroll attesting to his election in that group's "Favorite People Club."

HOLLYWOOD SHOWDOWN

Donald Novis relaxes; Nelson Eddy departs from coffee show; Don Wilsons to separate

By Evans Plummer

Backstage Going On
At Lux for "The Sisters": Irene Dunne, arriving without pocketbook and having to borrow a quarter to pay the booking attendant. Mel Riucl, the mikanen, obliged . . . Which reminds that Mel is Melville Riucl in the Thursday night (11:30 p.m. CST) Union Oil opera series over KNX and the CBS Pacific network only . . . At "Big Town" October 3rd: Soundman Claude Thorson grew too enthusiastic in creating a chair-crash-over-head effect, and, slamming a stool on his own cranium, split his scalp open for a knockout. "Ooh," commented tough-guy Edward G. Robinson, "take him into the wings. I can't bear the sight of blood!" Publicity man Gene Gach did, and held Thorson's scalp together until a doctor arrived.
Dear V. O. L.

Please accept our thanks for the manner in which our story was presented in your issue of October 20. We only fail to acquaint you with the public reaction to the skilled handling of our case, and we wish to inform you we have been advertising for typists to help us with our mail, giving preference, of course, to invalids who can type.

We sort the letters into six piles: Potential customers for large forms or small orders for the "Prayer Reminders," congratulatory letters, those more informative, and the sixth pile—

c- that's the little one, scarcely a hundred letters, but it's likely there is something of such collection in the world. It represents the cry of terror from the newly doomed!

All letters received are being answered personally, but we have only that little pile. We don't know just what to tell them. We think, however, that in all that three months after the zero stretch has passed that we want to hear from them again. A popular statement around here is that "You are supposed to be dead three months before you can get a job with the Borrowed Time." This time stipulation is apparently precluding one man's life's sealing envelopes for us right now.

Each of these stricken people who writes us will receive one of our "Prayer Reminders" and have their attention called to Tennyson's "Mariana" where we are wrought from the desireability of living in the country, it is having to live in city apartment buildings where every family's noise is another family's poison. Radio is considerably turned to blatant volume close to domestic quarrels and party rivalry as such sources of annoyance.

I like radio and I have a radio and I listen often, but if I have one virtue I think it is the ability to recognize the other fellow's rights, in addition to those of life, liberty and the pursuit of happiness.

And I hereby plead through V. O. L. for less vol. on the radios in apartment buildings and other close quarters.

Fred N. Melanie, New York, N. Y.

Give an ear to Melane. He speaks "voices."—V. O. L.

Shut-In Corner

Dear V. O. L.:

Of my long-time-invalid pastimes, my favorite is reading with a musical program coming from my radio. But programs for this pastime are rare and of short duration. I have dreamed of programs that might be named, "Background for Reading," or "Music to Read By," or "Long, Long, Long Songs," or "Sweet, Nonintrusive Music—Impractical." Impossible dreams I know. But I've had experience that has encouraged these dreams. For instance:

One day I was reading "Estoasy" by Louis Cooper. A romantic portion caused me to think that the reading of it should be accompanied by the music of "Romance," by Rubenstein. To my surprise, one of my neighbors, thought came from my radio the tender strains of the "Romance." Then, believe it or not, I came upon their words: "Listen!" said Cecile. "What are they playing? Something of Rubinstein," I believe, he said. Then came the memory of Jules playing the piano of Rubenstein's "Romance," of the ecstasy of his fantasy—the glittering rainbows and the souls turning to angels.

If anyone does require much to give us becalmed folks a thrill, but, believe me, no one appreciates the radio like a shut-in.

Freddy Carr, 2914 Denmark St., Muskegon, Mich.

-Experiences like this are like striking gold in prospecting around the dial. And ideas like this are worth consideration by program producers. Have you had such an experience that is worth an idea? If so, tell us about it—V. O. L.

A Matter of Platters

Dear V. O. L.:

I, for one, am glad to see recorded music coming back into its own. I used to be associated with a medium-sized local station, and I know from experience how stations which use recordings were—and perhaps still are—shorned by the higher-ups. I know, too, that the public goes for such programs in a big way. I think those higher-ups are forced to realize it now. The biggest stations now use recorded music freely and find it very popular.

Maybe many other listeners besides myself have experienced their own over人多媒体 by the use of national programs with colloquial comedy and variety and are consequently losing the edge of their appetite for such food.

Roy C. Weimer, Topeka, Kan.

Guide for Guide

Dear V. O. L.:

Here is a suggestion for radio fans to get the most out of their Radio Guide each week. I sit down while listening to a program and begin at the first program section marking those shows I wish to hear with a cross. At the end of the week my Guide is pretty much marked up, but I seldom miss the specially desired programs.

Mary Larkin Cook, Anderson, Ind.

-We have found the same a good idea—V. O. L.

Serial Lesson

Dear V. O. L.:

I listen to the serials, and I think they are swell. But when it comes to a choice of a serial to listen to, I pick "Guiding Light," with its Dr. Ruthledge. This is because I truly believe there is a destiny for everyone, and Dr. Ruthledge goes his way alone. All that we send into the lives of others comes back to our own. I believe if everyone would live by that last line, we would all be much more considerate of man and make ourselves much happier. So give "Guiding Light" the honors for a real lesson as well as real drama.

Mrs. Emma Dinsperger, Frankfort, Ind.

GET IN THE QUIZ GAME

(For correct answers to following questions see P(ge 44.)

From "Question Bee" (NBC, Sat., 7:30 p.m. EST)
1. According to the Constitution of the U. S., who has the power to declare war, the President or Congress? 2. What kind of fur is coney, or lapin? 3. What does the foreign phrase ne plus ultra mean? 4. What river is known as the American Rhine? From "Dr. J. Q." (NBC, Mon., 9:00 p.m. EST) 1. Where are the Flanders Fields located? 2. Where is the beach from which the city of Warsaw was formed? 3. What is the name of the city of Warsaw in 1914? 4. With what four words did Edward, ex-king of Great Britain, close his famous abdication radio speech? From "Information, Please" (NBC, Tues., 8:30 p.m. EST) 1. Naturally, famous women who defined the conventions of their times in these manners: (a) smoked cigars; (b) wore trousers; (c) entered the medical profession. 2. What colleges are named for: (a) a railroad magnate; (b) a minister; (c) a river. 3. What vote is required in Congress to (a) change the income tax rate, (b) declare war; (c) limit debate?

From "Ask-It-Backer" (CBS, Thurs., 8:00 p.m. EST) 1. Who was the highest officer ranks next to admiral in the U. S. Navy? 2. The following birds are not birds; what are they?—Lance duck, tailor's goose, stoll-pigeon, blind robin. 3. Where and between whom was the War of the Roses fought? From "Don't Forget" (NBC, Thurs., 8:00 p.m. EST) 1. Who was the highest ranking commanding French officer during World War I? 2. What was the name of the Union soldier during the Civil War who was pardoned by President Lincoln even though the soldier had fallen asleep on duty? 3. Which automobile highway connects New York with San Antonio?

"The Voice of the Listener"

$1.00 will be paid to the writer of every letter used in this department. Readers, express your opinions, write to V. O. L., 731 Plymouth Court, Chicago, Illinois.
On Sept. 15, Col. Charles A. Lindbergh said over the air to America:

In times of great emergency men of the same belief must gather together for mutual counsel and action. If they fail to do this all that they stand for will be lost. I speak tonight to those people in the United States of America who feel that the destiny of this country does not call for our involvement in European wars.

We must band together to prevent the loss of more American lives in these internal struggles of Europe. We must keep foreign propaganda from pushing our country blindly into another war. Modern war with all its consequences is too tragic and too devastating to be approached from anything but a purely American standpoint. We should never enter a war unless it is absolutely essential to the future welfare of our nation.

This country was colonized by men and women from Europe. The hatreds, the persecutions, the intrigues left behind, gave them courage to cross the Atlantic Ocean to a new land. They preferred the wilderness and the Indians to the problems of Europe. They weighed the cost of freedom from those problems and paid the price. In this country, they eventually found a means of living peacefully together—the same nationalities that are fighting abroad today.

The quarrels of Europe faded out from American life as generations passed. Instead of wars between the English, French, and Germans, it became a struggle of the New World for freedom for freedom. We are clear of all struggle to the right of America to find her own destiny. The colonization of this country grew from European troubles and our freedom sprang from European war; for we won independence from Europe while she was fighting France.

No one foresaw the danger ahead of us more clearly than George Washington. He solemnly warned the people of America against becoming entangled in European alliances. For over one hundred years his advice was followed. We established the Monroe Doctrine for America. We let other nations fight among themselves. Then, in 1917, we entered a European war. This time we were on England's side, and so were France and Russia. Friends and enemies reverse as decades pass—as political doctrines rise and fall.

The great war ended before our full force had reached the field. We escaped with the loss of relatively few soldiers. We measured our dead in thousands, Europe measured hers in millions. Europe has not yet recovered from the effects of this war and she has already entered another. A generation has passed since the Armistic of 1918, but even in America we are still paying for our part in that victory—and we will continue to pay.

Let us not delude ourselves. If we enter the quarrels of Europe during war, we must stay in them in time of peace as well. It is madness to send our soldiers to be killed as we did in the last war if we turn the course of peace over to the greed, the fear and the intrigue of European nations. We must either keep out of European wars entirely or stay in European affairs permanently.

In making our decision, this point should be clear: These wars in Europe are not wars in which our civilization is defending itself against some Asiatic intruder. There is no Genghis Khan or Xerxes marching against our Western nations. This is not a question of banding together to defend the white race against foreign invasion. This is simply one more of those age-old struggles within our own family of nations—a quarrel arising from the errors of the last war—from the failure of the victors of that war to follow a consistent policy either of fairness or of force.

We must not permit our sentiment, our pity, or our personal feelings of sympathy to obscure the issue, to affect our children's lives. We must be as impartial as a surgeon with his knife. Let us make no mistake about the cost of entering this war. If we take part successfully, we must throw the resources of our entire nation into it. Munitions will not be enough.

Col. Lindbergh's Plea for Peace

In simple, compelling words, America's taciturn Lone Eagle speaks his mind on war issues

America has little to gain by taking part in another European war. We must not be moved by foreign propaganda to the effect that our frontiers lie in Europe. One need only glance at a map to see where our true frontiers lie. We could ask the Atlantic Ocean on the east and the Pacific on the west? No, our interests in Europe need not be from the standpoint of defense. Our own natural frontiers are enough for that. If we extend them at all, we might as well extend them around the earth. An ocean is an impenetrable barrier, even for modern aircraft.

Our safety does not lie in fighting European wars. It lies in our own internal struggles in the character of the American people and of American institutions. As long as we maintain an army, a navy and an air force worthy of the name, as long as America does not decay within, we need fear no invasion of this country.

Again I address those among you who are in a position to act. Our future and our children's future depend upon the action we take. It is essential to think clearly and to act quickly in the days which are to come. We will be deluged with propaganda, both foreign and domestic—some obvious, some insidious. Much of our news is already colored by the prevalent and every accident will be seized upon to influence us. And in a modern war there are bound to be plenty of both. We must learn to look behind every article we read and every speech we hear. We must not only inquire about the writer and the speaker—about his personal interests and his nationality—but we must ask who owns and who influences the newspaper, the news picture and the radio station. If our people know the truth, if they are fully and accurately informed, if they are not misled by propaganda, this country is not likely to enter the war which is now going on in Europe.

And if Europe is again prostrated by war, as she has been so often in the past, the greatest hope for our Western world lies in America. By staying out of war ourselves, we may even bring peace to Europe more quickly.

Let us look to our own defense and to our own character. If we attend to them, we have no need to fear what happens elsewhere. If we do not attend to them, we will perish.

If war brings more dark ages to Europe, we can better preserve those things which we love and which we cannot bear to lose. If America can maintain the passing of Europe today by preserving them here, by strengthening them here, rather than by hurling ourselves upon the wreckage to their defense over there and thus destroying all in the conflagration. The German genius for science and organization, the English genius for government and commerce, the French genius for living and understanding of life—they must not go down here as well as on the other side. If America's can be blended to form the greatest genius of all.

The gift of civilized life must still be carried on. It is more important than the sympathies, the friendships, the desires of any single generation. This is the test before America now. This is the challenge—to carry on Western civilization.

You're the Editor

Introducing a new department which will present features suggested by Radio Guide readers. This week's guest editor is Maury T. Lester, of Jackson, Miss. Mr. Lester, evidently an alert, purposeful listener, wrote as follows:

Dear Sir:
The broadcast of Col. Charles A. Lindbergh's recent address was one of radio's outstanding contributions to public service. Radio Guide might well render its own service by publishing it. Very truly yours, Maury T. Lester.

What has radio brought you recently that is of unusual interest? A song, a speech, a joke, a recipe? Be an editor. Send your suggestion to You're the Editor, Radio Guide, 731 Plymouth Court, Chicago, III. One dollar will be paid for each suggestion accepted. Help us preserve radio's treasures.
The March of Music
Edited by LEONARD LIEBLING

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

FORECAST

A MERICAN composers again get a break from Dr. Howard Han-son when he conducts the first of four all-American concerts on Thursday. Toscanini also puts an American composition on his program this week, and a very amusing piece by the "bad boy" of music, Sergei Prokofieff.

Saturday, October 21
The Cincinnati Conservatory of Music, CBS. Conservatory Symphony Orchestra; Alexander von Kreisler, conductor; Severin Eisenberger, pianist. The Conservatory Madrigal Singers. Piano

Toscanini saw the score of "The Night" in Switzerland recently, and learning the composer's advanced age, generously determined to give it the Swiss its first American hearing at once. The composer will be listening to the broadcast as he is not able to be present本人 error: delete this sentence.

The NBC Symphony Orchestra. NBC. Arturo Toscanini, conductor. Classical Symphony (Prokofieff); Concerto for Violin, Cello and Orchestra (Brahms), The Madrigal Singers. Piano

Frank Miller, distinguished cellist, has played with many symphony groups, is now first cellist with the NBC Symphony Orchestra, which is heard now on Saturday nights in a series under the direction of Arturo Toscanini.

Sunday, October 22
Radio City Music Hall of the Air, NBC. Erna Ruppe, conductor; Henrietta Schumann, pianist. First Movement "Unfinished" Symphony (Schubert), The Orchestra; Piano Concerto No. 2 (Rachmaninoff), Henrietta Schumann and Orchestra; Overture to "Der Freischutz" (Weber), The Orchestra.

Sixty-six-year-old Sergei Rachmani

not, expertised from Russia since 1917, now (happily for us) spends most of his time in America, except for short sum-

mer vacations in Switzerland.

We have in him perhaps the last of the great modern romantics among composers. Nurished on the</p>
A Medal for Spinach
By Leonard Liebling

A JUBILANT bulletin reaches this desk from the publicity sanctum of CBS. It tells that, "for every two persons to whom swing is spinach there are three who have a broad tolerance for it as a modern companion of serious music, according to a poll by CBS' quiz broadcast, 'So You Think You Know Music.'" The proposition that came to vote was, "Can a person love classical music and swing, or shall the twain never meet?"

The composite returns (with Maine and Vermont included) showed a 3-to-2 percentage of tolerance for the "spinach" compositions.

It is a rare and amusing to quote from the voters' letters received by CBS, as follows:

From a nine-year-old in Oak Park, Ill.: "I do not understand swing music. It sounds like jungle music. But when I hear someone like Beethoven, it seems like he was telling me something." From Birmingham, Ala.: "I don't like jazz, unless it's Gershwin." Asbury, Tex.: "Hicous noises." Los Angeles, Calif.: "I hate swing." Tombstone, Ariz.: "Swing? Might as well eat tulips on ice cream." Laguna Beach, Calif.: "Worse than life-imprisonment." Eugene, Ore.: "Swing and classics are compatible." Northfield, Mass.: "One car love swing and classics as one loves good painting and cartoons." Richmoncl, Va.: "A lot of the classics aren't swing in their day." Ann Arbor, Mich.: "Why not like both? As caviar and peanut butter." Philadelphia, Pa.: "Certainly one can appreciate both, but maybe too smugly.

There you have the composite picture, which again suggests the old saying—without an amendment—"You do your listening and you take your choice."

However, respondents in the CBS poll voted overwhelmingly for Beethoven as their favorite composer and his Fifth Symphony as their preferred composition. Therefore, beloved fans of the best music, think not too harshly of your fellow hearers who like to mix treats with a dash of spinach.

All light music will live or die by its own merit. The more superficiality and insincerity it possesses, the sooner it will perish unmanned. The more genuine feeling, thought and beauty that go into the pages (Gershwin, Kern, Porter, Youmans, among others), the longer will they appeal and endure.

In the domain of popular music, there are those who concoct cheap stuff only to win easy sales; and those who are moved to write music because they feel it. The latter are composers: the former, carpenters. Perhaps contrivers is a better word than carpenters. They tinker and tinkle on the piano until they catch the semblance of a tune, then get some "lyric" to fit jingly rhymes, and an arranger to supply the whole thing with form, harmony, and an accompaniment. And, oh yes, the title, the arresting and timely. (Sometimes the title is "composed" first, and then the music.)

I cannot help recalling the ject about the two successful popular composers:

A. "Say, it's a funny idea that you and I each made more money out of a little song than we made out of his Fifth Symphony."

B. "Yeah, but look at the rotten title he gave it."

Speaking Up
By V. Vidal

CBS comes out with an announcement that Vittorio Giannini, composer of last year's radio opera, "Beauty and the Beast," has written another to be produced early in November. The main character is Aaron Burr, the title, "Blennerhassett," and the plot concerns Burr's famous conspiracy to form an empire in the Southwest. The conspiracy was founded in an island of Blennerhassett, hence the name. If it has a strangely familiar ring, it is because Walter Damrosch's latest opera, "The Man Without a Country," also dealt with the same conspiracy.

Just why Aaron Burr seems to be a character into the latest batch of American operas is an unanswerable puzzle, but it is something to be grateful for that American composers are turning to their own country for opera libretto's. Their delving into Grimm's fairy tales, English fantasies and medieval history seem to be ended for the "Swing. Just a snip in the father's slacks through American history to mind some gorgeous opera plots. Any American Revolution story is packed with drama. Or how about the conquest of the Indians? Or the Civil War?

It is curious that the best American opera was written by an Italian, Puccini's "Girl of the Golden West." The libretto is based on Belasco's play, but Puccini is not responsible for the story. But he is responsible for rethinking the opera in America's Wild West days, which is more than any American opera composer ever did. Let's hope that "The Man Without a Country," and "Blennerhassett" are a sign that times are changing.

Dr. Howard Hanson continues his good work for the American composer by conducting the Rochester Philharmonic in four all-American concerts starting October 29. Congratulations, Dr. Hanson! If more conductors would follow your example, American composers might have a chance to earn a living by composing instead of teaching, playing and working at any one of a dozen other jobs.

DAMROSCH makes any dignified young American musician feel as though he were back in short pants. Most of them were dragged in their youth by fond mammas to hear Papa Damrosch explain the difference between the tuba and the oboe. Out of those concerts came the "Music Appreciation Hour" and the audience hasn't changed much, except that today it numbers millions instead of thousands.

Leonard Liebling.
NATIONAL SONG SEARCH headquarters is swamped. Judges are up to their ears in music scores. But they're still enthusiastic about the songs they're judging, and ready for more as quickly as you send in your entries.

Look for Your Name

Meanwhile, as the fifth Pop-Song Contest gets under way this week, contestants are no doubt anxiously awaiting results for earlier weeks. Here is good news for them. This week we publish names of contestants with last names beginning with letters A through O, whose entries were received before midnight of September 30. Look for your name on the opening list on Page 43. If it doesn't appear this week, look in future issues.

First Winners Next Week!

Biggest news of the Song Search thus far will come out next week. Then winners of the first prize and five consolation prizes for Pop-Song Contest No. 1 will be announced on this page. Remember, next week's issue is the place to look. You may be the winner!

Be Sure of the Rules

Judges urge that contestants read over the contest rules on this page very carefully. Failure to follow any one of them will mean disqualification of entry. Especially note Rule No. 4, concerning correspondence. If there is general confusion about a particular rule, we intend to comment on this page. Here is one frequent query, with answer: Question: May entries be sent without words? Answer: Words will not enter into judges' decision, but may accompany music. Words without music will not be considered under any circumstances.

THREE BIG CONTESTS

A Hymn Contest

To find a great, new American hymn or sacred number. Example: "Rock of Ages," "The 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: "Tears," "Indian Love Call," "Moonlight and Roses," "Sylvia."

All entries must be mailed before midnight of January 6.

A Pop-Song Contest, No. 5

To find a new, popular, singable, danceable song. All entries must be mailed before midnight of October 28.

And a Brand-New Contest Every Week

For the next ten weeks, we plan to find and have published ten 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

The greatest first prize ever offered an unknown song writer.

The winner of each contest will receive

1. $200.00 in cash.
2. The regular song-writer's contract with the great Los Angeles music-publishing firm, Davis-Schwegler, providing for royalties on all sheet music and other sales.
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.

Consonation Prizes

The next five song-writers selected will receive $10.00 each in cash.

Honorable Mentions

The next six song-writers will be given Honorable Mention Certificates.

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 of the National Song Search and employees of the Radio Guide or the Davis-Schwegler Company.

2. Entries must be addressed as follows: 'National Song Search Headquarters, Radio Guide, Plymouth Court, Chicago, Ill. No manuscripts will be returned unless accompanied by self-addressed stamped envelopes.

3. An entry must be written in ink (not pencil) on regular letter-sized paper. It may be a full piano arrangement or a simple melody. Words will not be considered in judging.

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

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

6. The name and address of contestants must be written in ink or typed in the top margin of page one of each entry submitted. The name of the contest and the number (if entry is in *Popular-Song Contest*) must also be written in ink or typed on page one.

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 content and 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 whose song is selected by the judges as best in each contest will receive:

(a) A contract with Davis-Schwegler, providing for standard royalties on sheet music and other sales; (b) His song will be published and distributed through Davis-Schwegler outlets; (c) His song will be recorded and phonograph records offered for sale through regular D-S outlets; (d) His song will be electrically transcribed and placed in the regular Davis-Schwegler Library service to more than 200 radio stations. One dozen pieces of sheet music, two records, and one electrical transcription will be given to the song's writer. The sheet music will be distributed through music dealers; the records and transcriptions selected by the judges as being most worthy will win for their writers the sum of $10.00 each. The next six songs selected by the judges will be given Honorable Mention Certificates.

10. Hymn or Sacred music contest entries must be mailed before midnight of Saturday, December 16.

11. Popular-Song Contest No. 5 (this is the fifth of such contests) entries must be mailed before midnight of Saturday, December 23.

12. Semi-classical number contest entries must be mailed before midnight of Saturday, January 6.

13. Popular-Song Contest No. 5 (this is the fifth of such contests) entries must be mailed before midnight of Saturday, December 23. Semi-classical number contest entries must be mailed before midnight of Saturday, December 30.
IN THE WHITEMAN MANNER

Here classics and jazz are gloriously blended

FADS may come and fads may go, but Paul Whiteman and his music are very much akin to Mr. Tennyson’s famous brook. Only with the added virtue of infinite variety. Twenty years ago the rotund master of modern rhythm fortified a prominent place in the hearts of American dance fans. Ten years ago, in swallow-tails, he mounted the podium at Carnegie Hall to show the world that this nation’s symphonic jazz had body and merit worthy of serious consideration.

Today Paul Whiteman remains a major personality among the band-leaders of the land—a name synonymous with the modern idiom which rules those sharp and flats to which a critical nation dances.

In the first place, no one has ever made so much money by the jazz business. Name any of the popular idols of the bandstand during the past twenty years—and you’ll find that Whiteman has either preceded or outlived them all. The secret can almost be reduced to a mathematical formula. Take a sound classical background, a dash of sympathy for the tastes of the day, then shake well with a flair for experimentation and genuine showmanship—and you’ve got Paul Whiteman. Which, from both the standpoint of avoidousip and reputation, means plenty.

All along that crooked path called Broadway, from the maestrom of Times Square to the swing salons of the Fifties, the man Whiteman is a legendary figure. He moves with regality as a patriarch of American music, treated as the king that he is.

No less than three tables for P. W. at any night-club is the usual rule. At the first one presides Paul, with Mrs. Whiteman, close friends, and the fortunate elect of the hour. The next table is reserved for the general staff officers of the Whiteman orchestra, including such of the hierarchy as arranger Roy Barry, who’s been a stalwart of the band these fifteen years. The third is the stamping-ground of assorted stooges, radio folks and those perennial parasites—the song-pluggers. Paul swings around his tables several times during dinner to be sure that all are happy, well dined and well wined.

All, you see, because roly-poly Paul took a little post-war war call jazz under his wing, nurtured it, and so let make him a millionaire. Last season the Whiteman band grossed better than $600,000. He’s been selling the same commodity for twenty years—and people still want it.

You can’t spend twenty years being the piper the public pays without finding something of a national institution.

With his musicians Paul Whiteman is friendly but firm, respecting their artistry and opinions in matters of melody. In return, they affectionately call him “Pops.” If you care to go through the roster of big names of the music world, you’ll find an imposing number who at one time or another played, sang or arranged for Whiteman.

This tall he returned to the air for Chestertfield with a new weekly serier over nearly one hundred CBS stations stretching coast to coast. He ranks also as a veteran figure in American radio, and was the first man ever to conduct an orchestra over the pioneer station known today as WJZ.

And those programs of his cost money—plenty of it! When the announcer says “in the typical Whiteman manner,” he means that you’ll hear a half-hour broadcast which cost about $1,200 for arrangements alone. The average cost of a special orchestration lasting three minutes during Paul Whiteman’s Wednesday night show may run as high as $250. On one occasion, while presenting a Gershwin concert, the bill amounted to $2,500.

The heart-breaking fact about it all is that one minute after such a number has been on the air it’s about as up-to-date as midday’s last year’s hat. Barely does an arrangement get a second airing.

Aside from the fact that it brings him in a healthy stipend, Whiteman is a great booster of the microphone. Orchestras of the future, thinks he, will make more and more use of electrical amplification—not only to reach a larger audience but because it offers a superior method of controlling volume from various instruments, of “mixing” the tone and color from all sections of the orchestra into a better-integrated whole.

This expansive, expensive life of Paul Whiteman isn’t all lacquer and chrome. Despite the laurels piled upon him, he remains a genuine type of person who mixes well with others. No one derived a bigger kick from the Whiteman family reunion, held last summer on an Iowa bluff overlooking the Mississippi, than did Paul himself, a piece of fried chicken in one hand and a smile on his huskome face.

Whiteman naturally looms large wherever he goes because of his bulk. Although not particularly sensitive about this weight, he averages today around two hundred pounds, yet at one time practically tipped the scales over with a cool 311. His fourth and present wife, former film star Margaret Livingston, was responsible for the drastic reduction. Today he’s a forty-seven per cent better insurance risk than ten years ago.

SWING, as a fad, thinks Paul Whiteman, is very much on the wane. His definition: “Swing is an itch you cannot scratch. Space time is at a premium with Whiteman. His many engagements on the road, work in both recording and radio studios, appearances at important dancing-spots—all give practically no chance to visit his quiet farm at Stockton, New Jersey, not too far from New York. The place, he admits, is slowly acquiring the atmosphere of a first-class zoo. “Kid Swing” started it all.

“Kid Swing” is a playful longhorn steer from Texas, presented to Paul by Fort Worth admirers a year ago. Frankly, a longhorn steer in New York is about as easy to maintain as storing a Great Dane in a one-room apartment, but the bandleader has consistently refused to get rid of “Kid Swing,” even though friends clamor for a barbecue. This token from Texas fans was just the beginning. Paul also received a pair of fighting-cocks, several pedigreed merino sheep, a badger from Wisconsin, a bevy of gophers from Minnesota friends. At the Iowa State Fair officials presented a prize Hawkeye pig.

Autographs have been quite a problem for Whiteman. He figures he’s signed about everything possible, from napkins and tablecloths to a plaster cast on the broken leg of a Philadelphia boy (who refused to let it be removed, even after his leg had healed!).

It’s significant that Paul Whiteman’s signature still ranks as a treasured possession among autograph collectors. For one thing, it means that the Whiteman baton is an important as ever, even though it has held sway on the American fronts of popular music for twenty changeable years. The patriarch still has a lot of tricks up his melodic sleeve. And, if public acclaim is any barometer, the King of Jazz will wave his scepter for quite a time yet to come.

—DICK DORRANCE.

Paul Whiteman may be heard Wednesdays over a CBS network at:

EST 8:30 p.m. —— CST 7:30 p.m.

MST 9:30 p.m. —— PST 8:30 p.m.
LISTENING TO LEARN
Points out a few outstanding drama, literature and music - lesson programs

Literature and Literati . . .

Programs listed below should help American listeners, thinking in terms of a keen appreciation for books, to keep abreast of a much more significant force, writers and writing. History still stubbornly bears out the truth in the statement: "The pen is mightier than the sword."

Sundays
Pilgrimage of Poetry, NBC. Guided tours through the homes of America's famous poets, conducted by Dr. Benjamin Franklin Damrosch. (Also Tuesday, Wednesday, Thursday, Friday.)

Bookman's Notebook, NBC. John H. Freyfan reviews the latest books in a homey, conversational style.

Mondays
"Adventure in Reading, NBC. Episodic in the lives of great authors that illustrated influences that have led to their careers are dramatized in this series, to give listeners a keen understanding and appreciation of literature.

Between the Bookends, NBC. Ted Malone presents this series for the listener who can afford to devote fifteen minutes in the afternoon to the wide scope of subjects found between any set of bookends. (Also Tuesday, Wednesday, Thursday, Friday.)

Tuesdays
Of Men and Books, CBS. Contemporary books reviewed, their authors commented upon by Professor John T. Frederick with the keen understanding of a man who not only reads a great deal but writes as well.

The Human Side of Literature, NBC. Edward A. Weeks, editor of Atlantic Monthly and author of This Trade of Writing, interprets the human side of literature as expressed in famous diaries, letters and original manuscripts.

Thursdays
"Tales from Far and Near, CBS. A program in Columbia's American School of the Air, a series designed to appeal to children of the lower elementary grades. Dramatizations of well-known modern children's stories are presented each week and, when possible, a short talk by the author.

For Drama-Lovers . . .

By offering an excellent selection of dramatic presentations, programs within the reach of every man what was once the luxury of few.

Saturdays
Arch Oboler's Plays, NBC. The unusual talent, vivid imagination and prolific pen of radio's own playwright is allowed full sway in this series.

Great Plays, NBC. The history of the theater traced through outstanding examples of dramatic literature of the last two thousand years.

Sunset Playhouse, CBS. Original radio plays presented by movie actors.

Screen Guild Theater, CBS. Presenting the combined acting power of the world's foremost players, producers, directors, writers and technicians.

Campbell Playhouse, CBS. Orson Welles, renowned explorer in the rich field of radio drama, tries new techniques often delves into works hitherto untouched by radio.

Wednesdays
Hollywood Playhouse, NBC. Plays presented expressly for this series featuring movie-favorite Herbert Marshall supported by celebrated actors.

Texaco Star Theater, CBS. A portion of this program is devoted to dramatizations of plays by leading authors, comments by drama critic Burns Mantle.

Thursdays
One Man's Family, NBC. Carlton Morse's American family classic is one serial-dramatic presentation that deserves undisputed recognition under this classification.

Columbia Workshop, CBS. Veteran experimental series in which Columbia tests the latest broadcasting devices, tries revolutionary approaches in presentation, adapts unique writings for microphone treatment.

Person-to-Person . . .

- Tip of the Week for Home Owners: Wednesday, October 25, NBC, Secretary of the Interior Harold L. Ickes gives the first word on changes in the price of bituminous coal which go into effect shortly under provisions of the Coal Trade Act. Ickes stated that three years ago and contains elaborate mechanism for fixing the price of coal to stabilize the industry. Under the President's government reorganization, authorities and prerogatives of the Bituminous Coal Commission have been vested in the Dept. of the Interior.

- Returning Friday, October 27, NBC: "The Story Behind the Headlines," a series of talks by Cesar Saerchinger in which he gives the history that lies behind some of the happenings of to-day. Authentic background material for Saerchinger's talks is provided by the American Historical Association, giving the programs a combination of the best of historical scholarship and radio-commentating.

- New Voice: Witty, wise newspaper columnist Howard Vincent O'Brien's on Wednesday evenings in a new series recreating, dramatically and musically, each of the amazing years through which the present generation has passed. O'Brien, widely known for his daily "All Things Considered" column in the Chicago Daily News will act as commentator and fact-finder, will be assisted by a dramatic group and orchestra. Title: "Thes - Amazing Years."

- Beginning Monday, October 23 NBC: "Youths Questions the Headlines," an informal forum series in which groups of young men and women, ranging in age from 15 to 20, analyze questions being discussed on the front and editorial pages of the country's newspapers. Programs, presented in cooperation with McClure's Magazine, will bring views of groups located in different cities throughout the country, several groups having been established in widely separated parts of the United States.
HE SCARED US TO DEATH!

More about that man
Orson Welles—who invented “First Person Singular”—and is it!

Orson Welles is easily the liveliest thing that has happened to the American theater—and radio—in decades. Into a decadent theater, staggering under the repeated attacks of movies and radio, he breathed a new and exhilarating breath of life. And it is not strange that this should be so, for, to Welles, the theater is his life. He is as much the actor offstage as he is on.

A MOODY genius, he spends long hours at his work, mostly at night, sleeping through the uninteresting hours of the day. He has no super-worship of the master playwrights, but rewrites Shakespeare and others to suit his tastes with a lofty disregard. Everything falls into two categories for him—“good” theater and “bad” theater. He tries to dominate every gathering in which he finds himself, usually does.

He usually arises at noon and spends the afternoon playing with his daughter, Christopher. He makes faces at her until his jaws get stiff, and he has taught her to talk double-talk. If you ever meet her, don’t let her get you down with it.

Christopher, incidentally, was the means of bringing Welles and his parents-in-law together. Mrs. Welles, the former Virginia Nicholson, was a member of a wealthy and socially impeccable Chicago family which strenuously objected to their baroque son-in-law. Welles and his wife first met at a drama festival at Todd, were married six months later, at Christmas time, despite parental objections. There followed a period of hand-to-mouth existence while Welles sought a spot in which to put his feet down. He eventually landed in the WPA theater with the generally satisfactory results we have seen. But the Nicholsons never became enthusiastic about him until after Christopher was born.

With his performance in the theater and on radio, the Hollywood call was a foregone conclusion. There is hardly a major studio that hasn’t offered him—at salaries up to $2,500 a week—acting, writing or directorial jobs. His radio high was $1,700 a week. But it wasn’t until he talked to RKO executives a few months ago that he got what he wanted—which was everything. His contract gives him the fullest say-so about his picture with promises of no interference from above. His first picture is going to be Joseph Conrad’s “Heart of Darkness.”

The first four broadcasts of his new radio series were made from New York and then the entire cast moved out to Hollywood. Already Hollywood has gotten its fangs into him. Welles loves to eat and drink. His favorite food is steak, his favorite drink, Scotch. He eats like an animal, sometimes two and three steaks at a sitting, and never gets full. But his movie contract calls for no steak, no potatoes, no fattening foods.

One regret about leaving New York is that he won’t be able to occupy his apartment on Fifty-seventh Street in Manhattan. This was the first residence which the Welles family considered home, and it was designed, planned and decorated by him. There he sleeps in a bed that belonged to Louis XVI.

The room Welles will miss most is the living-room. This room is three stories high, resembling an exhibit-room in a museum, and here the boy genius had room to stand up and breathe and be—if not himself—at least a hundred other selves.

—Francis Chase, Jr.

Orson Welles may be heard Sundays on "Campbell Playhouse" over a CBS network at:

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

MST 8:00 p.m. PST 7:00 p.m.
How to Tune In Paris Direct

You DO care to visit Paris some night this week. There, lights are "blacked out" at 10 p.m. and the city is three hours behind New York. Yet you can hear from Paris warm, unwavering and steady, unlike other French cities, awaiting the inevitable air-raid sirens. Entrances to bomb-proof shelters at 10 p.m. make you decide to take a quick tour if you tune to the French Government short-wave station.

The French program to North America is broadcast nightly from 8 p.m. to 12 midnight, in four separate channels, and these three channels are directed to separate audiences. Each channel is transmitted on one different frequency, and the last-named frequency is your best bet since a power of 100,000 watts boosts its signal over the Atlantic. This 9.68 megahertz spot on the 31-meter band (the 31-meter band should be鉴别 by a small thick line or dot if not listed in your frequency chart) is not hard to locate if you tune carefully. Try between 8:05 and 8:15 p.m. EST. Start by tuning to 12 midnight for the first half hour, then move to 1 a.m. Paris time; then move to 2 a.m. Paris time. The music program starts at 2:15 a.m. during the early years periods, itself is separated by a single gong stroke. The news is given in an informal conversational style that is far more palatable and interesting than London's dry style of reading bare bulletins word for word.

FROM THE EUROPEAN AREA: Watch for choruses and voices of the French liberation movement, terrors. Brigade General Henry J. Reilly, U. S. A. Retired, has been appointed NBC director of the American forces in Western Europe. In Russia, the latest news from the BBC coming into the Paris short-wave reception, is that the BBC is planning to transmit the American program from Berlin, nightly from 4:15 to 5:15 p.m. EST. These are two-hour programs directed to American listeners to turn in the news period from other news-then-sports program and often it is harder to find ray that they will realize that they are good. The key is the use of such terms as "Paris Monday" and "Paris Tuesday," that are the only organized frequency groups that are transmitted. Thus, you can find them in English, the chief of a clock face and is our subscription to the American program in English. The clock chimes at 8:30 p.m. EST bring the program to a close, several " Vive la France" are heard and the station leaves the air.

The music program is broadcast from 9:05 to 10:15 p.m. Monday to Thursday, from 8:30 to 9:50 p.m. and 6:15 to 7:30 p.m. on Tuesday, 8:15 p.m. Tuesday to 8:30 p.m. The Marimba, the program of thegvectפתון of the French government, is broadcast on Tuesday evenings after the music program. The French government, the International Committees, the American government, and the News of the World, are all transmitted on different frequencies, periods being combined with programs of music or topical talks.

Important Short-wave Stations

(Receivers of thousands of kilowatts shown)  
| Country | Frequency | Power (kW) | Language | Time | Notes
|---------|-----------|------------|----------|------|-------
| 🇬🇧 England | 9.4675 | 935 | English | 6:15 | Overseas
| 🇬🇧 England | 9.515 | 996 | English | 1:15 | Overseas
| 🇬🇧 England | 9.6075 | 2100 | English | 12:00 | Overseas
| 🇬🇧 England | 9.685 | 1900 | English | 5:00 | Overseas
| 🇬🇧 England | 9.70675 | 2230 | English | 0:00 | Overseas

Sunday, October 22
- 6:00 a.m. - New York City - European Picks:  
- 6:45 a.m. - Guatemala - Program by the Military Government of Guatemala  
- 6:45 a.m. - Spain - "Lapis Under the Current Emergency"  
- 7:00 a.m. - Hawaii - Native music and songs from Honolulu, Hawaii.

Monday, October 23
- 3:00 a.m. - Melbourne - Australian travel talk.
- 5:45 a.m. - Budapest - Travel talk.
- 5:45 a.m. - Budapest - Opera airs.
- 6:00 a.m. - Oklahoma - Spanish talks.
- 6:00 a.m. - Tokyo - Japan - National Defense Force March.

Tuesday, October 24
- 7:30 a.m. - Canada - "Talks and Announcements"  
- 10:15 a.m. - Guatemala - "Notices forListeners in Guatemala"  
- 11:15 a.m. - Switzerland - "Swiss News"  
- 1:00 p.m. - Germany - "Polish" Radio.

Wednesday, October 25
- 3:00 a.m. - Lisbon - "Morning in Austria"  
- 4:30 a.m. - Tokyo - "Japan - Press Line-up at the War Front!"  
- 5:00 a.m. - Tokyo - "Japan's Press Line-up at the War Front!"  
- 8:00 a.m. - Japan - "Japanese Army News"  
- 9:00 a.m. - Japan - "Japanese Army News"  
- 10:00 a.m. - Japan - "Japanese Army News"  
- 11:00 a.m. - Japan - "Japanese Army News"  
- 12:00 noon - Japan - "Japanese Army News"  

Thursday, October 26
- 1:00 p.m. - Schenectady - "Important News from Europe"  
- 5:15 p.m. - Brazil - "Brazilian S.S. News"  
- 5:15 p.m. - Brazil - "Brazilian S.S. News"  
- 5:30 p.m. - Brazil - "Brazilian S.S. News"  
- 6:00 p.m. - Brazil - "Brazilian S.S. News"  
- 7:00 p.m. - Brazil - "Brazilian S.S. News"  
- 8:00 p.m. - Brazil - "Brazilian S.S. News"  
- 9:00 p.m. - Brazil - "Brazilian S.S. News"  
- 10:00 p.m. - Brazil - "Brazilian S.S. News"  
- 11:00 p.m. - Brazil - "Brazilian S.S. News"  

Friday, October 27
- 2:00 p.m. - New York City - "WUSA Radio Club"  
- 3:00 p.m. - New York City - "WUSA Radio Club"  
- 4:00 p.m. - New York City - "WUSA Radio Club"  
- 5:00 p.m. - New York City - "WUSA Radio Club"  
- 6:00 p.m. - New York City - "WUSA Radio Club"  
- 7:00 p.m. - New York City - "WUSA Radio Club"  
- 8:00 p.m. - New York City - "WUSA Radio Club"  
- 9:00 p.m. - New York City - "WUSA Radio Club"  
- 10:00 p.m. - New York City - "WUSA Radio Club"  
- 11:00 p.m. - New York City - "WUSA Radio Club"
was the April of a bricks pitted and cracking, Metropolitan fitted and “Diamond by the wealthy patrons and patronesses six
tan
course,
air,
for
They ought
hundreds
first
pensive “theater”
in
done quickly,
is
it.
is
great
the Metropolitan
in
the Metropolitan
doing. They just
given a chance,
for the Metropolitan is on the block.

OPERA is a luxury. It is the most ex-
pensive “theater” in the world. In point of dollars actually spent, of course, the radio and the movies both outrank it. But radio and the movies, being geared to a mass-production sys-
tem, garner heavy returns, and make money—lots of it. The opera doesn’t.
In the past, in the golden days around the turn of the century, the Metropol-
tian didn’t have to make money. Its losses were taken care of, cheerfully, by the wealthy patrons and patronesses of the opera.

Those were the days when a ban-
quet menu at the Waldorf might list six kinds of fish, ten varieties of roast game, fruits to be eaten by the slice, and a dozen wines. Those were the days when Lillian Russell rode a gold-plated bicycle down Broadway and “Diamond Jim” Brady began his dinners with a gallon of orange juice and two dozen large oysters. The Metropolitan fitted into the scheme of things. Today, its yellow-

NBC microphones were strung for the first broadcast from the Met on April 20, 1931. The opera was “Oedipus Rex,” an ancient Greek tale of thousands of music-lovers today, for it was the first opera they ever heard. In the years that followed, the seasonal broadcast of the Metropolitan was a radio highspot, with the “careful and attentive” listeners only numbered in the hundreds of thousands. Many of these people attended Metropolitan operas in advance of the performances, asking for the names of the operas to be broadcast and for information about them, in order that they might listen more intelligently. Hundreds of them, when they visited New York, made a bee-line for the Metropolitan, which they would otherwise never have thought of doing.

“In a brief span of ten years,” says Howard Taubman, authority on the opera’s history, “radio has done more to spread a nationwide familiarity with the lyric theater than the opera houses of America had accomplished in a century and a half.”
It is a pity that radio was never
given a chance to send the golden voice of Enrico Caruso into the homes of America. Backstage at the Metrop-
olitan today they will still show you the dressing-room where Enrico Caruso made up to sing his last role there—of anywhere else. It was the day before Christmas, 1920, and the great tenor—the greatest tenor, rather—was singing “La Juive,” singing against the advice of his wife, his physician, his friends, his co-stars and everyone else, includ-
ing the stagehands. For on the night of December 11th, he had coughed in his dressing-room, coughed lightly and only once, and the blood had started to pour from his throat. Not even an adrenalin spray would stop it, but Car-
uso went on anyway, and sang, hold-
ing a handkerchief to his mouth when he could. As the handkerchiefs be-
came blood-soaked, he tossed them into the well of the stage, and whatever member of the cast was nearest handed him another. It was incredible, and horrifying, but it was something else, too. It was Caruso. He kept on singing, and his performance of “La Juive” on that Christmas Eve was his six hundred and seventh at the Met.
After that the magnificent tenor gave
up, went home to Italy, and died.

The society which revered in the splendor of the Met in those dim days has given way now to something quite different, something called “cafe so-
ciety.” The “best families” no longer devote their winters to decorous con-
serts, private balls and parties, unob-
trusive charities, and their summers to quiet vegetation in places like Bar Har-
bor—which to this day hasn’t a single night-club or roadhouse—and New-
sufficient to meet the taxes on the Opera House and the storage building —during the present season certain methods to pay the assessment levied on their shares, and in spite of repeated requests have per-
sisted in this refusal.
The “holders” are the owners of the thirty-five ultra-exclusive “parterre boxes” in the Metropolitan Opera House. The yearly assessment on each of these boxes is $4,500. When this arrangement was made, in 1893, it was agreed that no transfer of stock should be made except to a person or persons approved by the board of di-
rectors. Thus it was that a “box at the Metropolitan” became a symbol of wealth, power, social prominence. It is now the door of entry for the wealthy and important, a golden ticket of admittance.

EVEN the $100,000 which the National Broadcasting Company pays every year for the privilege of broadcasting the Met presentations hasn’t been enough to bring the company out of the red yet, and some one knew what was going to happen. The Met may continue under municipal sponsorship.

New York City authorities, under Mayor Fiorello La Guardia, have shown no hesitancy in taking over and operating sundry other debt-ridden private enter-
prises. Road companies, bringing “live” opera to the country from one end of the country to the other, might be the answer.

In the season of 1932-33 the National Broadcasting Company appealed to the listeners of America to help meet that year’s deficit. The response was imme-

diate, and the Metropolitan Opera House was able to tide the Met over for that season. NBC officials say it is doubtful, however, that the appeal will be made again.

Something must be done, though, and soon, or the next Metropolitan season will be the last one, and Flagstad, Melchior, Pinza will have joined the memories of the great stars of the past—Caruso and Chaliapin, Mary Garden, Geraldine Farrar, Maria Jeritza, Rosa Fonselle. The Opera House itself may come to know what it is like to be a failure. Per-
haps it will merely be torn down. That’s the kindest thing that could hap-
pen to it. One would hate to think of the Metropolitan Opera House being used, as was one of its early, unsuccess-
ful rivals, the Manhattan, as the scene of wrestlingmatches!

—Kenneth W. Purdy.
WOMAN has variously been labeled God's second mistake, a vein creature, a contradiction at once. Conversely, woman has been lauded as the epitome of heroism, beauty, perfection. Mostly, though, women have been notable because they have been loved. Through history marches a mighty cavalcade of women, loved by their contemporaries, venerated by their descendants. Not the least in this cavalcade are the beloved women of America—and they are legion. Justly or unjustly, our beloved woman—and those of other peoples—are almost invariably the ones whose names have glowed on the billboards of theaters, music halls, movie palaces—and today, radio. Exceptions there have been, to be sure. Margaret O'Neill, for example, whose conduct was the subject of cabinet debates in the time of Andrew Jackson. But mainly it has been the agencies mentioned above which have produced American sweethearts. Yesterday it was the concert hall and the theater. Today it is the cinema and radio. On these pages Radio Guide presents a line of beloved women which leads logically and directly to the best-loved woman in radio today—Kate Smith.


DEAR TO THE HEART of mid-Victorian America was Jenny Lind, the Swedish Nightingale, loved for singing, sweet character. Barnum and concert stage gave her to us.

SARAH BERNHARDT, French actress who swept us off our feet in the '80's and '90's with her passionate roles, made her conquests over theater footlights, later played at front during the War.

GLAMOUR GIRL of 1880 was Lillian Russell, famous for her beauty, charm and success in light opera. After making debut at Tony Pastor's in New York, 1878, she became the toast of the nation, was constantly surrounded by male admirers, among whom was the great Diamond Jim Brady. Musical comedy gave her to America.
GERALDINE FARRAR (above) made her operatic debut at the turn of the century—in Berlin. American-born, she entirely captivated Kaiser Wilhelm II, last German emperor, returned to U. S. and Metropolitan Opera in 1906, where for sixteen years she thrilled us with such wickedly fascinating roles as "The Woman God Forgot," above.

PETITE MARY PICKFORD, shown below in typical sad-sweet role which made her "America's Sweetheart," was our first movie girl friend, now has scores of emulators.

ELSIE JANIS (below) made a sizable splash in the 1900's as a "gallant beauty" and comedienne, but clinched her spot in American hearts as World War soldiers' sweetie.

MODEL for 1940 comph girls, Clara Bow, seen here as carnival queen in "Hoopla," was craze of post-war America. Red-headed Clara—remembered by movie-goers as the great IT girl—is another Hollywood gift to U. S. men.
TODAY, radio intends to present America with its share of beloved women. Already it has given us one of the best—Kate Smith. Here is a new type of sweetheart—loved for her hominess, good nature, patriotism, and for her great singing voice. Above, Kate is seen busy with huge fan correspondence—one more reason for her popularity—in connection with her radio show (CBS, Friday).
SEPTEMBER DAYS find the tuna, prize of deep-sea fishermen, finning its way along the Atlantic Coast toward Nova Scotia, also find Dave Elman in fishing-boat Freeport, which he rents for $35 per day, near Ambrose Light, ten miles off Long Island. Above, Elman gets his ominous-looking tackle ready.

DAVE ELMAN is one among many bright young chaps who have made fortunes from their hobbies. His was investigating other people's hobbies. For years he collected data on unusual pastimes, was dubbed "man of 100,000 hobbies." And since
1937, when he first tried his idea of bringing hobbyists before a microphone to "lobby for their hobbies," his "Hobby Lobby" (CBS, Sun., 5 p.m. EST; 4 CST; 9 MST; 8 PST) has been a radio top-notch winner. Here he is, riding one of his own favorites—tuna-fishing.

A CLOSE-UP of tuna rod and reel. To get tuna, Elman uses pumping motion, pulling back on rod, then reeling in as rod is let down again.

AS DO ALL TUNA FISHERMEN, Elman (r.) and his ad-man friend, Tom Lane, wear leather harnesses, costing about $25, to give support when pulling back on rod after "gaffing" fish. When tuna strikes, it whips the line out two or three hundred yards, but reel carries good 2,100 feet for playing fish.

FREHT CATCH was a 16-pounder—he has caught much larger—which he brings in right. Ready to try again, he calls y'ff by ship's radio-telephone (extreme right) that he'll be late for supper.
ONE MAN'S CASTLE

SYMBOL of his success in radio, the theater and motion pictures for Walter Huston is his almost feudal estate near Lake Arrowhead, in the San Bernardino mountains of California. Here Huston and his wife, Nan Sunderland, live in semi-retirement after years of struggle. Huston ran away from his home at the age of eighteen to try the theater, and through the many lean years that dogged his trail, persevered to succeed. Now he emerges from this retreat only when a theatrical part appeals to him and for his radio appearances as emcee on “Good News of 1940” every Thursday night over an NBC network at 9 EST; 8 CST; 7 MST; 6 PST.

Photographs by Art Carter
FROM HIS outdoor "steakhouse," built for warm summer evenings from timber cut near by, Huston surveys the valley lying beneath the "Rim of the World" on which he lives. He admits being a gourmet and of loving thick 'n' juicy steaks.

AN ASTRONOMY FAN, Huston is seen here cleaning the lens of his ten-inch telescope, conveniently located near the house. Much of his library space is devoted to books on this science and he spends long evenings studying the planets and stars here.

STEAKS TO BE consumed in the steakhouse are often prepared in this Dutch oven by Huston himself. Chips, an ever-present companion, wants to help him carry the wood to be used in the outdoor cooking.

WHEN THERE ARE lines to be earned, Huston retires to the tree house, in a giant pine. It is fitted with a bed and two easy chairs, is reached only by the ladder Huston uses here.
FLIGHT TO WHAT GLORY?

BY LUD GLUSKIN
Music Director of CBS' Western Division

Told by a Lafayette Escadrille ace—now in radio—who joined up for a thrill he didn't get

THEY call me an ace. I shot down eighteen German planes during the World War. So I'm an ace. But I wouldn't even remember the number of opponents I downed except for a Croix de Guerre I brought home. I'd been assigned to the Lafayette Escadrille. There's a Victoria Cross and a French Legion of Honor medal, too. They don't seem at all important now. They seemed only a bit more important when I was decorated. I—we all, in fact—was too tired to think of glory at the front. War wasn't half the fun it seemed from this side of the Atlantic.

Yes, I read those glamorous magazine stories by Elliot Spring and others who painted the life of a member of the Lafayette Escadrille as a sort of thrilling, brilliant heaven on earth. But take them with a grain of salt. Let's see what happened to me.

I enlisted in October, 1916, in France at the true age of seventeen. I added a couple of years when I signed in order to impress the French. I also changed my name from Ludwig, obviously German, to Lud—which I still use. I had run away from my American home because my father didn't want me to be a musician. I thought that the war would be a great adventure, full of fun, and when I sailed I was lucky to imagine how easily I'd fit in. We had been assigned sectors and three of us were to fly over the airdrome to protect it. Shortly after the mass flight had left, a lone German Fokker came over the lines and we sighted him. We three pilots were assigned to go up. He put up a good fight—one against three—but I brought him down in flames in five minutes.

Was I thrilled? Was I afraid? The answer is "no" to both questions. It was strictly business. My idea during that flight was simply to get him before he got me or my two companion pilots. When his ship dived to the ground, I was more dazed than anything. We returned to the airdrome. But there was no celebration, for the main patrol returned that afternoon with two ships missing. The camp was pretty sad. No one talked.

My first official victory did, however, win me my Croix de Guerre. Our flight commander simply called me to his office and congratulated me. Next day the cross arrived. Life returned to normal for me—which meant no excitement, simply routine hard work.

Several weeks later I flew into plenty of excitement. Our formation flight over the German lines was attacked by a superior number of Fokkers above us. They swooped down and I became separated from the formation. Four or five German ships were circling me so that I had no chance to escape—and I thought my number was up—when luck one of my attackers flew into range of my machine-gun. I gave it to him and he dropped in flames. His ship was in the way of two of the attackers and they broke the circle to avoid hitting him. That gave me an opening and I high-tailed it for the French lines and Rheims. When I landed I saw bullet-holes in my wings five feet from my seat. "Five feet more," I thought, "and I'd be six feet underground!" This flying business was getting to be a very serious matter.

With all the danger, I was glad I wasn't in the trenches. On patrols we'd see shells and grenades explode—and arms, legs and heads fly into the air. A line of troops would go over the top and would be mowed down by machine-gun fire like wheat by a mower. Those were people, people dying, but I was too dazed to realize the horrible cost to humanity the war was piling up. It came home to me first when my two roommates, Renard and Combelle, my two best pals in the Escadrille, failed to return from a patrol flight on a single day. "Reported missing."

The Lud Gluskin who, according to custom, took his roommates' clothing and trinkets to their parents and reported them missing in action, was a different fellow from the carefree, adventure-seeking youth who had run away from home less than six months before. I believe that was the hardest task I have ever had to do in my whole life. I never want to have to do anything like it again.

After America entered the war in April, 1917, I was transferred to their forces. I was a captain then, and as such I was present at the funeral of Theodore Roosevelt's youngest son, Quentin. He had been a member of my squadron.

The first American fliers, too, were out for a lark. The death of Quentin Roosevelt and others soon settled them down to the fact that this was a business—a grim business dealing in death—and that you had to sell death to the other fellow first or you died.

The horror of it all began to develop a sort of chivalry between the Allied and German fliers. We would prefer to force an opponent down behind our lines rather than set his ship on fire or put it out of control. Such an incident occurred to me with a re-echo as late as 1924. I had brought down an Austrian behind our lines. He landed his ship, but I saw that he was badly hurt. I landed, carried him from his damaged ship to mine and flew him to our hospital. That was my twelfth victory.

After the war, in 1924, I was playing in Vienna at the Tabarin when a stranger approached me during a music intermission and asked, "Remember me?" I did. He was the Austrian I had flown to the hospital. He had been a baron before the war; now his estates brought no revenues, nothing but taxes. He was making a living by hiring out as a giggolo at the Tabarin Cafe. The war dragged on and on. The longer it dragged, the less the "glory" and the greater the danger and the harder the work. No Man's Land was full of contact mines that you were almost afraid to walk for fear you'd be blown to atoms.

But finally the Armistice came, and we fliers celebrated. As many of us as could get machines and play hookey did, and headed straight for Paris, where we flew over the city and stunted in sheen joy at the ending of the war.

What Sherman said about war wasn't nearly bad enough to describe the conflict of 1914-19, and today it's worse still. Yes, I'd go to war again, if called, but not as a stary-eyed youth seeking adventure. For no matter what anyone tells you, war isn't fun!
SATURDAY
October 21

6:45 AM - CBS-National Game: KGVO & KGVO.
12:00 AM - CBS-National Game: KGVO & KGVO.

12:00 PM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.

12:00 AM - CBS on the Air: KGVO & KGVO.
12:00 AM - CBS on the Air: KGVO & KGVO.
SUNDAY

October 22

Sunday Good Listening Guide

Sections which will broadcast these programs may be found in the adjacent columns at the times indicated.

MORNING

8:45 PST (9:45 MST) Vernon Crane's Story "Tribly, a Luckeladish Little Turtle," is the title of today's fairy-story.


10:00 PST (11:00 MST) Pilgrimage of Poetry. Today's tour is through the home of Chief Justice Taney in Frederick, Maryland. "Francis Scott Key" will be Ted Malone's subject today.

11:00 PST (12:00 MST) Democracy in Action. Today's episode, titled "Uncle Sam Takes the War," shows how labor is affected by foreign commerce, the development of manufactures, and the need for raw material.

11:00 PST (12:00 MST) Great Plays. "Athena," today's play, was written by Euripides, one of the greatest tragic poets of Greece.

11:30 PST (12:30 MST) University of Chicago Round Table, "The Economic War," another aspect of the current crisis, will be discussed, showing the importance of the economic stabilization in Germany which is being effected by the British blockade. The counter-attack on British foreign trade by the U-boats. Speakers: Peter Durbe, former editor of the "Morning"; Walter M. Law, associate professor of political science, and Eugene Stanley, associate professor of international relations.

AFTERNOON

12:00 PST (1:00 MST) Philharmonic-Symphony Hour, New York. Philharmonic-Symphony, with John Barbirolli, conductor; Gottlieb Strauss, soloist; Head Tuesday, soprano. Live broadcast.

1:00 PST (2:00 MST) I Want a Divorce. A series of true-life dramas by famous authors.

1:00 PST (2:00 MST) Nobody's Children. This show is based on the life history of orphans from local children's home-finding societies.

1:30 PST (2:30 MST) The World Is Yours; Drama. Subject: "Geology," Title: "Earthquakes."

2:00 PST (3:00 MST) Musical Steelmakers. Carolyn Lee, three-year-old actress; Dorothy Ann Crowe, vocalist; The Steve Sisters; Arlene White; The Old Timer; Musical Steelmakers' orchestra; Sing-Along Chorus.

2:00 PST (3:00 MST) Ennja Jettick Melodies. Jimmy Shubert, tenor; Normamon Quartet; D'Artega's orchestra; Roxamond Ames, style expert.

2:30 PST (3:30 MST) Metropolitan Opera Audition. Milton Cross, M. C.; Wilfred Pelletier, conductor.

3:00 PST (4:00 MST) Silver Theater. Silver Theater.
**Monday, October 23, 1939**

**9:00**

CBS-News, Quartet: KGO KFRC KFLY KFRC.

**9:15**

KCBS-Christmas Song: KGO KFRC KFKB.

**9:30**

KCBS-Christmas: KGO KFRC KFKB.

**9:45**

KCBS-Family Time: KGO KFRC KFKB.

**10:00**

KCBS-Christmas Museum: KGO KFRC KFKB.

**10:15**

KCBS-Christmas Story: KGO KFRC KFKB.

**10:30**

KCBS-Christmas Nativity: KGO KFRC KFKB.

**10:45**

KCBS-Christmas Message: KGO KFRC KFKB.

**11:00**

KCBS-Christmas Time: KGO KFRC KFKB.

**11:15**

KCBS-Christmas: KGO KFRC KFKB.

**11:30**

KCBS-Christmas: KGO KFRC KFKB.

**11:45**

KCBS-Christmas: KGO KFRC KFKB.

**12:00**

KCBS-Christmas: KGO KFRC KFKB.

**12:15**

KCBS-Christmas: KGO KFRC KFKB.

**12:30**

KCBS-Christmas: KGO KFRC KFKB.

**12:45**

KCBS-Christmas: KGO KFRC KFKB.

**1:00**

KCBS-Christmas: KGO KFRC KFKB.

**1:15**

KCBS-Christmas: KGO KFRC KFKB.

**1:30**

KCBS-Christmas: KGO KFRC KFKB.

**1:45**

KCBS-Christmas: KGO KFRC KFKB.

**2:00**

KCBS-Christmas: KGO KFRC KFKB.

**2:15**

KCBS-Christmas: KGO KFRC KFKB.

**2:30**

KCBS-Christmas: KGO KFRC KFKB.

**2:45**

KCBS-Christmas: KGO KFRC KFKB.

**3:00**

KCBS-Christmas: KGO KFRC KFKB.

**3:15**

KCBS-Christmas: KGO KFRC KFKB.

**3:30**

KCBS-Christmas: KGO KFRC KFKB.

**3:45**

KCBS-Christmas: KGO KFRC KFKB.

**4:00**

KCBS-Christmas: KGO KFRC KFKB.

**4:15**

KCBS-Christmas: KGO KFRC KFKB.

**4:30**

KCBS-Christmas: KGO KFRC KFKB.

**4:45**

KCBS-Christmas: KGO KFRC KFKB.

**5:00**

KCBS-Christmas: KGO KFRC KFKB.

**5:15**

KCBS-Christmas: KGO KFRC KFKB.

**5:30**

KCBS-Christmas: KGO KFRC KFKB.

**5:45**

KCBS-Christmas: KGO KFRC KFKB.

**6:00**

KCBS-Christmas: KGO KFRC KFKB.
<table>
<thead>
<tr>
<th>Time</th>
<th>Program</th>
<th>Station</th>
<th>Notes</th>
</tr>
</thead>
<tbody>
<tr>
<td>12:00 PM</td>
<td>CKCK Weather: Livestock</td>
<td>CKCK</td>
<td>-</td>
</tr>
<tr>
<td>12:05 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>12:15 PM</td>
<td>KGHL Market News</td>
<td>KGHL</td>
<td>-</td>
</tr>
<tr>
<td>12:30 PM</td>
<td>KIIO Lost Empire</td>
<td>KIIO</td>
<td>-</td>
</tr>
<tr>
<td>12:45 PM</td>
<td>KGIR Journal</td>
<td>KGIR</td>
<td>-</td>
</tr>
<tr>
<td>1:00 PM</td>
<td>KEX The Woman's Page</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>1:15 PM</td>
<td>KFBB-Ma Perkins, sketch</td>
<td>KFBB</td>
<td>-</td>
</tr>
<tr>
<td>1:30 PM</td>
<td>KFI-News &amp; Marry, sketch</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>1:45 PM</td>
<td>KLO-Old Time Requests</td>
<td>KLO</td>
<td>-</td>
</tr>
<tr>
<td>2:00 PM</td>
<td>KFKB-Farmers' Noon Hour</td>
<td>KFKB</td>
<td>-</td>
</tr>
<tr>
<td>2:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>2:30 PM</td>
<td>KFXD-Let's Gems</td>
<td>KFXD</td>
<td>-</td>
</tr>
<tr>
<td>2:45 PM</td>
<td>KIIO-Seven Days &amp; One Night</td>
<td>KIIO</td>
<td>-</td>
</tr>
<tr>
<td>3:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>3:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>3:30 PM</td>
<td>KFBB-Ma Perkins, sketch</td>
<td>KFBB</td>
<td>-</td>
</tr>
<tr>
<td>3:45 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>4:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>4:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>4:30 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>4:45 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>5:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>5:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>5:30 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>5:45 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>6:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>6:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>6:30 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>6:45 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>7:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>7:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>7:30 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>7:45 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>8:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>8:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>8:30 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>8:45 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>9:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>9:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>9:30 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>9:45 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>10:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>10:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>10:30 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>10:45 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>11:00 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
<tr>
<td>11:15 PM</td>
<td>KFI-Fox 91.1</td>
<td>KFI</td>
<td>-</td>
</tr>
<tr>
<td>11:30 PM</td>
<td>KEX The Quiet Hour</td>
<td>KEX</td>
<td>-</td>
</tr>
</tbody>
</table>

**OLD BOOKS WANTED**

We pay big cash prices for thousands of different titles - any condition - and have gold as high as $1900 for a single book. For ex.
- The Secret of thebee. J. C. Allen, in excellent condition, with dust jacket.
- Pilgrim's Progress - $4,000.00
- A Man of No Importance - $75.00
- Treasure Island - $50.00
- The War of the Worlds - $1,000.00
- The Scarlet Letter - $25.00
- Gulliver's Travels - $15.00
- The Hound of the Baskervilles - $30.00
- A Tale of Two Cities - $75.00
- Great Expectations - $50.00
- On the Road - $175.00
- The Catcher in the Rye - $250.00
- The Great Gatsby - $150.00
- The Odyssey - $125.00
- The Picture of Dorian Gray - $180.00
- The Waste Land - $50.00
- Old Books of all kinds wanted. We PAY TOP DOLLAR for old books we want to buy. DON'T SELL BOOKS until you have checked with us! - We buy rare, out-of-print, and collectible books in all conditions. We pay cash on the spot for a large selection of books.
MONDAY
October 23
5:15 P.M. Continued

Monday
Good Listening Guide
Schedules which will broadcast these programs may be found in the adjacent column at the time indicated.

Check the programs you want to hear today:

MORNING
9:30 P.M. (10:30 MST) Farm and Home Hours.
10:45 P.M. (11:45 MST) Voice of Experience.
This program may be heard Monday, Wednesday and Friday.
11:30 P.M. (12:30 MST) Better Parenthood Luncheon.
Mrs. Franklin D. Roosevelt will be presented with the
Pamela Award for the outstanding service to children: Congresswoman Edith Nourse Rogers of Mas-
sachusetts, Dr. Frank L. Hargraves of the State University of Iowa, and Mrs. Clara Savage, editor of
Parents' Magazine, will also be heard.

AFTERNOON
12:30 P.M. (1:30 MST) American School of the Air.
"Tomorrow's Farmers," a discussion of the future
of American farming.
2:30 P.M. (3:30 MST) It Happened In Hollywood.
Martha Mears and John Cato; Eddie Dunster's orches-
tra. This program may be heard Monday through Friday.
5:00 P.M. (6:00 MST) Quack Party.
Tommy Riggins and Betty Lou; David Ross, announcer;
Freida Rich's orchestra.

NIGHT
6:00 P.M. (7:00 MST) Lux Radio Theater. 
Drummond and the Weir family.
6:00 P.M. (7:00 MST) Doctor I. Q.
A novel audience-participation program.
7:30 P.M. (8:30 MST) Alec Templeton TIME.
Alec Templeton, famous blind pianist; strong orches-
tra; chorus: Guest: Conrad Thalhaut, baritone.
7:30 P.M. (8:00 MST) Guy Lombardo's ORCHESTRA.
A college and country variety show.
8:00 P.M. (9:00 MST) Conditioned Hour.
Opal Craven, the Lullaby Lady; Centennial Quartet;
Joel Pasternack, conductor.
7:30 P.M. (8:30 MST) Larry Clinton's Musical Sensa-
tions.
9:00 P.M. (10:00 MST) Amos 'n Andy.
Comic sketch set in New York. This sketch will be
heard Monday, Wednesday and Friday.
9:00 P.M. (10:00 MST) Fred Waring in Pleasure Time.
8:15 P.M. (9:15 MST) Lum and Abner.
A comedy and variety program. This life program may be
heard Monday, Wednesday and Friday at this time.
8:30 P.M. (9:30 MST) Model Minstrelia.
Tom Haynes and Helen, comedians; Elton Boys;
Ray Blitch's orchestra.
8:30 P.M. (9:30 MST) The Voice of Firestone.
Margaret Speaks, soprano; symphony orchestra
with Alfred Wallenstein conducting.
9:00 P.M. (10:00 MST) The Adventures of Sherlock
Holmes, a series of mystery dramas, with Basil Rathbone as
"Sherlock Holmes" and Nigel Bruce as "Watson."
9:00 P.M. (10:00 MST) True or False.
Quiz program.
9:00 P.M. (10:00 MST) Tune-Up Time.
Tony Martin, M. C.; Kay Thompson and her Rhythm
Singers; David Laughlin, tenor; Andre Kostelanetz' orchestra.
9:30 P.M. (10:30 MST) Hawthorne House.
Refer to adjacent column for stations broadcasting these programs.
Check the programs you want to hear today

**MORNING**
9:30 PT (1030 MST) Farm and Home Hour.

**AFTERNOON**
12:30 PT (1300 MST) American School of the Air.

5:00 PT (600 MST) The Aldrich Family.
Comic sketch, with Euree Stone, star. This program may also be heard at 8:30 p.m. on the NBC Blue Network.

**MIDNIGHT**
7:00 PT (2000 MST) Melody and Madness.
Robert Benchley, comedian; Lenine Hayatiyan, orchestra.

6:30 PT (2130 MST) Bob Crosby's Orchestra.
The Folksongs of the World; vocal.

7:30 PT (2300 MST) Fibber McGee and Molly.
Jim and Marian Jordan; Bill Thompson; Harold Peary; Donald Naus; tenor; Billy Mills orchestra.

7:50 PT (2350 MST) Pot O' Gold.
Horace Heidt and his Musical Knights.

**NIGHT**
6:00 PT (2100 MST) Alfred H. V. Kaltenborn, sketch.

9:00 PT (2200 MST) Fred Waring in Pleasure Time.

9:00 PT (2200 MST) Information, Please; Quizzing Experts and Guest Celebrities; Jim and Marian Jordan, Guests; Lewis Untermyer and Deems Taylor, music critics.


9:30 PT (2230 MST) Big Town; Drama.

9:30 PT (2230 MST) Johnny Presents.

9:50 PT (2250 MST) Tuesday Night Party; Walter, M. C., Dog House; Charlie Lynn, announcer; Bob Strong's orchestra.

10:00 PT (2300 MST) Thursday Night Party; Walter, M. C., Dog House; Martin Green, vocalist; Bobby Doin's orchestra.

10:30 PT (2330 MST) We; The People; Edgar Guest's "Holiday Cheer" orchestra.
The story of Dr. R. F. Roller, who kept his serious sickness from his foster son who were studying for medicine, will be told.

**NIGHT**
6:00 PT (2100 MST) NBC News: All-America; Walter Kasey's Orchestra; KGO KEX KGA KOIN.
**CBS-Streamline Headlines:**
**NIGHT**
6:00 PT (2100 MST) NBC News: All-America; Walter Kasey's Orchestra; KGO KEX KGA KOIN.
**CBS-Streamline Headlines:**

---

**Refer to adjacent columns for stations broadcasting these programs**

**FREQUENCIES**

CJOC

**CBS-News Nightly Party; Walter O'Keeffe's Varieties; Sherry Fuller's Country Club; CKBK CHY CHY CKY CHY CFRC CHY.

6:30 PT (2130 MST) Los Angeles, News; KOE KFX.

CBS-Music and Mood; KCR.

6:45 PT (2145 MST) Los Angeles, News; KOE KFX.

CBS-Music and Mood; KCR.

6:45 PT (2145 MST) Los Angeles, News; KOE KFX.

CBS-Music and Mood; KCR.

6:45 PT (2145 MST) Los Angeles, News; KOE KFX.
FOOTBALL BROADCASTS

Alabama at Tennessee
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WRAL WOPD WDDG WLAC WREC WAGH

Arkansas at Texas
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
KAGV KVUE

Army, At. Colorado
3:00 p.m. EST, 2:00 CST
1:00 MST, 12:00 noon PST
WOAY WJSD WBUG WZQA WIBW

Boise State at Rensselaer Polytechnic Institute
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
KBOI KIDN KOMY

Central Michigan vs. Michigan State
3:00 p.m. EST, 2:00 CST
1:00 MST, 12:00 noon PST
WCMU WCEC

Florida State at Duke
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WFSU WTBZ WMBF

Georgia State at Temple
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WTAE WCNC WOR

Illinois at Northwestern
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WGN WMOR

Indiana at Purdue
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM WATT WBBM WISH WTHI

Iowa State at Kansas State
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
KQUR

Kansas at Missouri
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
KANS WMBR

Kentucky at Tennessee
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WLEX WAKY WAVE

Minnesota at Illinois
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WDAF

Mississippi State at Mississippi
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WEMT

North Carolina State at The Citadel
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WTOK

Ohio State at Ohio University
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WION WPBS WWOZ

Oklahoma at Missouri
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
KFRG KSPK

Purdue at Indiana
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WTTV

Syracuse at Penn State
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WHTI

Washington at Oregon State
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
KOMO

Washington State at Arizona
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
KAPU

Wisconsin at Indiana
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WISconsin

Wednesday, October 11

Holy Cross at Brown
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WOR

Vanderbilt at Georgia Tech
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM

Northwestern at Wisconsin
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WVR

Contestants

George: Brooks.

WILLIAMSBURG...1940 MIDWEST FACTORY-TO-YOU 20TH ANNIVERSARY SPECIALS!

PUT THIS CHASSIS IN YOUR PRESENT CABINET

30 DAYS TRIAL

FOOTBALL BROADCASTS

Saturday, October 11

Holy Cross at Brown
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WOR

Vanderbilt at Georgia Tech
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM

Northwestern at Wisconsin
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WVR

Contestants

George: Brooks.

WILLIAMSBURG...1940 MIDWEST FACTORY-TO-YOU 20TH ANNIVERSARY SPECIALS!

PUT THIS CHASSIS IN YOUR PRESENT CABINET

30 DAYS TRIAL

FOOTBALL BROADCASTS

Saturday, October 11

Holy Cross at Brown
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WOR

Vanderbilt at Georgia Tech
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM

Northwestern at Wisconsin
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WVR

Contestants

George: Brooks.

WILLIAMSBURG...1940 MIDWEST FACTORY-TO-YOU 20TH ANNIVERSARY SPECIALS!

PUT THIS CHASSIS IN YOUR PRESENT CABINET

30 DAYS TRIAL

FOOTBALL BROADCASTS

Saturday, October 11

Holy Cross at Brown
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WOR

Vanderbilt at Georgia Tech
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM

Northwestern at Wisconsin
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WVR

Contestants

George: Brooks.

WILLIAMSBURG...1940 MIDWEST FACTORY-TO-YOU 20TH ANNIVERSARY SPECIALS!

PUT THIS CHASSIS IN YOUR PRESENT CABINET

30 DAYS TRIAL

FOOTBALL BROADCASTS

Saturday, October 11

Holy Cross at Brown
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WOR

Vanderbilt at Georgia Tech
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM

Northwestern at Wisconsin
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WVR

Contestants

George: Brooks.

WILLIAMSBURG...1940 MIDWEST FACTORY-TO-YOU 20TH ANNIVERSARY SPECIALS!

PUT THIS CHASSIS IN YOUR PRESENT CABINET

30 DAYS TRIAL

FOOTBALL BROADCASTS

Saturday, October 11

Holy Cross at Brown
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WOR

Vanderbilt at Georgia Tech
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM

Northwestern at Wisconsin
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WVR

Contestants

George: Brooks.

WILLIAMSBURG...1940 MIDWEST FACTORY-TO-YOU 20TH ANNIVERSARY SPECIALS!

PUT THIS CHASSIS IN YOUR PRESENT CABINET

30 DAYS TRIAL

FOOTBALL BROADCASTS

Saturday, October 11

Holy Cross at Brown
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WOR

Vanderbilt at Georgia Tech
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM

Northwestern at Wisconsin
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WVR

Contestants

George: Brooks.

WILLIAMSBURG...1940 MIDWEST FACTORY-TO-YOU 20TH ANNIVERSARY SPECIALS!

PUT THIS CHASSIS IN YOUR PRESENT CABINET

30 DAYS TRIAL

FOOTBALL BROADCASTS

Saturday, October 11

Holy Cross at Brown
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WOR

Vanderbilt at Georgia Tech
2:45 p.m. EST, 1:45 CST
12:45 p.m. MST, 11:45 a.m. PST
WAGM

Northwestern at Wisconsin
2:00 p.m. EST, 1:00 CST
12:00 noon MST, 11:00 a.m. PST
WVR

Contestants

George: Brooks.
RADIO GUIDE'S X-WORD PUZZLE

HORIZONTAL
1. First name, star in the portrait (a songwriter).  
2. Titled, handbinder.  
3. Conrad—"Silent Theatre."  
4. Philips, actress.  
5. Ethel—radio actress.  
6. "The O'Neill."  
7. "Tears in New York."  
8. Darcy, handbinder.  
11. A Scotman.  
12. "Vivacious."  
13. Rudzinski, sopranetto conductor.  
14. Objective.  
15. "A horse's fate."  
16. "Hatless imbeciles."  
17. "Curved soundings."  
18. Magazine name.  
20. "Galaxies tendencies."  
21. "Tennis games with one player on each side."  
22. ""Susan Price."  
23. "15th."  
24. "Lilacs."  
25. "1964."  
26. "One who worship."  
27. "Drops from the clouds."  
28. "Silver hose."  
29. "1895."  
31. "1010."  
32. "A handbinder."  
33. "1910."  
34. "1920."  
35. "A compendium, other."  
36. "Paradise."  
37. "1930."  
38. "A handbinder."  
39. "1940."  
40. "1950."  
41. "A compendium, other."  
42. "1960."  
43. "A handbinder."  
44. "1970."  
45. "A handbinder."  
46. "1980."  
47. "1990."  
48. "1910."  
49. "A handbinder."  
50. "1920."  
51. "A handbinder."  
52. "1930."  
53. "A handbinder."  
54. "1940."  
55. "Musical note."  
56. "Ad—handbinder."  
57. "Kan—announcer."  
58. A compound ether.  
59. "Fiddle."  
60. "Highest note in Guide's scale."  
61. "Rope for hanging a sail."  

VERTICAL
2. "Kenneth—announcer."  
3. "Meaningless."  
4. "Lifeless."  
5. "Substance collected by bees."  
6. "Wild animal."  

Solution to Puzzle on Last Week
1. "Myra Stuff."  
2. "15th."  
3. "1010."  
4. "1964."  
5. "1910."  
6. "1920."  
7. "1930."  
8. "1940."  

Slogans
1. "CAN—tame Tires Tubes—Guaranteed!"
2. "We may offer makes it easy for experts. Our..."
3. "S.I.L..."
4. "TIN." Every Winning Entry Free..."
5. "FREE—ends the need for aerial wires."
6. "WONDER-TONE LABS."

Sensational New 1940 Table Radio

- $6.95
- Save 50% of the savings in the ad's price for each purchase, including at least 100 automobiles. My inexpensive correspondence course in contest technique will help you win.

- "Can You Win!"

My Students have won ONE HALF OF A MILLION DOLLARS in PRIZE CONTESTS, including over 100 automobiles. My inexpensive correspondence course in contest technique will help you win.

Free for Asthma

If you suffer from attacks of Asthma so serious you cannot stand up or walk, if restful sleep is impossible because of the struggle to breathe, if you feel the malady is slowly wearing you down, your only hope is one to the Proctor Asthma Co. for a copy of their method. No matter where you live or whether you have any faith in any remedy under the sun, send for this free trial. If you have suffered for a lifetime and tried everything you could learn of without relief, even if you are utterly discouraged, do not abandon hope but send for this free trial. It will cost you nothing. Address: Proctor Asthma Co., 52-57 Frontier Blvd., New York City.
These words cannot be read naturally.
I Jumped from $18 a Week to $50
-a Free Book started me toward this
GOOD PAY JOB IN RADIO

I had an $18 a week job in a shoe factory. I'd prob-
able be at it today if I hadn't read about the oppor-
tunities in Radio and started training at home for them.

Jobs Like These Go to Men Who Know Radio
ido broadcasting stations employ engineers, operators, technicians, and sales men for trained men. Radio manufacturers employ test engineers, inspectors, and service men in good-pay jobs with opportunities for advancement. Radio job opportunities are offered in any good-pay jobs that Radio offers.

Why Many Radio Technicians Make $30, $40, $50 a Week
ido is already one of the country's largest industries, even though it is still young and growing. The arrival of Television is one reason for Radio's growing popularity.

Find out today how I Train You at Home to BE A RADIO TECHNICIAN

May Make $30, $40, $50 a Week

Mail This Now and Get 64 Page Book Free

MAIL THIS NOW
Get 64 Page Book Free

J. E. Smith, President
National Radio Institute
Established 25 Years

How It Happened

When I finished training, I accepted a job as serviceman with a Radio store. In three weeks I was made service manager more than twice what I earned in the shoe factory.

Good Pay Jobs

Eight months later N. R. L. Employment Department sent me to the Radio department. Now I am a Service Engineer at Station WSUI. I am also connected with Television Station WXX.

Radio is a young, growing field with a future. It offers you any good pay spare time and full-time job opportunities, or you don't have to give up your present job, go away from your home, or spend a lot of money to become a Radio serviceman. I trained you right in your own home in spare time.

Many Radio Technicians Make $30, $40, $50 a Week

Mail This Now and Get 64 Page Book Free

J. E. Smith, President
National Radio Institute
Established 25 Years

How It Happened

When I finished training, I accepted a job as serviceman with a Radio store. In three weeks I was made service manager more than twice what I earned in the shoe factory.

Good Pay Jobs

Eight months later N. R. L. Employment Department sent me to the Radio department. Now I am a Service Engineer at Station WSUI. I am also connected with Television Station WXX.

Radio is a young, growing field with a future. It offers you any good pay spare time and full-time job opportunities, or you don't have to give up your present job, go away from your home, or spend a lot of money to become a Radio serviceman. I trained you right in your own home in spare time.

Many Radio Technicians Make $30, $40, $50 a Week

Mail This Now and Get 64 Page Book Free

J. E. Smith, President
National Radio Institute
Established 25 Years

How It Happened

When I finished training, I accepted a job as serviceman with Radio. In three weeks I was made service manager more than twice what I earned in the shoe factory.

Good Pay Jobs

Eight months later N. R. L. Employment Department sent me to the Radio department. Now I am a Service Engineer at Station WSUI. I am also connected with Television Station WXX.

Radio is a young, growing field with a future. It offers you any good pay spare time and full-time job opportunities, or you don't have to give up your present job, go away from your home, or spend a lot of money to become a Radio serviceman. I trained you right in your own home in spare time.