HEAR BETTE DAVIS ACT AGAIN

Complete Programs to Be Broadcast Week Ending October 8

RADIO GUIDE

LEW LEHR returns to the air with Ben Bernie and all the Lads, Sunday, CBS

57 NEW PROGRAMS IN THIS ISSUE
Or Are They?

Radio and the movies are pals, aren't they? They use each other's stars, they trade their personalities around, they make a great show of being buddies. But what happens?

Today, almost every newspaper in America is carrying the line, "Motion Pictures Are Your Best Entertainment." Radio, with one cheek still crimson from the slap, is attempting to make up its mind as to whether or not it should turn the other. In the meantime, let us look at the boast.

The first version, if you haven't heard, was, "Movies Are Your Best Entertainment." But alert Walter Winchell took the initial letters of each word and made a word. Try it yourself. It spells "maybe." Goodness, that wouldn't do. So "movies" became "motion pictures," which spells nothing.

So the movies are your best entertainment? We wonder if the 400,000 shut-ins in this country think so. We wonder if the 30,000-000 farmers who can get to town but once each week think so? We wonder if lovers of fine music think so when they compare radio's Metropolitan Opera and Ford Symphony and New York Philharmonic with Hollywood's sole effort in that direction, the pleasant but innocuous "One Hundred Men and a Girl."

We wonder why "great entertainment" requires or countenances the distortion of history, as has been the case in so many recent historical films. We wonder how an industry which produces a product based solely on the theme "Boy meets girl, boy loses girl, boy gets girl" (you can count on one hand the movies that are not love stories) can have the gall to boast that theirs is the "best entertainment."

To us, that slogan still spells M.A.Y.E.

Ananiases All

Of all earthly plagues, the one Radio Guide editors fight hardest (and with least results, it sometimes seems) is that of inaccuracy. It is with fear and trembling born of long experience and shattered nerves that we put our publication to bed each week, for so many things can happen (and usually do) which nullify all our good intentions and make Ananiases out of us all.

We have just written, for example, that Bette Davis is to star on the first Reinhardt program for Texaco. Upon a dozen assurances that this is so, we herald the event with the line which now rides aghast atop of our front cover. But will it appear as scheduled? After what happened last week, we wonder.

What happened last week was simply this: The Mutual Broadcasting System was celebrating its fourth birthday and a portion of that celebration was the presentation of a Radio Guide Medal of Merit by your editor. It was announced in Radio Guide as a 9:30 EST program. But the program was changed after we wanted to press, for one of those urgent reasons known only to radio broadcasters, and the presentation was made at 7:15 EST. Hence, the six readers who followed our printed listing were sadly misinformed by Radio Guide about Radio Guide's own medal presentation.

We bow our unhappy head and offer this explanation in the hope that the manner of our sinning may be forgiven and the reason for our transgressions of inaccuracy be better understood. Woe is us.

Happy Birthday

Birthdays, someone has said, are milestones of human usefulness. As such, they should be noted, and men's careers should be complimented. In this corner we begin herewith the pleasant chore of watching the calendar, pointing our fingers, and offering felicitations to all those who have pleased or entertained or perhaps bored us with their offerings.

So, happy birthday to you all...

October 2—Barton Yarborough (Clifford of "One Man's Family"), Cecil Roy, Roy Shield.

October 3—Reinhold Schmidt, Rico Marcelli, Vincent Sorey, Gertrude Berg.

October 4—Frank Wilson, Lenore Kighton.

October 5—Maxine King, Waldo Mayo.

October 6—Charles Pearson, Leonard Keller, Reo Fletcher, Joan Harrison.

October 7—Freddie Yalel, Phl Ohman, Ann Pickard (of the Pickard Family), Eleanor Reila, Gulia Adams, Andy Devine.

October 8—Florence Malone.
The Miracle" and his hundreds of festivals. He is inspiring, and the outstanding genius is still fascinated. To the rest of the world, he is still the "Little Giant" of the theater, the outstanding genius in the realm of make-believe.

It was Reinhardt who, at the beginning of the century, turned the European theater from a succession of uninspiring, dull performances into a living, sparkling source of exciting entertainment. His fame spread to England and America. Today he has an international reputation for artistic festivals. He has produced plays by the well-known writers of every country—hundreds in all. Doctor Reinhardt's "The Miracle" and his interpretation of "Midsummer Night's Dream" for both stage and screen bear the indelible stamp of theatrical genius.

But "it's an ill wind that blows no good." The hideous purges of the mad Hitler who closed the door of their native country to them charted the courses of such men as Max Reinhardt and Albert Einstein to the shores of America.

Today the eminent Doctor Einstein is teaching at Princeton University, where Woodrow Wilson was once president. And Max Reinhardt at his recently established workshop of stage, radio and screen in Hollywood is lending his genius to the training of eager students.

On Wednesday night, October 5, over CBS, Doctor Max Reinhardt and a selected group of his workshop students, headed by a big Hollywood star, will be heard by American radio audiences for the first time, on Texaco Star Theater program. The dramatic part of the show will be selected and produced under the personal supervision of "Professor" Reinhardt, and will be introduced each week with "Max Reinhardt presents..."

The idea for the Texaco Star Theater airshow, which highlights the work of Doctor Reinhardt and his Hollywood workshop, is Bill Bacher's, last year on "Hollywood Hotel," and not so long ago a dentist in Bayonne, New Jersey. Bacher's advent into radio was the outgrowth of a protest. He didn't like the radio program he listened to, and proceeded to tell officials of broadcasting so.

"If you don't like what you're getting on the air, dig up something better," they told him.

"I will," Bacher replied. And he did. Final proof of that is the fact that through his efforts the great Reinhardt will be brought to the radio for the entertainment of listener-in whom clamber for the best.

TO GET a picture of the care with which Reinhardt will put the show together, how he achieves what no one else ever has been able to accomplish, let's go behind the scenes in his busy workshop, located in the old Columbia studio on Sunset Boulevard.

From the mechanical standpoint, the location is a "natural" because it is fully equipped with sound-proof studios. Students take lessons from radio veterans on the Reinhardt faculty, before "live" miles, and listen to playback of their efforts.

THE Reinhardt drama presented on the Texaco hour will be rehearsed in his workshop, the cast getting together with the big star who will play the principal role, after Reinhardt has them letter-perfect in their parts.

A quiet, immaculately groomed little man, who would just as soon be caught in a bathtub as without a tie, Reinhardt's mobile, expressive face and his amazing shock of white, wavy hair are his outstanding features. His pet grievance is candid-camera men who pop out of nowhere and snap pictures of him.

These picture-hunting considerably frustrate Doctor Reinhardt. He has his sanctum recently for candid pictures found that out. Doctor Reinhardt submitted grudgingly to his request but talked rapidly in German to his secretary as the camera was working.

"Know what the doctor was saying?" the photographer's assistant smiled as they left. "He was giving his secretary a piece of his mind because he hadn't been warned, and he was teesless."

Yet the eminent doctor, whom his students and faculty always address as "professor," has never been known to raise his voice during the rehearsal of a show. Unlike some movie directors who shout orders through megaphones and loudspeakers, Reinhardt will often pull the best from a player by a mere whispered word or an eloquent gesture.

He is the spirit of the theater and the world of make-believe, and that spirit imbues all those who work with him. A student who departs from him without having felt a deep personal experience has never sensed him. Only real artists survive under his instruction.

His inner convictions on his work are so strong and steadfast that he doesn't have to surround himself with "yes men." In fact, he won't tolerate them. But a silent man himself, he has the rare faculty of listening to everyone. One thing he always insists upon is, "Nothing has a right on the stage unless the actors force it to life."

Everything in a scene must play a part. To illustrate the way in which Reinhardt impresses this fact on all in his employ, a stagehand once approached him during a rehearsal and whispered, "The red carpet is going to act, too, isn't it, sir?"

The simple credo on which Reinhardt has built his whole success is this: "We are created in the image of God and have within ourselves a creative impulse by which we may build a new world in art. The art of acting is not pretense but revelation."

"I believe in the immortality of the theater. It is the sanctuary of those who secretly put their childhood into their pocket and make off with it—to continue playing unto the end of their days."

MASTER of every department in stagecraft, Reinhardt re-created the stage-manager's art which he brings to his workshop. Not only does his wizardry draw out of actors more than they

(Continued on Page 19)
THE WHOLE TOWN’S SINGING

BY KEN W. PURDY

A CAST OF 100,000 IN A PROGRAM BY THE PEOPLE AND FOR THE PEOPLE, ON A COAST-TO-COAST HOOK-UP—"IT’S WHEELING STEEL!"

Every Sunday afternoon since November 8, 1936, the Wheeling Steel Company (building in circle) of Wheeling, W. Va., has a home-talent air show. There isn’t a professional radio entertainer in the cast. From the last musician to the top-ranking star, it’s all native talent, drawn from the big plants and offices of Wheeling Steel mills.
and what have you, and in addition to all this, sings on his own program. "It's Wheeling Steel" is strictly an amateur show, but it's big-league network stuff too, and Walter Patterson makes it so.

IT'S something new to see, a Wheeling rehearsal. With the program due to go on the air over the Coast-to-Coast Mutual network at five o'clock, the rehearsal starts at one in the big auditorium of the Scottish Rite Temple. Everything on the stage is new—new backdrops, bassstand, podium, footlights, even the control-room is new. There are fifty people on the stage—a full band, a singing trio, a male quartet, sound-engineers, announcer, musical director, the Old Timer, John Winchcol, whose weekly talks about the romance of steel-making highlight the program; Dorothy Anne Crow, brand new sixteen-year-old singing star; Mrs. David Reese, who's going to do an accordion solo (her husband is out in front, and he's so proud he never stops smiling for three solid hours), and a dozen others.

The place is a bedlam, as every radio studio is when a program is being set up to go on the air. But somehow there's a difference here. Most radio stars work hard at a rehearsal, that's to be expected, but there's an extra added determination in evidence here. There's pride here, the kind of pride that comes from heartfelt community effort.

The million-and-one little worries that beset every radio program begin to assert themselves. John Winchcol, the Old Timer, who likes to point out that a salamander is not a kind of a lizard but a steel stove, is worrying because the man behind the lights wants to throw a green spot on his place on the stage.

"Don't do that," says the Old Timer, a case-hardened veteran of eighteen years in the mills. "A green spot would make me look pale. Make it amber, instead."

And amber it is.

Dorothy Anne Crow, sixteen years old, beautiful and possessor of as fine a natural voice as ever bowed over a national network, is going to sing for the first time today. She's the program's newest discovery, its top-notch star—and she came within an ace of missing the broadcast! A fall from a diving-board had injured her back, and for days Walter Patterson walked the streets of Wheeling talking to himself and praying. You can't have a smash-hit program without a star, and you can't find a star overnight. But Dorothy Anne is here today, holding herself straight as a ramrod, forcing a little smile once in a while. She has never in her life sung for a Coast-to-Coast audience, and Mike fritz is pushing her hard. On sixteen-year-old Dorothy Anne's ability to put her injured back out of mind and conquer her blinding nervousness the whole program is balanced like a needle on glass. But she'll do it.

IN THE stuffy, hot control-room a bright-eyed young fellow with a pipe in his mouth and four others in his vest pockets sits with an armful of musical scores. He's Maury Longfellow, and he arranges every note of music that's played on "It's Wheeling Steel." This week he has made a sixty-eight-page score—in his spare time! Chewing hard on his pipe, he flips the pages of the score, watches the dials on the control-board as the band runs through one of his numbers. It's his job to see to it that the music comes out of your loudspeaker just as it goes into the microphones. As he turns the scrapbook-size pages of his score, following ball-a-hundred instruments and voices at the same time, he snaps out instructions to the engineer.

"Get it up!Verdi Howells has a clarinet solo here." And the engineer turns up the volume as first saxophonist Howells reaches for his clarinet. Howells, a steelman since he came to America from Wales in 1928, has just returned from a trip “back home." (Continued on Page 17)
HIGHLIGHTS
PREVIEWS OF SOME OF THIS

B. B. Back
—Sunday, CBS

A brand-new Ben Bernie program, with Lew (“Monkeys is de craziest people”) Lehr, Man- nie Prager, Mary Small, Bob Gibson and, of course, the Ot’ Maestro himself, comes to the airways on Sunday, October 2, at 5:30 p.m., EST, over the Columbia network. Lehr, who is one of moviedom’s biggest comedians despite the fact he never appeared before a Hollywood camera, was with Bernie for a time last season. Lehr is an old hand at the comedy business, but both vocalists on the new program are youngsters. Mary Small is still in her teens, and Bob Gibson is just twenty-one. Mary has been in radio for five years, but Gibson, a year and a half ago, was a pageboy in the New York CBS studios. He was “discovered” by Kay Thompson, is the brother of “Your Hit Parade” vocalist Freda Gibson.

5:30 p.m. Eastern Time; 4:30 p.m. Central Time
For the West, 6 a.m. Mountain Time; 5 p.m. Pacific Time

Silver Theater
—Sunday, CBS

William Powell, only just recovered from a serious major operation, will guest-star at the premiere of the Silver Theater on Sunday, October 2, when that program opens over the Columbia network at 6 p.m. EST. Powell will play in an original drama written by True Boardman, the story of an American bridge-builder in China during the World War. The story is based on Boardman’s own China experiences. Conrad Nagel will act as master of ceremonies, and Felix Mills, whom Walt Dis- ney has termed one of radio’s best interpreters of dramatic moods, will be musical director. For the new series, the Silver Theater program plans to present outstanding Hollywood stars in original vehicles written specifically for ra- dio, or adaptations of novels or short stories.

6 p.m. Eastern Time; 5 p.m. Central Time
4 p.m. Mountain Time; 3 p.m. Pacific Time

Air Propaganda
—Sunday, CBS

Should the United States government go on the air via short-wave to offset the daily bar- rage of foreign propaganda coming by radio to the Americas, particularly to South America? That’s a question that has been often raised during the past few months, and it brings up another and even more vital matter: How much propaganda does come over U. S. loudspeakers? Should there be more of it, or less? Is there such a thing as “good” propaganda? American broadcasters insist that radio in this country is open to all parties and all groups on an equal basis. The whole question of how radio influences public opinion will be the subject of the dinner-table discussion of “The People’s Platform” program at 7 p.m., EST, Sunday, October 2. Neville Mil- ler, head of the National Asso- ciation of Broadcasters, and Bob Trout, CBS commentator and special-events announcer, will represent the side of the men who make radio. The Editor of RADIO GUIDE will speak as an expert radio listener, with Mrs. Allen Friedlich, house- wife, offering her viewpoints.

7:00 p.m. Eastern Time; 6:00 p.m. Central Time
5:00 p.m. Mountain Time; 4:00 p.m. Pacific Time

It’s Town Hall Tonight!
—Wednesday, NBC

Fred Allen comes down out of the Maine woods this Wednesday, October 5, to bring again to NBC listeners the inimitable Town Hall. With him will be all the old stand-bys, Harry von Zell, Peter Van Steeden, Portland, and, of course, the Mighty Allen Art Players. The pro- gram will follow the same pattern that has dis- tinguished it in the past and, likewise as in the past, Fred Allen himself will be the main- spring of the whole show. Although most comedians surround themselves with a small army of gag-men, dialog-writers, and so forth, Allen hasn’t so much as an idea-man in his employ. Practically everything in the “Town Hall” springs from Allen’s mind alone, and it’s put down on paper without benefit of typewriter, dictaphone or secretary. The pro- gram is on the air over NBC at—

9 p.m. Eastern Time; 8 p.m. Central Time
For the West, 10 p.m. Mountain Time; 9 p.m. Pacific Time

Horror Stuff
—Wednesday, NBC

“Lights Out.” consistently the best of the radio horror dramas, returns to the midnight airwaves on Wednesday, October 5, for another season of spine-chilling thrills. Starting its fifth year as an NBC feature, “Lights Out” is still on a sustaining basis—not because there has been any lack of commercial offers, but because the producers of the program pre- fer to leave it unchanged. Especially notable for its tellingly weird sound-effects, “Lights Out” will continue to be the “scaring” program on the air. The time: 12:30 a.m. EST.

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

Hollywood Playhouse
—Sunday, NBC

Charles Boyer, French-born screen star whose latest star- ring vehicle is “Algiers,” will replace Tyrone Power as leading man of the Holly- wood Playhouse for three months when that program makes its 1938-39 premiere on Sunday, October 2, at 9 p.m., EST over NBC. Although Power has been off the air since early summer, he has been before the camera con- tinuously, and will have his first vacation of the year while Boyer broadcasts. Boy- er was born in France and made his dramatic debut in Paris.

9 p.m. Eastern Time; 8 p.m. Central Time
For the Southwest and West, 9:30 p.m. Central Time;
8:30 p.m. Mountain Time; 7:30 p.m. Pacific Time

Broadcasting Ladies
—Monday, NBC

Dorothy Thompson, brilliant journalist and publicist, will return to the air in a new role on Monday, October 3, when she begins a series as commentator on the Hour of Charm pro- gram with Phil Spitalny and his all-girl or- chestra. Miss Thompson, wife of Sinclair Lewis, Nobel Prize-winning novelist, was in- ternationally famous as a writer on world affairs before she made her debut in radio. She began her journalistic career as a roving re- porter in Europe. The unique Spitalny orches- tra last spring received the third annual achievement award of the Women’s Exposition of Arts and Sciences for the most distinguished work of women in radio in 1937.

9 p.m. Eastern Time; 8 p.m. Central Time
7 p.m. Mountain Time; 6 p.m. Pacific Time

Cantor & Caravan
—Monday, CBS

Eddie Cantor, triple-threat comedian of radio, screen and stage, will be heard again begin- ning Monday, October 3. It will be his eighth year on the air. With him on the new program will be announcer Walter Amos, musical direc- tor Edgar Fairchild, Bert (Mad Russian) Gor- don, and Hattie Noel, Harlem comedienne.

These members of Phil Spitalny’s all-girl orchestra want music wherever they are!
OF THIS WEEK
WEEK'S BETTER PROGRAMS

Also expected to make a debut is a new girl singing-star who's said to be a second Deanna Durbin. Cantor is famous as a talent-discoverer. He built Deanna Durbin and Bobby Breen into top-notch stars. The basic format of the Caravan program will remain unchanged, but many new surprises will be introduced. Fannie Brice will guest-star.

Star Theater

A new hour-long program which should provide a record high in radio entertainment because so many of its stars, although well known in other fields, are entering radio for the first time, is the Texaco Star Theater, making its debut over CBS on Wednesday, October 5, at 9:30 p.m. EST. Among the impressive parade of "firsts" in this program are the first appearance of Adolphe Menjou, veteran screen star, as master of ceremonies in a network series—in fact, his first radio series; the first series of radio programs in America directed by Max Reinhardt, internationally famous theatrical impresario; the first appearance of a new comedy team, Charlie Ruggles and Utina Merkle; the first commercial series over CBS for David Broekman's orchestra. Bette Davis will be guest star on the premiere program.

Joe E. Brown

For the first time in his long career, Joe E. Brown goes on the air with a program of his own on Saturday, October 8. Supporting the tunnel-mouthed film comedian will be comedians Frank Fay and Bill Deming; the Texaco Scout Band; and Harry Sosnik's orchestra. Radio talent scouts long noticed that much of Brown's appeal lay in his voice, urged him to undertake a radio career. Aside from occasional appearances, however, Brown never seriously considered radio until he signed for the series beginning Saturday over a CBS network.

Buck Rides Again

Jack Benny ends a long summer vacation this Sunday, October 2, when he returns to the networks for another season of laugh-making. With him will be Benny Baker, the far-famed timid tenor, who spent the summer movie-making in England, Mary Livingstone, and Phil Harris. Phil Harris, incidentally, will be starting his third year on the program, something of a record, since Benny, before he signed Harris, never used the same orchestra for more than one season.

"Her Honor, The Judge"

Monday, CBS

A new dramatic series, with a young woman lawyer as chief character, will be inaugurated over the Columbia network on Monday, October 3, to be heard Mondays through Fridays. Titled "Her Honor, Nancy James," the new show will have Barbara Weeks in the title role, Ned Weyer, Alice Reinhardt, Joseph Curtin and Chester Stratton supporting. 12:15 p.m. Eastern Time; 11:15 a.m. Central Time; 10:15 a.m. Mountain Time; 9:15 a.m. Pacific Time

Grand Old Man

Friday, NBC

Seventy-five-year-old Moritz Rosenthal, last of the pianistic Titans, pupil of Franz Liszt, intimate of Brahms, Rubenstein, Johann Strauss and a host of other musical greats of another day, will tell the world about some of his unfulfilled ambitions on Cal Timney's "If I Had The Chance" program October 7 at 8:30 p.m. EST over NBC. Rosenthal has assured Cal Timney that he does have unfulfilled ambitions, although he led an extraordinarily full life. He has been a pianist since he was a boy of nine; he is the only Chopin interpreter to have studied with Mikuli, Chopin's pupil and the chief editor of his works; he was court pianist to the Emperor Franz Josef of Austria during the last glorious years of the Hapsburg empire, and to King Carol I and Carmen Sylva of Roumania. Even today, at seventy-five, his technique is unimpaired. Amazingly strong, he can tear a pack of cards in two, lift 500 pounds. Holder of degrees in philosophy and medicine, he practises boxing and jujitsu daily, plays chess for relaxation.

8:30 p.m. Eastern Time; 7:30 p.m. Central Time; 6:30 p.m. Pacific Time

Joe E. Brown

Saturday, CBS

For the first time in his long career, Joe E. Brown goes on the air with a program of his own on Saturday, October 8. Supporting the tunnel-mouthed film comedian will be comedians Frank Fay and Bill Deming; the Texaco Scout Band; and Harry Sosnik's orchestra. Radio talent scouts long noticed that much of Brown's appeal lay in his voice, urged him to undertake a radio career. Aside from occasional appearances, however, Brown never seriously considered radio until he signed for the series beginning Saturday over a CBS network.

Passing Parade

Sunday, CBS

John Nesbitt's "Passing Parade" originated in an old trunk. It was a trunk belonging to his father, Dr. Norman Hill Nesbitt, and it had traveled all over the world with him—India, England, the European continent, the Orient, Canada. In the trunk Dr. Nesbitt had stored all the fascinating bits of information, some published, some not, which he had picked up in his travels. But John knew little about the trunk until two years after his father's death. He had sold the family ranch at Oakland, California, and one night he got a call from the new owner, who had found an old trunk in the attic. He sent it on to Nesbitt, in San Francisco. Opening it casually to look through the contents, Nesbitt soon became so fascinated that he spent an entire night reading the adventure stories, old letters, newspaper clippings, and manuscripts that filled the trunk. By dawn, he had conceived two radio programs based on the material in the trunk. One of them was "Passing Parade," first heard on the West Coast and then on a national CBS network. The program was an immediate success, has just been renewed over the Columbia chain. On the air at 7:30 p.m. EST.

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

(Continued on Page 32)
Ruth Ann Dexter (Marjorie Hannon) as "Dr. Bob's" wife tries very hard to be a devoted helpmate at all times. Fathoms deep in love with him, she feels that life should be complete with marriage. When the doctor's practice keeps him away from her much of the time she worries, especially about the women patients. She feels that she, as his wife, should come first.

Patricia Dunlap as Janet Dexter is the exact opposite of her twin. Tempestuous and highly emotional, Janet's always getting herself into hot water, both in romance and in business, for which she shows an unusual amount of ability. It took two love-affairs and one near-marriage to wake her up to the fact that she is really in love with the gay Sam Ryder.

The Radio Playbill
This Week—"Bachelor's Children"

A man's word is as good as his bond is really the underlying theme of this story. During the World War, Doctor Robert Graham had promised his top sergeant, James Dexter, that if he ever needed a friend he could depend on him. Twenty years later, when Dexter is dying penniless, he writes to "Dr. Bob" and reminds him of that promise, and asks him to care for his twin motherless girls. It never occurs to the doctor to refuse the dying wish of his old buddy, and when his friends remonstrate and ask, "What are you, a bachelor, going to do with children?" he replies, "They must be cared for and they'll just have to be bachelor's children." He and his housekeeper make careful preparations for their arrival. Of course they expect them to be children, and are a little upset when the twins turn out to be eighteen-year-old young ladies. What happens after the twins' arrival makes the story, heard only in the East and middle West over CBS at 9:45 a.m. EST (8:45 CST), five days a week.

Doctor Robert Graham is a bachelor, thirty-seven years old, when he finds himself in the role of foster father. As the only surviving child of a doctor-dad, "Dr. Bob," as everyone in the town where he practices calls him, has followed in his father's footsteps and carried on his ideals. He loves his profession, which means much more to him than just the means of earning a living. Men and women of all classes come to him with their problems, and the office he maintains in his home is a clearing-house for them. The advent of the twins changes life for "Dr. Bob." When he discovers that Ruth Ann, the quiet twin, is in love with him, he asks her to marry him, because he isn't in love with anyone else and feels that it will make her happy. But marriage to Ruth Ann brings a new set of problems to the bachelor-medec. The role of "Dr. Bob" is played by Hugh Studebaker.
G. KENT, played by Charles Flynn, is one of many young people who have been helped by "Dr. Bob’s" kindly influence. Under his guidance, Michael has grown into a fine boy quite different from the shy youngster he had been. Ready for college, he wants to be a doctor.

ELLEN COLLINS, housekeeper for "Dr. Bob," has taken care of him ever since he was eight, when his mother died. After the death of his father, whom Ellen always referred to as the "old doctor," her whole life has centered around "Dr. Bob." Marie Nelson plays the role of Ellen.

SAM RYDER, also a bachelor, is the doctor’s best friend. Ten years younger than "Dr. Bob," the care of a widowed mother has kept him from marrying. A lively chap, always brimming of banter, he has fallen in love with Janet and they are engaged. Olan Soule plays the part of Sam.

MARGARET GARDNER (Dorothy Denvir) is "Dr. Bob’s" office-girl. She is married to Frank Gardner, another man whom the doctor befriended. Margaret’s life has been a hard one. With her husband in Arizona for his health, she is bravely fighting alone to support herself and baby.

MRS. FRED HOPKINS, formerly Elizabeth Ferguson, has been a good friend of Dr. Graham for years. A rich widow when she met him, Ellen and the twins were afraid she was going to marry him. They were relieved when she married Hopkins instead. Marion Reed plays role.

MARJORY CARROLL, played by Ginger Jones, is a temperamental musician. She’s fancied herself in love with both the doctor and Sam. Has even gone so far as to become engaged to Sam, when she discovers her real love is music. An accident to her hand has interrupted her work.

Among the first of the doctor’s stories on the air, "Bachelor’s Children" made its debut in September, 1935. Right now, the major problems revolve around Janet’s secret engagement to Sam Ryder and a letter "Dr. Bob" wrote to Ruth Ann before their marriage. The letter, in which he told her he didn’t love her, was lost before it was mailed, and the doctor is afraid Ruth Ann will find it among some of his things. Bess Flynn, the author who has kept the story moving at a lively clip, is peculiarly well qualified to write such a serial. An experienced radio actress today, she was herself orphaned at an early age and brought up by an elderly Scotch aunt. After high-school graduation she set out to earn her living, and is now one of the most successful women in radio, as well as being the mother of two sons and a daughter. Announcer and director of the show is Russ Young. Russ started out to be an artist, became interested in the stage, and finally joined radio three years ago. He prefers radio to the stage because it has a wider scope for ingenuity.

NEXT WEEK:
"PRETTY KITTY KELLY"

Radio Guide © Week Ending October 8, 1938.
NEW YORK—Phil Lord's wife is playing the role of Lizzie Peters, the chatterbox of Jonesport, in the Seth Parker program. Bea Wain, the vocalist with the Cary Clinton orchestra, heard on the new Tommy Riggs program, is the frau of Announcer Andre Baruch ... Raymond Scotta new baby girl at his house. Incidentally, Scott is planning to organize a dance band ... Hal Kemp denies that he plans to wed Martha Stephenson, the New York society deb. When Hal heard thatSkinny Ennis, his former vocalist, was to be on the air competing with him, he sent Skinny a wire, "My Time Is Your Time". Paul Whitman is making arrangements for a Carnegie Hall concert and will offer compositions never played before. He plans to introduce a number written by Joan Edwards. This column predicts that Gracie Allen will prove herself fickle at the start of the new series and will play up to handsome Paul Douglas, forgetting all about the announcer she left behind in California. . . . After taking a look at the huge star-sapphire ring on the pinky of Zeke (Judy, Annie and Zeke) Canova's hand, I realized being a hillbilly must pay well. . . . When Fred Waring's program hits the air this Saturday night, there will be fifty-nine members in the company. . . . Al Goodman took over the "Hit Parade" program one week ahead of schedule because Carl Hoff was rushed to a hospital for an appendicitis operation. Announcer Charles Stark introduces Bryan Field before most of the horse-races broadcast by CBS. Before he leaves the house, his wife takes all his money out of his wallet, just to make sure he doesn't make any bets, I know, because Mrs. Stark told me.

CBS Announcer John Lang, who is quite a handsome lad, gets, had to shelve ten pounds before taking a screen-test. . . . Leith Stevens, conductor of the "Saturday Night Swing Club" orchestra, is exhibiting his versatility by leading a symphonic orchestra over CBS. Johnny Augustine is no longer a staff conductor at CBS. . . . Incidentally, you will not hear "The Columbia network presents." From now on it will always be, "The Columbia Broadcasting System presents." "Columbia Broadcasting System" can be used towards the end of a program because that is the cue for the men at the telephone company to switch networks.

Fifteen minutes after Gabriel Heater finishes his "We, the People" broadcast this Tuesday night, he is scheduled to face a microphone in the studios of WOR for his regular nightly newscast. The CBS Playhouse is quite a few blocks away from the WOR studios, and if Heater attempted to wade through the heavy traffic in that sector, chances are he wouldn't arrive in time. So a special WOR microphone is being set up in Heater's dressing-room backstage of the CBS Playhouse.

One of the homesteader shows on the air is "The Goldbergs." The four main characters, Mrs. Goldberg, played by Gertrude Berg; Jake Goldberg, who is Jimmy Waters; Rosie, played by the youthful Rosalind Silber; and Sammy, played by Everett Sloane, have been together in the show since it went on the air in November, 1929. The family feeling they seem to have about each other, working together closely, every day of the week, has communicated itself to the rest of the cast. Before-rehearsals and lulls between rehearsals are filled with discussions of Rosalind's new dress and hair-do, "What did you do last night," "How's your husband's cold," etc. I went up to this program the other day and came away with the impression that the actors in real life were almost as close a family as they are in the script. They begin their rehearsal in the mid-morning, seated around a big table. Mrs. Berg sits with pencil in hand ready to revise the script whenever she doesn't like the way it reads. She's never learned to use a typewriter, does all her scripts in longhand. Stories about Mrs. Berg's vitality are no exaggeration; she seems to be able to do five things at once and all of them well. After the quick script-reading around the table is through, Mrs. Berg scolds, and原料se before the mike begins and she seems to be everywhere at once. One moment she's advising the sound-effects man about something, and the next she's giving one of the actors pointers on how to play his lines. As soon as her cue comes, she shifts without an effort to Missie Goldberg. It was a treat to watch her in action.

The CBS "Saturday Night Swing Club" is having quite a time trying to eliminate those extraneous noises that creep into the microphone. The program is heard in a studio that seats about seventy-five people, and of course for this program they're pretty ardent swing fans, as you can well imagine. There's no carpet on the floor, and when seventy-five people start shuffling their footsies, beating time and doing little skag steps during a number, it can be heard on the air. Each Saturday night Producer Al Rinker stands by the door trying to detect the most ardent fans and seat them in the last two rows, but he hasn't been very successful in singling them out. One regular visitor is a whistler. Instead of applauding after a number, he whistles loudly, and he always manages to sneak down to the second row, causing a severe headache to Producer Rinker who can't seem to control the situation. If you resent the whistling you can now sympathize with his problem.

Eddy Duchin and his orchestra were playing at the Paramount Theater in New York the other night. His vocalist, Durelle Alexander, was on the way to her dressing-room after one of the shows when she was informed that someone wanted to speak to her on the telephone—it was very important. Durelle, anticipating the message, nervously rushed to the phone and the caller confirmed her fear that her mother was very low. She dressed in a hurry and arrived home shortly before her mother passed away.

In the theater, the show must go on. Duchin needed another vocalist to take Durelle's place during her absence. He located Nan Wynn at CBS. She rushed home for an evening dress, then went direct to the theater, arriving a few minutes before the next stage show. Without a rehearsal, she told Eddy the song she was going to sing and the key, walked right out on the stage and did her number, with the band taking the music all through the song. Duchin persona-tized Durelle himself and feels Nan should get honorable mention, so here 'tis.

One of the busiest men around the studio these days is commentator H. V. Kaltenborn, who has been giving analyses of the changing European situation several times each day. While Hitler was making his Nuremberg address, Kaltenborn was sitting before a radio taking down notes, half in German and half in English. Just before Germany's chancellor finished talking, Paul White, Columbia's head of special events, asked Kaltenborn if he thought he had enough material to go on the air. Kaltenborn glanced at his notes, nodded, and went on writing. After the Hitler speech was over, he rushed into the seventeenth-floor studio and talked masterfully on the speech. That's the way it went all week. Columbia's special-events and publicity departments, both on the seventeenth floor, have Press Radio news-tickers. Kaltenborn spent most of the week getting the latest, and collating upon the latest newspapers as they came in. Whenever anything spectacular occurred, he rushed into the studio with the information and pouncing upon the latest newspapers as they came in.

(Continued on Page 17)
HOLLYWOOD.—A backward young naan went on the air last week. His name is Douglas Corrigan. Maybe you’ve heard of him. At first rehearsal, Al Jolson, one of whose songs was the fire to appear, awaited him patiently, then finally grew nervous. Police surrounded the theater for Corrigan’s protection—but Corrigan could be found... "Where’s Corrigan?" producer and ushers began to shout. Then Jack Albin, Radio Guide photographer, who was present to make an exclusive series of pictures of the youngster, entered the theater studio. . . . "Did you say you wanted Corrigan?" Albin asked. "Why, he’s in the umbrella on the back, throwing a bice." The police guard surrounded the eatery, and after Doug had finished a three-deck turkey sandwich with cheese and bacon, he reported him through the crowds, including the visiting American Legionnaires, who never would have known otherwise that he was the page-one celebrity despite his leather jacket and checked, baggy pants.. . . Doug’s reaction to his first guest broadcast was typical. He wandered all over the stage, watching everybody and everywhere. Never had been to a big broadcast before, he said. Interested in all the gadgets. Boondoggled with a spare saxophone and played with it all, so very, very shy, especially of Martha Raye.

When you hear Mr. Larson E. (say it fast) Whipsnade shortly on the Saturday night CBS Lucky Strike Hit Parade, you’ll be listening to Charlie McCarthy’s old pal, W. C. Fields. The veteran comic, for a consideration of $5,000 weekly, will return to the air in the role of a gentleman by whom some extraordinary means acquires a department store that has been losing money. Knowing nothing about the business, Mr. Whipsnade, so dub, will arrive at many ridiculous (and funny) situations.

Out last Saturday afternoon to Don (Six Delicious Flavors) Wilson’s honey new ranch-house in San Fernando Valley for the Jell-O show reunion. Highlights were NBC agent Jack Votoin’s blue-eyed baby boy, Don’s Irish type Mike, and the Wilson kitten that frolicked with Mike as she would with a ball of yarn. Guests straggled in, and Jack Benny, who arrived early and found himself tired of the increasingly complicated introductions: so, spying a Japanese gardener entering Don’s patio, Jack cracked. “If I have to stand up and shout test, I’m going home!” . . . Wilson, by the way, will narrate a series of Universal travels for the screen.

Radio agent Ken Dolan, long Frances Langford’s manager, saw a majestic blonde on the screen. She was attired in a swishing evening gown. He thrilled. Later, at Paramount, he heard that girl sing “Thanks for the Memory.” He swooned. So on Sunday, September 18, Shirley Ross, the girl, and Dolan eloped to Las Vegas, New Mexico, and were married. . . and up to that time, Ken Murray was in the running.

Rom-Ants: Does Florence Rice know that ex-Ford minkman Truman Bradley, now movie-making on her lot, thinks she’s tops? Don Briggs and Barbara Read prefer the Bubblichi . . . What is this bowling-alley tryst Gull tenor Al Grr is keeping with radioactress Margaret McKay? Everett Croyd, the Bing brother enamored of the lovely Florence George, has bought her management contract away from NBC Artists Service so that he’ll have the whole say.

Backstage Stuff: Radactress Martha Wentworth took the Eileen Pringle part at the last moment in Hollywood Hotel’s rendition of “Bulldog Drummond.” . . . Condolences: The Jolson family lost one such an enthusiastic doo-beater that he must wear an elastic brace to keep from throwing a shoulder out of joint. Their nephew Keye Luke. Charlie Chaplin’s No. 1 son, guested for George McCall last week, he went through the early, or eastern, network broadcast thinking it was only a rehearsal. “Gosh,” he exclaimed when he learned he had been on the air, “what if I’d have stopped right in the middle and asked ‘How’m I doing’?”

How does your voice sound? You’ll never know until you hear a record of it, and then you won’t believe it! Celebrated novelist-playwright Zoe Akins, Lux guest September 18, heard a recording of her rehearsal prior to the broadcast and then wanted to be released from going on the air. But her friends maintained that she was swell, so she reversed her decision. . . Had the same experience myself. Wondered who that was talking in the rain-barrel—and was told it was I! My voice sounded nothing like the way I hear it. Experts say people seldom recognize their own voices.

Barring a couple of blunders because it went off the air most unexpectedly in the midst of two programs, the Columbia Broadcasting System points with pride to its new southern California transmitter at KNX, the last word in equipment. At its dedication, the two huge 100-kilowatt tubes fascinated me. Engineer Les Bowman explained that each of the monsters, which are five-feet long, costs $1,650 and will last for an average of 6,000 hours (though guaranteed but one-eighth of that time). Then, when the filament has burned out, their exchange value is but $50!

Duane Thompson, the “telephone operator” who has been saying “Hollywood Hotel” now for years of Fridays, will take time off come next January to say hello to Dr. Stork and guest. Latter, if a boy, will be named after his dad; if a girl, will be Judith. Dad is William T. Johnson, radio author, and mother, before radio, was a Mack Bennett beauty.

Which reminds me that brother m i k e m e n Ken Niles and Wns Niles, who, to avoid confusion, sometimes uses the name Ronald Drake, have a boat on Malibu Lake which they have dubbed “Campbell’s Vegetable Sweep.”

Movie Flicks: George Raft is radio-prospecting with a script making him a lighter and carrying the support of Jane Bryan and Bill Frawley . . . Cary Grant, too, is hopeful on an air career . . . You’ll be hearing Phil Bogan on three more “Good News” airings . . . Screen comedian Lucille Ball will be in the Jack Haley troupe, which bows October 14. Charles Ruggles, aside from Texaco joking, is working on the picture “Service Deluxe,” and has another film immediately following . . . ‘One Man’s Family’s” Betty Carter, Jean Rouverol, will have the lead in the screen play, “The Law West of Tombstone” . . . Nan Grey, of “Those We Love,” and Helen Parrish will work with Deanna Durbin in “Three Smart Girls Grow Up” . . . Paramount likes Bob Burns; they’ve bound him for another year . . . Gene Autry’s next picture is “Red So Buster . . .” Georgie Stoll is making the music for M-G-M’s “Ice Folies.”

Woe be to the new engineer who happens to be assigned to the Chase and Sanborn hour, for he’ll be initiated by Don Ameche and Nelson Eddy. The engineer, you understand, works in a soundproofed room with window looking out on the studio, he may see but not hear what goes on in the studio, except what comes over the microphone. So Ameche will step to the mike at rehearsal, look toward the engineer and move his lips as if talking. Actually, he is not the engineer. The engineer thinks the microphone has gone dead. Then Eddy steps up to sing, goes through all the lip motions and gestures, but silently. With that, usually, the new engineer is in a lather hunting for the trouble—but only after his vain search a Don and Nelson let the new engineer in on the gag.

Her brothers, Charlie and Bill, and Mrs. Faye joined Alice to celebrate her birthday. Bill is Alice’s agent, gets ten percent of her income.

Guests of honor at the dedication of the new Texas network in Ft. Worth were Shirley Ross and Gene Autry. Elliott Roosevelt heads network.
COMEBACK

CHICAGO.—Attended the Fitch Bandwagon show when it was broadcast from Chicago. The program features a different band each week, at the same time dramatizing bits from the life of the bandleader. This week Ted Flo-Rito and his crew were featured. Neil, realizing before how many hits tunes Ted had composed. “Laugh, Clown, Laugh.” “Now That You’re Gone.” “I’m Sorry, Sally.” “King for a Day”—that’s just four of the scores of numbers Ted has composed. Ted was kept just busy during the broadcast leading his band, running over to the piano to do a few selections and dashing back to the microphone to engage in conversation with Henry M. Nealy, veteran actor, who carries the thread of the bandleader’s story throughout the program. Ted certainly will make no enemies among the fair sex for his “Debutantes”—a girl singing trio composed of one blonde, one brunette and one redhead. I noticed Fort Pearson, announcer on the show, cupping his left ear when he talks. Got a big kick out of the “commercials” during the show. A girl was supposedly giving hubby a shampoo. While she and hubby were talking the sound-effects man did all the work. He poured water, rubbed his scalp first with his fingers, then with a towel, and in general worked himself into as good a lather as the sponsor’s product is supposed to do. This Bandwagon show has one of the sweetest spots in radio—right between the Jack Benny and Bert Cooper programs. Of course, because of its strategic position it will have a host of listeners. But I’m just wondering if it couldn’t have even more listeners if some “star” act was featured. Listeners are inclined to stick to a program which features some star whom they can grow to like and look forward to tuning in each program. With the Bandwagon show, a different orchestra is high-spedted each week, but there is no permanent regular personality whom the audience can look forward to greeting every Sunday night.

Visiting Les Tremayne’s apartment—Les, you know, is the male lead in the First Nighter show—on Chicago’s near North Side. Incidentally, Chicago’s near North Side is comparable to New York’s Greenwich Village. About ninety-five percent of all Chicago radio stars live on the near North Side. It’s close to the studios for one thing—and only a few blocks from downtown for another. But getting back to Les—he has one of the few duplex apartments in Chicago. It’s a swell bachelor’s headquarters filled with books and bits of sculpture. Excellent samples of his work as a designer of stage scenery also fills the room. Les, I venture to say, is one of the most versatile young men in radio in Chicago. Should he suddenly lose his voice tomorrow, he could make his living as a scenic artist, stage-band, sculptor or writer. He is also Radio Row’s most eligible bachelor. But your Tattler learned exclusively he won’t hold that distinction very long. Any day now Les will be giving up his bachelor’s quarters and setting up an apartment for two. He wouldn’t tell me who the future Mrs. T. is. Well, she’s a mighty lucky girl. She’s going to marry one of the nicest young men in radio in Chicago. Barbara Luddy thinks so, too. She should know. She has played opposite him on the “First Nighter” for two years.

A Letter to Hollywood

Dear Evans: Thanks for your “welcome” note in your column last week. I wish you hadn’t done such a bang-up job when you were here in Chicago. I’m having a devil of a time trying to fill your shoes. Give my regards to Hal Block, ex-Phil Baker gamin, now one of the gag-writers on the new Texaco show. I knew Hal when he was studying law at the University of Chicago a few years back. He’s a swell fellow and I thought perhaps you could help me out: Last spring a fellow came to this town and said his name was Charley Arnold. He said he was a brother of Edward Arnold, the movie actor, who emceed the Sunday night coffee show out your way while Don was European. Charley Arnold—if that was his name—claimed his brother had sent him to Chicago to get a little radio seasoning. Charley, who looked a lot like Edward, got a few radio jobs and much publicity. Suddenly he left town, leaving a bunch of unpaid hotel bills in his wake. What I’d like to know, Evans, does Edward Arnold really have a brother named Charley? Or was the whole thing just a faked-up stunt?...

The Radio Tattler

BY HAL TATE

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What’s Behind It?

Is there anything in authoress Fayette Erum’s mind in changing the pattern of the “Girl Alone” story? The plot of “Girl Alone” formerly concerned a wealthy young miss, Patricia Ryan, who was masquerading as a dashing newspaper woman. When the show resumed sponsorship September 26, the story had Patricia in a new light—a young woman who has given up her search for true love and is now living luxuriously on the Gold Coast in Chicago, trying to build up a reputation as a glamorous social butterfly. Betty Winkler, who takes the part of Patricia Ryan, moved from Chicago’s South Side into a very ultra apartment on Chicago’s Gold Coast some time ago!

Meet Mrs. Luddy

Bumped into Barbara Luddy having lunch with her mother at the Fort Dearborn Grill at Michigan and Wacker. Barbara introduced me to her mother and I almost fell over. Barbara’s voice—known to millions, as she’s the feminine lead in “First Nighters” and her mother’s are practically identical. Barbara lives with her mother on Chicago’s near North Side. In the same building, which is on Rush Street near Chicago Avenue, lives Barbara’s “boss.” Joe Ainley, red-headed director of “First Nighter” and his wife, Betty, who sometimes, now starring in “Arnold Grimes’s Daughter.” Another pair of tenants in the same building are the Franklynn MacCormacks. “Mac” is best known for his splendid verse-reading in “Poetic Melodies.” Diagonally across the street from this “radio residence” lives Les Tremayne in his duplex apartment.

Letter to New York

Dear Marty: Many thanks for your kind note welcoming me to the Radio Guide fold. Don’t you think I’m caught right in the middle out here in Chicago with you in New York and Evans in Hollywood? Oh, well! Why is it that these gaps seem so much (Continued on Page 19)
For the first time in six years the magnificent voice of Beniamino Gigli will be heard by the nation's radio audience, as he broadcasts as guest artist on the Ford Sunday Evening Hour. Following his air performance, the great Italian tenor will tour the country in both concert and opera.—Ed.

SOMEONE once said that Italy's main exports are olive oil, wine, spaghetti and grand opera tenors—an impressive economic statement, for it is known that a country sends out the commodities of which it has a surplus.

Certain it is that the singing, carefree Italy of M.B. (before Mussolini) had a plethora if not a plague of tenors, for so many tenors, and for so many countries, the homeland still rang with bel canto and high Cs. Every second male seemed to possess it if not the high C, at least some tone near it, and you couldn't ride the Venetian canals without your gondolier having a try at "Ride Pagliacci" or your boot black in Milan vocally tilting against "La Donna e Mobile."

For a couple of hundred years Italy supplied the chief tenor talent of the world, and in the twentieth century produced probably its three best of all time. Need it be said that the one was the late glorious Caruso, and others, still living, are Beniamino Gigli and Giovanni Martinelli. To call them best is no reflection on their great predecessors. The earlier works had music comparatively light, orchestra thin, the superficial librettos requiring no exceptional ability in acting. High tones and more high tones, brilliant resonance, and a sob or two in the voice were what the tenors needed to incite hysteria in their listeners. Then came the realistic school of composers, inspired by Wagner, and they featured strong dramatic subjects, orchestrated them correspondingly, and demanded the utmost in vocal resourcefulness. That brought the modern type of versatile tenor, who, aside from sugary delivery, had to train his larynx to dramatic power and become a convincing actor. Let us see how one such artist made the new career.

I WAS in 1920 that the Metropolitan Opera decided to revive Puccini's "Madama Butterfly," based on the same legend as Gounod's "Faust." A new tenor was scheduled to debut in a secondary role, for in the Boho version the role of Kelito take first place. It was a difficult moment for the young singer—unknown, unheralded, appearing for the first time before an utterly alien audience and with the knowledge that it was interested in only one Italian tenor, to whom it had been fanatically loyal for almost twenty years. No one in the audience dreamed that Caruso's life was so soon and so tragically to end in 1921, and that the young man introduced that night was destined, if never completely to take the other's place, at least to become a worthy successor and, as Beniamino Gigli, ultimately to win acclaim as the world's leading Italian tenor since the passing of Caruso.

It was a far cry from these triumphs to the modest little operatic shop in Recanati, Italy, owned by Beniamino's father, to whom he was apprenticed at the age of fourteen in the profession of pharmacist, his period of learning lasting five years. To this day he still rolls a mean pill and pounds a lively mortar and pestle. However, his talent as a sandwich-wrast was never developed, as Italian drug stores sell—drugs! During his five years as an apothecary, he sang in the village choir. When his voice finally changed, the old priest-choirmaster recognized its unusual quality and allowed Beniamino the solos in the mass. The lad yearned to go to Milan and Rome to study, but his oldest brother had already entered a seminary (in most Latin countries the wants and ambitions of the older brother come first), and that used up all the available cash of the Gigli family. However, Beniamino, nothing if not practical, started working at night as a photographer's assistant, his knowledge of chemicals helping him. He assures us solemnly that he did not develop pictures with calomel nor dose the sick with developing-solution. Meanwhile, he waited patiently for his youngest brother to grow up and help Papa, and when that eventful time came Beniamino set sail for Rome. There he sang before the heads of the famous old St. Cecilia Singing Academy, and impressed them so much that they took him in as a pupil, although he had very little money. The years following were devoted wholly to study, with time out for military service. To help support himself, the determined student joined a city choir.

After a year of grand-opera study, his debut was arranged in Rome in a small town, where he appeared as Enzo in "La Gioconda," a role which is still his favorite, probably because it launched him to instantaneous success. Word spread quickly, as it does in Italy about musical matters, that a brilliant young tenor had been discovered. From then on, his plodding for daily bread was over, and he started on his long triumphal march. Gigli has sung all over the world, in every important opera house, and many famous concert series. In Italy, he is a national institution, state-endowed, under contract to no one Italian opera house, but commissioned by the government to sing about eighty performances a year all over Italy, so that everyone may hear him.

It is not amiss to recall here that Gigli left the Metropolitan when President Roosevelt deprecating the American dollar and our tenor found that he could not exchange it for as many Italian liras as before. He asked for enough increase in salary to make up the difference, was refused, and promptly kissed the Metropolitan good-bye.

WITH the fat fees garnered both in America and abroad, Gigli built himself a magnificent villa in his native town of Recanati, where he lives with his wife and children when not touring. The villa, of white marble, is really a palace, set in the midst of glorious gardens facing the sea, with the upper stories, affording a view of the old Gigli apothecary shop! Gigli has incorporated all the latest American plumbing into his home and is particularly fond of the elevators, used only when he is "in residence," as they say in monarchies when they run up the royal flag while the king is in the palace.

The immense grounds of the villa are well stocked with fruit, and for common activities with the other "greatest" tenor in the world, Lauritz Melchior, the Dane, Gigli keeps a polo pony. His hobby is stamp-collecting and his collection is valued as something like $100,000. Like a typical Italian, he is most happily domestic and prefers to stay home whenever he can. Passionately fond of food, on tour he will often disappear into the kitchen of the hotels where he stays and go into a huddle with the chef. For many years, the Gigli figure testified to his love for his oats, until he evidently decided that the better part of valor is glamour, his decision influencing the output of movie contracts of some of his tenor colleagues. With the aid of a trainer, he reduced his paunch considerably, much to the relief of his feminine admirers, who had almost reached the stage of listening to him with their eyes closed—especially when he played some romantic operatic hero like the Chevalier Des Grieux in "Manon."

One of the little jokes for which Gigli has special fondness is to appear suddenly in the village choir loft and join in the mass. Often passing tourists are considerably startled to hear the magnificent voice poured forth in such a little church.

Since he was last in this country, Gigli has been engaged in concert and opera work in Europe and South America. He made his first motion picture, "Vergiss Meine Nichte," in Germany. It has been a great success in both Europe and this country, where it was known as "Forever Yours."

This year will mark Gigli's silver-jubilee year on the stage, and it is fitting that he should spend part of it in the country where he made his greatest triumphs—America. The Metropolitan has missed him sorely, and there are strong rumors that he may sing there again. He will, however, do six performances with the San Francisco Opera Company, as well as a concert tour taking him all over the United States. His latest Italian-made movie, "Only For You," is now playing in New York.

Gigli's old admirers, as well as the newer public, expect confidently to hear a Gigli of untarnished golden voice, whose tones sound as if of youth, his matured mastery of style featuring operatic roles as well as such concert songs which he includes in his recital programs.

Beniamino Gigli may be heard on the "Ford Sunday Evening Hour" on the following dates and times: Saturday at: 9 p.m. EST; 8 p.m. CST 7 p.m. MST; 6 p.m. PST

Portrait (top) and informal pose of the great Metropolitan Opera star, Fellow-countryman of Enrico Caruso, Gigli makes his home in Rome, and has an estate in his native city, Recanati.

FORD SUNDAY EVENING HOUR

HE WEARS CARUSO'S CROWN

BENIAMINO GIGLI, TENOR SUPERB

FORD SUNDAY EVENING HOUR
As the winter season of broadcasting draws near, listeners everywhere anticipate with appreciation the fine music radio will offer again in broadcast concerts, operas and recitals. The editors of Radio Guide, realizing that understanding immeasurably enhances every listener's enjoyment of classical music, feel for that reason that a series of profiles of Musical Giants is particularly timely at this moment. Prepared by Mr. Leonard Liebling, eminent editor of the Musical Courier and music editor of Radio Guide, these brief biographies reveal characters whose writings are as significant today as when they were created.—Ed.

FREDERIC CHOPIN

BY LEONARD LIEBLING

"He said to me that I would die in no arms but hers." Frederic Chopin whispered the words two days before he died in 1848, at the age of thirty-nine. He spoke of George Sand, French woman writer, the love of his life, who had left him the year before. Theirs had been a stormy romance, lived in a Paris where elegance, wit, culture and gentility reigned supreme, when "café society" was "salon society," where such names as Liszt, Hugo, Berlioz, Heine, Dumas, Delacroix, Rossini, Meyerbeer were intermingled with the highest aristocratic titles of Europe.

In the music Frederic Chopin left behind him, with its esprit and feeling, he has traced a faithful picture not only of himself but also of all that surrounded him, and he shows us, too, the high romance and passion that flamed underneath the airy elegance of his period.

Half Polish, half French, Chopin came to Paris in 1831 at the age of twenty-two. His French father, a professor at the Warsaw Lyceum, and his mother, a Polish noblewoman, had given him a happy childhood, surrounded by culture and refinement. His musical precocity showed itself early, and he was already an accomplished pianist and composer when he arrived in Paris, where he stayed, except for short trips to Germany and England, until his death in 1848.

Chopin was slight, not tall, and extremely frail, carrying always the tubercular affection which ended in his death. His eyes were large and brown, his nose long; some said too long for beauty. His hands and feet were small.
He dressed always in the height of style, never being without gloves and a cane. He revelled in the atmosphere of aristocracy, disliking crowds and the proletariat. His concerts were always attended preponderantly by titled auditors, and had more of the atmosphere of a salon soirée than a conventional recital. Chopin would circle the small chamber and shake hands with the fashionable before mounting the platform to play. It has been said that his waltzes were written to be danced only by the nobility. He had a sarcastic wit and loved to mimic his friends and enemies alike. He was particularly adept in imitating his piano rival, Franz Liszt. Inherently reticent, Chopin liked only restricted social gatherings, where he would sit at the piano and play by the hour, with an audience of princesses, countesses and their cavaliers. He rarely read anything except Polish books, but admired Voltaire. He drank little, smoked not at all. He spoke French with a Polish accent in spite of his long sojourn in Paris. He had little taste for German music except Bach and Mozart, considered Schubert rough, and mocked Schumann, one of his greatest admirers, and who had called him "the proudest poetic spirit of his time." Of Schumann's "Carneval," dedicated to Chopin, he said, "it's not really music at all!"

Chopin's works are the most typical ever written for the keyboard, employing its every resource and calling for a performer's full emotional gamut. He composed no symphonies or operas and only two concertos for orchestra, a few songs and several chamber-music examples. For his chosen instrument, he created with innovating harmonies, a new piano idiom and all the variety and coloring which other composers devote to the orchestra. In his own writing, Chopin was a perfectionist, never allowing a page to be published until he considered it faultless. He affixed no titles to his works, but let them tell their own stories as ballades, etudes, waltzes, mazurkas, nocturnes, polonaises, impromptus, sonatas, etc. A passionate Polish patriot, he wrote his famous "Revolutionary Etude" while he was torn with anxiety in 1831 over the outcome of his country's revolt against Russia. Chopin's polonaises and first radical feminist was the outstanding romance of his life. Older than Chopin, Mme. Sand was a dominating, vivid personality, who took complete charge of him. The romance lasted ten years and was finally broken off by Sand in 1848, who tired of her nervous, ailing lover, coughing himself to death. Undoubtedly the shock of Sand's abrupt desertion seriously aggravated his illness, which terminated his life the next year. He died poor, about Chopin, the most rhapsodical one being written by Liszt whom he used to mimic so maliciously. However, Chopin's best biography is his music.

CHOPIN BIBLIOGRAPHY
Frederic Chopin as a Man and Musician—by Frederick Niecks (Novello, Ewer & Co.).
Chopin the Composer (technical)—by Edgar Stillman Kelley (G. Schirmer, New York).

Also recollections in letters and diaries of Moscheles, Hiller, Mendelssohn, Berlioz, Herzolt, Schumann, Rubinstein, Mathias, Legouvé, Tarnowski, Greiner and others. In George Sand's novel, "Lucrezia Floriana," the chief male character, Prince Karol, is a pen portrait of Chopin—and none too kind a one. Also, her "Winter in Mallorca" is the record of the romantic trip she made with Chopin to the Island of Mallorca.
The March of Music
A Weekly Preview Edited by Leonard Liebling

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

Elevated Song Art

I WROTE not long ago in this department that the delivery of art-song is a higher form of vocal art than opera singing, and promptly come several letters asking "Why?" A timely passage in a recent New York Times Book Review furnishes such a complete answer that I give it herewith in preference to my own. The book is Lotte Lehmann's just-published autobiography, "Midway in My Song," and the reviewer is John Erskine, well-known novelist and literary critic. He says: "The finest song is not to be expected on the dramatic stage. There the effects, to get over the footlights and surmount the orchestra, must be bloated out in strong masses. Opera-singing at its most sublime must still be somewhat heroic if it is to be heard at all." Mr. Erskine continues more specifically: "Mme. Lehmann leaves us no doubt where she thinks the singer meets the severest test. Time and again the autobiography testifies that she would rather be applauded for her remarkable rendering of great songs than for her very moving performances of opera roles. Opera, of course, is easier for the public to grasp than song; in the lowest terms, you seem to be getting more for your money. If you don't like the orchestra, you can listen to the voices, or if you get tired, you can look at the scenery. Besides, there may be a ballet, and there is always the festive audience. But the song-singer stands by the piano, on a bare platform, and out of each composition creates a world with the aid of nothing but perfect sound and perfect imagination. Your imagination, too, is at the receiving end... The top flight of singers in each generation excel, of course, in both opera and songs. Among that small group, Lotte Lehmann has her place."

Demands For Melody

Howard Barlow is downcast and wonders whether it pays to be a pioneer conductor performing the latest orchestral works by Americans, as he has been doing of recent months in his "Everybody's Music" on CBS. The compositions were nearly all of the modern advanced type, which means that the writers are not subservient to melody in the older sense and create no harmonies for musical bases. Letters have poured in on Brother Barlow protesting against the radical "discords" and asking for a return to real tunes. Therefore what to do, he asks himself: disregard the objections or discourage ambitious young composers from using the newer, bolder idioms?

He cannot well say to them, "Please create not as you feel but as the listeners would like you to feel." On the other hand, shall he tell the latter, "This advanced music is better than it sounds and you should listen whether you like it or not." There you have the predicament of our conductor, and may he would like to help him by expressing your own opinions pro or con. Plebiscites are often the best method of settling musical as well as political questions.

War Versus Entertainment

The unsettled European situation has been working havoc with radio programs lately, as well as with a number of other things. Last-minute news bulletins and exchanges of opinion from abroad have been put on the air and the entertainment relegated to the background, which, at a critical time like this, is as it should be. However, this has caused considerable confusion among the broadcasting stations, and several musical programs have suffered sudden postpone-ments and changes, notably "Everybody's Music." It is to be earnestly hoped that things will soon right themselves, for the sake of the entire world and the harassed radio performers.
WELCOME to Gigli, who has chosen four of the most pleasing tenor arias for his return to American admirers. Radio auditors may expect him to triumph so completely that they will want to hear more of the operatic and concert managers ever permitted him to stay away from this country so long. Ormandy and his orchestra fill in with short pieces of familiar fare, for they realize that the evening belongs primarily to the mellifluous Gigli.

TUESDAY, OCTOBER 4

On MBS at 9:30 p.m. EST; 8:30 p.m. CST; 7:30 p.m. MST; 6:30 p.m. PST
The WOR Symphony Orchestra

Alfred Wallenstein, conductor
Joseph Coleman, violinist
Concerto for Violin and Orchestra in G Major (Beethoven)

Of all the violon concerto old and new, the two towering masterpieces are those by Beethoven and Brahms, as 'gunpla.' For myself, there is nothing lovelier in the repertory than the first movement of Beethoven's with its 'willingly simple and touching main theme, really the first six notes of a scale. The slow part breathes mystic feeling, while the finale, which I like the least, ripples cheerfully and perhaps a bit too lightly.

Beethoven left an intermezzo for the performer to fill in his own cadenza (in the opening movement) if he so wished, and soloist Coleman uses the one written by Fritz Kreisler, glittering variations on the Beethoven melodies. Exacting beauty is the mysterious beginning of the concerto, with its four taps on the kettledrum, repeated later and the same an integral part of the organic whole.

The date of the composition is 1806, two years earlier than the 'willingly simple and touching main theme, really the first six notes of a scale. The slow part breathes mystic feeling, while the finale, which I like the least, ripples cheerfully and perhaps a bit too lightly.'

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Radio Guide @ Week Ending October 8, 1938

Also Recommended

Times given are EST. For CST subtract 1 hour; MST 2 hours; PST 3 hours. For stations, see our program pages.

Sunday, October 2

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

Dr. Charles Courbin, organist: 12 noon EST. MBS. Introduction, Allegro, Adagio, Marcia (Handel); Serenade (Schubert); Largo from "Hungarian" Symphony (Dvorak); Toccata (Mallay).

Radio City Music Hall of the Air. 12:30 p.m. EST. NBC. The decision has not been reached up until the time of going to press whether the string quartet series is to continue or if the regular symphonic concerts are to return.

The Magic Key. 2 p.m. EST. NBC. Symphony orchestra; Frank Black, conductor. Guest soloists will be Lotte Lehmann, soprano, and Oscar Levant, pianist.

Bach Cantata Series. 8 p.m. EST. MBS. Alfred Wallenstein, conductor; Genevieve Bowe, soprano; Raoul Nadeau, baritone; chorus and orchestra. Cantata No. 27, "Wer Weiss Wie Nahe Mir Mein Ende."

Monday, October 3

WOR Symphony Orchestra. 9:30 p.m. EST. MBS. Eric DeLamarre, conductor. Three Dances from "Cephale et Procris" (Grétry-Mott); Wedding March Variations from "Rustic Symphony" (Goldmark).

Tuesday, October 4

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

Thursday, October 6

Light Opera Selections. 2:30 p.m. EST. WOR.
Sinfanetta. 8:30 p.m. EST. MBS. Small symphony orchestra, conducted by Alfred Wallenstein. Sinfonia in B Flat Major (J. C. Bach); Lied and Scherzo for Strings, wind, and piano by Leontine (Schmitt); Dances Henry VIII (Saint-Saëns).

Theodore Promenade Symphony Concert. 9 p.m. EST. NBC. Regional Stew- art, conductor.

Saturday, October 8

The Cincinnati Conservatory of Music. 11 a.m. EST. CBS. The fifth season of the Conservatory's broadcasts opens with the Conservatory Symphony Orchestra, directed by Alexander von Kreisler, and featuring Severin Eisenberg, pianist. Both men are members of the faculty. The program consists of Symphony No. 4 (Beethoven); Piano Concerto (Rimsky-Korsakov); Prelude in A Minor (Debussy); Polka (Smetslana); Etude No. 12, Opus 10 (Chopin). Symphonic Strings. 8:30 p.m. EST. MBS. Stravinsky, conducted by Alfred Wallenstein. Pan Symphony Overture (Ravox); Symphony No. 6 (Bergen); Suite of Morris Dance (Foster).

As usual last week's Quiz Question: "Serge Rachmaninoff."
Hollace Shaw, coloratura soprano, is heard in her own program on Friday at 6:45 p.m. EST over CBS.

Joan Edwards, with Paul White-man's orchestra, Wed. 8:30 p.m. EST and 8:30 p.m. PST over CBS.

Case of mistaken identity gave Ralph Blane his first break. Listen to his own program Wed. at 7:30 p.m. EST, NBC.

Known around all the studios as the "Louisiana Lark," Jack Baker's on Min-strel Show, Wed. 10:30 p.m. EST, NBC.

Finney Briggs, who plays "Uncle Bill" in NBC's "Woman in White," Mon. through Fri., is real radio veteran, began in 1924.

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THE WHOLE TOWN'S SINGING

(Continued from Page 3)

cidentally, and Longfellow knows that his clarinet solo is being heard, via short wave, from Aberavon, Wales. It's got to be right.

The whole program is run through twice before Production Manager Patterson is willing to put a grudging stamp of approval on it. Clutching a fistful of precious master script, cue-sheets, and song manuscripts, Patterson can relax now, after a fashion. The cast files off the stage and it is in the brand-new uniforms, the girls in colorful gowns, the men in tuxedos. Everybody works in the mills. They refuse to get excited. It's all too much fun! Out in front John L. Grimez twists in his seat and wonders if he ought to run out and get a sandwich. He didn't have any dinner, and he wouldn't leave the rehearsal for all the tea in China.

The doors are open now, and the audience is beginning to file in. It doesn't take even a fraction of a second before the big auditorium is packed. An air of tense excitement pervades the whole room. This is not the place for a mood of pur sang. There's a feeling of subdued, eager excitement that seems strangely out of place in the sedate Station Hotel.

Take one of these people and you'll find the same thing. In the very last two seats in the back, for instance, there's a white-haired couple who have a definite air of expectation. They are Mr. and Mrs. J. T. Johnston.

"Yes, we always come to hear the program when we can," Mr. Johnston said.

And if it happens we can't get tickets, we'll go into it at home."

I wouldn't miss it," Mrs. Johnston says.

"I was there." And a lot of other people, from one end of the country to the other."

"I suppose so. Of course, we have a special program today.

A young woman leans over to Mr. Johnston and asks him if he has any gum in his bag. And the young woman, it seems, is Mrs. Edwin Johnston. Her husband, Mr. and Mrs. Johnston's SRC vice-president, saw the show up there on the stage. That's the special reason --

AIRIALTO LOWDOWN

(Continued from Page 8)

Not many will forget the Hindenburg Zeppelin disaster that occurred in May, 1937. On that day radio history was made by your correspondent, Herbert Morrison. He had been shot by Station WLS in Chicago, for whom he worked. He's now back in New Jersey, to make a recording of the Hindenburg's arrival. Everyone agreed that for your correspondent, such a job of eye-witness reporting of the catastrophe. For the first time. NBC set aside their normal routine of playing recordings in order to bring their listeners this dramatic and unusual broadcast. Today Morrison, the hero of that broadcast, is having a tough time trying to find a job. He's been in radio for eight years and knows it thoroughly. If any radio station ever hires a record manager of a record company, says he, he's going to use Morrison's services, please communicate with this department.

Eve March is the gal that plays the leading female role in "Grand Central." That is not the only prize of the week. Both March and Director Mea are known to friends in Hollywood as Adlyn Doyle, understudy for Katharine Hepburn in "The Man Who Married a Wife." The two gals do look alike, but Eve purposely changed her name when she married the movie man. They put new meaning into the words you will hear. "It's Wheeling Steel."

"The Musical Steelmakers" may be heard Sunday afternoon on an NBC network broadcast. EST 5:00 p.m. CST 4:00 p.m. MST 3:00 p.m. PST 2:00 p.m.

RECORDS OF THE WEEK

A new department reviewing the recordings of your radio favorites

In introducing "Records of the Week," the executive editor, writer of the humorous Rumin, the editors acknowledge the mounting interest in records, and the increasing demand for records of all types of music, as well as the growing membership rosters of record buying clubs. The record department's attempt is to serve record-buyers of all dispositions. Readers particularly interested in certain types of music are invited to make their preferences known to the editors.

Classical:

Oily fine music this week runs to the caviar side, with the piano cut in front. First off come the two albums of Chopin Nocturnes. Arthur Rubinstein, one of the artists of our day, sat down and recorded nineteen of the seventy-odd Mr. Chopin wrote. Chopin's mastery of piano composition is without dispute, and he is in good hands in these magnificent interpretations. The dynamic character of Chopin's music, done so whole and so true, is clearly stated here and in two albums runs to $22. (Victor 461-2.)

Robert Schmitz, another contemporary pianist, makes his debut on Columbia records with the extremely interesting "Quintet for Piano and Strings" by Cesar Franck. Franck wrote only one symphony, one string quartet, but this, an octet, is managed to smash the bull's-eye on each one. The opening strain of this quintet shows off Schmitz's hands nicely in the middle, and the highly successful use of the piano both as solo instrument and then accompanied to the strings is notable. A forecast of what Franck wrote for his Variations Symphoniques is hinted at in this work. The Bell String Quartet are heard with Mr. Schmitz in Columbia album $34. ($7.50 for the complete album.) Among the many bargain offers on the new Decca classical list we found one of our favorites, the famous Baronne Schmitz, piano, under the baton of her husband, the renowned Franz Schubert. This album of Franz Schubert's receive the utmost encouragement from music-lovers and record-buyers. Schubert has made another appearance on Columbia, this time with a sparkling overture by Mozart, the Paris Overture. It was "lost" for years and not rediscovered until 1901. (Columbia 69265, $1.50.)

Popular:

"The Mist Is Over The Moon" a superlative song from the picture "Down On The Front," is the hit song for Tony Martin's fine voice. Tony new releases on the 3c Victor label. Tony's work by the Capitol.-"Give Me The Moon." The Alford Wattenstein Sinfonietta, an organization which, like the Frank Bielecamp, is always well done. This album contains the records the usual success of the piano both as solo instrument and then accompanied to the strings is notable. A forecast of what Franck wrote for his Variations Symphoniques is hinted at in this work. The Bell String Quartet are heard with Mr. Schmitz in Columbia album $34. ($7.50 for the complete album.) Among the many bargain offers on the new Decca classical list we found one of our favorites, the famous Baronne Schmitz, piano, under the baton of her husband, the renowned Franz Schubert. This album of Franz Schubert's receive the utmost encouragement from music-lovers and record-buyers. Schubert has made another appearance on Columbia, this time with a sparkling overture by Mozart, the Paris Overture. It was "lost" for years and not rediscovered until 1901. (Columbia 69265, $1.50.)

Swing:

With what registration day and football season in the wind, college takes over the swing-music spotlight this week:

The Sweetheart of Sigma Chi, recently given a swing polish by Tommy Dorsey's band (Victor) and now with a tremendous arrangement by Jan Savitt and his Top Hatters. (Bluebird.)

Fight On and The Victory March. USC and Notre Dame songs, played straight for one chorus and then swung out by the Count Basie and Larry Clinton and band. (Victor.)

A Big Ten Medley on four sides all muddled up nicely in the Sammy Kaye band. (Devotion.)

On Wisconsin and The Eyes of Texas Are Upon You are the two chosen by Dick Powell and the Singin' Four's, to court the campus cols. (Decca.)

University of Pennsylvania's theatrical club, the Mask and Wig (along with Princeton's Triangle Club) has managed to furnish an occasional song for outside publication. The new Mask and Wig show this year gives with its forty-minute band record broken "When I Go A-Dreaming." is the best and gets a wakening by Benny Goodman. Two more, recorded by Tommy Dorsey, are also of note "Ya Got Me" and "There's No Place Like You're Arms." Lastly, there's Hal Kemp's band with Judy Starr singing, with a typical college effort, "Like a Monkey Loves Coconut." (Victor.)

Our other theme this week is the continuation of the nursery-rhyme cycle rampant these days:

Sing a Song of Sixpence gives us the very solid "Under The Castle Wall" by veteran Ben Pollack's management. Turn it over and you'll find the swell "Harold Arlen Oldie, As Long You Live. (Decca.)

Swingin' in the Dell (or as we once knew it, "Farmer in the dell") gets a Harlem flavor as swing lightly by Cootie Williams and his Rugcutters. (Vocalion.)

Heigh-Ho, the Merry-O is a new, original song, and a good one, written by Adamson and McHugh for the new picture, Youth Takes A Flite. More "Swing" and away by Sammy Kaye. (Victor.) Better wait.

London Bridge Is Falling Down. The solid Count Basie bunch with this old single, and not a bad one. (Victor.) 'Bury Bush' is on the other side. (Decca.)

Blue is the Evening and Sharpie. Both by Cootie Williams and his Rugcutters, a very substantial band. Both with vocals by Seat Powell; but the gang have done better. Vocalion.

Truckin' Little Woman. Big Bill is blues and black, and a good one, written by Jimmy Johnson and recorded and released on Decca by his band some weeks ago. Recently it has been played on the air by Victor and Gene Krupa on Brunswick. Lionel shouldn't sing at all, but he plays all right. Krupa has made the best ever, and Dorsey's treatment is probably the all-round acceptable. A toss up.

--Joe Thompson.
LISTENING TO LEARN

RECOMMENDED PROGRAMS

**TIMES**

**DRAma**
Saturday, October 2
Shakespeare's England. 1:130 p.m., NBC.

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

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

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

Tuesday, October 4
Let's Pretend. 5-5:30 p.m., CBS. (Also Thursday at this time.) Rila Mack takes the children into the land of make-believe.

Wednesday, October 5
Drama Series. 10-10:30 p.m., MBS. "The Open Door," by Raphael Sabatini.

Thursday, October 6
Columbia Workshop. 10-10:30 p.m., CBS. Dramatization.

Friday, October 7
The Nation's Playhouse. 11:30 p.m.-12 mid., MBS.

**EDUCATIONAL PROGRAMS**

Monday, October 3
March of Games. 5-5:15 p.m., CBS. (Also Wednesday at this time.)

True or False. 10-10:30 p.m., NBC. Dr. Harry Hagen, conductor.

Tuesday, October 4
Information. Please. 8:30-9 p.m., NBC. Questions and answers by prominent guests.

**INSPIRATION**
Saturday, October 2
The Radio Pulpit. 10-10:30 a.m., NBC. Dr. Ralph W. Sockman, speaker.

Church of the Air. 10-10:30 a.m., CBS. Rev. Edgar S. Chandler (Congregational), from Boston, Massachusetts. 1-130 p.m., The Very Rev. Thomas J. Higgen, S. J., Ph. D., (Catholic), from Philadelphia, Pennsylvania.

National Vespers. 4-4:30 p.m., NBC. Dr. Harry Emerson Fosdick, speaks on "The Highroad to Self-Belief."

Catholic Hour. 6-6:30 p.m., NBC. Rev. Joseph F. Rummel, D. D., speaks on "Victory and Final Victory."

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

Saturday, October 8
Call to Youth. 12 noon to 12:15 p.m., NBC. George Stewart, speaker.

**PERSONAL-SOCIAL PROBLEMS**
Sunday, October 4
Highways to Health. 4-4:15 p.m., CBS.

**PEOPLE-THOUGHT-COMMENT**
Sunday, October 2
Reviewing Stand. 11:15-11:30 a.m., MBS. Dimensions of current problems under auspices of Northwestern University.

Europe Calling. 1:30-1:45 p.m., CBS. The Farmer Takes the Mike. 2:30-2 p.m., CBS. Broadcast from Portland, Oregon.

People's Platform. 7-7:30 p.m., CBS. Dinner-table discussion of "Public Opinion and Radio."

Monday, October 3
Between the Bookends. 3-3:45 p.m., NBC. Comments and poetry by Ted Molone. (Also Tuesday, Wednesday, Thursday, and Friday.)

National Radio Forum. 10:30-11 p.m., NBC. Guest speakers talking from Washington on current national topics.

Tuesday, October 4
Let's Talk Over. 2:15-2:30 p.m., NBC. (Also Wednesday and Thursday at the same time.)

Wednesday, October 5
Of Men and Books. 4:30-5 p.m., CBS. Book Reviews by Prof. Frederick Americans at Work. 10:30-11 p.m., CBS.

Friday, October 7
"So You Want to Be?" 5:15-5:30 p.m., CBS.

American Viewpoints. 10:45-11 p.m., CBS.

**SCIENTIFIC DEVELOPMENTS**
Sunday, October 2
The World Is Yours. 4:30-5 p.m., NBC. Scientific dramatization. (Under auspices of Smithsonian Institution.) Subject: "Fur-Bearing Animals."

Monday, October 3
New Horizons. 5:15-5:30 p.m., CBS. Program under auspices of American Museum of Natural History. Subject: "Gorillas."

Wednesday, October 5
Exploring Space. 5:15-5:30 p.m., CBS. Science on the March. 7:45-8 p.m., NBC. Dr. Carroll Lane Fenton.

Friday, October 7
Adventures in Science. 7:30-7:45 p.m., CBS. Dramatizations and talks.

**NEXT WEEK**

As radio and education become more closely knit, the need for a complete, explanatory, workable list of mind-broadening programs becomes more pronounced. Therefore next week this entire page will be devoted to such a list, which thereafter will be a monthly feature of Radio Guide. In compiling this list, broadcasters do not ignore the possibilities of making programs entertaining as well as enlightening. This page has been created for the further service and enjoyment of Mr. and Mrs. Average Listener, the teacher and the student.

Dr. Bauer and health series return to NBC on Wednesday

"Your Health" Series Begins Fourth Year

On NBC, Wednesday at 2:30 EST, 1 p.m. CST. and 7:15 EST, 5:15 p.m. MST.

Beginning its fourth successive year as an NBC educational feature, the American Medical Association's program titled "Your Health" returns to the air on Wednesday, October 6, Dr. W. W. Bauer, editor of Hygeia magazine and director of the bureau of health and public instruction of the American Medical Association, will serve in the same capacity as director of this series as he has since it began. The first four broadcasts will be concerned with problems of personal health, treating in successive programs: "What Is Health?" "Growing Strong," "Healthy Boys and Girls." As in the past, each subject will be treated in vivid dramatization, augmented by a brief discussion and summary by Dr. Bauer.

A very significant outgrowth of this program has resulted from the direct application it has to classroom work in schools throughout the country. Realizing this pertinent fact from reports in a survey conducted among teachers, the programs last year were directed particularly at classroom work, to supplement regular courses in hygiene and health. So heartily has this procedure been received by educators that the same plan is being followed in constructing programs this year.

Play Series Presents Highland Legend

On NBC, Saturday at 8:30 p.m. EST, 7:30 p.m. CST, 6:30 p.m. MST, 5:30 p.m. MDT.

Every Saturday the National Broadcasting Company devotes one half-hour period to the presentation of original radio plays. These dramas are selected by Lewis H. Titterton, head of NBC's script division, and his committee of readers from the works submitted by contemporary writers. Many of the plays are the work of established radio writers; others have been written by members of NBC's contingency staff. The series, besides being entertaining, offers an ideal opportunity for the study of various styles of writing deemed worthy of presentation via radio. "MacLean, Man of Honor," this Saturday's presentation, is a story of the western area. In it authoress Elizabeth Carver tells of the traveling stranger who, with collected material for the poetry he writes, stumbles into an inn where a group of wild young men are in deep trouble-making. The manner in which this Highland legend it treated should make an interesting study of the Scots by the pen of an American woman.
MAX REINHARDT, GENIUS IN EXILE

(Continued from Page 1)

thought they were capable of giving him, but he has a passion for color, light, just the right music to fit a scene. A tiralase was never satisfied until all blend into perfect harmony.

Born in 1873 at Baden, near Vienna, the cradle of Austria, of a family of artists, he was the son of the famous theater artist, Karl Reinhardt. His education was education was the art of Salzburg, where he was trained in music. He studied at the gymnasium and the university, earning a medical degree in 1892.

During his youth in Salzburg, Reinhardt specialized in the study of plays and plays. He was interested in the theatrical scene, and he decided to become a professional actor.

While studying medicine, Reinhardt began to act in plays. He made his debut in 1895 with a role in the play "The Sorrows of Young Werther." He was a great success, and he continued to act in many plays, including "Hamlet," "The School for Scandal," and "The Merry Wives of Windsor.

Reinhardt was considered one of the greatest actors of his time. He was known for his dramatic interpretations, and he was able to bring depth and meaning to his roles. He was also a director, and he directed many plays, including "The Importance of Being Earnest," "The Sorrows of Young Werther," and "The School for Scandal.

Reinhardt was a great admirer of Shakespeare, and he was one of the first to bring his plays to the stage. He was a great advocate of the "Spirit of Shakespeare," and he believed that Shakespeare's plays should be performed with a sense of awe and respect.

Reinhardt was a great innovator in the theater. He was one of the first to use the "three-dimensional stage," which allowed him to create a sense of depth and space in his plays. He was also one of the first to use the "director's chair," which allowed him to control the action on stage.

Reinhardt was a great teacher, and he taught many students, including John Barrymore, who was one of his most famous students. Barrymore went on to become one of the greatest actors of his time, and he often thanked Reinhardt for his guidance and mentorship.

Reinhardt was a great lover of music, and he was one of the first to bring opera to the stage. He was a great admirer of Richard Strauss, and he directed many of his operas, including "Salome.

Reinhardt was a great philanthropist, and he was one of the first to give financial support to the arts. He was a great admirer of the "poor" artist, and he believed that they should be supported and protected.

Reinhardt was a great admirer of Europe, and he was one of the first to bring European art to the United States. He was a great admirer of the "Beaux Arts," and he believed that they should be brought to the United States.

Reinhardt was a great admirer of the "Jewish" theater, and he believed that it was a great way to bring culture to the people. He was a great admirer of the "Yiddish" theater, and he believed that it was a great way to bring culture to the Jewish people.

Reinhardt was a great admirer of the "Ivory Tower," and he believed that it was a great way to bring culture to the people. He was a great admirer of the "Trivial," and he believed that it was a great way to bring culture to the people.

Reinhardt was a great admirer of the "Globe," and he believed that it was a great way to bring culture to the people. He was a great admirer of the "Middleman," and he believed that it was a great way to bring culture to the people.

Reinhardt was a great admirer of the "Red," and he believed that it was a great way to bring culture to the people. He was a great admirer of the "Black," and he believed that it was a great way to bring culture to the people.

Reinhardt was a great admirer of the "Green," and he believed that it was a great way to bring culture to the people. He was a great admirer of the "Blue," and he believed that it was a great way to bring culture to the people.

Reinhardt was a great admirer of the "Orange," and he believed that it was a great way to bring culture to the people. He was a great admirer of the "Red," and he believed that it was a great way to bring culture to the people.

Reinhardt was a great admirer of the "Yellow," and he believed that it was a great way to bring culture to the people. He was a great admirer of the "Brown," and he believed that it was a great way to bring culture to the people.

Reinhardt was a great admirer of the "Pink," and he believed that it was a great way to bring culture to the people. He was a great admirer of the "Green," and he believed that it was a great way to bring culture to the people.

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Radio Guide • Week Ending October 8, 1938

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Program Locator Time is Eastern Standard. Use This Table to Find Yours.

Look for any one of these to find your program—in Eastern Standard time. Then turn to the Radio Guide program pages to find your station carrying the program.
The North American transmissions from Prague, Czechoslovakia, which are of unusual interest, are currently occurring as a result of the international situation in which the country is involved, are now taking place daily except Saturdays and Sundays, from 7:55 to 10:55 p.m. over one of the following frequencies: OLB3 (15.33), OLB5 (15.12), OLB9 (11.84), or OLB14 (11.76). The news in English is read at 9:50 p.m. EST, a feature talk in English at 10:20 p.m. EST and the review entitled "Central European Review of Affairs" is heard on Mondays at 10:30 p.m. EST.

Features of topical interest, relating to the present Central European crisis, to be heard from DaVentry this week include: Topics of the Day, by Commander Stephen King-Hall on Tuesday, October 4, at 6:30 p.m. EST, over GSF and GSI; "World Affairs" by Sir Malcolm Robertson on Wednesday, October 5, at 11:40 a.m. EST, over GSF and GSI; and "Matters of Moment" by Dr. Charles Hill, on Thursday, October 6, at 2:30 p.m. EST, over GSF and GSI.

The very popular broadcast feature entitled "In Town Tonight," which includes the presentation of picturesque personal and topical items to the people from everywhere, returns to the schedule on Saturday, October 8, at 2:30 p.m. EST, and will be repeated each week at the same hour.

DaVentry Stations GSF and GSI.

James Moore of San Francisco, Calif., reports hearing a mysterious new station whose call begins with a "CRI," or "CRB, at 9:45 a.m. EST, 6,952 mc., and unusual native music lends Mr. Moore to believe the transmitter is located deep in the interior of British Columbia. "RADIO LUXEMBOURG," 200,000-watt long-wave giant located at Junglinster in the Grand Duchy of Luxembourg, a central European British radio authority because its programs are mainly sponsored by British advertisers, whereas all advertising is strictly banned. Among Great Britain's own stations, is now broadcasting a number of activities by the addition of a powerful short-wave transmitter which is to be completed before January, and will make advertising time available not only for British but for North and South American manufacturers as well.

All short-wave listeners are asked to be on the lookout for emergency messages from W10XAB (14,169) which will be broadcast over the headquarters station of the MacGregor Arctic Expedition. According to a news release of recent date, no word has been received for several weeks from the ice-bound ship bearing the home-bound party of explorers.

SHORT-WAVE SHORTS: WGN, owned by the Chicago Tribune, Chicago, Ill. is to be relaid intermittently by the newly acquired ultra-high frequency station W5VRX. Amateur W3HA at Emery, Henry, Va., is again playing broadcaster near 7:45 p.m. EST, over GSF and GSI. "World Affairs" by Sir Malcolm Robertson on Wednesday, October 5, at 11:40 a.m. EST, over GSF and GSI; "World Affairs" by Sir Malcolm Robertson on Wednesday, October 5, at 11:40 a.m. EST, over GSF and GSI; and "Matters of Moment" by Dr. Charles Hill, on Thursday, October 6, at 2:30 p.m. EST, and will be repeated each week at the same hour.

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HIGHLIGHTS OF THIS WEEK

(Continued from Page 5)

Oliver Twist — Sunday, CBS

It was Charles Dickens, surely one of the greatest novelists who ever lived, who remarked that "genius is one percent inspiration and ninety-nine percent perspiration." Dickens should have known. Few writers have ever worked harder than he did. Indeed, it is often said of him that he was much more of a reporter than a novelist; that it was his indefatigable attention to details, rather than his imagination, that gave his work greatness. Particularly is this evident in the carefully drawn characters that are so numerous in his works. One of the most striking characters ever to come from his pen is Oliver Twist, well loved wherever Dickens is read. On Sunday, Orson Welles and the Mercury Theater of the Air will bring a dramatization of "Oliver Twist" to the

3d A DAY BUYS SICKNESS AND ACCIDENT POLICY

Here's a day's work for your own protection. This sickness and accident policy pays up to $150 a month when laid up and as much as $1,000 for an accidental death, besides other liberal benefits, as stated in this policy. Important: The policy can be issued to the mailman and women ages 15 to 64 without Doctor's examination. Improves the policy without cost or obligation. Give your age and name and relationship of beneficiary. Write to Reed & Insurance Company, 1011 Insurance Center Bldg., Chicago.

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RADIO GUIDE, Subscription Department, Desk 10-8, 715 Plymouth Court, Chicago, Illinois

[Box for responses with space to fill in name, address, and payment (if any)]

The Is Full of So Many Good Things!

Radio Guide • Week Ending October 8, 1938

23
THIS WEEK'S PROGRAMS

Monday

WFBM 1090, 50,000

KSKA 1390, 5,000

WAFB 1210, 5,000

WBAQ 890, 150

WAFK 1120, 150

WBAA 910, 150

WNIR 970

WPAM 1200, 100

WGN 1230, 100

WHAS 670, 9000

WHIP 1000

WIBA 1300, 50

WIRE 1400

National Broadcast Company

Chicago Columbia Broadcasting System

Mutual Broadcasting System

National Broadcast Company

Basic Blue Network

National Broadcasting Company

Red Network

NCB National Broadcasting Company

WGN 1090, 100

WAFB 1390, 500

WAFK 1210, 500

WNIR 970

WPAM 1200, 100

WGN 1230, 100

WHAS 670, 9000

WHIP 1000

WIBA 1300, 50

WIRE 1400

Radio City Music Hall Chamber Music Series: WERF WIRE

Radio City Music Hall Chamber Music Series: WERF WIRE

Saturday

WJZ-Texas, with Adolph Menjou, Una Merkel, Charles LeMaster, June Preisser, Kenny Baker, Max Reinhardt, and David Boekman's orchestra.

11:30 p.m. CST.

Log of Stations Listed in Edition E—Midwestern

Call Letters

KMOX

WFBM

WBNM

WAFB

KSKA

WAFK

WBAA

WNIR

WPAM

WGN

WHAS

WHIP

WIBA

WIRE

Location

St. Louis, Missouri

Denver, Colorado

Cincinnati, Ohio

Columbus, Indiana

St. Louis, Missouri

Chicago, Illinois

Ohio

West Lafayette, Indiana

Chicago, Illinois

Indianapolis, Indiana

Kentucky

Indianapolis, Indiana

Indianapolis, Indiana

St. Louis, Missouri

Washington, D.C.

Indianapolis, Indiana

Cincinnati, Ohio

Louisville, Kentucky

San Antonio, Texas

Syracuse, New York

St. Louis, Missouri

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SUNDAY
9:30 a.m. (Continued)
WIND-The Walkahm
WIRE-Arranged
WJH-The Hermesca Cave, drama
WAN-Aloha Aloha
WTAM-Symphonic Variations
WTV Sunday Dance Orch.

News: WIBK WTAQ
WIBA Aloha Land
WIND-Dance
WMAQ-To be announced

WIND Musical Clock: WKBH WIBA
Monday
WROK-Aloha Land
WMT-Family Man, Duo: Arden, sketch (Ward & Carhart, songs:

Monday
WIND -The Family
KMOX WFBM (sw-21.51)
WBOW (sw-21.S)
WBAB News:

Tuesday
WIND -Solidified
WSUI-Education Notes
WOC-Musical Clock
WIRE-Dessa Byrd
WIND -The

Wednesday
KMOX WFBM (sw-21.51)
WBOW (sw-21.S)
WBAB News:

Wednesday
WIND -The
KMOX WFBM (sw-21.51)
WBOW (sw-21.S)
WBAB News:

Thursday
WIND -The
KMOX WFBM (sw-21.51)
WBOW (sw-21.S)
WBAB News:

Thursday
WIND -The
KMOX WFBM (sw-21.51)
WBOW (sw-21.S)
WBAB News:

Friday
WIND -The
KMOX WFBM (sw-21.51)
WBOW (sw-21.S)
WBAB News:

Friday
WIND -The
KMOX WFBM (sw-21.51)
WBOW (sw-21.S)
WBAB News:
Good Listening for Tuesday

Further details and stations which will broadcast programs noted may be found in the adjacent programs section and broadcast time information contained there.

WORNING

11:30 CST National Farm and Home Hour. REC

7:00 CST Edward G. Robinson and Claire Trevor.

7:30 CST Johnny Presents.

8:00 CST We, the People.

8:30 CST Fibber McGee and Co.

8:30 CST Benny Goodman.

8:30 CST Symphony Orchestra.

9:00 CST Bob Hope.

9:30 CST Hal Kemp.

TUESDAY October 4

4:45 Happy Jack, bags: KSD WBA WINE WMAG.

Edward Davies, bar: WBW WITC.

Tom Millis, Straight Shot, sketch (Ravish Wheat Council).

Len Strickland, WJBC.

Leon Sleigh's, KWK.

Four Notes & Dave Bacal: WOT WTAQ WCCO WISS.

Edward: Worners.

Ruby: WTC.

Nora: WCC.

Billy: WMC.

Silas: WKL.

The Old Timer:

and complete cast

9:30 E.S.T. 8:30 C.S.T.

7:30 M.S.T. 6:30 P.S.T.

J ohnny Presents Russ Morgan & His Orchestra, Jack J ohnston's Dallas Strings, The Finest Hour.

Symphony Orch.: WOT WOR

Guest: Joseph Coleman, violin.

Music alert on page 15 this week.

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7:00 CST Edward G. Robinson and Claire Trevor.

7:30 CST Johnny Presents.

8:00 CST We, the People.

8:30 CST Fibber McGee and Co.

8:30 CST Benny Goodman.

8:30 CST Symphony Orchestra.

9:00 CST Bob Hope.

9:30 CST Hal Kemp.

Tonight! October 4

Hear your old favorites!

* FIBBER MCGEE and COMPANY

with

DONALD NOVIS

BILLY MILLS' ORCHESTRA

NICK DOPPIOUS

SILLY WATSON

THE OLD TIMER

and complete cast

9:30 E.S.T. 8:30 C.S.T.

7:30 M.S.T. 6:30 P.S.T.

JOHNSON'S WAX and GLO-COAT

To be announced: WBOB WOR WAF Sports Report.

WFA Story Book Hour.

WFAQ Special Help Negro WFAQ evening Serenade.

Wind Swing Quartet.

WHRK Algona.

WDB Supper Special Frilke.

WKIM Kiddles' Hour.

WWPL Paul Sullivan, news.

WCCO Pull up the Range.

WTMJ Musicale.

News; Edward: WOR.

News; FM: WJBT.

Ralph Blake, trc.: (sw-9:25)

Paul Schenck's Orch.: WFL WIR.

Don Winslow of the Navy: (sw-15:21)

WW: WJBC.

WKBB.

1:00 PM: WBBM.

WKBB.

WMM.

9:00 PM: WBBM.

WKBB.

WMAQ.

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WBBM.
SIXTY minutes of comedy, music, drama, to be provided by the brightest stars of stage, screen, and radio. Laugh with Charlie Ruggles and Una Merkel — expect a new high in dramatic values in the series of sketches directed by the internationally famous Max Reinhardt, with a celebrated guest star each week ... enjoy the polished performance of Adolphe Menjou as Master of Ceremonies ... the singing of Benny Baker and Jane Froman ... the music of the great Texaco Orchestra and Chorus under the baton of David Broekman. Tune in The Texaco Star Theatre every Wednesday night (starting October 5th) ... presented on the CBS Network with the compliments of your Texaco Dealer.
HELLO AGAIN

Look at us! We’re bronzed, sun-baked, tingling with energy, oozing vitality, riding the crest of that after-vacation wave.

Tune in tonight and tomorrow and the next day. Listen—and let yourself go. Laugh, sigh, or drop a tear. Live a little longer, a little deeper, or a little happier. We can help if you will let us.

Gee, it’s grand to be back, and grand to know that we will be part of the richest, fullest season of entertainment radio has ever known. Check our shows in Radio Guide, tune in again, and see if we don’t double your radio enjoyment.