

# RADIO GUIDE

Complete Programs  
for the Week End-  
ing Friday, Nov. 3  
**TEN CENTS**

A E

The Hallowe'en spirit grips  
Lew Lehr, heard Sunday, CBS



**THE  
FUNNIEST MAN  
IN THE WORLD**

*By James Street*

# GOOD NEWS FOR THOUSANDS WHO ARE SKINNY



**SAYS MANY ARE SKINNY BECAUSE THEY NEED VITAMIN B AND IRON. SUPPLIED IN IRONIZED YEAST**



*Posed by professional models*



**READ HOW THOUSANDS OF THIN, TIRED, NERVOUS PEOPLE HAVE GAINED 10 TO 25 LBS.—NEW STRENGTH—QUICK**

SCIENTISTS have discovered that thousands of men and women are thin and rundown—often tired and nervous—sometimes just picking at their meals and sleeping poorly at night—simply because they do not get sufficient Vitamin B and iron from their daily food. It has been found that without enough of these two vital substances you may lack appetite and not get the most body-building good out of what you eat.

Now you can get these exact missing substances in these scientifically prepared, easy-to-take little Ironized Yeast tablets. And if you need these substances, the improvement that comes in a short time is often astonishing. Thousands report gains of 10 to 25 naturally attractive pounds in just a few weeks! Their tired feeling and jitteriness seem to have just flown away. They enjoy their food, sleep fine and get up in the morning full of pep and rarin to go. They're entirely different, much more attractive persons, easily winning many new friends and enjoying life as never before.

### Make this money-back test

Get a package of Ironized Yeast tablets from your druggist today. If with the first package you don't eat better and FEEL better, with much more strength and pep—if you're not convinced that Ironized Yeast will give you the normally attractive pounds and new energy you've wished for, the price of this first package promptly refunded by the Ironized Yeast Co., Atlanta, Ga.

But just one warning! Due to the success of Ironized Yeast, cheap, inferior substitutes have sprung up which do not give the same results. So insist on genuine Ironized Yeast. Look for IY stamped on each tablet.

### Special offer!

To start thousands building up their health right away, we make this special offer. Purchase a package of Ironized Yeast tablets at once, cut out the seal on the box and mail it to us with a clipping of this paragraph. We will send you a fascinating book on health, "Facts About Your Body." Remember, results with the first package—or money refunded. At all druggists. Ironized Yeast Co., Inc., Dept. 11312, Atlanta, Ga.

**TUNE IN ON JOHN J. ANTHONY'S GOOD WILL HOUR.** See Sunday's program page for exact time and station.



Jack Albin

## SERIOUS SHAW QUILTS SHOW—SHUNS COMEDY

BASEBALL has its Dizzy Dean, drama has its John Barrymore—and swing has its Artie Shaw. They have something in common. Some call it temperament; some call it color. Some like it; some don't. Whatever they have, trouble likes it. Shaw has succeeded Rudy Vallee as music's problem child. His love-affairs are as hard to keep up with as the music of his hot clarinet. He threw fits of temper on Hollywood movie lots, refusing to speak certain of his lines. Now Artie has pulled away from radio's "Melody and Madness," with Bob Benchley. A number of reasons have been given—that the swing king was forced off because of his unconcealed contempt for the jitterbugs who pay his meal-ticket; that he simply needed a rest; that he

objected to reading comedy lines on the show. The last is the most plausible chief reason. Not long ago Shaw took his musicians and walked out in a huff in the middle of a dance engagement and got himself sued for \$10,000. In spite of all the adverse publicity given his escapades, Shaw is still packing them in wherever he plays. He had previously endeared himself to the public by his heroic triumph over that serious disease, agranulocytopenia, which had laid him low, and by his spectacular playing of a Los Angeles opening engagement while a fugitive from the hospital. It will be a greater triumph if Artie can overcome himself and his present troubles and return to high favor at the same time.

## RADIO GUIDE

The National Weekly of programs, pictures and personalities

M. L. ANNENBERG, Publisher  
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### CONTENTS

Unmasking Jack Benny's New Tenor	2	"Good-night and Thirty"	17
Coming Events	3	This Week's Programs	18
Everybody Has a Neighbor	4	Hallowe'en Gal	19
Airialto Lowdown	6	Dunking and Democracy	20
Hollywood Showdown	7	Tony Turns to Golf	21
Voice of the Listener; Get in the Quiz Game	8	You Asked for Them and Here They Are	22
Unwelcome Guest Stars	9	Capers by the Crosbys	24
The March of Music	10	Big Sister Marries	25
National Song Search	12	What Can We Believe?	26
The Funniest Man in the World	13	Puzzle; Get in the Quiz Game Answers	43
Listening to Learn	14	National Song Search Entries; Birthdays	44
The Fall and Rise of Betty Lou	15	Football Broadcasts; Mr. Fairfax Replies	45
On Short Waves	16		

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## BULLS & BONERS

One Dollar will be paid for every broadcasting boner printed in this column. Your boner—a ludicrous error or a statement with twisted meaning made by some radio performer—should be accompanied by name of station and broadcaster, date of program. Address Bulls and Boners, RADIO GUIDE, 731 Plymouth Court, Chicago, Ill. In case more than one reader submits same boner, prize goes to contributor whose letter bears earliest postmark. In case of tying postmarks, all tying contestants will receive prizes.

Dexter Hayes on "Society Girl": "I'll call for you at seven. Let's not dress."—Curtis Langford, 1328 N. Winona Ave., Tyler, Tex. (Oct. 11 over CBS.)

Homemaker's program: "This pumpkin pie is decidedly different. It is one hundred years old."—Mrs. Ray J. Jones, Ottetail, Minn. (Oct. 9 over Station WDAY.)

Rosemary Lane to Bing Crosby: "My husband has been after me to get a laundress but I prefer to wash myself."—Mrs. E. W. Boose, 35 Colley St., Waterbury, Conn. (Oct. 12 over NBC.)

News commentator: "The Iroquois held to a steady course but the destroyers zig-zagged through the sunlit skies."—William K. Pease, Hg. Batry., 1st Ba., 18 F. A., Fort Sill, Okla. (Oct. 11 over Station WKY.)

Fred Allen: "Close your mouth, Uncle Jim, there's nothing coming up."—Nyle Bartow, Gordon, Nebr. (Oct. 11 over NBC.)

Breakfast Club program: "It's about thirty-eight degrees according to the thermometers I saw wandering down the street this morning."—Margaret Grant, 860 Fleet Ave., Winnipeg, Man., Canada. (Oct. 11 over Station CJRC.)

Announcer: "So next time you are downtown drop your clothes off at Vanderbeck's."—Mrs. Katharine Cunningham, 1400 33rd Street, Rock Island, Ill. (Oct. 11 over Station WHBF.)

News announcer: "The New York Yankees are today on the way to baseball immorality."—C. LaVerne Roberts, 524 Tüssing Bldg., Lansing, Mich. (Oct. 8 over Station WKZO.)

Guy Savage, announcer: "You'll find with a Bond topcoat on your back, you'll be way out in front."—Mrs. H. P. Anthony, 401½ 17th Ave., East Moline, Ill. (Oct. 10 over Station WGN.)

Parks Johnson on "Vox Pop": "Are you a housewife or do you work?"—Mrs. Gene Daugherty, 411 E. Tiffin Street, Fostoria, Ohio. (Oct. 12 over CBS.)

Betty of "Escorts and Betty" on Breakfast Club: "I want a comb for a fat man with rubber teeth."—Mrs. Earl F. Hudson, Wayside, Kans. (Oct. 6 over NBC.)

Interview program: Question: "Have you any children?" Answer: "Yes, I have six living and three married."—Beverly Esberry, Lehigh, Ia. (Oct. 11 over Station WHO.)

# A Money-Making Opportunity for Men of Character

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

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

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

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

Now another change is taking place. An old established industry—an integral and important part of the nation's structure—in which millions of dollars change hands every year—is in thousands of cases being replaced by a truly astonishing, simple invention which does the work better—more reliably—AND AT A COST OFTEN AS LOW AS 2% OF WHAT IS ORDINARILY PAID! It has not required very long for men who have taken over the rights to this valuable invention to do a remarkable business, and show earnings which in these times are almost unheard of for the average man.

Not a "Gadget"—  
Not a "Knick-Knack"—

but a valuable, proved device which has been sold successfully by business novices as well as seasoned veterans.

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

Some of the Savings  
You Can Show

You walk into an office and put down before your prospect a letter from a sales organization showing that they did work in their own office for \$11 which formerly could have cost them over \$200. A building supply corporation pays our man \$70, whereas the bill could have been for \$1,600! An automobile dealer pays our representative \$15, whereas the expense could have been over \$1,000. A department store has expense of \$88.60, possible cost if done outside the business being well over \$2,000. And so on. We could not possibly list all cases here. These are just a few of the many actual cases which we place in your hands to work with. Practically every line of business and every section of the country is represented by these field reports which hammer across dazzling, convincing money-saving opportunities which hardly any business man can fail to understand.

## EARNINGS

One man in California earned over \$1,600 per month for three months—close to \$5,000 in 90 days' time. Another writes from Delaware—"Since I have been operating (just a little less than a month of actual selling) and not the full day at that, because I have been getting organized and had to spend at least half the day in the office; counting what I have sold outright and on trial, I have made just a little in excess of one thousand dollars profit for one month." A man working small city in N. Y. State made \$10,805 in 9 months. Texas man nets over \$300 in less than a week's time. Space does not permit mentioning here more than these few random cases. However, they are sufficient to indicate that the worthwhile future in this business is coupled with immediate earnings for the right kind of man. One man with us has already made over a thousand sales on which his earnings ran from \$5 to \$60 per sale and more. A great deal of this business was repeat business. Yet he had never done anything like this before coming with us. That is the kind of opportunity this business offers. The fact that this business has attracted to it such business men as former bankers, executives of businesses—men who demand only the highest type of opportunity and income—gives a fairly good picture of the kind of business this is. Our door is open, however, to the young man looking for the right field in which to make his start and develop his future.

Profits Typical of  
the Young, Growing Industry

Going into this business is not like selling something offered in every grocery, drug or department store. For instance, when you take a \$7.50 order, \$5.83 can be your share. On \$1,500 worth of business, your share can be \$1,167.00. The very least you get as your part of every dollar's worth of business you do is 67 cents—on ten dollars' worth \$6.70, on a hundred dollars' worth \$67.00—in other words two thirds of every order you get is yours. Not only on the first order—but on repeat orders—and you have the opportunity of earning an even larger percentage.

This Business Has  
Nothing to Do With  
House to House Canvassing

Nor do you have to know anything about high-pressure selling. "Selling" is unnecessary in the ordinary sense of the word. Instead of hammering away at the customer and trying to "force" a sale, you make a dignified, business-like call, leave the installation—whatever size the customer says he will accept—at our risk, let the customer sell himself after the device is in and working. This does away with the need for pressure on the customer—it eliminates the handicap of trying to get the money before the customer has really convinced himself 100%. You simply tell what you offer, showing proof of success in that customer's particular line of business. Then leave the invention without a dollar down. It starts working at once. In a few short days, the installation should actually produce enough cash money to pay for the deal, with profits above-the investment coming in at the same time. You then call back, collect your money. Nothing is so convincing as our offer to let results speak for themselves without risk to the customer! While others fail to get even a hearing, our men are making sales running into the hundreds. They have received the attention of the largest firms in the country, and sold to the smallest businesses by the thousands.

No Money Need Be Risked

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

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State.....



—Ernest A. Bachrach

## UNMASKING JACK BENNY'S NEW TENOR

**W**HENEVER you begin to feel sorry for Dennis Day, naive new tenor on the Jack Benny program (heard Sunday nights, NBC, at 7 p.m. EST; 6 CST; 9:30 MST; 8:30 PST), because his radio mother orders him about with such abandon and seems to completely dominate his life, save your sorrow. No one ever dominated anyone with a name like Dennis Day and a voice so competely at home amid the strains of "Macushla" and "Mother Machree." As a matter of fact, Denny is a self-reliant young man who has been making his own way around for quite a few years.

That Denny should be the one to undertake the task of filling Kenny Baker's shoes on the Jell-O show was Mary Livingstone's idea. Jack Benny had been auditioning tenors until he was blue in the face, and then one day Mary walked in with a recording of Denny's voice. "I'm awfully glad to have to admit, Mary, that for once you're right," was Jack's way of hiring the lad.

Day is twenty-two years old, was taking a prelegal college course in New York when a ruptured appendix sent him to the hospital. When he came out he found that the doctor and

hospital bills had eaten up his college funds. He was faced with the problem of replenishing his personal treasury quickly or else dropping out of school. So he fell back on his singing talent.

It was Rudolph Friml, Jr., who first gave him the idea of singing as a profession. Friml heard Day sing at an informal party and encouraged him. Day then studied under Madame Lazzari, the voice-coach who was also responsible for Frank Parker. He then began singing around New York whenever he could get a job, and on his first radio job—with "Accent on Music," a CBS sustaining program—he

was heard by Mary Livingstone, who felt he was the man Jack Benny had been frantically seeking.

In Hollywood, where he would have been perfectly normal if he bought the most gilded limousine on the market, he befuddled onlookers by buying a rickety old car he can tinker with. He likes nothing better than a nice, greasy Saturday afternoon spent under the drip-pan of a jalopy installing a new gasket. Rumors that he was negotiating for the purchase of Jack Benny's old Maxwell were vigorously denied by Jack with a "It still runs, don't it?"

# COMING EVENTS

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

## HOT SPARKS Sunday, NBC

The grouches of the nation are now burning as they have never burned before, for there are (is) real Sparks on the "Grouch Club." It has long been considered a natural by wistful crabs that persimmon-pan Ned Sparks should be one of the chief dishers of sour stuff on the program. With this extra dose of acid, sneermaster Jack Lescolie says if the public enjoys the program now it's their own fault. With Hallowe'en so near at hand, it is whispered that Sparks' pet peeve of this Sunday is that timorous souls who believe in ha'nts and witches can't see his face over the air and be scared as they were by Orson Welles!

Eastern 6:30 p.m. Central 5:30 p.m. Mountain 4:30 p.m. Pacific 3:30 p.m.

## GREAT TEAM Sunday, CBS

Two magnificent actors team up in "The Magnificent Ambersons" this Sunday on "Campbell Playhouse." Orson Welles, about whom there is little left to tell except that he is stirring up excitement in Hollywood's movie circles, will have as his guest Walter Huston. Mr. Huston's great talent is not entirely new to radio, though his place as current master of ceremonies on "Good News of 1940" is a new role for him. Off to a slow start, his work of handling the reins of a variety show is picking up zest. He returns this week to radio acting, where he never falls short.

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

## ALEC'S GHOSTS Monday, NBC

Alec Templeton has often been called a wizard, therefore he must associate with witches. He's going to call forth a few of them to help him and his colleagues celebrate Hallowe'en this Monday. The season's theme will be carried out in this program. Alec and the

orchestra, directed by Daniel Saidenberg, will do an original Templeton number, "Ghost Rhapsody." The chorus will sing "Ding, Dong, the Witch is Dead." Alec's serious number will be Debussy's "Maid with the Flaxen Hair." William Miller, director of the vocal en-

### DOUBLE FEATURE

For the best two hours of entertainment this week, we recommend "Good News of 1940" and "Kraft Music Hall." Tune in Thursday, 9:00 to 11:00 p.m. EST, NBC

semble, will sing a solo. Alec will also do a couple of fiendish impressions as the piece de resistance of the Hallowe'en show. No guest stars are scheduled for this program.

Eastern 9:30 p.m. Central 8:30 p.m. Mountain 7:30 p.m. Pacific 6:30 p.m.

## HEROINES HONORED Tuesday, NBC

We hear a lot about heroes. Now we're going to hear about heroines in a program called "Gallant American Women." That's as it should be. Men perhaps more often than women do the spectacular things of history—the good things and also the bad things. The purpose of this program is to play the deserved spotlight on the really great women who have done much to establish and preserve our great traditions and institutions. These feminine achievements, in addition to the contribution of homemaking and motherhood, have been obscured somewhat

by America's emphasis on bigness and quantity, according to the U. S. Office of Education, which conducts the series. "These Freedoms" is the title of the first program, presented this Tuesday.

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

## DR. CHRISTIAN Wednesday, CBS

The popular dramatic series, "Dr. Christian," returns to the air this week. The many who follow the career of the very human country doctor of River's End perhaps wonder sometimes how Jean Hersholt manages to project so much genuineness into the role. It may be easier to understand when you know that Hersholt has long striven to alleviate the suffering and heartaches of less fortunate fellow workers. His efforts as president of the Motion Picture Relief Fund have helped make possible aid for over 5,000 cases of poverty, sickness and unemployment in 1938

### SNAP-SHOT

Kate Smith takes her program to Hollywood to introduce the premiere of "Drums Along the Mohawk." Listen Friday night, 8 EST, 7 CST, 10 MST, 9 PST, CBS

alone. These facts about the actor make it even easier to hear and enjoy the fine Dr. Christian dramas.

Eastern 10:00 p.m. Central 9:00 p.m. Mountain 8:00 p.m. Pacific 7:00 p.m.

## SHUCKS! Friday, NBC

The nation's fastest corn-huskers will vie for the 1939 national title this Fri-

day. And NBC will be on hand to broadcast an ear-by-ear description of the corny but colorful contest. The scene of this year's "battle of the bangboards" will be a forty-acre field of Kaw Valley land near Lawrence, Kansas. Competitors will be the champions and runners-up of Illinois, Iowa, Kansas, Minnesota, South Dakota, Ohio, Nebraska, Indiana, Wisconsin and Missouri. The broadcast will be part of the "National Farm and Home Hour" program of that day. Tune in for a treat—and a surprise if you think corn-husking is tame and slow!

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

## ADDED ATTRACTIONS

**SATURDAY:** The old hayloft presents a natural setting for a Hallowe'en festival as the "National Barn Dance" cavorts with broomsticks 'n' everything . . . **SUNDAY:** Merle Oberon will be guest of "Silver Theater" . . . Gable the glamorous joins McCarthy the magnificent on "Chase and Sanborn Hour." Clark's vehicle will be "Magnolias Have Thorns" . . . Buck Benny gives one of those fictitious parties for which he is famous, celebrating Hallowe'en.

## SCHEDULE CHANGES

### New Programs

"Dr. Christian" (Vaseline), starring Jean Hersholt in the role of an old family doctor of "River's End," will be premiered Wednesday, November 1.

Eastern 10:00 p.m. Central 9:00 p.m. Mountain 8:00 p.m. Pacific 7:00 p.m.

"Youth vs. Age" (Sloan's Liniment), a new quiz show, with Cal Tinney as master of ceremonies, will be heard Coast to Coast beginning Saturday, October 28.

Eastern 8:30 p.m. Central 7:30 p.m. Mountain 6:30 p.m. Pacific 5:30 p.m.

# Special

Hear Bob Crosby play Tues. night over CBS

when he premieres "Good Night, My Lovely Lady," first winner in Radio Guide's weekly series of thirteen national Pop-Song contests



Followed by listeners for years as the tenor-philosopher of radio, Richard Maxwell now broadcasts over CBS, Mondays through Saturdays. As he sings (above), organist Fred Feibel uses earphones to blend background music



—CBS Photographs

Maxwell's mail averages three thousand letters a month—all kinds of letters—from terse postcards to long, rambling letters. Through these he maintains ties with Good Neighbors, gives them tips on how to help others

# EVERYBODY HAS A NEIGHBOR

But it's what everybody hasn't got that worries radio's Richard Maxwell. That's neighborliness

BY DICK DORRANCE

"THERE'S one thing everybody has," says Richard Maxwell, "and that's a neighbor. But there's also one thing that everybody doesn't have—and that's neighborliness."

It's an interesting philosophy this unique radio personality represents. It's a philosophy of friendliness and trying to help the other fellow, of good deeds and sympathy, of unselfish efforts to—as the old saying runs—"brighten the corner where you are."

Essentially it's nothing new. There have been humanitarians and people with great, warm hearts so long as men have known troubles. And yet Richard Maxwell's approach to the situation is entirely new.

He has the aid, you see, of that versatile and omnipresent thing we call radio.

It sweeps his voice and his songs into a hundred thousand homes, it reaches myriad listeners who, like Richard Maxwell, also want to do good among their fellow men under the simple, homely guise of neighborliness.

A little girl lies sick and lonely in a New Jersey village. She listens each morning to Maxwell's broadcast over the Columbia Broadcasting System, and so she grows to know him as a friend. Finally she writes a letter. Maxwell mentions her upon the air and then, swiftly, one of his Good Neighbor Clubs goes into action. Its members visit the little girl, bring her flowers, take her riding—in short, attempt to restore happiness to an unfortunate soul who had

almost forgotten how to be happy.

Far out in the Midwest a family struggles with adversity. There are six children. One is ill and the father cannot find work. They battle their problems with a slender relief stipend, but the trail becomes narrower, rougher. This family has listened to Maxwell's programs almost daily, and so the mother sits down and laboriously writes him a letter. She pours out her problems as to a close friend. The pathos which floods those lines is real and tearfully sincere. Maxwell notifies a near-by Good Neighbor Club. They investigate quietly at first—then begin to help. It's the understanding help of neighbors and not the condescension of charity.

Today that midwestern family has been completely rehabilitated. They have a new and warm house, the father works steadily, the children attend school once more. And a Good Neighbor Club was responsible.

Good Neighbor Club?

YOU never heard of the Good Neighbor Clubs? But you will—more and more as the months progress. They're a new group of localized organizations, growing with phenomenal speed, bonded together by the magnetic coordination of Richard Maxwell and his nation-wide programs, heard Mondays through Fridays at 3:45 p.m. EST and Saturdays at 9:00 a.m. EST over CBS. Although this tenor-philosopher of radiodom has been on the airwaves more than a decade now, his Good

Neighbor Clubs are of recent origin. The first one was formed in Brooklyn, N. Y., last December. It had as charter members five earnest but competent young ladies.

Today there are seventy-nine Good Neighbor Clubs in eighteen states, aggregating almost ten thousand members, all dedicated to the major purpose of helping those less fortunate and in need. There must be a reason or two behind that amazing growth.

ONE of them, naturally enough, is Richard Maxwell himself and his daily cheer-and-comfort program. In the sincerity of his voice and the stories which he tells of people who helped fellow humans, a host of listeners have found inspiration to be just plain neighborly.

But that's only half the picture. Maxwell explains quite simply the eagerness of his radio audience toward banding into Good Neighbor Clubs. "Everybody," says he, "really wants to help people less fortunate than they are. The world is filled with big-hearted souls. But most of the time they don't know where to look for fellow beings in need of aid or comfort. Listeners write in to tell us of unusual cases, then we merely get in touch with the nearest Good Neighbor Club. They do the rest. And they do it well."

He's right, too. The clubs are based soundly upon sincerity. Maxwell issues them charters, but before any club wins one it must prove its earnestness by the performance of some worth-while

feat. And their membership rolls run the gamut from a group of schoolgirls in North Carolina who raise flowers for shut-ins to forty-four young businessmen who are supporting a Florida orphan boy.

There's a busy season ahead for these Good Neighbor Clubs. As autumn lengthens into winter, it means another season of hardship and distress for the poor and helpless. That's when the Good Neighbor Clubs will be put to the acid test.

They'll probably come through with waving banners. "The encouraging thing to me," declares Maxwell, "is the fact that they don't merely confine themselves to supplying food and clothing for those who need it. They try to create something permanent, to place others in a position once more where they can help themselves."

It looks as though Old Man Winter were scheduled to face a formidable foe when he encounters this unusual radio program which turns the kilocycles to enlisting human sympathy for the down-and-outers.

That Richard Maxwell has struck a responsive chord in the heart of America is evidenced by the mail-bag which the postman brings each day. Its contents totals close to three thousand letters a month—all kinds of letters . . . terse postcards . . . long and friendly rambles scratched on both sides of the paper . . . letters from invalids and elevator-operators, from bankers and philanthropists . . . letters of thanks and letters of appeal . . . reports from Good

Neighbor Clubs . . . and always requests for new club charters.

These Good Neighbor Clubs spring up spontaneously about the country. A small clique of friends, moved by the deeds which they hear described over their radios, band together. In one case they're ten persons all living in a Manhattan apartment house—ten persons born in seven different countries, of four varied creeds—ready to perform any kindly act that is within their power. In another instance they're twelve Georgia housewives who meet once a week, each making a square of a special quilt which, when all put together and finished, is given to a poor family.

Each group has its own distinctive name, colorfully descriptive of the work which it performs. For example, there's the Ready-to-Help Club, the Live Wire, the Good-Will, Do-It-Now, Chat-a-While, Scattergood and Golden Sunbeam Clubs, plus dozens more—all listening continually to Richard Maxwell, all reporting to him on their friendly exploits.

Friendly exploits? Let's look at some of the records. There was the case of a Roanoke (Va.) boy with a broken back, bedridden for two years, who wanted to earn his living. He appealed to the CBS singer and philosopher to pass along his name and address to a nearby club. Still able to use his arms, this boy wanted tools with which to build model ships and airplanes and trains which he might sell.

At that time there were no clubs in Virginia. Maxwell mentioned the lad's plight during his program, and within a week had five applications for charters from the State of Virginia.

A small club in New Jersey discovered a young invalid with a remarkable ability for fashioning hand-made candles. Today they not only furnish



Richard Maxwell's is the old philosophy of friendliness and helpfulness, but his approach is new. It is the radio approach. With 10,000 members already in seventy-nine radio Good Neighbor Clubs, he hopes to round up national forces to aid underprivileged children

her with odds and ends of wax for her work but even go a step beyond by seeing that she finds customers.

A club of seven members in Bel Air, Md., learned of an impoverished family who had struggled hard but futilely to make both ends meet. The husband knew the chicken-raising business well, had plenty of farm space but no chickens. Within a week two hundred baby chicks, together with feed, were delivered to his home.

Recently a cripple appealed to Maxwell for aid in securing employment. He knew nothing but discouragement, since no one would give work to him because of his physical disability. The Good Neighbors rallied again, Maxwell

himself aided, and the man was sent to one of New York's finest hospitals for operations on both legs and arms. By the end of this year, say the doctors, he will walk once more without crutches.

But it's not always the magnitude of the good deed which counts. The spirit of helpfulness and sincerity which prompted it means far more. That, perhaps, is why we can smile understandingly at a letter from one club which reports it had given a bath to a ninety-year-old lady who was too feeble to get into the bathtub by herself—and now it's a regular deed.

Richard Maxwell's biggest and extremely busy chapter is the club headed by Darrell Martin, veteran radio editor of the Pittsburgh Post-Gazette. Martin airs a local "Good Neighbor"

program over station WJAS in the Smoky City. His membership ranks total better than 2,400 listeners today, making up nearly a quarter of all Good Neighbor Club enrollment in the country.

"But we're only starting," says Richard Maxwell, who looks at you squarely with determined eyes. "Our goal is not just a club in every state but at every strategic point in all forty-eight states. When we have that, why, then I'll feel we're getting an organization set up which can be really effective."

Maxwell himself is more than a radio artist and a student of human needs. He composes hymns and gospel songs, including such works as an arrangement of the Twenty-third Psalm set to Tschai-kowsky's Fifth Symphony. He writes books and magazine articles, once was

an aviator, and still maintains an ardent love for angling. You'll find him at home in Westfield, N. J., living with his mother and three children.

Someday he hopes to round up a powerful, far-reaching force—minus politics and red tape—which will aid all underprivileged children. If the way his Good Neighbor Clubs are catching on and spreading enthusiastically across the nation is any criterion—may be his dream will really come true before many more years have passed.

Richard Maxwell may be heard Mondays through Fridays over a CBS network at:

EST 3:45 p.m. — CST 2:45 p.m.

Also Saturday mornings over CBS at: EST 9:00 a.m. — CST 8:00 a.m.

Not broadcast by stations in the Mountain or Pacific Time zones.

# AIRIALTO LOWDOWN

Abbott and Costello  
piped to Kate Smith  
program for one-time  
airing from Hollywood

By Martin Lewis



Shown here burlesquing Mayor LaGuardia's alleged yen for following fires, comics Lou Costello (left) and Bud Abbott of Kate Smith's show (CBS, Fri.) are torn between radio and their "Streets of Paris" show. This week they stay in New York as Kate Smith goes west

NEW YORK.—The Kate Smith program of November 3 will be broadcast from Hollywood. Kate is going to the Coast at the invitation of Darryl F. Zanuck, head of 20th Century-Fox, just for that one broadcast, during which you will hear a preview of "Drums Along the Mohawk," featuring Claudette Colbert and Henry Fonda, who also star in the picture. This invitation is a fine tribute to Kate and her program when you consider there are so many variety shows originating in Hollywood that could have been selected. Accompanying Kate will be Ted Collins, Jack Miller, who will use David Broekman's orchestra for this broadcast, and Ted Straeter, who will assemble and rehearse a West Coast singing group.

There was some doubt at first as to whether Abbott and Costello would accompany Kate. The plan now is to pipe them in from New York studios. The comics, as reported before, are appearing in "Streets of Paris," but radio has first call on their services, which means if the radio producers had insisted upon their going to California, the show would have had to do without the boys for one night while they covered six thousand miles by air for the broadcast. Kate is going by train and will do her noonday-chat airings en route. She is definitely not going to make a picture, as reported elsewhere.

#### Kilocycle Chatter

Buddy Clark is commuting by air between Chicago and New York to make his Wayne King broadcasts from the Windy City on Saturday nights and his Ben Bernie show on Sunday from the big city . . . NBC has an announcer by the name of George Putnam and so did CBS. I say "did," because last week he was let out for missing a 6:30 a.m. news broadcast, which is something

that can happen to anyone and should be excused. It's too bad, because he was making plans to get married in a few weeks, had his apartment and all his furniture selected, and now he's out of a job, which of course changes his plans.

NBC's George Putnam recently married his home-town sweetheart following in the footsteps of his friend and brother announcer, Jack Costello. Both boys were members of the announcing staff of KSTP in St. Paul, Minn. Costello left a few years ago to join up with NBC in New York. Recently Putnam did the same thing. Costello married his home-town gal and now George follows suit. The same clergyman performed both ceremonies.

#### "Seen" Behind the Scene

Tacked on the door of the CBS newsroom where all the news broadcasts originate is a sign reading, "Please do not visit the news department during these emergency operations unless your business is urgent and cannot be conducted by telephone." The boys in this newsroom have something more than the news to interest them in the mornings, and those powerful field-glasses they have are not used to get a good view of the news but a better view of a rear room of a fashionable Park Avenue apartment . . . Ray Bloch, CBS maestro-choral director, has a large chart in colors tacked on the wall of his office on which rehearsal times and broadcasts are marked. Ray has so many programs he put it up to make sure he doesn't miss any.

Ben Grauer tells me he has trouble hearing the people he telephones on long distance to give away the weekly pot o' gold. Between the excitement of the winners and the band in the background, he almost goes crazy. The tele-

phone company is trying to help out the situation by installing amplifiers. Incidentally, the winner's voice can't be broadcast because of some F. C. C. ruling on tapping wires, which would have to be done to hear the person at the other end.

#### How Alec Templeton Does His Broadcasts

A great many listeners wonder how blind Alec Templeton broadcasts without a hitch. Well, here's how it's done. Manager North reads the script twenty times to him until he has it memorized. So far, he has never forgotten a line or missed a cue, which is given to him by a touch from North. Incidentally, Templeton has embarked on a concert tour that will take him to fifty-seven cities, covering eighteen states and Canada.

Apparently Fred Allen doesn't plan on making any more cracks about Peter Van Steeden's hair. The ork-pilot has been coming to the broadcasts with his hair slicked back. Fred was telling me that Peter gave him a clock when he went off the air last spring that played their theme song, "Smile, Darn Ye, Smile." So what happens? They come back on the air and the program has a new theme song. Even the applause sign Harry von Zell uses this season is new. After the program is over, Allen is kept busy signing autographs for about a half-hour.

#### Program Notes

Mort Lewis' new program, "Fun With the Famous," which has taken the place of "If I Had the Chance" on Tuesday nights, is just what its name implies and is well worth 'earing . . . Al Pearce on his first program stated that a lot of his friends consider his program a lot of fun, or words to that effect. After listening to the show my verdict is that his friends must be trying to hu-

mor him. The best thing on the program was a new singing group, Marie and her Merry Men. They should do at least two numbers on a program . . . Raves have come in over Phil Harris' vocalizing of "Nobody" when he and his band guested recently on the Fitch Bandwagon. Quite a few listeners suggest Jack Benny should have Phil sing a number on his show . . . Red Skelton told a friend that he got a report the radio audience was laughing one hour after his program was off the air. "Yeah," the pal replied, "Fred Allen is on the air during that hour."

#### Purely Personal

The Bud Collyers—he's Mike Conway on "Pretty Kitty Kelly"—are preparing for another visit from the stork some time in April . . . CBS announcer Harry Clark went off and got married a few weeks ago and was treated to a party by his colleagues . . . Bernard Hermann, musical director of the Orson Welles show, and Lucille Fletcher of the CBS press department have also taken that walk down the aisle . . . CBS songstress, Ruth Carhart, and her husband, who is one of the Norsemen Quartet, have agreed to disagree and the divorce should be along any week now . . . Felix Knight sang at the wedding of Gordon Gifford, young NBC singer and star of the light-opera series . . . Bob Crosby recently celebrated a wedding anniversary and gave his attractive frau a bracelet and she gave him some cuff-links in return.

Tommy and Jimmy Dorsey's father, who suffered a stroke some months ago, has been taken to a hospital for observation . . . Fred Waring, his wife and another couple met up with an armed hold-up man at Shawnee-on-the-Delaware the other week-end. After a tussle the hold-up man landed in the hospital, Fred suffered a slight cut on the head.





—Walt Davis

Symbol of Judy Garland's arrival as a star was recent addition of her foot- and hand-prints to Grauman's Hollywood theater collection. Busy with work on Bob Hope's show (NBC, Tues.) and film roles, she rehearses, as above with arranger Ralph Hallenbeck, at social affairs

# HOLLYWOOD SHOWDOWN

Judy Garland reaches stardom; Ned Sparks on "Grouch Club"; latest Benny picture his best

By Evans Plummer

**HOLLYWOOD.**—From live mikes: The 20th Century-Fox movie lot, according to all reports loving radio about as much as they would a Tyrone Power flop, is coughing up \$15,000 to bring Kate Smith and her troupe to this town to air-plug Mr. Zanuck's latest screen opera, "Drums Along the Mohawk," on Kate's November 3 broadcast—and Fox is throwing in Claudette Colbert and Henry Fonda as guest stars for free!

Didn't that October 15 coffee hour fall flat without Ameche, though? Nelson Eddy, by the way, has signed for record-making exclusively with the Columbia Phonograph firm, and will cut a whole new repertoire of disks as soon as he finishes with that show November 5 . . . Clark Gable and Charlie McCarthy, who meet in a great-lover championship match October 29, have two features in common, and they aren't ears. Guess! . . . Orson Welles, who's moved in for the duration of his "Heart of Darkness" film-shooting, is being sassed by Hollywood because (1) he's asking none of its "expert" advice and (2) because he's casting his radio and screen dramas from the capable and loyal ranks of his Mercury Theater players! . . . Judy Garland acknowledged a star October 10 when her tootsie and pinkie prints were cemented into the Grauman's Chinese forecourt in token of her work in M-G-M's "Babes in Arms."

Plums to Joe Penner's spunk in going on with his October 12 airing with a 102.7-degree temperature. But the show was swell! . . . Ned Sparks will grouch the rest of the season with the NBC "Grouch Club" . . . Real drama: Bob Taylor and Barbara Stanwyck eating at the Brown Derby at a table facing the dining Frank Fay, who once was Barbara's head man. Visiting autograph-hunters should haunt the Hollywood

Derby Sundays from 11 a.m. to 2 p.m. Radio's best names breakfast and lunch there then between rehearsals at NBC and CBS. Last Sunday brought out, among others, Mary and Jack Benny, Phil Harris, Edgar Bergen, Loretta Young, Conrad Nagel and Wendy Barrie.

#### "Buck Benny" to Ride High

Your observer predicts the greatest box-office success to date for Jack Benny in his forthcoming Paramount picture, "Buck Benny Rides Again," providing its director sticks to the very funny play script prepared by Jack's radio-writers, Bill Morrow and Ed Beloin. The plot uses practically the entire Jell-O show cast in their air-built characterizations—and even the voice of Fred Allen will be heard giving Jack the razz-but-good. Incidentally, odds are strong that Lillian Cornell, Chicago radio glam canary recently touted to the world by RADIO GUIDE, will get the coveted role of ingenue star in the picture. At least, the movie officials liked her pictures and voice so well that they've called her to Hollywood to test next week! Here's luck to a star developed exclusively by radio!

#### Rom-Antics . . .

Riddle: Kay St. Germain, the "Signal Oil Carnival" (Coast NBC) songstress, was given a quiet birthday dinner and a diamond-and-ruby-studded clip week before last by Jack Carson, the Carnival's m.c. And that week saw Marjorie Reed in Edgar Bergen's company. But when Morton Downey opened at the Coconut Grove, Bergen and Miss St. Germain were a twosome! . . . The engagement of NBC mikeman John Frazer and "Gateway" winner Virginia Vale (Dorothy Howe) is unengaged . . . Dorothy Lamour really feels that way about Robert Preston, her "Typhoon" screen-play lover, so they say.

#### Bing's Burke Bangs Jackpot

Want to write a song? Imitate Johnny Burke, ace lyricist for Bing Crosby. Saturday, October 14, "Your Hit Parade" played its usual ten top tunes—FIVE OF WHICH were Burke's! The record, never before accomplished by another song-writer, included, with the position number shown: (2) "Oh, You Crazy Moon," (3) "A Man and His Dream," (8) "What's New?," (9) "Go Fly a Kite" and (10) "An Apple for the Teacher." Songs numbered three, nine and ten are from Crosby's last film, "The Star-maker," and are still headed upward in sales. Burke is a wistful, dreaming Irishman from "back of the Yards" in Chicago. Maybe that helps the perspective.

#### Weather: Showers in California

Mrs. Bill Goodwin, Pepsodent mike-man's wife, was hosted to a baby-shower October 14 at the Hope home by the wives of Bob Hope and Jerry Colonna—and three days later Mrs. Hope was tendered a shower for Linda, the Hope heiress, by Mary Livingstone, Mrs. Phil Harris and Mrs. Jimmie Fidler . . . Andrea Marsh (Mrs. Ken Lobben) became mother October 6 to a six-pound, six-ounce young lady christened Andrea Louise, and mother expects to resume her singing over NBC early in December . . . Pete Pringle, CBS-KNX News Bureau editor, passed the smokes October 9 in token of the arrival of eight-pound son Jimmie.

#### The Voice Sets Example

Asked by CBS producer Bill Lawrence if he would aid him in making a series of volunteer, gratis radio transcription-talks for use in the Minneapolis Community Chest drive, "The Voice of Experience" not only agreed but wrote his own speech, ending with "and I'm so sold on this charity that I'm tendering herewith my personal check

for \$100. Now, if I'm two thousand miles away and can do that, what will you at home do?" . . . A basket of plums, please, to "The Voice."

Another "good guy" is Jean Hersholt, radio's "Dr. Christian," who returns to the airlines November 1. Hersholt traveled five thousand miles to and from Minneapolis to aid the Chest appeal in person! Previewed last week in Hollywood was Hersholt's first film based on his radio series. Released by RKO, it is entitled "Meet Dr. Christian." The title is a good idea to follow literally.

#### Backstage Goings On

Off October 11 to Al Pearce's premiere for Dole, and there met new tenor Don Reid, former Canadian amateur welterweight champ (so I'll be careful what I say), and listened, too, to Marie and her Merry Men, a talented trick vocal quintet worth tabbing . . . Grouchmaster Jack Lescoulie had a real grouch last Sunday. Two stooges he'd planted to heckle him turned up missing; they attended the wrong program! . . . "Gateway to Hollywood" opens wide again, and the theater studio for two Sundays has been filled with celebrities who attend to cheer and aid the starry-eyed youngsters as they make their bids for fame . . . Walter Huston, at the sixth "Good News" broadcast, finally remembering where he'd met conductor Meredith Willson; former starred in "The Fountain" fourteen years ago in New York's Greenwich Village, while latter played flute in the pit orchestra!

Reggie Gardiner pulled the temple of beauty down on his head October 12 when at Kraft Music Hall he cracked about homely nurses. Deluge of telegrams, letters and phone calls from nurse-cuties scolded Mr. Gardiner properly.

# THE VOICE OF THE LISTENER

\$1.00 will be paid to the writer of every letter used in this department. Readers, express your opinions, write to V. O. L., 731 Plymouth Court, Chicago, Illinois

## Shut-In Corner

Dear V. O. L.:

I cannot resist writing you how I enjoy reading Radio Guide. It is delivered to me by my druggist every week. I'm a shut-in. It's a year since I can get about with the aid of my cane. The people I room with often ask me if there's a special program I'd like to hear. I always pick Alec Templeton, "Hit Parade," "Good Will Hour," or any good musical program. Many have asked me if I'm not lonesome living alone. But I'm not lonesome. I while away the time writing poems and working on scrapbooks. It's a fine feeling to live in hope and be happy under trying circumstances.

Lena Campbell,  
336 N. Riley Ave.,  
Indianapolis, Ind.

## Mutual Stalemate

Dear V. O. L.:

I tried to listen in on the World Series broadcasts. They have been the poorest that I have heard, both as to reception and contacting stations. As to the announcers, Bob Elson—or what could be heard of him—was all right. The less said of Red Barber, the better.

M. W. Nelson, Bradford, Pa.

Dear V. O. L.:

I don't see how anyone in the country can complain, now that the series is over, about its being broadcast exclusively by MBS. It was carried by stations serving every spot in the country, and the work was splendid. Elson and Barber gave authentic, factual descriptions that let you know exactly what was happening, without the feigned hysteria sometimes churned up by series announcers. Here's to the Mutual job. It was a hundred percent.

Wade Stanforth, Charleston, S. C.

● That's that. Now let's think about next season. We pick the Yankees!—V. O. L.

## Disgusting Ads

Dear V. O. L.:

Many times while sitting at my dinner table with the radio at my elbow, I have had to suddenly shut the program out because of the very unnecessary and disgusting descriptions of personal defects one might have and how to overcome them with certain products.

Perhaps if the sponsors have this brought to their attention, we may be spared these loathsome descriptions by having the products advertised in a manner more pleasing and thereby more salesworthy.

I feel quite sure the American public is intelligent enough to understand what the product is for and to use it if he is not too disgusted by hearing the cause described with such detail.

Mrs. Sadie H. Korn, Glenwood  
Springs, Colo.

## Allen-Oop!

Dear V. O. L.:

Quiz programs are all right—in their place. But why a top-flight radio performer like Fred Allen tries to incorporate one into his new show is beyond my understanding. I wonder if many of your readers feel as I do, and want the news reel and "the person you didn't expect to meet" back on the new series instead of this out-of-place innovation.

J. F. Murphy, Newport, Ky.

● See "Airtalo Lowdown" in RADIO GUIDE for the week ending October 27.—V. O. L.

## Good Shows Conflict

Dear V. O. L.:

We are a club of young people very much interested in radio. We seek out the best programs and discuss them.

Among the best we can find are:

Alec Templeton's music and "Lux Radio Theater"; "Good News of 1940" and "Town Meeting"; "Barn Dance" and "Death Valley Days"; "American Album" and "Ford Sunday Evening Hour"; Orson Welles and "Chase and Sanborn Hour."

We are much perplexed that the above-mentioned pairs of programs are to conflict in point of time all season. When there is so much light music and unimpressive variety stuff on at other times, it is a shame that listeners who like worth-while programs have to choose

between two fine ones.

This is especially deplorable when it is observed that two of these conflicting pairs present rival shows on the two networks of NBC itself.

Our club follows Radio Guide as our study guide. It is our text-book. We meet Tuesday evenings, and "Information, Please" is part of our regular meeting.

We believe our club is not alone in desiring a better distribution of our favorite programs.

Radio Roundup Club,  
Helen Wilson, Sec'y,  
Cleveland, Ohio

Oh, Shaw!

Dear V. O. L.:

I have no fault to find with Artie Shaw's music. I enjoy it as do countless numbers of others. But I feel that Mr. Shaw's personality is losing him plenty of admirers. Recently I read in Radio Guide about the swing king getting mad during the filming of his new picture. He is said to have announced in no uncertain terms that he had \$100,000 in the bank (which is a lot of dough) and that he didn't have to play anymore if he didn't want to. I didn't know then whether to believe it or not.

A short time ago Artie arrived an hour or so late for an engagement at Crystal Beach, Ontario. Because of words between the management and the swing king, Mr. Shaw got mad and packed up. The ballroom was turned into a raging mob and police had to protect the famous man and his famous orchestra. Mr. Shaw had many more admirers before that little episode.

Although his radio show is called "Melody and Madness," I think the one who fits the madness part is Artie. He should wake up and find that the only threat to his popularity is Artie himself.

Wendell Phillips, Conewango, N. Y.

● Shaw has left the "Melody and Madness" program. The reason is vague. Some say he objected to reading comedy lines. Others say he merely needed a rest.—V. O. L.

Vote!

Dear V. O. L.:

This is my first letter to V. O. L., but I wish to express my view on the question of studio audiences. In my opinion, studio audiences are a bugaboo to good radio programs. More jokes are lost to the radio audience by studio noises such as whistling, shouting and clapping. I wish Radio Guide would place a sample ballot in its magazine for readers to vote on this question. How about a ballot on the V. O. L. page?

Palmer Reist, Dayton, Ohio

● Below is such a ballot. Many of you have written for and against this phase of radio. Here's your chance to help express a more representative opinion. Mark your ballot and send it to this department. If there's sufficient response to justify it, we shall submit other controversial radio questions for your vote by this method.—V. O. L.

Please tear out and mail to V. O. L., 731 Plymouth Court, Chicago, Ill.

## BALLOT

All sounds from studio audiences should be prohibited \_\_\_\_\_

I approve of studio-audience laughter without other sounds \_\_\_\_\_

I approve of laughter and applause without shouting, whistling \_\_\_\_\_

Remarks \_\_\_\_\_



Prof. Kay Kyser makes vocalist Ginny Simms wear a dunce-cap to show pupils what may happen if they miss questions. "Kyser's College of Musical Knowledge" is on NBC Wed.

## GET IN THE QUIZ GAME

(For correct answers to following questions see Page 43.)

From "Question Bee"  
(NBC, Sat., 7:30 p.m. EST)

1. Of the original thirteen colonies, which one was founded by Col. Oglethorpe?
2. Who was the Mad Monk of Russia?
3. In what wars were these battles fought: Saratoga, Saint-Mihiel, Vicksburg?
4. Where are the U. S. Coast Guard Academy and the U. S. Naval Academy located?

From "Name Three"  
(MBS, Sat., 8:00 p.m. EST)

1. Name three famous rides.
2. Name the three first U. S. Presidents born U. S. citizens.
3. Name three things required by law to be on an automobile.

From "So You Think You Know Music"  
(CBS, Sun., 2:30 p.m. EST)

1. Name five American composers who were honored by having their pictures engraved on postage stamps.
2. What stringed instruments not found in the usual symphony orchestra are associated with the following coun-

tries: (a) Switzerland; (b) Hawaii; (c) Russia; (d) Spain; (e) Italy?

3. Give the names and composers of five symphonic works, operas or arias, in the titles of which are astronomical terms.

From "Battle of the Sexes"  
(NBC, Tues., 9:00 p.m. EST)

1. In what story are these mythical lands located: (a) Never-never Land; (b) Emerald City; (c) Shangri-la?
2. What relation to you would be the only child of your mother's mother-in-law?
3. For whom were the months of July and August named?

From "Ask-It-Basket"  
(CBS, Thurs., 8:00 p.m. EST)

1. Is izzard a plant, a member of the lizard family, or a letter of an alphabet?
2. Name a mammal that swims, one that walks, and one that flies.
3. If you were dying of ennui, what would be wrong with you?
4. Can a man living in New Jersey be legally buried in New York?

# UNWELCOME GUEST STARS

Shoo guest stars away from  
the mike—give new talent a  
chance, says this radio man

Are you sick of guest stars? Have you wondered why more and more big shows are depending on them? Here is a memo to the editor from Wilson Brown, RADIO GUIDE's eastern editor, which we are publishing because it states the case more clearly than any special article we could have written.—Editor.

I'M IN a mood. While I'm in it, I might as well get my thoughts off my chest and put them in black and white.

I'm fed up with this guest-star business. I've just come from a big luncheon celebrating the return of the Fred Allen program. At it, I heard an announcement of plans for this fall. It seems, believe it or not, that the program will have something new to offer . . . of all things, guest stars.

Good Lord, where is this leading us?

I tune in Monday and hear Leslie Howard in drama; I tune in Tuesday and hear him being interviewed; I tune in Wednesday and hear him as a comic; I tune in Thursday and hear him endorsing a cigarette; I tune in Friday and hear him doing a benefit for crippled Polish orphans; I tune in Saturday and hear him as a commentator. Of course it isn't quite that bad. But it is bad enough.

Here's actually what happens in New York. Leslie Howard, Katie Hepburn and Robert Taylor all come to town in one week. The Kate Smith hour goes after them, the Vitalis program goes after them, the Rudy Vallee hour goes after them, etc., etc., etc., until we run the list of the guest-star market. Who gets 'em? Well, it usually ends up that Howard goes to the highest bidder; Hepburn goes to the next highest bidder; Taylor goes to Vitalis because "that program better fits his personality." The other guest-star programs, having lost, look around for someone else. The production man suggests Ezra Stone, but someone recalls that Ripley used him three weeks ago. Someone suggests Lauritz Melchior, but they remember he is in Europe. The client suggests Groucho Marx, knowing very well Marx won't come to New York at the \$1,000 fee the client offers. And so they run the list of names and end up with Pick and Pat.

Now my point is, who cares? Aunt Phoebe in Vandalia doesn't know Mel-

chior, never even heard of him, wouldn't like him if she did hear him because he'd sing "some foreign opery in some foreign language." Secondly, Aunt Phoebe wouldn't know he was on anyway unless she happened to tune to the program, because the guest star is picked at the last minute and there is never any mention of him in RADIO GUIDE or the *Evening Journal*. And anyway, Aunt Phoebe listens because she likes drama, not giving a whoop who plays the parts; or because she likes music, yet she doesn't know the difference between a soprano and a contralto. Yet to hear producers talk, one would think the future peace of the world depends upon who the guest is.

So-o-o-o-o . . . it looks to me that the guest-star market is being worked to death. The demand is greater than the supply. And the guests seldom fit the show's pattern and hurt the show more than they help it. But here is the real gist of my complaint. This policy is being maintained at the expense of thousands of young boys and girls, men and women, who have real talent, real experience, and would be a definite contribution to radio. It is at the expense of this latter group because producers are "name" crazy. Joseph Smith, actor, can do a much better job than Cary Grant on the radio. But Smith isn't a name. So they buy Grant. On the screen Grant is swell. On the radio—phew! Smith would have cost the sponsor \$25; Grant costs \$2,000. It just doesn't make sense.

I AM also convinced that sponsors and producers do not reason this matter out or they would soon stop this guest-star overworked idea. I say that because I am mindful of the fact that "Hilltop House" is selling more Palmolive products than "Beauty Box Theater" ever did. I am mindful of the fact that "Singin' Sam" is selling more Coca-Cola on his transcriptions than the elaborate Ray Noble—and later Gus Haenschen show—program. In other words, they admit names do not necessarily mean sales.

All right, now, if sales count and if it has been proved that "names" do not always result in sales, why all this guest-star trend at the expense of thousands of young and eager talented people who can't even get Mr. So-and-So on the telephone, much less an audition? What's to become of the talented

young person? What's the matter with radio developing some talent of its own? It can be done. Jack Benny developed Kenny Baker and he'll do it again with his new singer—whoever he happens to be. But that's only one spot for the unknown and about the only one.

So what? So what? So RADIO GUIDE takes down its hair and shows the public what is happening. We take any leading "name" actress, for example, and we show the programs she has been on. We show the Crossley popularity rating of those shows and compare them with the ones on which no names were used.

We point out the failure of "The Circle" despite more big names than you could crowd into Grand Central Station.

We show how radio has developed its own talent to illustrate that it can be done. Kenny Baker, for example, and Bing Crosby, and Kate Smith.

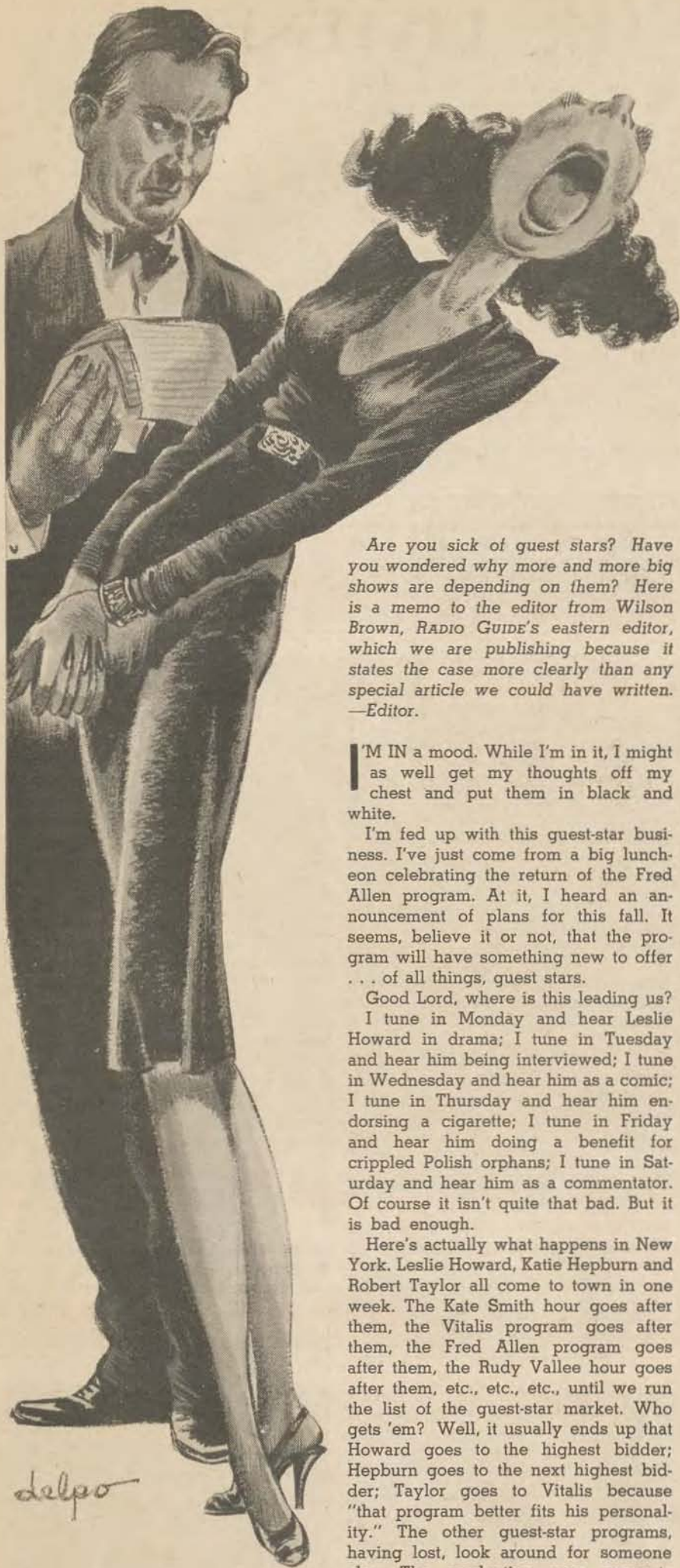
We can point out how hard (nearly impossible) it is for one to get a hearing. One can't get to the executives even by telephone. A battery of secretaries stands in the way. Write a letter—but you get no answer or a polite "We'll keep your name on file." Get an audition! Why, that's impossible for the unknown.

So how does an unknown break in. If he has lots of money, he can hire an orchestra and make a lot of records and circulate them. And with money, he can hire a high-pressure press-agent to build him up. With money he can be seen in the proper places. In such a round-about way, maybe he can get a hearing.

I'm sick of guest stars. I'm heart-broken over the brilliant youngsters who've got talent but cannot display it. Something ought to be done. Something like a boycott of guest-star programs, perhaps. Or the sort of letter barrage Father Coughlin invites his followers to send Congress.

Guest "name" stars, by and large, are old stuff. They are not entertaining. They don't need the money. They don't take radio seriously. They don't make a good show better. Usually they harm themselves by revealing large and unappetizing feet of clay.

If I had my way, I'd stop them. I'd station a muscle-man with a baseball bat beside every mike in New York and Hollywood.



# The March of Music

Edited by LEONARD LIEBLING

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

## FORECAST

**T**OSCANINI takes first place again this week with the opening concert of his Beethoven Cycle. This is one of the most important events of the entire musical season, on or off the radio, and should not be missed by any music lover.

The "New Friends of Music" return Sunday with their popular chamber-music broadcasts, which feature most of the outstanding chamber-music ensembles. An unusual novelty on Sunday's program is the appearance of Ellen Stone, twenty-two-year-old French horn player, in the Mozart Horn Quintet.

### Saturday, October 28

Cincinnati Conservatory of Music, CBS. Conservatory Orchestra; Alexander von Kreisler, conductor. *Choral and Fugue* (Bach-Abert), *Symphony No. 5* (Tchaikowsky).

Eastern	Central	Mountain	Pacific
11:05 a.m.	10:05 a.m.	9:05 a.m.	8:05 a.m.

The NBC Symphony Orchestra, NBC. Arturo Toscanini, conductor. Beethoven Cycle. *Symphony No. 3—"Eroica,"* *Symphony No. 1.*

In another column of this department are some general reflections connected with the present program.

Toscanini is not playing the nine symphonies of Beethoven in chronological order (tonight finds Nos. 1 and 3 together), due doubtless to the necessity of proper contrast.

The first and third of the mighty nine were composed only about four years apart (1800 and 1804) but in that interval is apparent one of those sudden tremendous leaps of progress achieved only by genius. Make a comparison for yourself and be convinced. Note the simple sunshiny character of No. 1 and the gigantic power and stirring eloquence of the other. Interesting, too, is the fact that No. 1 retains the minuet movement found in all symphonies of the period and later to be discarded by Beethoven in favor of his own creation, the sometimes jolly, sometimes tragic scherzo.

Aside from the very familiar and true story that Beethoven erased his dedication to Napoleon after he became emperor, various fictional commentaries exist regarding the "inner meaning" of No. 3 (titled "Eroica"). The only clue the composer himself left is his affixed remark on the score that he dedicates it "to the memory of a great man." Why ask for any other directions? We hear strife in the composition, protest, tragedy, joy, resignation, hope and triumph. But above all, we hear stirring, lovely, affecting music. Is not that enough?

Eastern	Central	Mountain	Pacific
12:00 p.m.	9:00 p.m.	8:00 p.m.	7:00 p.m.

### Sunday, October 29

Radio City Music Hall of the Air, NBC. Erno Rapee, conductor; Henrietta Schumann, pianist. *Nocturne and Scherzo from "Midsummer Night's Dream"* (Mendelssohn), the Orchestra; *Piano Concerto No. 3* (first movement) (Rachmaninoff), Henrietta Schumann and Orchestra; *Romeo and Juliet Overture* (Tchaikowsky), the Orchestra.

Eastern	Central	Mountain	Pacific
12:00 noon	11:00 a.m.	10:00 a.m.	9:00 a.m.

The Perole String Quartet, MBS. *Quartet in E Flat, Opus 51* (Dvorak).

Eastern	Central	Mountain	Pacific
12:00 noon	11:00 a.m.	10:00 a.m.	9:00 a.m.

String Symphony, NBC. Frank Black,

conductor. *Quartet No. 4 in A Minor, Opus 44, No. 2* (Mendelssohn—transcribed for string orchestra by Frank Black).

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

So You Think You Know Music, CBS. Music quiz. Ted Cott, master of ceremonies. Guests.

Eastern	Central	Mountain	Pacific
2:30 p.m.	1:30 p.m.	Not Available	Not Available

The New York Philharmonic Orchestra, CBS. John Barbirolli, conductor; Josef and Rosina Lhevinne, duo-pianists. *Comedy Overture on Negro Themes* (Gilbert), the Orchestra; *Concerto No. 7 in F Major for Two Pianos*

As readers of our department have already been informed, Mozart's endless versatility prompted him to experiment with all sorts of unconventional combinations of instruments, and their possibilities in tone and technic.

In his G minor quintet he was seduced by the dark and luscious voice of the viola, and the E flat example gave him the chance to demonstrate the haunting, mystic qualities of the French horn. In both pieces we have also Mozart's unflinching fund of melody and his marvelous skill in their development and decoration. Both compositions are noble messages for listeners who prefer pure music to some of the modern kind that has aptly been called "hot i' the mouth."

Brahms, ending his labors about a century after Mozart, and having immensely wider harmonic scope and far more freedom from classical formulas, naturally is able to give his score greater brilliancy and more romantic glamour. However, had modest Brahms (an adorer of Mozart) been asked to compare his opus with Mozart's, he surely would have given the crown to the older master.

Eastern	Central	Mountain	Pacific
6:00 p.m.	5:00 p.m.	4:00 p.m.	3:00 p.m.

Bach Cantata Series, MBS. Alfred Wallenstein, conductor. Genevieve Rowe, soprano; Mary Hopple, contralto; William Hain, tenor; Raoul Nadeau, baritone. *Cantata No. 69.*

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

The Ford Sunday Evening Hour, CBS. The Detroit Symphony Orchestra, Fritz Reiner, conductor; Grace Moore, soprano. *Festivals* (Debussy), the Orchestra; *Jewel Song from Faust* (Gounod), Grace Moore; *Minuet and Carillon from "L'Arlesienne"* (Bizet), the Orchestra; *Phydale* (Duparc), *Who'll Buy My Lavender?* (German), *Spring Voices* (Quilter), Grace Moore; *Pavane* (Ravel), the Orchestra; *Carry Me Back to Old Virginny* (Bland), Grace Moore, Chorus and Orchestra; *Roumanian Dance* (Bartok-Weiner), *Hymn "How Happy Is He"* (Knapp), Grace Moore, Chorus and Orchestra.

Eastern	Central	Mountain	Pacific
9:00 p.m.	8:00 p.m.	7:00 p.m.	6:00 p.m.

Primrose Quartet, NBC. Beethoven Quartet Cycle. *Quartet No. 5.*

Eastern	Central	Mountain	Pacific
10:30 p.m.	9:30 p.m.	8:30 p.m.	7:30 p.m.

### Monday, October 30

The Rochester Civic Orchestra, NBC. Guy Fraser Harrison, conductor. *Rakoczy March* (Berlioz), *Concerto in E Minor for Violin and String Orchestra* (Castrucci), Herman Surasky, violinist; *Roses of the South* (Strauss).

Eastern	Central	Mountain	Pacific
2:30 p.m.	1:30 p.m.	12:30 p.m.	11:30 a.m.

The Voice of Firestone, NBC. Alfred Wallenstein, conductor; Margaret Speaks, soprano. *Pomp and Circumstance* (Elgar), the Orchestra; *I Heard You Go By* (Wood), Margaret Speaks; *Golliwog's Cakewalk* (Debussy), the Orchestra; *Kiss Me Again* (Herbert), *Spirit Flower* (Campbell-Tipton), Margaret Speaks; *Gypsy Scenes* (Infante), the Orchestra; *Voices of Spring* (Strauss), Margaret Speaks.

Eastern	Central	Mountain	Pacific
8:30 p.m.	7:30 p.m.	6:30 p.m.	5:30 p.m.

Columbia Concert Hall, CBS. Howard Barlow, conductor; Arnold Belnick, violinist. *First Movement, Violin Concerto in B Minor* (Bach), *Romance* (Beethoven), *Introduction, Rondo and Capriccio* (Saint-Saens).

Eastern	Central	Mountain	Pacific
10:30 p.m.	9:30 p.m.	Not Available	Not Available

### Tuesday, October 31

American School of the Air, CBS. American folk-music. Symphony Orchestra, Lyn Murray, conductor; Allan Lomax, commentator.

Eastern	Central	Mountain	Pacific
9:15 a.m.	2:30 p.m.	1:30 p.m.	12:30 p.m.

Mozart Piano Concerto Series, MBS. Alfred Wallenstein, conductor; Nadia Reisenberg and Milton Kaye, piano soloists. *Concerto No. 7 in F Major*

for Two Pianos (K. 242).

Eastern	Central	Mountain	Pacific
10:30 p.m.	9:30 p.m.	8:30 p.m.	7:30 p.m.

### Thursday, November 2

Rochester Philharmonic Orchestra, NBC. Jose Iturbi, conductor.

Eastern	Central	Mountain	Pacific
9:00 p.m.	8:00 p.m.	7:00 p.m.	6:00 p.m.

Sinfonietta, MBS. Alfred Wallenstein, conductor. *Divertimento No. 17* (K. 334) (Mozart).

Eastern	Central	Mountain	Pacific
9:30 p.m.	8:30 p.m.	7:30 p.m.	6:30 p.m.

"Blennerhassett," Radio Opera by Vittorio Giannini, CBS. World premiere. Howard Barlow, conductor. Stephen (Frank Hornaday), Madeleine (Rosa Ekersten).

"Blennerhassett," new radio opera by Vittorio Giannini, is to be given its world premiere this Thursday evening by the Columbia Workshop at 10 p.m. The plot concerns the famous Aaron Burr conspiracy to create an empire in the Southwest. Although Burr himself does not figure as one of the characters (as erroneously stated in this column last week), his offstage presence dominates the story.

The scene is a hut on the coast of Massachusetts. In the distance is the Island of Blennerhassett. Stephen, the hero, is involved in the Burr conspiracy and awaits a message from Burr telling him the meeting-place of the plotters and the storing-place of the arms. The messenger tells Stephen the rendezvous is Blennerhassett.

Madeleine, in love with Stephen, pleads with him to give up his dangerous enterprise, but he refuses. The messenger returns and informs Stephen that he suspects Colonel Wilkinson, supposed friend of Burr, of being a traitor. He has seen Wilkinson talking to the governor. Stephen leaves. Wilkinson comes to tell Madeleine that Burr and his followers have been proclaimed traitors by a presidential proclamation. He promises to help Stephen escape if Madeleine will reveal the rendezvous. She does so. As he departs, three women friends from the village whose men have gone with Stephen come to Madeleine. The four women pray. Suddenly they hear the sound of a battle. The Island of Blennerhassett is in flames. Madeleine realizes that she has unwittingly betrayed Stephen. Stephen returns mortally wounded and dies in Madeleine's arms.

The music follows the dialog closely and, like all of Giannini's work, is lyrical and melodic rather than dissonantly modern. He has used some sustained motifs to depict the various emotions and situations. The love-theme, first introduced on Madeleine's entrance, ends the opera, combines with a theme which voices Madeleine's idealism and Stephen's ultimate realization of his folly.

Eastern	Central	Mountain	Pacific
10:00 p.m.	9:00 p.m.	8:00 p.m.	7:00 p.m.

### Friday, November 3

Music Appreciation Hour, NBC. Dr. Walter Damrosch, conductor. Round and Cannon. *Bach Program.*

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



Duo-pianists Josef and Rosina Lhevinne will be heard on "New York Philharmonic" Sunday, CBS

(K. 242) (Mozart), Josef and Rosina Lhevinne and Orchestra; *Two Preludes to "La Traviata"* (Verdi), *La Mer* (Debussy), the Orchestra.

Eastern	Central	Mountain	Pacific
3:00 p.m.	2:00 p.m.	1:00 p.m.	12:00 noon

Metropolitan Auditions of the Air, NBC. Metropolitan Opera tryouts. Wilfred Pelletier, conductor; Milton Cross, master of ceremonies. Annabelle Ott, soprano of Bucyrus, Ohio, and William Ventura, tenor of New York City, contestants.

Eastern	Central	Mountain	Pacific
5:30 p.m.	4:30 p.m.	3:30 p.m.	2:30 p.m.

The New Friends of Music, NBC. Budapest String Quartet, Ellen Stone, French horn; William Primrose, violinist. *Viola Quintet in G Minor* (K. 516) (Mozart), *Horn Quintet in E Flat* (K. 407) (Mozart), *Viola Quintet in G Major* (Brahms).

The fine program of this delectable group gives further proof of its high artistic purposes. Music-lovers are here being offered unusual works rarely performed publicly and on this occasion done by the finest possible exponents. Better still, similar treats are promised throughout the entire season.



Grace Moore, radio prima donna, is guest soloist of "Ford Sunday Evening Hour" on CBS this week

## A Cycle of Beethoven

By Leonard Lieblich

CYCLES seem to run in cycles. At least in music. What I mean is that every once in a while we get a season which brings an unusual number of such serialized programs. Like this winter of 1939-40. We are faced with cycles of Beethoven, Brahms, Sibelius, Mozart, Rachmaninoff, featuring symphonies, smaller ensembles, concertos and even vocal numbers. Two of the cycles (the Beethoven quartets every Sunday night by the Cooley and the Primrose String Quartets, and Rachmaninoff's piano concertos on the Music Hall hour) are running currently. Two others commence this week—another Beethoven, with Toscanini and the NBC Orchestra as sponsors, and Mozart-Beethoven-Brahms chamber works presented by the New Friends of Music.

The French have an old saying, "Too much of anything is good for nothing." However, true music-lovers do not feel that way while listening to the best of the world's composers, and especially when performed by the best of the world's interpreters. It is not only instructive but also highly interesting to follow a creative master's development by hearing his earlier essays juxtaposed with his later examples; to observe his experimental period and gradual growth of confidence, original expression, individual style, and mastery in technic and variety.

Renewed chance to study those phases in their most illuminative light is offered by the Toscanini cycle of Beethoven music, and especially the nine symphonies. To note how Beethoven practically imitated the correct classicism of Haydn and Mozart in the first symphony and how unorthodox and daringly personal he had become in the ninth is to visualize the entire orbit of his transcendental life in music.

The sonatas, trios and other chamber works of Beethoven show the same curve of cumulative maturity as the symphonies. Likewise the concertos and overtures, some of which are listed in Toscanini's cycle agenda.

What Beethoven represents in the history of music is sheer incalculable, for he was the first great liberator to free the art of composition from its enchainment of formalism; to make it democratic; to widen the boundaries of form and of harmony; to give solo instruments more of intimate emotional voicing, instead of chiefly virtuosity; to

show the way for future upbuilding.

A fine summing-up of Beethoven is that of one keen commentator who wrote: "He found the art of music narrowed to the pastime of a special class of society; he advanced it from salon to concert hall, from castle to cottage, from the study to meadow and forest . . . He made music broadly human. He left it superhuman."

Beethoven should hold a permanent place with musical Americans, for he was ardently liberal and republican in his political ideas and believed in ultimate brotherhood among nations.

## Speaking Up

By V. Vidal

THOSE of you who are constant listeners of Ted Cott's "So You Think You Know Music" quiz on CBS Sundays no doubt heard Mr. Cott read a letter from the editor of the March of Music, which I quote: "Last week, as I was mowed down by your questions along with the fine young composer, Morton Gould, a thought occurred to me and I pass it along to you. The thought was this: It is very difficult to get a perspective on the true value of living composers. That is a task invariably reserved for posterity. However, I do think that it would be both amusing and interesting to get the reactions of music-lovers of today. So I propose that you on your program and I in RADIO GUIDE jointly conduct a poll on the question 'Which of the living composers will be immortalized a hundred years from now?'"

The announcement of the poll in this issue gives March of Music listeners until November 4 to send in their answers. The results will be announced November 5 on the "So You Think You Know Music." We'd like to make the vote in this poll as big and as representative as possible. No composer is barred. Any person composing any type of music in any country whom you feel will be most remembered a hundred years from now deserves your vote. Put your three choices on a postcard or letter and send it to Leonard Lieblich, the March of Music, RADIO GUIDE, 551 Fifth Avenue, New York.

Leonard Lieblich will be back on the November 5 "So You Think You Know Music," not only to give you the results of the poll but also as a contestant. He will try to redeem himself from the defeat he suffered from a member of his family on the same program October 15. The Lieblich honor, he feels, is at stake.

Correction department: Although Alfred Wallenstein was pictured as holding a baton several weeks ago in our "Men Behind the Music" series, we were right in our statement that he never uses one and has not done so for years. The picture was an old one.

Dr. Damrosch's "Music Appreciation Hour" has been on the air eleven years and not ten. That is all. Thank you!

\*\*\*\*\*  
Please tear out and mail to Leonard Lieblich, March of Music, Radio Guide, 551 Fifth Avenue, New York, N. Y.

### BALLOT

Which of the living composers will be immortalized a hundred years from now?

1st choice.....  
2nd choice.....  
3rd choice.....

# Men Behind the Music

This Week: HOWARD BARLOW

ONE of the exhibits that both World Fairs neglected was that rare phenomenon, an American conductor, American-trained, who has climbed to top billing. Mr. Whalen at least would not have had far to look. Right over on Madison Avenue at Fifty-second Street in New York is a slim, blond, unassuming man who, as a sort of one-man musical brain-trust for CBS, has done a good deal more than his share for good music on the radio.

It wasn't long after his broadcasting debut in 1927 before Barlow had augmented his first sixteen-piece Co-

out of ten his suggestions are adopted.

There is not much about radio technic or planning a program that Barlow does not know. His most unique experience has been as musical director of "The March of Time." There are about twenty-five different musical cues for the orchestra during the broadcast. They serve as scenery and mood-setter for such diverse happenings as a Hitler speech, a king's abdication, the Gettysburg Address, the siege of the Alcazar, a blizzard or a flood. Barlow begins to prepare his score three days before the broadcast. He has about five seconds for each musical cue. From his phenomenal memory storehouse he thinks up the right motif for each one.

"The March of Time" has trained Barlow as an expert for that type of program, and he is in as much demand for them as he is for symphonic work. He has a perfect sense of timing, and a feeling for drama which is of inestimable value on dramatic broadcasts.

His memory is prodigious and he claims that it was on dramatic programs that he developed it. He found that he couldn't look at a script and a score at the same time without getting cross-eyed, and it gradually dawned on him that he didn't have to look at the score. Reading it over several times planted it firmly in his memory forever. Howard Barlow has consistently rooted for American composers since he has been on the air, and before that formed an all-American orchestra in 1923. Every member was American-born and American-trained.

Born in Plain City, Ohio, he lived successively in Urbana, Ohio, Denver, Colo., Portland, Ore., and New York. His father was in the furniture business and fondly hoped that Howard would follow in his footsteps. But Howard fooled him and took up the trumpet, piano, cello and tympani in rapid succession. He also had a voice. One of his teachers, a Wilberforce Whiteman, had a son named Paul, a stoutish lad, who also made a modest little place for himself in music. After a year and a half at the front in the first World War, Barlow landed in New York with ambitions to be a singer. The first person he called on was the editor of this department. Barlow eventually became a chorus director, finally a conductor.

He lives quietly in the country, in a new house which he has just built, with his wife and what he describes as a he-man bulldog. His wife was formerly on the stage, and he gravely insists that she is his only hobby. He lives a slightly topsyturvy existence, staying up half the night and sleeping most of the morning. He gets a great amount of work done with system, however.

Did I say that Barlow has a prodigious memory? Well, I was right. Among the things he has never forgotten is sentiment. It is a lovely quality for a successful man to retain, don't you think? —Leonard Lieblich.



Howard Barlow (standing) conducts premiere of Gianni's (seated) new opera, "Blennerhassett," CBS, Thurs.

lumbia orchestra into the sixty-piece Columbia Symphony, and was playing symphonies to his and the public's heart's content. When the die-hards solemnly wagged their heads and declared that the radio audience could never endure a whole symphony, Barlow took the daring step of playing the entire "Military" symphony of Haydn. The much-abused public surprised everybody but Barlow by clamoring for more, which he obligingly gave them.

In a long series of programs, among them the "Philco Radio Hour," the "Symphonic Hour," "Understanding Music," "Understanding Opera," "Melody Masterpieces" and "Everybody's Music," Barlow has raised the musical standards of CBS higher and higher. Not emotional or temperamental, he gets his way by sheer good-natured persistence. He rarely expresses an opinion at a conference, but when he's asked for it he states it clearly and at some length. Whatever he says is listened to with respect, and in nine cases



Young girl with horn is Ellen Stone, who will play on "New Friends of Music" on an NBC net Sunday night



The famous "Grouch Club" (NBC, Sun.) provides honorary judges for Pop-Song Contest No. 6. They are maestro Leon Leonardi (left), well-known arranger, and vocalist Beth Wilson (right)

—Gene Lester Photographs

**R**ESULTS at last! As Song Search headquarters prepares for a new deluge of entries in Contest No. 6, it also announces winners of Contest No. 1. First prize winner: Sylvia Seligson of Raleigh, N. C., whose entry is entitled "Good Night, My Lovely Lady." Other winners are listed on this page.

#### Winning Song on the Air

Checks have already been mailed to Miss Seligson and the five runners-up, but Miss Seligson's check is a small part of her winnings. This week "Good Night, My Lovely Lady" will be presented to the radio public. First, Bob Crosby and his famous Bobcats will play it on their regular Tuesday night broadcast (CBS, 9:30 p.m. EST; 8:30 p.m. CST; 7:30 p.m. MST; 6:30 p.m. PST). Not only that, it will also be played on other local and network programs throughout the country. In short, it will be given the best kind of a chance to become a national song hit!

#### More Winners Next Week

Meanwhile, those who didn't break into the winner's circle this time still have a lot of chances. In the first place, if you are among those, look for your name on the complete list of contestants (which this week includes names of Contest No. 1 entrants not published last week, also some Contest No. 2 entrants) on Page 44 of this issue. Second, keep on submitting songs. Your next entry may be the song that clicks. Third, keep looking for your name on the list of winners which will appear on this page each week until the close of the National Song Search.

#### Questions and Answers

Here are answers to frequent queries. Question: If my song is given a consolation prize, am I free to dispose of it as I please? Answer: Yes. Question: May a hymn entry be patriotic? Answer: Hymns may be either religious or patriotic.

## WINNERS OF CONTEST NO. 1

FIRST PRIZE OF \$200.00

**Sylvia Seligson, 230 S. Swain St., Raleigh, N. C.**  
Composition: "Good Night, My Lovely Lady."

CONSOLATION PRIZES OF \$10.00

**Eleanor M. Breuler, 305 E. Green St., Champaign, Ill.** Composition: "I Sing a Song with a Sigh."

**Virginia A. Ferriman, 209 E. Capitol Ave., Springfield, Ill.** Composition: "There Must Be a Rainbow Somewhere."

**Free Jacobson, Hotel Cominos, Salinas, Calif.** Composition: "If I Had Three Wishes."

**Lee Welch, 1 Brookland Court, Charleston, W. Va.** Composition: "Two Silhouettes on the Wall."

**Ethan W. Pearson, 8 Highland St., Somersworth, N. H.** Composition: "Where the Tulips and the Hyacinths Grow."

## HONORABLE MENTIONS

**Clarence Granoski, 612 E. Fourth St., Willmar, Minn.** Composition: "Little Miss Bo-Peep."

**Hester Wolffaert, 1304 Princeton Ave., Birmingham, Ala.** Composition: "Singing in a Minor Strain."

**Mygdalia Pichardo, Luxton Hotel, 240 Eighth St., Miami Beach, Fla.** Composition: "Dreaming of You."

**Neva McFarland Wadhams, 2100 Heights Ave., Sioux City, Ia.** Composition: "Maybe So."

**Loyd Williams, 1707 Senator Ave., Texarkana, Ark.** Composition: "From Sunny Spain."

**Charles Overill, Fort Wright, Spokane, Wash.** Composition: "Blue Melody."

## THREE BIG CONTESTS

### A Hymn Contest

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

### A Semi-Classical Number Contest

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

### A Pop-Song Contest, No. 6

To find a new, popular, singable, danceable song. All entries must be mailed before midnight, Nov. 4.

### A New Contest Every Week

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

## PRIZES

The greatest first prize ever offered an unknown song-writer.

The winner of each contest will receive . . .

- \$200.00** in cash.
- The regular song-writers' contract with the great Los Angeles music-publishing firm, Davis-Schwegler, providing for royalties on all sheet music and other sales.
- Immediate publication and distribution as sheet music.
- Immediate recording and distribution as phonograph record.
- Inclusion of the winning song in regular Davis-Schwegler Library Service to Radio Stations from Coast to Coast.

### Consolation Prizes

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

### Honorable Mentions

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

## Read These Rules Carefully

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

2. Entries must be addressed as follows: National Song Search Headquarters, Radio Guide, 731 Plymouth Court, Chicago, Ill. No manuscripts will be returned unless accompanied by self-addressed stamped envelopes.

3. An entry must be written in ink (not pencil) on regularly ruled music copying paper. It may be a full piano arrangement or a simple melody. Words will not be considered in judging.

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

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

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

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

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

9. The prizes awarded winners of each contest are identical, namely, the song-writer whose song is selected by the judges as best in each contest will receive: (a) \$200 in cash; (b) The standard song-writers' contract with Davis-Schwegler, music publishers, providing for standard royalties on sheet music and other sales; (c) His song will be published and distributed through Davis-Schwegler outlets; (d) His song will be recorded and phonograph records offered for sale through regular D-S outlets; (e) His song will be electrically transcribed and placed in the regular Davis-Schwegler library service to more than 200 radio stations. One dozen pieces of sheet music, two records, and one electrical transcription will be given free to the song-writer. The next five songs selected by the judges as being most worthy will win for their writers the sum of \$10.00 each. The next six songs selected by the judges will be given Honorable Mention Certificates.

10. Hymn or sacred music contest entries must be mailed before midnight of Saturday, December 30.

Semi-classical number contest entries must be mailed before midnight of Saturday, January 6, 1940.

Popular-Song Contest No. 6 (this is the sixth of a series of 13 weekly contests) entries must be mailed before midnight of Saturday, November 4, 1939. Winners will be announced as soon as possible. In case of ties, duplicate prizes will be awarded.

# THE FUNNIEST MAN IN THE WORLD

A rare balance between wisdom and wisecracking has given Fred Allen the edge in the funnyman business

THE editor of "Who's Who" must have been flabbergasted. After all, it's quite something to be a who in that bluebook of abbreviations and biographies. The editor must have wondered just who is this man who declined to give his biography to "Who's Who" on contention the pages of that book should be reserved for men who really have done things, such as saving lives and writing laws.

The editor had written the man in good faith and the man had said he wasn't worthy of being in "Who's Who" because he never had done anything. Well, just who is the guy? Why, he's John Florence Sullivan, one of the if not the highest-paid entertainers in radio. You know him as Fred Allen, who chews tobacco like a ballplayer and serves bowls of wisdom garnished with gall and sprinkled with Tabasco. He changed his name not because it was a jaw-breaker but because he didn't want to be confused with John L. Sullivan, who was a champ, too.

Aside from the fact they both were born in Massachusetts and were champions, there is no similarity between John F. Sullivan and John L. John L.'s theme song should have been "Beer Barrel Polka" and he had muscles in his body and brain. John F. has the most nimble brain in the show business. Incidentally, he's a top-hand boxer, too, and looks something like Jack Sharkey in Sharkey's better moments, if any.

He perhaps is one of the few Irishmen in the world who changed their names except to duck a British noose. Some will say it wasn't good showmanship; that if he had stuck to Sullivan he would have had the Irish on his side right off. But Fred Allen never does anything the orthodox way.

One Wednesday night Owen D. Young elbowed his way through the NBC crowd to get near his idol, and there was Allen, hat on the back of his head, autographing papers.

Mr. Young said, "I've been listening to your program for years." He was beaming at Allen. Fred kept on chewing. "And," continued the great Mr. Young, "I've been lucky enough to be in the audience during your last three broadcasts."

"Well, Mr. Young," said Allen, "I can understand why a person would want to see one of my programs once, just for curiosity's sake, but anybody who could sit through it three times should see a phrenologist."

Mr. Young doubled up with laughter. He won't visit any man on Allen night unless he can hear Town Hall and the funniest man in the world.

Every writing-man of the craft will doff his hat to Allen, but if there were more Allens a lot of script-writers would be jobless, for Allen writes his scripts, digs up most of his own gags, and has enough left over to give a few away to the fellow who can't strike pay-gags. Most actors are no better than their writers, but Allen never needs a crutch. Many of the really funny cracks going



Fired from a twenty-cents-an-hour job at Boston Public Library for juggling books, Fred Allen turned to the show business, followed it from five-a-day vaudeville to big-time radio

the rounds are Allenease, for which he never gets credit. He believes that once he springs a gag it's the public domain.

He was playing the first night of "The Little Show" several years ago when he happened to glance at the orchestra-leader, who had a head of bushy hair. Allen paused in the middle of his patter and leaned over the lights and said to the leader, "Pardon me, but how much would you charge to haunt a house week-ends?"

The gag still is a classic. So is his crack about the deceitful man who put salt in his toupee to make people think he had dandruff, and the Scotsman who thrashed his son because he bought an all-day sucker at 4 p.m.

If the records are correct, he was born in 1894 in Somerville, Mass., on a day the groundhog saw his shadow. The great John L. Sullivan was born about twenty miles away.

Fred's mother died when he was a child and he was reared by an aunt,

the late Mrs. Elizabeth Lovely. He hadn't learned how to chew tobacco when he got a job in the Boston Public Library at twenty cents an hour. He had started smoking, however, and often violated the library rules by sneaking off to a corner to enjoy a smoke. His favorite hangout was the room where the humor of the ages was stored and he studied the books while snitching a smoke.

ONE day when he was hiding out, John L. Sullivan strutted into the library. Mr. Sullivan distinctly was not the kind of man who visited libraries. Young Mr. Sullivan dashed out his smoke and went to wait on old Mr. Sullivan.

"I want to see the back number of that magazine," the strong one bel-lowed.

"What magazine?" asked our hero. "The one that used my pitcher by that Gibson guy," said the great one.

Our hero asked Mr. Sullivan to sign his name to a card. The champ said, "You sign it; my name is John L. Sullivan."

"I'm John F. Sullivan," said the clerk. "Lots of guys named after me. Get that book."

The magazine had a two-page spread of Sullivan drawn by Charles Dana Gibson. The fighter sniffed as he looked at his likeness, a hulk in a box coat. He said, "Thanks. I come here on my birthday ever' year to see my pitcher. It does me good."

Mr. Sullivan was a wee bit punch-drunk, and when he wasn't punch-drunk he often was just plain drunk.

Hidden, where it should have stayed, among the books of effete old Boston was a book on juggling, and the clerk happened to read it. He decided to be a juggler and began practising. Soon he was good enough to play at smokers and other stag affairs where tired businessmen go just to see a man juggle. Some of the businessmen were good jugglers, too, with the truth and other folks' money. Fred worked too much at night and often slept during the day. That didn't make for efficiency in the library.

One day a lady, a Boston lady, asked him for a copy of "Water Babies" and Fred gave her a book on how to breed goldfish. The boss, prodded properly by the Boston lady, found Fred juggling a dictionary and "Lady of the Lake."

"I'm practising," said Allen. The boss said, "You don't have to practise handing in your resignation—just do it."

His appetite forced him to get into the show business. He began doing amateur shows, trying to win the \$25 prizes. But he couldn't. He didn't know the ropes. The first time he tried he saw a competitor cut holes in his socks and make himself look very down on his luck. Out of sympathy, the audience gave him the first prize. Fred almost won a prize one night by juggling a derby, a cane and a lighted cigar. But some ham had switched a loaded cigar off on him and the act blew up.

Another night the manager walked onto the set and tried to kid Fred. "How did you ever become a juggler?" the manager demanded.

Fred grinned sheepishly, "I took a correspondence course in baggage-smashing."

Our hero almost collapsed when the crowd roared. The crack had slipped out. Offstage, the manager called Fred aside. "Give 'em laughter," he said. "Talk to 'em."

The Fred Allen we know was born that night. —James Street.

Read Part II of "The Funniest Man in the World" in next week's issue of RADIO GUIDE.

Fred Allen may be heard Wednesdays over an NBC network at:  
EST 9:00 p.m. — CST 8:00 p.m.  
MST 10:00 p.m. — PST 9:00 p.m.



Dr. Griggs brings qualities of brilliant author and eloquent lecturer to radio in new series



Intriguing accounts of exploration and adventure are related by distinguished scientists for "New Horizons" listeners in the office of Dr. Roy Chapman Andrews, director of the American Museum of Natural History



Watson Davis, of Science Service, keeps listeners posted on latest developments in field of science

## History and Science . . .

Here is a selection of programs for the person who wishes to build an understanding of today's world on a foundation of history, which gives the background, and science, which gives an occasional peek at the future.

### Saturdays

This Wonderful World, MBS. Interviews at the Hayden Planetarium in which visitors are queried on a wide range of subjects of scientific interest.

Eastern 11:15 a.m.	Central 10:15 a.m.	Mountain 9:15 a.m.	Pacific 8:15 a.m.
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### Sundays

The World Is Yours, NBC. History, the arts and sciences are treated in dramatizations inspired by exhibits in the Smithsonian Institution and prepared by the U. S. Office of Education.

Eastern 4:30 p.m.	Central 3:30 p.m.	Mountain 2:30 p.m.	Pacific 1:30 p.m.
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### Mondays

Adventures in Science, CBS. Watson Davis, director of Science Service since its founding in 1921, is a pioneer in the presentation of science to the public. In this series Mr. Davis follows the latest significant developments in the scientific field, presents eminent scientists as guest speakers.

Eastern 4:30 p.m.	Central 3:30 p.m.	Mountain 2:30 p.m.	Pacific 1:30 p.m.
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Science on the March, NBC. Dr. F. R. Moulton of the American Association for the Advancement of Science presents interesting and important information regarding science and its effect on mankind.

Eastern 7:15 p.m.	Central 6:15 p.m.	Mountain 5:15 p.m.	Pacific 4:15 p.m.
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### Wednesdays

\*New Horizons, CBS. The story behind the making of America's map presented by dramatization, commentary and interviews with distinguished specialists in natural-history exploration and research. This series is presented in collaboration with the American Museum of Natural History, bringing Dr. Roy Chapman Andrews to microphone in the role of narrator.

Eastern 9:15 a.m.	Central 2:30 p.m.	Mountain 1:30 p.m.	Pacific 12:30 p.m.
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Highways to Health, CBS. Prominent medical authorities tell the story of medicine's battle with disease, give instructive talks and valuable hints to the laymen in an easily understood non-professional language. This series

\*"American School of the Air" program designed and timed for classroom use.

# LISTENING TO LEARN

Programs that will appeal to lovers of history, science and democracy

is presented through the cooperation of the New York Academy of Medicine.

Eastern 4:30 p.m.	Central 3:30 p.m.	Mountain 2:30 p.m.	Pacific 1:30 p.m.
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### Thursdays

Medicine in the News, NBC. Dr. W. W. Bauer, of the American Medical Association, comments on current events in the medical world of interest and import to laymen.

Eastern 4:30 p.m.	Central 3:30 p.m.	Mountain 2:30 p.m.	Pacific 1:30 p.m.
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### Fridays

Men Behind the Stars, CBS. Intimate glimpses into the lives of the men whose vision and courage have written the fascinating pages of astronomy, presented dramatically and chronologically.

Eastern 4:30 p.m.	Central 3:30 p.m.	Mountain 2:30 p.m.	Pacific 1:30 p.m.
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The Torch of Progress, NBC. Historical portrayals by Dr. Edward Howard Griggs, who in this series returns the listener to earlier epochs of civilization to follow the long road humanity has traveled to the machine age of today.

Eastern 6:00 p.m.	Central 5:00 p.m.	Mountain 4:00 p.m.	Pacific 3:00 p.m.
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Magic Waves, NBC. Tracing, by discussion and dramatization, the mysterious origin and fascinating behavior of those infinitesimal particles which make radio and television possible.

Eastern 7:45 p.m.	Central 6:45 p.m.	Mountain 5:45 p.m.	Pacific 4:45 p.m.
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The Story Behind the Headlines, NBC. Cesar Saerchinger, in collaboration with the American Historical Society, gives the history that lies behind some of the most important happenings of the day.

Eastern 10:30 p.m.	Central 9:30 p.m.	Mountain 8:30 p.m.	Pacific 7:30 p.m.
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## Democracy on Parade . . .

With democratic ideals ominously threatened elsewhere, it might be well for all sincere advocates of the American system to lend ear to some of the programs designed to acquaint them with important factors in the establishment, growth and function of our democracy. Here are a few of them:

### Saturdays

What Price America?, CBS. Dramatizations, sponsored by the U. S. Department of the Interior, showing what is being done to conserve the nation's natural resources.

Eastern 1:30 p.m.	Central 12:30 p.m.	Mountain 11:30 a.m.	Pacific 10:30 a.m.
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### Sundays

Democracy in Action, CBS. Health, social security, foreign trade, labor welfare and other problems of democratic government are treated documentarily in units of five to six broadcasts. A typical broadcast on Sunday, October 29, will tell the story of how the United States lost leadership in ocean transportation with the coming of metal ships, and how the nation's interest in an adequate merchant marine is being revived.

Eastern 2:00 p.m.	Central 1:00 p.m.	Mountain 12:00 noon	Pacific 11:00 a.m.
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### Mondays

\*Frontiers of Democracy, CBS. An attempt to help young people to look ahead in anticipation of many of the problems which they, as participating members of our democracy, will be called upon to meet. Dramatizations, based on a report of the National Re-

sources Committee, that attempt to focus students' attention on some of the problems of tomorrow which they, as adults, will have to solve.

Eastern 9:15 a.m.	Central 2:30 p.m.	Mountain 1:30 p.m.	Pacific 12:30 p.m.
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### Tuesdays

†All-American Women, NBC. Historical dramatizations, presented in cooperation with the U. S. Office of Education, telling the stories of past and present American women who pioneered in various fields of American history.

Eastern 2:00 p.m.	Central 1:00 p.m.	Mountain 12:00 noon	Pacific 11:00 a.m.
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### Thursdays

†Ideas That Came True, NBC. A social science series, conducted by Dr. Rollo G. Reynolds, Teachers College, Columbia University, treating in dramatic and narrative form the history of the development of the idea of democracy.

Eastern 2:00 p.m.	Central 1:00 p.m.	Mountain 12:00 noon	Pacific 11:00 a.m.
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\*"American School of the Air" program, designed and timed for classroom use.

†Designed and timed for classroom use.

## Person-to-Person . . .

● Dr. Franklin Dunham, educational director of NBC, and Dr. Rollo G. Reynolds, narrator on NBC's "Ideas That Came True" program (see above), are conducting a very comprehensive laboratory course at Columbia University in the use of radio in the classroom. Dr. Reynolds is principal of the Horace Mann School and Professor of Education at Teachers College, Columbia University.

● Study aids to supplement "The World Is Yours" and "Democracy in Action" are being distributed free of charge by the U. S. Office of Education, Washington, D. C.

● First Chicagoland Radio Teachers meeting of the new school year took place on October 26, with a program that included many serviceable radio features for practising teachers. Part of the program was a demonstration broadcast presented by student members of the Central Radio Workshop and voice classes of Chicago schools.

● From left to right in center picture above: Dr. William Beebe; George Allen, program producer; Dr. Robert Cushing Murphy; Dr. Roy Chapman Andrews, and Jimmy Donnelly, child actor.

—J. H.



# THE FALL AND RISE OF BETTY LOU

Tommy Riggs once hid Betty Lou deep in his throat. Now he broadcasts her to America

**T**HE one thing Tommy Riggs will always remember from his adolescent years was how, when he opened his mouth to talk, he never knew whether the voice that was coming out would be a high treble or a deep bass . . . or a gruesome combination of both. And when, at last, his voice had taken on a deep, manly quality, he breathed a sigh of relief and said, "That's that."

But "that" wasn't "that." Sure, his voice was a man's voice, and a very nice baritone at that. But he still had the shrill, girlish voice that had marked his early years, and by some trick of nature he could turn it on or off at will. Now, looking back, Tommy admits that he missed a lot of fun.

"When the gang went down to the old swimming-hole for a swim without benefit of bathing-suits or trunks or other impeding garments—in short, in the nude—all I'd have to do was let out a shrill screech and watch 'em scam for their clothes or the bushes." But he didn't. If there was a deeply guarded secret in the youthful past of Tommy Riggs, it was the fact that he could talk like a girl. And you can bet your entire grocery budget without fear of starvation that none of the gang he traveled with back in those early Pittsburgh days ever found it out.

The fellow in the Bible who hid his light under a bushel had nothing on Tommy Riggs. For all of the years he spent seeking a place in radio, he kept Betty Lou (as yet unchristened) hidden in the deep, dark recesses of his esophagus. It was like a fellow sitting on top of the mint and starving to death because he didn't know the mint made money. The fact that Betty Lou ever saw the light of day—and that Mr. Tommy Riggs ever really went places in radio—was purely accidental.

The amazing manner in which the usually amiable Mr. Riggs lets off steam when irked is to cuss. We'd call it "curse" or "swear," but the fluent stream of his profanity merits a pure and simple "cuss." A lot of people use the same means of finding relief, and what makes Tommy's cussing stand out from the crowd's is that it is always done in a nice, ladylike tone of voice. It isn't really Tommy who's cussing, it's the little girl in his throat.

Back in 1932 he was practising a piano routine in a studio at KDKA before a dead mike. His fingers just wouldn't work, and finally, irked beyond all words except profane ones, he let the little girl in his throat cut loose. As it happened, the mike wasn't

dead and, more particularly, the studio manager was in the control-room. He rushed into the studio.

"Where's that little girl?" he demanded. "She was mad as a wet hen and cussing like a sailor."

"Was she?" Tommy asked, forgetting to change his voice back to his normal baritone.

The manager gasped.

"It's—it's you!" The shock of hearing that thin little voice come from the six-foot frame of this football-playing comedian silenced him. Then he recovered. "Boy! You've got something there!"

A few days later a new program went over the air from KDKA. It was the first "Uncle Tom and Betty" program, and Tommy Riggs was both Uncle Tom and Betty Lou. But the fact that neither the manager nor Tommy fully appreciated what they really had is evidenced in their not disclosing the fact that Tommy was Betty and that Betty was not a real person.

**TOMMY RIGGS** was born in Pittsburgh, Pa., on October 21, 1908. No earthquake or comet heralded his birth, he recalls, and had there been an earthquake or comet it would have been only an anti-climax. Enough excitement was provided by the celebration his dad—superintendent at a steel-mill—put on for his workers. They hoisted them until the wee small hours in honor of the birth of a male son, and when steelmakers celebrate by hoisting a few, you don't need an earthquake.

He was educated in the public

schools of Pittsburgh, at Bellefonte Academy, at Brown University and Ohio State. He played football at Brown and Ohio, and took a busy part in the production of college plays. It was during this period that he first seriously thought of the entertainment world as a career. With a nice baritone voice, an ability to play the piano and put over a line of patter, radio seemed a natural for him. After college, when he went into the chicken-raising business with his father, his heart wasn't in it, and instead of gathering eggs and feeding chicks, he spent most of his time haunting studios and getting in the hair of program directors about town.

His first big break came when he was a guest on Rudy Vallee's program. Vallee was too much the showman to overlook the possibilities inherent in Tommy's "double talk." It was the sort of thing that had made Bergen and McCarthy famous. So the Yankee—shrewd showman—exposed Betty Lou for what she was—a part of Tommy Riggs. And Vallee was right. A public which had been indifferent before now took Tommy to its heart, and almost before he knew it he was doing a network program of his own.

His deep understanding of the mental processes of Betty Lou is astonishing when you understand that Tommy never had a sister or children of his own to use as models. He knows what goes on in her mind and, from public reception, he's right. "Betty wouldn't think that," he'll tell Gene Conrad, who does his scripts. Or, "Betty would say it this way—" Betty's a very real per-

son to Tommy and Mrs. Riggs—the former Mary McIntyre of Pittsburgh.

The Riggses live in a Manhattan penthouse now, but they also rent a large home in Pittsburgh, where Tommy's parents live. He smokes moderately, drinks a little, loves steamed clams, dogs and fishing.

"I have a piece of land down in Florida, and when I get through with radio—" he feels that stars can last only so long—"I'm going to build a home there and raise dogs and go fishing."

**H**E HATES the laundry in back of his penthouse which starts up with a lot of noise at seven o'clock each morning. He also hates people who think of him as a ventriloquist.

"McCarthy and Betty Lou have nothing in common," he insists, "except the fact that they're both on radio. Neither have Bergen and I as far as routines are concerned." Tommy can't throw his voice and he can't talk without moving his lips.

Not so long ago, Bergen and Tommy did a show together to prove just how different they really were. But people still say, "Tommy Riggs? You mean the ventriloquist?" Tommy's idea of nothing to do is explaining to these misguided souls that he isn't a ventriloquist—he's two other people.

—Francis Chase, Jr.

Tommy Riggs may be heard Monday on "Quaker Party" over an NBC network at:

EST 8:00 p.m. — CST 7:00 p.m.  
MST 6:00 p.m. — PST 5:00 p.m.



It wasn't until Tommy Riggs was caught cussing in his Betty Lou voice over a mike he thought was dead that Riggs got the idea for his radio show. Trouble now is to convince people Betty isn't real

War News from Europe
DAILY PROGRAMS IN ENGLISH

Table with columns: CST, City, Station, Dial. Lists broadcast times from 2:00 a.m. to 11:15 p.m. for various cities including London, Moscow, Rome, Berlin, Paris, and New York City.

Daily Programs, Sat., Oct. 28, through Fri., Nov. 3

NOTE: Programs from warring countries subject to change without notice. The programs listed here are those broadcast daily at the same time. Exceptions are indicated.

Table with columns: CST, City, Program, Station. Lists daily programs from 12:30 a.m. to 5:45 p.m. for various international locations.

On Short Waves

Edited by Charles A. Morrison

President, International DX'ers Alliance

How to Listen to Italy

THE Italian Imperial Short-Wave Center at Prato Smeraldo, near Rome, Italy, including some of the world's most powerful transmitters...

and German station DJD (11.77). Before the broadcast begins you will probably hear Rome's cheery identification signal—the chirping of birds—then at exactly 6:30 p.m. CST...

COUNTRY OF THE WEEK: Finland's short-wave station at Lahti, consists of two 1,000-watt transmitters, which broadcast daily as follows: Over OFE (11.78), 12:05 a.m. to 11:05 a.m.;

guised some of the Berlin propaganda is drawn up in clever form, for example, the weekly letter in English to the home-folks back in Iowa, presented each Thursday at 8 p.m. CST...

Table with columns: Time, City, Program, Station. Lists programs from 6 p.m. to 9 p.m. for London, Budapest, Belgrade, etc.

Table with columns: Time, City, Program, Station. Lists programs from 9 p.m. to 12:00 p.m. for Ecuador, Boston, etc.

Important Short-Wave Stations

Table with columns: Call letters, Frequency, Location. Lists stations such as COCO Cuba, CSW7 Portugal, DJB Germany, etc.

- 5 p.m.—Mexico—Mexican Hour: Music and orchestral music: songs, travel talks in English: XECR (7.38) XEWW (9.5)

Monday, October 30

- 4:30 p.m.—Schenectady—Travelog about interesting spots in America: WGEO (9.53)

Tuesday, October 31

- 5:15 a.m.—French Indo-China—Reading of English letters from all parts of the world: Radio Saigon (11.78)

Wednesday, November 1

- 6:45 p.m.—Berlin—Press Review (English): DJD (11.77) DXB (9.61)

Thursday, November 2

- 3 p.m.—Boston—Interesting talks by young people of all nationalities: WRUL (11.79)

Friday, November 3

- 6:45 p.m.—Rome—Guest Star appearances: 2R03 (9.63) 2R04 (11.81) 2R06 (15.30)

# "GOOD-NIGHT AND THIRTY"

Here is a glimpse of the person behind one radio news reporter—Paul Sullivan

**B**ATTING out a long, hard drive straight for the eighteenth green, the blond, six-foot giant of our two-some straightened himself to full length to watch the ball roll into putting distance of the cup. "You see, my drives are okay. It's my short shots that keep that score up in the hundreds." Then he doggedly strode towards the ball, caddy stumbling to keep up. "I'm going to keep on playing this game until I shoot eighty. I can do it, too!" And that's the sort of determination that has kept Paul Sullivan in there pitching through the rainy weather that marked his early radio career.

Four years ago, as a struggling young announcer, he had to borrow twenty-five dollars in order to marry his girlhood sweetheart, Margaret Flynn, back in his home town of St. Louis. A couple of weeks ago he went on the Columbia network as a news analyst at one of the biggest salaries any news broadcaster has ever received. It wasn't as easy as it sounds in the retelling, Paul admits. His earlier radio days were filled with the usual disappointments experienced by fledglings. Twice reductions in personnel found him out on the street desperately seeking a new means of livelihood. Then, during his second and rather protracted vacation without pay, he happened to file an application at WLW, in Cincinnati. That was in 1934. To his surprise, he was hired.

"I was doing a straight announcing trick, seven nights a week, when the newsroom was started. I was assigned to it and have been handling news ever since." In April of this year, Sullivan went to WHAS, in Louisville, Ky., and his jump to the networks was made from there.

**H**IS program lasts fifteen minutes, but he spends six hours preparing it. Of the thousands and thousands of words that pour into the studio by teletype from all over the world, he studies and whittles and edits until—laboriously pecking at his typewriter—he has all the news of importance down to a mere 2,200 words, the amount he uses in fifteen minutes. It's a pretty good picture of what's going on in the world. The same study is given to commercial announcements, which he tries to insert in such a way as not to interrupt the trend of thought.

"Viewing with alarm" is definitely out on Sullivan broadcasts unless he really, deeply feels that the situation calls for it. Sad stories are avoided whenever possible and emphasis is placed on the human-interest angle. Newscasts are generally concluded with a story likely to leave listeners in a pleasant frame of mind. His Mother's Day broadcasts are prime favorites with his fans. Each year on that day he offers a tribute to his own mother, dedicating it to mothers everywhere.

Following the practise in newspaper offices of marking the end of a story with the figure "30" (used by old-time telegraphers), he closes each broadcast

with the words "Good-night and thirty." He continues to use this despite confusion among fans, who have written in to ask why he says "Good-night and curtains" at the end of each broadcast. Other fans have wanted to know who was the lucky girl to whom he always said "Good-night, Gertie." Incidentally, it was just thirty years ago that Paul Sullivan was born in the shadow of Sportsman's Park, St. Louis. He's liked

(Thorne Smith) or modern history (Gunther).

His leading hobby is flying, and he is an amateur pilot with eleven solo hours to his credit thus far. His pet peeves are discourteous people, inefficient employes, early morning phone calls and criticism.

An announcer recently corrected his pronunciation of two foreign words. All that he got for his trouble was a

puts into it. During the flood of '37, when he was still in Louisville, he flew over the flooded areas and made several broadcasts from a plane. He is enthusiastic about it and spends several hours each week at the airport, where he chases clouds across the skies as a relief and relaxation from the strain of keeping abreast of today's rapidly moving world events.

Soloing high above the clouds one morning, Paul suddenly sensed a giddy feeling come over him. He had been ill, and his weakened condition—coupled with the high altitude—had brought on a fainting-spell. With no landing-field in sight and growing dizzy every moment, he buried his head between his legs and waited for the crash.

"**T**HEY say your life passes in review when you face death," he reminisced, "but as I remember, only one thought entered my mind... I'd bought a ticket to New York that morning and I kept thinking that now I wouldn't be able to use it."

Happily, the remainder of the story fails to maintain the thrilling suspense or reach the dramatic climax expected. Breathing deeply and fighting off the faintness which assailed him, he opened the throttle and headed back towards the flying-field which he managed—after what seemed long hours of flying—to reach in safety. But it was several minutes before he gained sufficient strength to lift himself from the cockpit.

That whole affair is typical of Sullivan. His sheer persistence pulled him through, made him fight off the fainting-spell and live up to the requirements of the moment.

Greatest problem of the Sullivans—Margaret and Paul—at the moment is The Baron, a pedigreed, ten-month-old Great Dane who seems to feel that all play is a swell way to live. The Baron, despite his distinguished ancestry, is a pounding, crashing monolith of a dog whose chief pleasure lies in playfully knocking someone to the floor of the Sullivan manse. The Baron forgets all efforts at regulation in these sportive moments and the results are devastating.

Ultimate ambition of the Sullivans is to train The Baron so that the lift of an eyebrow will convey a command. "But it looks like we'll have to wait until The Baron is wobbling on his last legs before that millennium arrives," Paul wails.

However, there's that Irish persistence and luck to be contended with, and if we were in The Baron's spot we'd study up on this eyebrow business. After all, what chance does a Dane have with two Sullivans?

—Bill Bryan,  
Radio Columnist,  
Louisville TIMES.

Paul Sullivan may be heard Sundays through Fridays over a CBS network at:

EST 11:00 p.m. — CST 10:30 p.m.  
MST 11:00 p.m. — PST 10:00 p.m.



—Bruno of Hollywood

Blond, six feet and thirty, Paul Sullivan analyzes what happens to the world in nightly fifteen-minute broadcasts for one of the biggest salaries ever paid a radio newsman. His news is terse, human

baseball since he was old enough to toddle over to a knothole.

Listeners invariably think of him as an older man. His authoritative style and wide knowledge of the current scene make him seem an older, more staid person. But he has gained his comprehensive background for his interpretative broadcasting from a long and deep study of history and local and foreign affairs. He is a brilliant conversationalist, a good listener. He loves music and, particularly, old songs. At parties where guests try to outdo each other in remembering the bewhiskered favorites of yesteryear, Sullivan's voice rises to greater heights as other contestants drop out for a scarcity of remembered tunes. He refuses to read to a musical background. He either stops reading or stops listening. Most of his reading is done by a bedside lamp and consists of light fiction


murmured "Thanks." He believes that material content and delivery count more than pronunciation, although he is a frequent user of the dictionary. He refuses to quibble over pronunciations or discuss any phase of his show after it's been broadcast.

"**D**ON'T get the idea I think I'm too good to be criticized," he argues. "That's not the point. It's just that it would take too much time to separate the good criticism from the bad."

But he does make every effort to correct and improve his own program. He makes recordings of them and studies the recordings thoroughly to find the rough spots and eliminate them.

He feels that ability to fly an airplane is an invaluable adjunct to a radio newsman and that his hobby may some day be well worth the trouble and effort he





## HALLOWE'EN GAL

COMES Hallowe'en, and witches and hobgoblins which have been biding their time now pounce out of dark shadows upon their hapless victims. But never have we been fortunate enough to be frightened by such a lovely witch as Betty Jane Rhodes, first lady of television, makes here when she fares forth with a cornstalk steed and a pumpkin Jack-o'-lantern in the best traditions of the season. But this is not Betty's first experience with sorcery. Four years ago, as a fourteen-year-old guest singer on the Lucky Strike program, she bewitched a large, Coast-to-Coast audience with the magic of her voice, following it with many other radio appearances—as a guest of Al Jolson and Wally Beery on "Shell Chateau"; with Johnny Green on the "Summer Packard Hour"; with Raymond Paige; with the "Screen Guild Show." In the land of beauty which is Hollywood, technicians proclaim her the perfect television subject. Currently she is heard both on guest shots and the Don Lee West Coast network.

—C. Weston Booth



**FIRST REQUISITE** for dunking, says Milton Berle, is napkin. Then try out following dunks



**THE GUILTY DUNK**, sometimes known as the "timid dunk," is practised by a dunker who fears evil eye of waiter



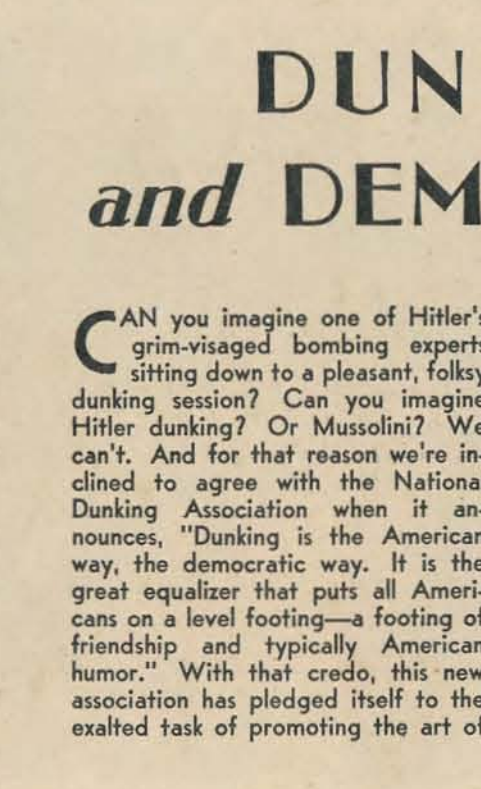
**THE BUSINESSMAN DUNK** is recommended for those busy souls who must dunk and read legal briefs at same time



**THE BORED DUNK** is the dunk of a man who has had his fill of dictators, depression and dieting



**THE PARK AVENUE DUNK** assumes a chic, sophisticated air, is favored at Harvard and Yale



**THE LOVER'S DUNK** (below, left) is only for seasoned dunkers, but even novices can attain Berle's ecstatic mood, below



**THE GANGSTER DUNK**, true to its name, is tough, requires pushing doughnut ruthlessly into coffee

## DUNKING *and* DEMOCRACY

**C**AN you imagine one of Hitler's grim-visaged bombing experts sitting down to a pleasant, folksy dunking session? Can you imagine Hitler dunking? Or Mussolini? We can't. And for that reason we're inclined to agree with the National Dunking Association when it announces, "Dunking is the American way, the democratic way. It is the great equalizer that puts all Americans on a level footing—a footing of friendship and typically American humor." With that credo, this new association has pledged itself to the exalted task of promoting the art of

dunking. In pioneer days, it says, doughnuts were simply splashed around in coffee. Then dunking swept America—engulfing actors, millionaires, debutantes and all the rest of us. Today there are ninety-eight styles of dunking. A glance at the association's list of charter members reveals that at least half are radio stars. For readers who may wish to master the new art, Radio Guide has asked professional dunker Milton Berle to demonstrate. Here is dunker Berle of "Stop Me if You've Heard This One" (NBC, Saturday, 8:30 p.m. EST; 7:30 CST; 6:30 MST; 5:30 PST).



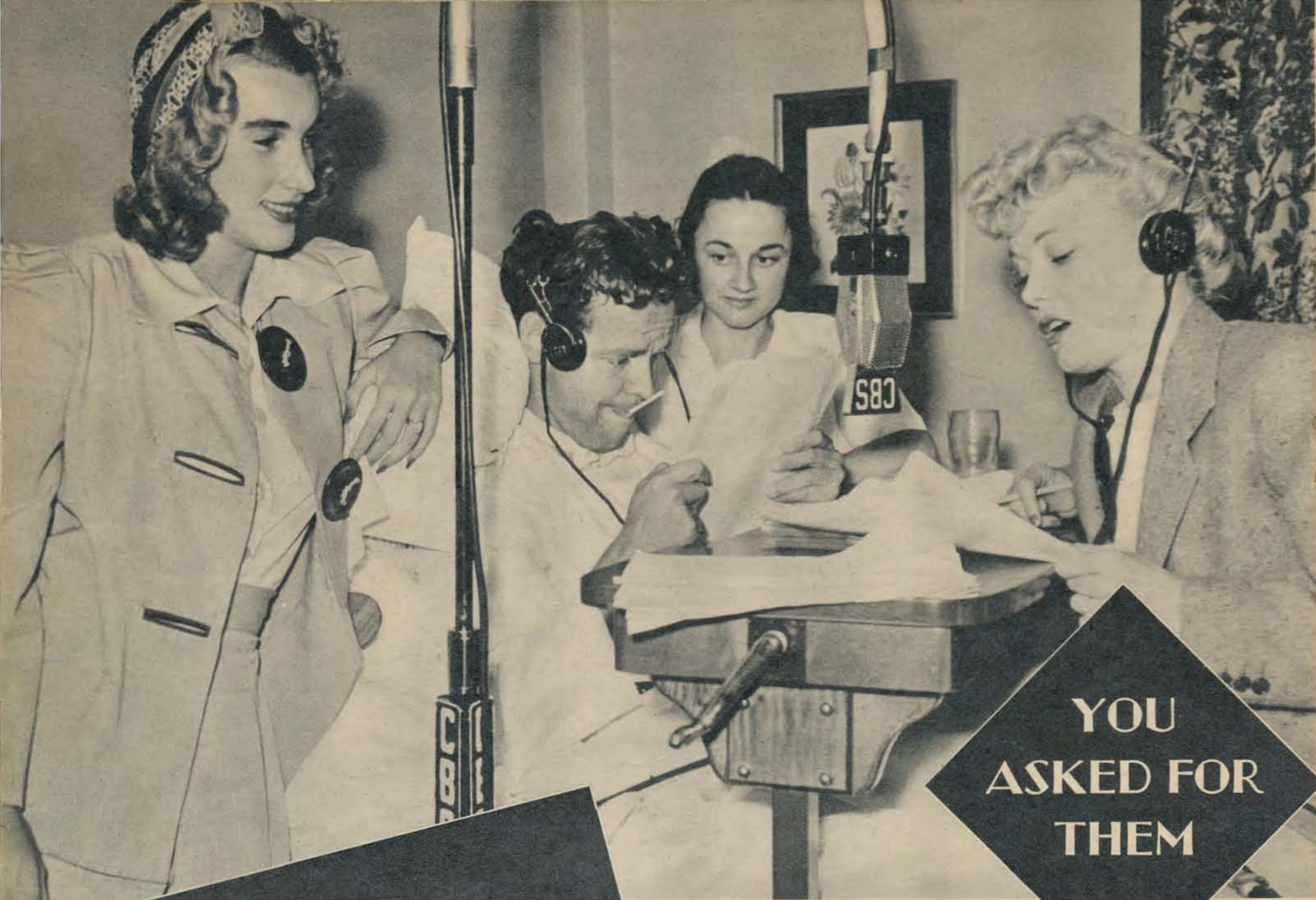
—Photographs by Gustave W. Gale  
**THE SIGN OF THE DUNK** is shown here for beginners. To members it is a greeting, also signifies "dunk you"

## TONY TURNS TO GOLF

**T**ONY MARTIN has the knack of turning from one career to another with the greatest of ease—and success. His parents sent him to college, fondly hoping he would come out a doctor, but Tony has done no doctoring, lots of bandleading, crooning, acting. Successful in both radio and movies, he works long hours, turns to golf as his way of relaxing. He is married to lovely Alice Faye, screen star. Currently, Tony is master of ceremonies and soloist on "Tune-Up Time" (CBS, Monday night, 8 p.m., EST; 7 CST; 10 MST; 9 PST).

—Gene Lester





YOU  
ASKED FOR  
THEM



AND  
HERE THEY  
ARE

**DEAR RADIO GUIDE:** "Was 'Blondie' broadcast lately from a hospital?"—J. Camp, Albany, N. Y. Above, Arthur Lake, Penny Singleton (with headphones) did their part from hospital, as Mrs. Lake (left) and nurse watched over patient, ill of strep infection. See also left.—ED.

Photographs by Gene Lester, Bruce Bailey, CBS, Gustave W. Gale and NBC Hollywood

**DEAR RADIO GUIDE:** "Is Don Ameche really sick or just vacationing?"—W. Arens, Racine, Wis. Ameche is really sick from overwork in radio and movies; doctors insist he rest. Above, rehearsing with Connie Bennett just recently, Don's face and actions showed strain.—ED.



Remainder of cast and musicians of "Blondie" sketch performed from CBS studio, with headphones for two-way connection with hospital. L. to r., Earl Ross, Hans Conried, Rosemary DeCamp, producer Donahue.—ED.

**DEAR RADIO GUIDE:** "Is commentator H. V. Kaltenborn a grandfather?"—D. Royce, Joplin, Mo. Kaltenborn is shown at right with his fifteen-month-old granddaughter, Erika Robinson, at Kaltenborn's L. I. place.—ED.



**DEAR RADIO GUIDE:** "Is Bea Wain blonde or brunette? Is she married?"—E. Kane, Memphis, Tenn. The swing songstress (left) is a decided brunette. She's quite an athlete, too; is happily married to announcer Andre Baruch.—ED.

**DEAR RADIO GUIDE:** "If Lanny Ross leaves 'Hit Parade,' who will replace him?"—A. West, Kent, O. Baritone Barry Wood is slated to succeed Lanny Nov. 4. Above, Barry adds his autograph to car in movie-radio press stunt.—ED.



## CAPERS BY THE CROSBYS

**A**N OUTSTANDING factor in the success of the Kraft Music Hall (Thursday night, NBC) is a feeling that Bing Crosby has as much fun doing the program as his listeners get out of hearing it. Which is probably true. Bing never seems to get too big or too wealthy to have fun along with Dixie Lee, his wife. Here, decked out as a barker and major-ette, they cut dance-floor capers at a Hollywood circus costume party.

—Jack Albin



## BIG SISTER MARRIES

**A**LL ready for their march to the altar are Dr. John Wayne (played in radio by Martin Gabel) and Ruth Evans Brewster (Alice Frost), co-stars of "Big Sister," heard Mondays through Fridays over a CBS network. Rarely has a serial-drama heroine been permitted to marry her script-show beau, so as this couple became man and wife "in program only," they set something of a precedent in the world of radio drama.



# WHAT CAN WE BELIEVE?

**T**O SURVIVE in this day of warring "isms," each seeking to sow its own seeds of dissension in the soil of other lands, a nation and the people in it must face the facts.

It was a persistent refusal by the British government, in the face of incontrovertible evidence, to recognize the dangers inherent in German rearmament which brought England to her present dangerous predicament. It was a refusal to face the fact that Germany and Russia had everything to gain, nothing to lose, from a world at war that places the democratic nations in danger of total annihilation today. It was our refusal to recognize that, in spite of our so-called "isolation," we play an important part in world politics which caused the "killing" of President Roosevelt's neutrality bill in Congress and undoubtedly hastened the beginning of the Hitler war.

So America today is the focal point for a tremendous propaganda offensive. England will continue to bombard Germany with propaganda leaflets, hoping that the Hitler Youth clean-up squads will miss a few; Germany will continue to deluge the world with tales of Polish atrocities; Italy will continue to send millions of words over its radios and through its newspapers to try to sell the Allied powers on its alleged neutrality, and Russia and Japan have made their positions lucidly clear. But where does America stand?

Until that question is decided, we can expect to undergo a continual barrage of propaganda, and for the welfare not only of ourselves but of our children and our children's children, it becomes essential that we learn to recognize propaganda.

A few years ago a group of scientists associated with Columbia University formed the Institute for Propaganda Analysis. It was the purpose of this organization not only to point out hidden propaganda wherever it appeared but also to lay bare the tricks and devices of the propagandist as a method to achieve public recognition of it whenever it appeared in this country. As a result of its studies, the Institute has classified propaganda into seven classes. They are: 1. Name-calling; 2. Glittering generality; 3. Transfer; 4. Testimonial; 5. Plain folks; 6. Card-stacking; 7. Bandwagon.

"Name-calling" is the device used to discredit a man or an idea by the application of a bad name. For example, the words "Bolshevik" and "Red" have long had an unpleasant meaning for Americans, a meaning built up during the Russian Revolution, when they seized private property for the state. To discredit a man here, propagandists often call him a "Red" or a "Bolshevik." The matter of whether he is a Red or Bolshevik, actually, doesn't matter, for

most propaganda is built upon the lie direct. Hitler, a master propagandist, in "Mein Kampf" said: "... the people more easily fall prey to a big lie than to a small one, because they themselves tell many small ones but would be ashamed to tell big lies. They will never think of the possibility of such monstrous boldness on the part of others in infamous falsification, and even after the clarification of the falsehood, they will long doubt and vacillate . . . and the most infamous of all lies can never be wiped out entirely."

The "glittering generality" is a device which associates something unpleasant or distasteful with something so virtuous that, because of its good association, the unpleasant is not questioned. For example, when radio station DJB, in Berlin, says, "The Polish people are welcoming German troops because they bring freedom from oppression," the glittering generality is being used.

Third propaganda device is the "transfer." That is, to use the favorable connotation of such a word, for example, as "democracy" to cover up hidden motives of the propagandist.

**T**HE device of the "testimonial" is also widely used. Hitler will often take phrases—which away from their context have entirely different meanings—from the speeches of world figures, as President Roosevelt, to support his actions. Or, recently, Col. Charles A. Lindbergh spoke on American neutrality to a nation-wide radio audience. Colonel Lindbergh is widely revered in America and his reputation is unimpeachable. It has been charged in Washington that he spoke at request of William R. Castle, Jr., under-secretary of state in the Hoover administration, and voiced Mr. Castle's views when he pictured the current war as a neighbors' quarrel and not an attempt at world domination. Many people accept the opinions of Lindbergh because of their admiration for him as a flyer and regardless of the fact that he is not an authority on international affairs.

"Plain folks" is the fifth tool of the propagandists. The late Huey Long used this weapon to a fare-thee-well when he spoke on the radio in his down-to-earth manner.

"Card-stacking" is just what its name implies—the juggling of facts, figures, illustrations in order to present the "right" kind of picture. So if a speaker says, "Harry Bridges is a Red; Secretary Perkins will not deport him from the country, so she is a Red, too; President Roosevelt, who keeps Madame Perkins in the cabinet, must be a Red also or he'd fire her," that speaker is stacking the cards. In the first place, Bridges has never been proved a Red,

and until he is Madame Perkins could not deport him. And the President could hardly dismiss a cabinet member for not doing something she has no legal right to do.

The last of the propagandists' little devices is the "bandwagon." It is a very effective one, almost an ace in the hole. For propaganda is aimed at the masses and recognizes that there was never a one-man mob, never a thinking mob. The prime purpose of most propaganda, then, is to convert all of the thinking individuals into an unthinking mob. The best way to do this is to convince each of them, singly, that "everyone is going along." People are like sheep. They like to go where the rest of the crowd is going. No civilized man likes to go to war, but he'd rather go to war than have someone say, "Hey, you! Everybody else has joined up. What about you?"

A few weeks ago, in the opening days of the war, the German radio told the world of a pregnant German woman who had been kicked in the abdomen by Polish beasts and left to die. This was crude propaganda, easily recognized. But the more complex propaganda is difficult to perceive.

For instance, what do you think of the sinking of the *Athenia*? Expert propagandists feel that the German high command ordered the torpedoing of the ship, reasoning along these lines: "We will sink a west-bound, refugee-carrying steamer. This will be so stupid, so cruel and futile that the world will be unable to believe we would do such a thing. It would be too enormous to believe." (Remember Hitler's "tell a big lie" dictum.) "We will then plant the theory that the British sank their own boat to enlist American sympathy again."

You think this theory fantastic? If you do, you just don't know your propaganda. —Kenneth W. Purdy.



One clever device of war propaganda is the "bandwagon," illustrated in the above recruiting cartoon used during last war

**IF YOU LISTEN TO WAR NEWS, AND EVERYONE DOES, YOU SHOULD RECOGNIZE THESE SEVEN PROPAGANDA DEVICES:**

1. NAME-CALLING
2. GLITTERING GENERALITY
3. TRANSFER
4. TESTIMONIAL
5. PLAIN FOLKS
6. CARD-STACKING
7. BANDWAGON





# Sunday

## Good Listening Guide

Stations which will broadcast these programs may be found in the adjacent columns at the time hereunder indicated

Check the programs you want to hear today

### MORNING

- 10:30 CST Major Bowes' Family.  
 10:45 CST Vernon Crane's Story Book.  
 11:00 CST Radio City Music Hall. Radio City Music Hall Symphony Orchestra, with Erno Rapee conducting; Henrietta Schumann, pianist. Music detail may be found on page 10, column 1.  
 11:30 CST On Your Job; Drama. Today's dramatization, titled "They Also Serve," is set in a restaurant.

### AFTERNOON

- 12:00 CST Pilgrimage of Poetry. The cottage in Fordham, New York, where Edgar Allan Poe wrote many of his works will be visited by Ted Malone today.  
 1:00 CST Great Plays. Today's presentation, "Everyman," is a morality play, written in 1529.  
 1:00 CST String Symphony. Frank Black, conductor. Music detail may be found on page 10, column 1.  
 1:00 CST Democracy in Action. Today's episode, titled "Yankee Ship and Yankee Trade," is the story of the old clipper ships and how the U.S. lost leadership in ocean transportation with the coming of the metal ships, and how the nation's interest in adequate merchant marine is being revived.  
 1:30 CST University of Chicago Round Table. Subject: "What's the War All About?" Speakers: Robert Redfield, dean of the division of social science at the U. of Chicago; Clifton Utley, director of the Chicago Council of Foreign Relations, and Herbert Heaton, professor of history at Princeton, U.  
 2:00 CST I Want a Divorce. Today's drama, written by Adela Rogers St. Johns, deals with the Hollywood divorce problem—the story of the wife of a famous star versus a glamorous leading lady.  
 2:00 CST Philharmonic-Symphony Society. New York Philharmonic-Symphony, with John Barbirolli conducting; Josef and Rosina Lhevinne, duopianists. Music detail may be found on page 10, column 1.  
 3:30 CST The World Is Yours; Drama. Subject: "Arts and Industries." Title: "The Story of Portland Cement."  
 4:00 CST Musical Steelmakers. Dorothy Ann Crowe, vocalist; Steele Sisters; Ardenne White; The Old Timer; Singing Millmen; Musical Steelmakers' orchestra.  
 4:00 CST Hobby Lobby. Dave Elman, M. C.; Harry Salter's orchestra.  
 4:00 CST Enna Jettick Melodies. Jimmy Shields, tenor; Norsemen Quartet; D'Artega's orchestra; Rosamond Ames, style expert.  
 4:15 CST Four Star News. News developments on four scattered fronts—international and national affairs, sports and events of interest to women—will be reported by experts in this new series. H. R. Baukhage will report international affairs; Graham McNamee, the national affairs; Bill Stern, sports, and Nola Luxford, women's news.  
 4:30 CST Metropolitan Opera Auditions. Milton Cross, M. C.; Wilfred Pelletier, conductor. Guests: Annabelle Ott, soprano, and William Ventura, tenor.  
 4:30 CST Ben Bernie and All the Lads. Lew Lehr, comedian; Buddy Clark and the Bailey Sisters, vocalists.

- 5:00 CST Silver Theater. Merle Oberon will star in tonight's drama, "Last Crossing," the story of the last voyage of the "Leviathan."  
 5:30 CST Show of the Week. Budd Hulick, M. C. Guests: Al Goodman, his orchestra, Judy Canova, Buddy Ebsen, and Phil Silver.  
 5:30 CST Grouch Club. Jack Lescoulie, M. C.; Ned Sparks; Arthur Q. Bryan; Phil Kramer; Emery Parnell; Beth Wilson; Walter Tetley; Leon Leonardi's orchestra. More information may be found on page 3, column 1.  
 5:30 CST Gateway to Hollywood. Guests: Edward Arnold and six contestants.

### NIGHT

- 6:00 CST Bach Cantata Series. Music detail may be found on page 10, column 3.  
 6:00 CST Jack Benny, comedian. Mary Livingstone, comedienne; Andy Devine; Don Wilson, announcer; Dennis Day, tenor; Phil Harris' orchestra. Pictures of Dennis Day may be found on page 2.  
 6:30 CST Mr. District Attorney; Drama. Racket-busting drama, with Jay Jostyn and Arlene Francis.  
 6:30 CST Fitch Bandwagon. Henry M. Neeley, M. C. Guests: Hal Kemp and his orchestra.  
 6:30 CST Screen Guild Theater. Guests: Robert Montgomery, Adolphe Menjou, Binnie Barnes and Hedda Hopper in "We Were Dancing" from Noel Coward's "Tonight at Eight-Thirty."  
 7:00 CST Chase and Sanborn Hour. Charlie McCarthy and Edgar Bergen, comedians; Nelson Eddy, baritone; Dorothy Lamour, vocalist; Robert Armstrong's orchestra. Guest: Clark Gable in "Magnolias Have Thorns," by Robert Riley Crutcher.  
 7:00 CST The Adventures of Ellery Queen. Dramatized detective stories, with Ellery Queen, fiction-detective story-writer, and guests. "The Adventures of the Dead Cat" is the title of today's drama.  
 8:00 CST Walter Winchell, Columnist.  
 8:00 CST Ford Sunday Evening Hour. Grace Moore, soprano; Detroit Symphony Orchestra, with Fritz Reiner conducting; Mixed chorus. Music detail may be found on page 10, column 3.  
 8:15 CST The Parker Family; Drama.  
 8:30 CST American Album of Familiar Music. Frank Munn, tenor; Jean Dickenson, soprano; Elizabeth Lennox, contralto; Haenschen's concert orchestra.  
 8:45 CST Sports Newsreel of the Air. Bill Stern, commentator. Guest: Barney Ross, former welterweight champion.  
 9:00 CST Hour of Charm. Phil Spitalny's All-Girl orchestra; Maxine, vocalist; Evelyn, violinist; John Anderson, M. C.; Del Sharbutt, announcer.  
 9:00 CST Good Will Hour. With John J. Anthony conducting.  
 9:00 CST Campbell Playhouse; Drama. Walter Huston will co-star with Orson Welles tonight in "Magnificent Ambersons." More information may be found on page 3, column 1.  
 10:30 CST Paul Sullivan Reviews the News. A story about Paul Sullivan may be found on page 17.

Refer to adjacent columns for stations broadcasting these programs

- WCFL-Cameo Theater  
 WDW-Dot, Kay and Letty  
 WFAM-Watch & Pray Hour  
 WGN-Don Pedro & His Violin  
 WHBF-Gospel Temple Service  
 \*WHO-Sunday News Extra  
 \*WIND-News  
 WIRE-Gypsy String Ensemble  
 WISN-Romance of Gems  
 WLW-Church by Side of Road  
 WMT-Ralph Slade's Orch.  
 WROK-Ave Maria Hour  
 WTAD-Keeping Step with the Schools  
 WTMJ-Concert Violinist  
 1:45  
 WDW-Songs You Use to Sing: Columbia Prgm.  
 WISN-Bob Becker's Dog Chats  
 WHBF-Under the Capitol Dome  
 WHO-Lou & Jerry  
 WIND-Salon Orch.  
 WIRE-Sunday Concert  
 WHIP-Echoes of Stage & Screen  
 WJJD-Frolic Before Two  
 WTAQ-Football, Faets and Forecasts  
 WTMJ-Charlie Nevada

- 2:00  
 MBS-Meditation & Melody: WGN  
 WHBF WMT  
 NBC-To be announced: WBOW  
 WLW WIBA  
 NBC-I Want a Divorce, sketch:  
 \*WMAQ KSD  
 For detail see Good Listening Guide.  
 \*CBS-Philharmonic-Symph. of N. Y.: News: WCCO WFBM WOC  
 WMBD WKBB WBBM WFAM  
 KMOX (sw-11.83)  
 Music detail on page 10 this week.  
 NBC-To be announced: WENR  
 (sw-15.33)  
 Football: Bears vs. Detroit:  
 WIND WJJD  
 Football: Green Bay Packers vs. Washington: WTAQ WKBH  
 KWK-America's Town Meeting of the Air  
 WCFL-Concert Gems  
 \*WDZ-Lee Lynch, news  
 WHIP-Rt. Rev. Leon Grochowski  
 WHO-Music of the Masters  
 WIRE-Rhythm Revue  
 WISN-Bavarian Hour  
 \*WOWO-Master Singers: News

- WROK-Rockford Churches  
 WTAD-Wilson Ames, organist  
 WTMJ-Football Game  
 2:15  
 NBC-To be announced: WENR  
 WOWO  
 WCFL-Postal Oddities  
 WTAD-Donald Bartsch  
 2:30  
 NBC-Tapestry Musicale: WENR  
 WBOW KWK WMT  
 \*NBC-News from Europe: WHO  
 WBOW KSD WIBA WMAQ  
 WLW  
 MBS-Singing Canaries: WGN  
 WHBF  
 WCFL-Chicago Marches On  
 WDW-Give Us a Song  
 WHIP-B. Patzskoski  
 WIRE-Master Mind  
 WISN-Reflections  
 WOWO-Nazarene Service  
 WROK-Week in Review  
 WTAD-Everybody's Shakespeare  
 2:45  
 MBS-Haven of Rest: WHBF

- NBC-Bob Becker's Chats About Dogs: KSD WHO WLW  
 WCFL-In Washington  
 WDW-Western Serenade  
 WGN-Alice Blue, pianist  
 WHIP-Polish Waltz Time  
 WMAQ-Radio Parade  
 WROK-Sunday Song Service  
 3:00  
 NBC-Jimmy Dorsey's Orchestra: WBOW (sw-9.53)  
 MBS-Nobody's Children: WHBF WMT WGN  
 NBC-National Vespers: WENR KWK  
 Dr. Fosdick's subject will be "The Essential Elements in a Vital Christian Experience." The male quartet will sing O Word of God Incarnate and Lord of All Being, Throned Afar.  
 Father Charles E. Coughlin: WIRE WHIP WHO  
 WCFL-George Hesserberger's Orch.  
 WDW-Corn Crib Hoedown  
 WISN-Tea Dansante

SUNDAY  
 October 29

- WJBC-Wesleyan Univ. Faculty E-9/3  
 Recital  
 WLW-Unsolved Mysteries  
 WMAQ-Tony Wons  
 WMBD-Bradley A Cappella Choir  
 WOWO-Art for Your Sake  
 WROK-Dance Hour  
 WTAD-Pop Concert  
 3:30

- CBS-Pursuit of Happiness: WOC  
 WFBM WMBD WKBB WCCO  
 WBBM WFAM KMOX WTAQ  
 (sw-11.83)  
 NBC-The World Is Yours, Smithsonian Institute Drama: WLW  
 WMAQ WIRE WIBA WBOW  
 (sw-9.53)  
 For detail see Good Listening Guide.  
 NBC-To be announced: WENR  
 MBS-Lutheran Hour: WISN  
 WMT WCFL WOWO WHBF  
 KWK-Great News Events of History  
 WGN-Johannie Davis' Orch.  
 WROK-Sunday Serenade  
 WTAD-Red Cross Drama  
 3:45  
 WLW-To be announced  
 \*WTAD-News

- 4:00  
 NBC-Three Cheers: WIRE WENR  
 CBS-Hobby Lobby: WBBM  
 WFBM KMOX WISN WMBD  
 WFAM WOC WTAQ WCCO  
 WKBH (sw-11.83) (also KNX  
 at 10 p.m.)  
 NBC-Enna Jettick Melodies:  
 WBOW WMAQ WHO WOWO  
 KWK (sw-9.53)  
 For further detail see sponsor's  
 announcement on this page.

- CBS-Going South: WKBB  
 MBS-Musical Steelmakers: WGN  
 WLW  
 For detail see Good Listening Guide.  
 WCFL-Social Security Talk  
 WDW-Organettes  
 WHBF-Chapel Vespers  
 WHIP-Roseland Bethany Church  
 WJBC-Hilltoppers  
 WMT-Church Prgm.  
 WROK-Bible Stories  
 WTAD-Bates Petrie Trio  
 4:15  
 NBC-Rangers Serenade: WHO  
 \*NBC-Four Star News: WENR  
 WOWO WTMJ  
 For detail see Good Listening Guide.

- KWK-Piano Recital  
 WBOW-Musical Prgm.  
 WCFL-Piano Recital  
 WDW-Drifting Ramblers  
 WIRE-Pick of the Town  
 WJBC-Jane Warrick and Emily Maxwell  
 WMAQ-Cameos of New Orleans  
 WROK-Salvation Army  
 WTAD-Columbiana

- 4:30  
 NBC-Metropolitan Opera Auditions of the Air: WENR WMT WOWO KWK  
 Music detail on page 10 this week.

- CBS-Ben Bernie & All the Lads: WBBM KMOX WISN WCCO WFBM (sw-11.83) (also KNX KSL at 11 p.m.)  
 CBS-To be announced: WKBB  
 NBC-Paul Wing's Spelling Bee: KSD WMAQ WHO WIRE WLW (sw-9.53)  
 MBS-The Shadow, drama: WGN WHBF  
 \*News: WBOW WCFL  
 WDW-Eventide  
 WFAM-In the Gloaming  
 WHIP-American League for Peace & Democracy  
 \*WJBC-Sidelights in the News  
 WJJD-Musical Scoreboard  
 WKBH-Sunday Varieties  
 WMBD-Dean & Gail  
 WOC-Civic Theater of the Air  
 WOWO-To be announced  
 WROK-Lest We Forget  
 WTAQ-Hobby Lobby  
 WTMJ-Charlie Nevada

- 4:45  
 WBOW-Old Refrains  
 WCFL-Piano Recital  
 WHIP-Bible Interpretations  
 WIND-W. P. A. Orch.  
 WJBC-Kentucky Ramblers  
 WJJD-Suppertime Frolic  
 WMBD-Hod Hiatt, organist  
 WTAD-Bob Moore, organist  
 WTMJ-Univ. of Chicago Round Table

- 5:00  
 CBS-Silver Theater: WISN KMOX WFBM WBBM WCCO  
 For detail see Good Listening Guide.

- NBC-Catholic Hour: WMA  
 WBOW WIBA WIRE (sw-9.53)  
 "What the Mass Expresses is the subject dealt with by Reverend Dr. William Russell of the Catholic University Washington, D. C."  
 MBS-Tommy Tucker's Orch.: WMT  
 NBC-New Friends of Music: KWK  
 Budapest String Quartet  
 Ellen Stone, French horn; William Palmrose, violinist.  
 Music detail on page 10 this week.  
 (Continued on Next Page)

LISTEN TO  
*Enna Jettick*  
 SUNDAY  
 AFTERNOONS  
 NBC Red Network  
*Melodies*  
 Presented by the makers of Enna Jetticks,  
 America's Smartest Walking Shoes. \$5 to \$6.

Goodbye Joy!  
**NED SPARKS**  
  
 Joins the  
**"GROUCH CLUB"**  
 SPONSORED BY KIX  
 America's Delicious New Corn Cereal  
**SUNDAY**  
**WMAQ - 5:30 PM**













TUESDAY October 31

NBC-Escorts & Betty: WIBA
CBS-Amos 'n' Andy, sketch: WJR
KMOX WCCO WHAS (sw-11.83)
(also at 10 p.m.)
★News: WFBM WROK
Sports: WKBB WKBB WOC
Captain Midnight, sketch: WGN
WHO
★WBBM-Todd Hunter, news
WBOW-Music for Dinner
WFCF-Race Results
WFAM-Dinner Hour Musicale
WIND-German Hour
WISN-Styles in Rhythm
WMBD-Sports: Melody Miniature
WSUI-Dinner Hour Prgm.
WTAQ-Hayrack Cinfunny

★News: WKBB WKBB
★KSD-Harry Horlick's Orch.:
News
WFCF-Joan Jordan, songs
WFAM-American Family Robinson
WBFB-Sports Sparks; Serenade
WHO-Sunset Roundup
WIRE-Dick Reed
WLS-Magic Hour
WMBD-Two Guitars
WROK-Ken Harris
WTAM-To be announced
WTAQ-Joe De Ameche, songs
WTMJ-Richard Himber's Orch.

WROK-Gospel Four
WSUI-Sportstime
WTAQ-Story of Industry
WTMJ-Dance Orch.
7:45
WBOW-Irving Aarohson Orch.
WFCF-Dr. Carruthers
★WFAM-Waltz Time: News
★WIND-News
WROK-Gingham Girls
WSUI-Evening Musicale
WTAQ-Evan Kissell, songs
8:00
★MBS-Raymond Gram Swing,
news analyst: WGN WHBF
NBC-Melody & Madness: WMT
WOWO KWK WIBA WBOW
WENR

★KWK-News
WCFE-Labor Flashes
WENR-Concert Miniature
★WGN-Quin Ryan, news
WIND-Scattergood Baines, sketch
WROK-Scandinavian Hour
8:45
CBS-Bob Crosby's Orch.: (sw-
11.83)
KWK-Musical Prgm.
WCFE-N. E. C. Talk
WENR-Bill Bardo's Orch.
WGN-Luis Ramirez' Orchestra
WIND-Mickey Isley's Orch.
★WSUI-Daily Iowan of the Air
9:00
NBC-Bob Hope Variety Show;
Judy Garland; Jerry Colonna;
Skinny Ennis' Orch.: WIRE
KSD WLW WHO KOA WMAQ
WTMJ WTAM WIBA (sw-9.53)
CBS-To be announced: WBBM
WJR KMOX WFBM WHAS
WCCO
★MBS-Elliott Roosevelt, comm:
WGN
NBC-Roy Shield Revue: WMT
WENR WBOW
★News: WKBB WTAQ
KWK-Double Melodies
WCFE-Sports
WBFB-The Serenader
WISN-Reflections
WKBH-Waltz Time
WMBD-Magic Hour
WOC-Richard Himber's Orch.
WOWO-Farm Forum
WROK-Nite Club of the Air
WSBT-U. S. Government Reports
9:15
NBC-Roy Shield Revue: KWK
★WCFE-News
WGN-Heidelberg Concert Orch.
WBFB-Hawaii Calls
WIND-Walkathon
WKBH-Dancing Party
WKBH-Postal Oddities
WMBD-Charles Engles' Orch.
WOC-Pet Peeves
WSBT-Music of the Masters
WTAQ-Dance Orch.
9:30
MBS-Mozart Concerto Series:
WBFB
Music detail on page 10 this week.
NBC-Fun with the Famous:
WBOW WENR WMT WOWO
CBS-Judith Arlen, songs: WKBH
WFBM WTAQ WSBT WISN
WKBH WOC (sw-9.65)
NBC-Uncle Walter's Doghouse:
WMAQ WIRE WTMJ KSD KOA
WHO WLW WTAM (sw-9.53)
Richard Himber's Orch.: KMOX
WCCO WHAS
KWK-Musical Prgm.
WBBM-Sports Huddle

WCFE-Make Believe Danceland
WGN-The Northerners
WIND-Hoss Tales
★WJR-Today in Europe
WMBD-Hits & Bits
9:45
CBS-Public Affairs: WOC WTAQ
WKBB WSBT WISN WMBD
KMOX WKBH (sw-9.65)
★WBBM-News with Todd Hunter
WCCO-Styles for Men
WFBM-Singing Cop
WHAS-Lynn Cole
★WIND-News & Sports
WJR-Musical Prgm.
10:00
NBC-Fred Waring in Pleasure
Time: KOA WHO (also see 6
p.m.)
★CBS-Paul Sullivan Reviews the
News: WJR WHAS (sw-9.65)
MBS-Griff Williams' Orch.: WGN
WIRE
CBS-Amos 'n' Andy, sketch:
WBBM WFBM (also see 6 p.m.)
★News: WROK WOC WMT
WMBD WLW WKBH WBFB
WENR WBOW WSBT
★KMOX-Flannery Views News
KWK-Sports Review
WCCO-Cedric Adams
WIND-Swedish Prgm.
★WISN-News: Vic Fraser's Orch.
WKBH-Jerry Chandler, organist
WMAQ-Little Jack Little's Orch.
WOWO-Bob Wilson, news
WTAM-Tom Manning
WTAQ-Lost Empire
WTMJ-Today's Events
10:15
NBC-Del Courtney's Orch.: WMT
WOWO KWK
CBS-Ozzie Nelson's Orch.: WKBH
WSBT (sw-9.65)
MBS-Anson Weeks' Orch.: WGN
CBS-Jimmie Fidler, Hollywood
Gossip: WBBM (also see 6:15
p.m.)
MBS-Inside of Sports: WIBA
NBC-Little Jack Little's Orch.:
WBOW WTAM
★News: WFBM WHO WIRE
WMAQ
KMOX-France Laux, sports
KOA-On with the Dance
WCCO-Curfew Time
WENR-Bill Bardo's Orch.
WHAS-Geo. Walsh Looks 'Em
Over
WBFB-Ten Pin Man: Bowling
News
WISN-Sports Parade
WJR-Around Michigan: Vaga-
bonds
WKBH-Let's Dance
WLW-Deacon Moore's Orch.
WMBD-Sports; Melody Miniature

WOC-Bowling Highlights
WTAM-Dance Orch.
WTAQ-Dance Orch.
WTMJ-Nat'l Emergency Council
10:30
★CBS-Paul Sullivan Reviews the
News: WBBM WFBM KMOX
WISN WCCO
Story on page 17.
MBS-Dick Jurgens' Orch.: WGN
WBFB WIRE
NBC-Xavier Cugat's Orch.: WHO
WBOW
NBC-Johnny Presents: KOA KFI
WIRE WIBA (also see 7 p.m.)
CBS-Paul Whiteman's Orchestra:
WIND WHAS WKBB WSBT
NBC-Abe Lyman's Orch.: WMAQ
★News: KWK WTAQ
WCFE-Life Prgm.
WENR-Art Kassel's Orch.
WLW-Shep Fields' Orch.
WMBD-Nightfall
WOC-Nocturne
★WTAM-Sammy Watkins' Orch.
News
WTMJ-Sports: Dance Orch.
10:45
CBS-Paul Whiteman's Orchestra:
WFBM WISN WKBH WTAQ
WOC WJR
NBC-Abe Lyman's Orch.: KWK
KMOX-Moonlight Serenade
WBBM-Nightcap Serenade
WCCO-Rollie Johnson
WIND-Walkathon
WLW-Tommy Nolan's Orch.
11:00
CBS-Tommy Reynolds' Orches-
tra: WFBM WSBT WHAS (sw-
6.12)
CBS-Wayne King's Orch.: WBBM
WOC WISN WMBD WTAQ
NBC-Richard Himber's Orch.:
WBOW WTMJ WHO KOA
MBS-Everett Hoagland's WGN
WMT WBFB
NBC-Jan Savitt's Orch.: KWK
Music You Want: WENR WIRE
KSD WTAM
KMOX-Popular Melodies
WCCO-Dick Barrie's Orch.
WIND-Mickey Isley's Orch.
WJR-Joe Rines' Orch.
WKBH-Request Prgm.
WLW-Dance Orchestra
WMAQ-Harry James' Orch.
End of Tuesday Programs

MORNING
★Star in program listings
indicates news broadcast.
7:00 a.m. CST
★CBS-Today in Europe: WFAM
(sw-21.57)
★News: WBFB WLS WOWO
Musical Clock: WMBD WTAD
WOC WROK
7:15
CBS-Poetic Strings: (sw-21.57)
★News: WCCO WJJD WLW
WMT
7:30
CBS-Phil Cook's Almanac: (sw-21.57)
★News: WDZ WILL WKBH
WTAQ
7:45
CBS-Greenfield Village Chapel:
(sw-21.57)
★News: KWK WIRE WTAD
WFBM
8:00
CBS-Organ Moods: (sw-21.57)
CBS-Good Morning: WTAQ
★NBC-News: Breakfast Club:
KWK WCFE (sw-21.5)
★News: WKBH WHBF WGN
8:15
CBS-American School of the Air:
(sw-21.57)
For detail see Good Listening Guide.
CBS-Good Morning: WFBM
WKBH
★News: WBOW WMBD WLS
8:30
CBS-Aeolian Ensemble: WFBM
WIND WKBH (sw-21.57)
NBC-Breakfast Club: WBOW
KSD-Heart of Julia Blake
KWK-Village Serenade
WBBM-Teena & Tim, sketch
WDZ-Girls Duo
WFAM-Morning Devotions
WGN-What's News in the Stores
Today
WBFB-House of Music

WHO-Life Can Be Beautiful,
sketch
WILL-Classical Miniatures
WIRE-Editor's Daughter
WKBH-Do You Want a Job:
Tonic Tunes
WKBH-Uncle Bob
★WLW-Child Problem Doctor:
News: Livestocks
WMAQ-A Step Ahead with Nor-
man Ross
WMBD-Women of Today
8:45
NBC-Breakfast Club: WOWO
CBS-Bachelor's Children: KMOX
WCCO
NBC-Life Can Be Beautiful:
WHO WLS
CBS-Fiddler's Fancy: (sw-21.57)
KMOX-Vic & Sade
KSD-The In-Laws
★KWK-Ray Dady, commentator
WBBM-Manhattan Mother, sketch
WBOW-Radio Gospel
WCCO-Ma Perkins
WDZ-Zeke Manners
WFBM-Meet Miss Julia
WBFB-Public Service
WIND-General Melodies
WIRE-To be announced
WJJD-Victor H. Lindlahr
WLS-The Westeners
WLW-Life Can Be Beautiful
★WMAQ-Coffee Time with Nor-
man Ross: Norman Barry, news
WMT-Alarm Clock Time
WROK-Morning Devotions
WTAD-Today's Almanac
WTMJ-What's New
★WSUI-Daily Iowan of the Air:
Morning Melodies
9:00
NBC-Josh Higgins of Finchville,
sketch: WBOW
NBC-The Man I Married, sketch:
WHO WLW WIRE KSD WMAQ
WTMJ
CBS-Pretty Kitty Kelly, sketch:
WBBM WFBM WOC KMOX
WCCO WISN
★News: WMT WROK
KWK-Musical Prgm.
WCFE-Double in Stars

WEDNESDAY, November 1, 1939
WDZ-Fairyfoot Remedy
★WFAM-News: Concert Time
WGN-Morning Melodies
WHA-Your Health
★WBFB-News: His Majesty, the
Baby
WHIP-German Hour
WILL-Homemakers' Quarter Hr.
WIND-Start the Day Right
WJJD-Bosworth Broadcast
WKBH-Variations in Synchrony
WKBH-Tonic Tunes
WLS-Career of Alice Blair
WMBD-Messenger: Weather:
Thrift Message
★WOW-News: Markets
WSUI-Within the Classroom
WTAD-Morning Serenade
WTAQ-North Side Tour
9:15
NBC-John's Other Wife, sketch:
WMAQ WIRE WHO KSD WTMJ
WLW
CBS-Myrt & Marge, sketch:
WBBM WCCO WISN KMOX
WFBM WMBD
NBC-Anne Thomas, career wife:
WOWO WBOW
★News: WKBH WOC
KWK-Gospel Singer
WCFE-Music While You Work
WDL-Sons of Pioneers
WFAM-P. T. A. Prgm.
WGN-Myrna Dee Sergeant
★WHA-News & Views
WBFB-Dramas of Life
WILL-Musical Gems
WLS-Meet Miss Julia
WMT-Recipe Contest: Melody
Mart
WROK-Town Crier
WTAD-Marcella Cheek, songs
9:30
CBS-Hilltop House, sketch: Bess
Johnson: WBBM WISN KMOX
WFBM WCCO WMBD
NBC-Just Plain Bill, sketch:
WMAQ WIRE WHO WTMJ
WLW

10:00
NBC-The Story of Mary Marlin,
sketch: WLS WIBA
NBC-Viennese Ensemble: WMT
NBC-David Harum, sketch: WHO
WIRE WMAQ KSD
★CBS-News: Lanny Ross, tnr.:
WISN WCCO WFBM WBBM
WOC WMBD
★News: WJJD WTAD
★KMOX-Headline Highlights
KWK-Secret Diary
WBOW-Singing Sam
WCFE-Variety Prgm.
★WDZ-News: We Heard
★WFAM-News: Hits & Bits
WGN-Morning Mail Box
WHA-Homemakers
★WBFB-News: Augustana Chapel
Services; Tune Time
WHIP-Lithuanian Hour
WILL-Destructive and Useful In-
sects
WIND-Parent's Forum
WJBC-Theater Time
WKBH-Hollywood Reporter
WKBH-Home Economics
WLW-Linda's First Love, sketch
WOWO-Home Forum
WROK-Confidential Advisor
WSUI-The Week in the Theater
WTAQ-Home Harmonies
WTMJ-Your Family & Mine
10:15
NBC-The Right to Happiness,
sketch: WLS WLW
NBC-Lorenzo Jones, sketch:
KSD WMAQ WHO WIRE WTMJ
NBC-Viennese Ensemble: WIBA
WOC WMBD
CBS-Brenda Curtis, sketch:
WBBM KMOX WCCO WFBM
WISN WMBD
KWK-Meet Miss Julia
WAAF-Orchids and Moonlight
WBOW-College Prgm.
WDZ-Tom McNutts, songs
WFAM-Morning Musicale
WGN-Bachelor's Children
WIND-Morning Rhythms
WJBC-Fashion Scout
WJJD-Music, Please
WKBH-Hits & Bits
WKBH-Your Home Prgm.

WMT-Pretty Kitty Kelly
★WOC-News & Markets
WROK-Women's Forum
WSUI-Yesterday's Musical Fa-
vorites
WTAD-Happy-Howard
WTAQ-Hits & Encores
10:30
NBC-Pepper Young's Family,
sketch: WLE
NBC-Young Widder Brown,
sketch: WIRE WMAQ WTMJ
WHO
CBS-Big Sister, sketch: WBBM
WCCO WMBD KMOX WFBM
WOC
Picture on page 25.
NBC-Escorts & Betty: WBOW
MBS-Keep Fit to Music: WBFB
KWK
★News: WIND WISN
KSD-George Hall's Orch.
WCFE-Radio Warblers
WDZ-Screwball Club
WFAM-Harlan Hogan
WGN-Don Pedro's Magic Violin
WJBC-Dollar Daze
WJJD-Movie Tattler
WKBH-Take It Easy
WKBH-Music As You Like It
WLW-Teena & Tim
WMT-Myrt & Marge
WOWO-Linda's First Love
WSUI-The Book Shelf
WTAD-Gems of Melody
★WTAQ-News: Music for Missos
10:45
CBS-Aunt Jenny's Stories, sketch
WCCO KMOX WFBM WBBM
WOC WMBD
NBC-Getting the Most Out of
Life: KWK WOWO
NBC-Houseboat Hannah, sketch:
WHO
NBC-The Road of Life, sketch:
KSD WLW WTMJ WMAQ WIRE
WBOW-Presents Vigo County
Agricultural Agent
WCFE-General Revue
WDZ-Band Wagon: Cornhusking
Contest: Markets
(Continued on Next Page)













NBC-Nina Dean, songs: KSD CBS-Ourl Gal Sunday, sketch: WBBM KMOX

★WBAA-News WCCO Kitty Keene WCFL-Willie Winn

Listeners Coast to Coast

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FRIDAY November 3

11:00

★NBC-News: Meet the Artist: WIBA WOWO NBC-Carters of Elm Street: WMAQ

AFTERNOON

12:00

NBC-Spinning Wheel Singers: (sw-15.33) CBS-The Goldbergs, sketch: WBBM KMOX

NBC-Gen. Fed. of Women's Clubs: WIBA (sw-15.33) NBC-Revue in Miniature: (sw-15.33)

1:00

NBC-Music Appreciation Hour: WBOW (sw-15.33) Music detail on page 10 this week.

11:15

NBC-Southerners; Quartet: (sw-15.33) NBC-The O'Neills, sketch: WLW WMAQ

NBC-Virginia Hays, contr.: WIBA KWK NBC-Ellen Randolph, sketch: WLW-WMAQ (sw-15.33)

2:00

NBC-Orphans of Divorce, sketch: KWK WOWO WLS WMT (sw-15.33)

11:30

NBC-Nat'l Farm & Home Hour: KWK WIBA WMAQ More detail on page 3. For detail see Good Listening Guide.

NBC-Words & Music: (sw-15.33) CBS-The Road of Life, sketch: WBBM WCCO

1:15

NBC-Charles Openui's Hawaiians: KWK WHBF NBC-Arnold Grimm's Daughter, sketch: WMAQ WLW WIRE KSD WHO

1:30

NBC-Vaillant Lady, sketch: WLW WMAQ WIRE WHO KSD CBS-Your Family & Mine: KMOX WBBM WMBD

1:45

NBC-Betty Crocker: WHO WLW WMAQ WIRE KSD CBS-My Son & I, sketch: KMOX WBBM WKBH WISN WMBD WOC WCCO WFBM

2:00

NBC-Backstage Wife, sketch: WMAQ WHO WIRE WTMJ WIBA WLW

2:15

NBC-Ma Perkins, sketch: WTMJ WIRE KSD WHO WLW WMAQ

2:30

NBC-Stella Dallas, sketch: WHO WIRE WTMJ WIBA WMAQ WLW

2:30

NBC-To be announced: (sw-15.33) NBC-Pepper Young's Family, sketch: WMAQ WLW WHO KSD WTMJ WIRE

2:45

NBC-Between the Bookends: WIBA WOWO WCFL (sw-15.33) NBC-The Guiding Light, sketch: WHO WMAQ WTMJ KSD WLW WIBE

3:00

NBC-Club Matinee; News: WMT WBOW WENR WOWO KWK

3:15

NBC-Edna and the Doctor, sketch: WHO WIRE WTMJ WIBA WMAQ WLW

3:30

NBC-Club Matinee; News: WMT WBOW WENR WOWO KWK CBS-Girl Scout Week Prgm.: WOC WTAQ WISN WKBH WBSB (sw-17.83)

3:30

★NBC-Club Matinee; News: WIBA CBS-Men Behind the Stars: WOC WFAM WTAQ WKBH WISN WKBH WMBD (sw-11.83)

3:45

NBC-Midstream, sketch: WTMJ WLW WMAQ WHO WIRE KSD CBS-Deep River Boys: WKBH CBS-Smillin' Ed McConnell: KMOX WCCO WFBM

4:00

CBS-Michael Loring, songs: WKBH CBS-Kathleen Norris: KMOX WBBM WCCO WFBM

4:15

CBS-To be announced: WKBH CBS-Caroline's Golden Store: WBBM WFBM KMOX WCCO NBC-Against the Storm, sketch: WHO WIRE KSD WMAQ WLW WTAM WTMJ

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**RADIO GUIDE'S X-WORD PUZZLE**

- HORIZONTAL**
- Last name, star in the portrait (NBC special-events announcer)
  - Keen
  - and her violin, with Phil Spitalny
  - Shirley, announcer
  - Hayes, actor, "Doc Barclay's Daughters"
  - Border, edge
  - Feminine name
  - Fish eggs
  - Not attractive
  - Decorate
  - A color
  - Joey —, tenor
  - City in Alaska
  - Masculine name
  - Motoring around the country
  - Units of energy
  - Phil —, orchestra-leader ("Jell-O Show")
  - Steers collectively
  - Kennedy, baritone
  - Learning
  - Manikins
  - Conviction
  - Halt
  - Leonardi, orchestra-leader ("Grouch Club")
  - Blunder
  - Self
  - Corpulent
  - Hub of a wheel
  - Covered with ink
  - First man
- VERTICAL**
- First name, star in the portrait (NBC special-events announcer)
  - Dumas, radio actress
  - International laws (abbr.)
  - Masculine name
  - Felix —, tenor
  - Shield, orchestra-leader
  - Bob —, bandleader
  - San Antonio mission
  - Symbol for rubidium
  - Alloy of tin and lead
  - Abides by
  - Initials of Michael Loring
  - Either
  - Pronoun
  - Three (prefix)
  - Kostelanetz, orchestra-leader
  - Everett, radio actress
  - Wild animal
  - Page, songstress
  - Corrector of the press
  - Billy —, Rush, of "Vic and Sade"
  - Peggy —, radio actress
  - Conditions himself for athletic events
  - Goblin
  - Towards the stern
  - Leather belting
  - Printed and bound volumes
  - Jan —, tenor
  - Spent time idly
  - Dunstedter, bandleader
  - Minetta —, radio actress
  - The big bass —
  - Used by fishermen
  - Priestly vestment
  - Avenue (abbr.)
  - Collided
  - Devoured
  - Possessed
  - Sleeveless garment worn by Arabs
  - Sooner than
- Solution to Puzzle Given Last Week**
- |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |   |
|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| V | I | R | G | I | N | I | A | W | H | I | T | E | M | A | N |
| O | R | I | N | S | O | L | I | O | S |   |   |   |   |   |   |
| G | R | E | A | C | E | I | N | A | G | E | L | S |   |   |   |
| E | L | E | A | T | O | R | A | N | E | V | E | R | E | T | T |
| O | R | V | E | T | O | M | M | A | N | E | S |   |   |   |   |
| R | O | T | S |   |   |   |   |   |   |   |   |   |   |   |   |
| G | S | C | O | T |   |   |   |   |   |   |   |   |   |   |   |
| E | H | O |   |   |   |   |   |   |   |   |   |   |   |   |   |
| G | B | R | I | K |   |   |   |   |   |   |   |   |   |   |   |
| G | O | A | L |   |   |   |   |   |   |   |   |   |   |   |   |
| R | A | I | D |   |   |   |   |   |   |   |   |   |   |   |   |
| E | R | N | S | T |   |   |   |   |   |   |   |   |   |   |   |
| S | I | L | E | R |   |   |   |   |   |   |   |   |   |   |   |
| S | I | N | G | L | E | S |   |   |   |   |   |   |   |   |   |
| D | I | T |   |   |   |   |   |   |   |   |   |   |   |   |   |
| N | O | R | V | O |   |   |   |   |   |   |   |   |   |   |   |
| L | E | N | D |   |   |   |   |   |   |   |   |   |   |   |   |

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**FREE BOOK** gives details!

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I am interested in Art. Please send me a FREE copy of your Book, "Art for Pleasure and Profit."

Name.....Age.....

Address.....

City.....State.....

**FREE ENLARGEMENT**

Just to get acquainted, we will beautifully enlarge any snapshot, photo, Kodak picture, print or negative to 5x7 inches FREE—if you enclose this ad with 10¢ for return mailing. Information, on hand tinting in natural colors with a FREE frame, sent immediately. Your original returned with your free enlargement. Look over your pictures now and send your favorite snapshot or negative today as this free offer is limited. DEAN STUDIOS, Dept. 346, 118 N. 15th St., Omaha, Neb.

**She Got \$400.00 for a Half Dollar**  
I will pay CASH for OLD COINS, BILLS and STAMPS

**POST YOURSELF! It pays!**  
I paid \$400.00 to Mrs. Dowdy of Texas, for one Half Dollar; J. D. Martin of Virginia \$200.00 for a single Copper Cent; Mr. Manning of New York, \$2,500.00 for one Silver Dollar; Mrs. G. F. Adams, Ohio, received \$740.00 for a few old coins. I will pay big prices for all kinds of old coins, medals, bills and stamps.

**I WILL PAY \$100.00 FOR A DIME!**  
1884 S. Mint; \$50.00 for 1913 Liberty Head Nickel (not Buffalo) and hundreds of other amazing prices for coins. Send for Large Illustrated Coin Folder and further particulars. It may mean much profit to you. Write today to  
**B. MAX MEHL, 152 Mehl Bldg., FORT WORTH, TEXAS**  
(Largest Rare Coin Establishment in U. S.)

**GET IN THE QUIZ GAME—ANSWERS**

- (See Questions on Page 8)
- Here are the correct answers in our weekly quiz. Of the seventeen questions, eight were answered correctly by contestants on the air—an average of slightly less than 50%. Is your score better than that?
- "Question Bee"**
- Georgia.
  - Rasputin.
  - Revolution, first World War and Civil War, respectively.
  - New London, Conn., and Annapolis, Md., respectively.
- "Name Three"**
- Paul Revere's, Sheridan's, Rodney's, others.
  - Van Buren, Tyler and Polk.
  - Brakes, lights and a horn.
- "So You Think You Know Music"**
- Sousa, MacDowell, Foster, Herbert, Nevin.
  - (a) Zither; (b) ukulele; (c) balalaika; (d) guitar; (e) mandolin.
  - "O Thou Sublime Evening Star" (Wagner); "Moonlight Sonata" (Beethoven); "Venusberg Music" (Wagner); "Jupiter Symphony" (Mozart); "The Planets" (Holst).
- "Battle of the Sexes"**
- (a) "Peter Pan"; (b) "Wizard of Oz"; (c) "Lost Horizon."
  - Your father.
  - Julius Caesar and Augustus Caesar.
- "Ask-It-Basket"**
- Letter "z" of alphabet.
  - Whale, dog, bat.
  - You'd be bored to death.
  - No. No living man can be legally buried anywhere!

**Civil Service Jobs**

Start **\$105** to **\$175** Month

Railway Postal Clerks—Mail Carriers—Post Office Clerks—Clerks at Washington—Stenographers—Typists—File Clerks.  
**GET READY IMMEDIATELY Men—Women**

— CUT HERE —  
Franklin Institute, Dept. T-186, Rochester, N. Y.  
Rush to me (1) Full particulars regarding U. S. Government jobs, (2) a free copy of 32-page book, "How to Get U. S. Government Jobs," (3) Tell me how to qualify for a government job.

Name.....

Address.....  
Use Coupon before you lose it.





# HOW TO WIN \$50.00 CASH!

DOT AND DAN SHOW YOU HOW



**NOW SEE IF YOU CAN TELL ME HOW MANY MILES I TRAVELED!**

REMEMBER:—EACH DOT IS A MILE

**It's Easy (Oh Yeah!)**

**THINK YOU CAN COUNT THEM?**

So, you think anybody can do it, huh? Well JUST TRY IT. It starts out nice and easy like there's nothing to it, but I'll bet before you're through, you'll be seeing dots hopping all over where there ain't no dots, and big black jumping dots will probably chase you all over the ceiling after you go to bed tonight. You'll probably forget how many dots you've counted just about when you think you've got it finished too—so, you'll have to start all over again, and that'll be just dandy. But, if you should be interested enough to try, you might WIN FIFTY DOLLARS cash and \$25.00 more just for being prompt.

EACH DOT IS A MILE • AND, THE QUESTION IS HOW MANY MILES DID THE LITTLE MAN TRAVEL?

## COULD YOU USE \$50.00 CASH NOW?

If you are interested in making an easy \$50.00 extra cash on the side in your spare time, then send in your answer QUICK! For first prize I'LL PAY \$50.00; 2nd \$15.00; 3rd \$10.00; 4th \$7.50; and 5th \$5.00. So, whether you win \$50.00 or \$5.00, YOU'LL BE PAID REAL CASH MONEY promptly. You may send your answer any time up to midnight, Sat., Dec. 16, 1939—BUT send it NOW because I'm giving a nice big extra CASH prize just FOR PROMPTNESS.

### \$25.00 EXTRA FOR PROMPTNESS

If you send your answer now—within 3 days of the time you first read this announcement—I'll give you an EXTRA \$25.00 CASH for Promptness if you win the first prize of \$50.00. Both the \$50.00 and the \$25.00 Extra may be yours. So, HURRY!—WIN THEM BOTH. That's easy money now— isn't it?

### THEN—WHAT ARE YOU WAITING FOR?

Let's go! Times a'wastin'. So hurry! Start NOW to Lassoo, shoot, net or club every last dot on the map. And, the idea of course is to TRY and count them ALL—so 'don't keep a couple out for pets when you send your total in. Open to anyone living in U.S.A. and only one answer can be accepted from each family and the judges' decision will be final. And you can be sure that your answer will receive full and careful consideration when the entries are judged and the prizes awarded for accuracy, originality and neatness and remember that if you win first prize, you will receive \$50.00 cash and an EXTRA \$25.00 if you answer promptly. In the event of ties, prizes identical to those tied for will be awarded to each person tying. So, hurry! Rush your answer now. BE THE BIG WINNER.

### FREE—NEW FUN GAME!

Be the first to have a "FUN-O-METER"—it's brand new and will provide a world of hilarious fun for you and your friends. Everybody, both grownups and children, enjoy it. It's FREE! How will your smile or laugh register on the "FUN-O-METER"?—You've really got some fun to look forward to when you measure off a "Snappy Snicker", a "Pooky Pucker" or a "Giddy-Giggle" with it. But that's only a sample of the fun you'll have. Puts NEW LIFE in parties and gatherings of young and old. Get yours today — FREE! COUNT THE DOTS and send me your answer along with your name and address. That's all. Hurry! Rush your answer. BE THE BIG WINNER and get your FREE "FUN-O-METER" too.

THOMSEN, KING & COMPANY, INC., 710 PLYMOUTH COURT., DEPT. A-208, CHICAGO, ILL.

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