

RADIO GUIDE

Complete Programs
for the Week End-
ing Friday, Jan. 26

TEN CENTS

A E A 8 7 D B C 2 5 Y

*Anne Seymour, who plays
the part of Mary Marlin in
"The Story of Mary Marlin"
on NBC, Mon. through Fri.*



**Charles Boyer: The
Man Who Came Back**

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BRAIN-BUSTERS

(Join radio's quiz game! Try your skill at answering these radio brain-busters. For correct answers see page 44.)

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

1. Give three words that are pronounced like the letter "u" but have different meanings.
2. Name the three swiftest animals on earth.

From "True or False"
(NBC, Mon., 8:30 p.m. EST)

1. Geneva is the largest seaport in Switzerland.
2. Devils are employed in printing shops.
3. When a building is razed, it is torn down.
4. Many American Indians fought with poisoned arrows.
5. American Indians "blazed a trail" by setting fire to the forest.

From "Dr. I. Q."
(NBC, Mon., 9:00 p.m. EST)

1. If you received one dollar for every day in 1940, how many would you get?
2. Why are some grapes given a ten- to thirty-day sun treatment?
3. In what war was the battleship *Constitution*, popularly referred to as "Old Ironsides," made famous?
4. Is the United States the oldest living republic?

From "Information, Please"
(NBC, Tues., 8:30 p.m. EST)

1. Figure out this mathematical problem using the figures in the popular nursery rhymes in which the following situations occur: Take the number of blackbirds baked in a pie, add the number of people going to St. Ives, multiply this figure by the number of kittens that lost their mittens, and

subtract by the number of hairs a barber requires to make a wig. What is the answer?

2. Name the three parts involved in the following mathematical problems: (a) Division; (b) multiplication; (c) subtraction.

3. Give the date of the first day of the fourth decade of the twentieth century.

4. Name the authors of the following books or stories: (a) "Beautiful Joe"; (b) "Black Beauty"; (c) "Pinocchio"; (d) "Rebecca of Sunnybrook Farm."

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

1. What bird shares its name with an American coin which has been declared illegal?
2. What reptile shares its name with a man who works with figures?
3. Was Frankie or Johnny the girl in the song of the same name?
4. What is the chief food of baby whales?
5. Animals are divided into two classes: vertebrates and invertebrates. What is the difference between the two? To which class does man belong?

From "Vox Pop"
(CBS, Thurs., 7:30 p.m. EST)

1. What book is the best seller of all time?
2. What dance style has the same name as a mode of transportation? As a fruit?
3. What is the difference between "savor" and "flavor"?

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

1. What is the London residence of the King of England?
2. What two generals appointed by the President are not used as soldiers?

The Crossword Puzzle, formerly appearing on this page in the above space, may be found on page 18.

RADIO GUIDE

The National Weekly of programs, pictures and personalities

M. L. ANNENBERG, Publisher CURTIS MITCHELL, Editor
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The Girl on the Cover—Mary Martin as played by Anne Seymour—Photograph by Maurice Seymour

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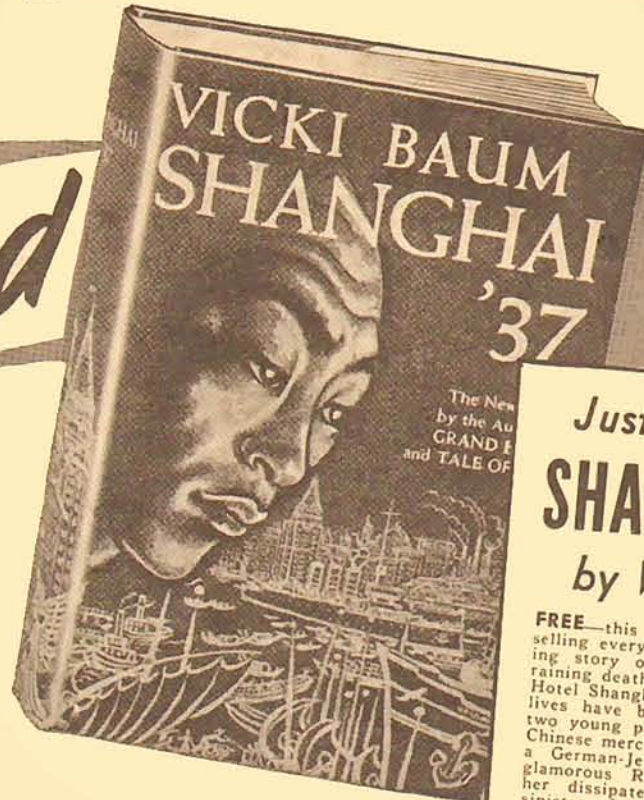
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By Emily Bronte

FREE—the book from which surged one of the most powerfully emotional moving pictures of our time—a smash hit from coast to coast! Now you can wander again across the wild moors. Revel in the love scenes between fierce Heathcliff and spirited Cathy. Bury yourself for hours in the rugged, savage English northlands. Feel the rush of the unbridled passion that swept through Wuthering Heights like a furious gale.

This is a splendid book for your lifetime library of the great books of all time. For the moving picture may one day be forgotten—but Wuthering Heights, the book, is a masterpiece that can never die.

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NELSON EDDY—1939'S STAR OF STARS

Who Will Be 1940's STAR of STARS?

VOTE for your Star of Stars! This, the second ballot of RADIO GUIDE'S Star of Stars poll, is one of ten chances you will have to help choose the radio champions of 1940. Remember your Star of Stars may be any of the persons you have already chosen in other divisions. Paste your ballot on a postcard, mail today!

Official Ballot: Mail to Star of Stars Poll, 731 Plymouth Court, Chicago, Illinois

I cast my vote for the following stars and programs: (Note: Star or program must have been on network broadcast at least once during the last six months)

Best stars and personalities:

Comedian _____

Announcer _____

Radio Actor _____

Actress _____

Master of Ceremonies _____

Singer of Popular Songs (Man) _____

(Woman) _____

Singer of Classical Songs (Man) _____

(Woman) _____

News Commentator (Man) _____

(Woman) _____

Sports Commentator _____

Best Programs:

Dramatic _____

Musical _____

Variety _____

Dance Orchestra _____

Audience Participation _____

Quiz _____

Serial-Dramatic _____

Educational _____

Children's _____

RADIO'S STAR OF STARS _____

MY FAVORITE PROGRAM _____

Name _____

Address _____

1-26-40

Special

"March of Dimes" will be one of 1940's biggest entertainment broadcasts! Saturday: CBS, NBC, MBS

Eastern 11:00 p.m. Central 10:00 p.m. Mountain 9:00 p.m. Pacific 8:00 p.m.

COMING EVENTS

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

Saturday, January 20

THOMAS E. DEWEY, New York prosecutor whose smashing tactics have catapulted him into prominence as a possible Republican presidential nominee, will be principal speaker at a luncheon of the Women's National Republican Club at New York's Hotel Astor. NBC.

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

"DO WOMEN Have Equal Opportunity with Men in Business?" will be discussed on "People's Platform" by four outstanding women, two of whom have experienced great struggle. One speaker will be beauty specialist Jessica Ogilvie. CBS.

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

MICHAEL KALAMYER defied police, but he took too lightly the slogan of a midwestern city that "Any criminal who has breakfast here has supper in jail." You'll hear the exciting story as a "Gang Busters" drama. CBS.

Eastern 8:00 p.m. Central 7:00 p.m. Mountain 6:00 p.m. Pacific 5:00 p.m.

BENNY RUBIN, a comedian you haven't heard much from on the air in the past several years but who once headed one of those big radio amateur hours, will play a serious role in Arch Oboler's "The Sensitive Mr. Ginsburg," concerning a prize-fight manager who struggles with a sensitive soul. NBC.

Eastern 8:00 p.m. Central 7:00 p.m. Mountain 6:00 p.m. Pacific 5:00 p.m.

Sunday, January 21

"GREAT PLAYS" will present the greatest play of one of the world's greatest literary figures—"Ruy Blas" by Victor Hugo, the French genius. NBC.

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

MADELEINE CARROLL, one of few feminine Hollywood stars blessed with the perfect radio voice, continues the guest spree that brought her to us on "Silver Theater" last Sunday when she appears this date on the home-finding program, "Nobody's Children." MBS.

Eastern 4:00 p.m. Central 3:00 p.m. Mountain 2:00 p.m. Pacific 1:00 p.m.

GEORGE BRENT, who gave such a stirring performance opposite Myrna Loy in the recent movie "The Rains Came," will be the guest star of "Silver Theater's" drama. CBS.

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

A BLACKJACK PLOT backfires in a western thriller titled "Sock of Gold" on the dramatic portion of the new "Melody Ranch," with Gene Autry's songs headlining the music. CBS.

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

"THE FIREBRAND," a drama based on the polychromatic personality of Cellini, man of many arts, will be presented by "Screen Guild Theater," with Douglas Fairbanks, Jr., and Frank Morgan. CBS.

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

JIMMY DORSEY doesn't seem to make as many headlines as Goodman, Shaw and Miller, but he should worry about that as long as music fans call him the greatest of all saxophonists and stamp his orchestra one of the best with box-office figures. Hear Jimmy on "Fitch Bandwagon" this week. NBC.

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

"THE CITADEL," Dr. A. J. Cronin's famed story of a country doctor, gets the Welles' treatment this week as the "Campbell Playhouse" presentation on this date. CBS.

Eastern 8:00 p.m. Central 7:00 p.m. Mountain 6:00 p.m. Pacific 5:00 p.m.

NAPOLEON BONAPARTE, Benjamin Franklin and Robert E. Lee will try to solve a modern mystery when living men with these famous names will be the novelty guests of the gripping "Adventures of Ellery Queen." CBS.

Eastern 10:00 p.m. Central 7:00 p.m. Mountain 6:00 p.m. Pacific 5:00 p.m.

Monday, January 22

IREENE WICKER, formerly known as

the Singing Lady and long considered a combination of Aladdin, Santa Claus and Cinderella by listening children, can now be heard Monday through Thursday in a new series. NBC.

Eastern 5:15 p.m. Central 4:15 p.m. Mountain 3:15 p.m. Pacific 2:15 p.m.

GINGER ROGERS, star of screen version of "Bachelor Mother," appears this week as guest of "Lux Radio Theater" in a radio adaptation of the same story. CBS.

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

Wednesday, January 24

KENNY BAKER, who just placed second to Bing Crosby as male popular singer in the New York World-Telegram Radio Editors' Poll, will sing "Balalaika" on "Star Theater." Ethel Barrymore will be guest. CBS.

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

Thursday, January 25

"MUSICAL AMERICANA" is the title of a new show beginning this week. Conductor Raymond Paige, famous for his erstwhile "99 Men and a Girl," this time will have only ninety-five men and Deems Taylor as master of ceremonies. Music students will be featured as guest artists. NBC.

Eastern 8:00 p.m. Central 7:00 p.m. Mountain 6:00 p.m. Pacific 5:00 p.m.

"COLUMBIA WORKSHOP," the dramatic series, always striking and almost always good, in which you may expect anything from friendly ghosts to vicious atoms, will give you "Heavenly Rest," by Milton Wayne. CBS.

Eastern 10:15 p.m. Central 9:15 p.m. Mountain 8:15 p.m. Pacific 7:15 p.m.

Friday, January 26

WILL CLOTHES for women in neutral countries be affected by the utilitarian wear of war countries? This and other fashion questions will be answered in a trans-Atlantic broadcast from Paris, France, which will preview the 1940 spring and summer fashions created by designers trying to keep alive one of France's most vital industries. NBC.

Eastern 2:45 p.m. Central 1:45 p.m. Mountain 12:45 p.m. Pacific 11:45 a.m.

A CHARACTER you've been hearing much about in song crops up in the title of this week's "First Nighter" drama. "The Man Who Wasn't There" is the story of a young man in love desperately enough to try to turn criminal so the object of his affections can reform him—with exciting effect. CBS.

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

SCHEDULE CHANGES

"Doc Barclay's Daughters," daytime sketch, was last heard Friday, January 19. CBS.

"Carters of Elm Street," popular daytime sketch, changes networks starting Monday, January 22. MBS.

Eastern 12:45 p.m. Central 11:45 a.m. Mountain 10:45 a.m. Pacific 9:45 a.m.

Lanny Ross, popular young tenor formerly heard each Monday, Wednesday and Friday, is now heard at a new time, Monday through Friday, starting January 22. CBS.

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

"Little Orphan Annie," one of the oldest children's serials on the air, changes networks starting Monday, January 22. MBS.

Eastern 5:45 p.m. Central 4:45 p.m. Mountain 3:45 p.m. Pacific 2:45 p.m.

"Musical Americana," a musical show with narrator, soloists and orchestra, premieres Thursday, January 25. NBC.

Eastern 8:00 p.m. Central 7:00 p.m. Mountain 6:00 p.m. Pacific 5:00 p.m.

"What Would You Have Done?" (a new twist of the quiz program idea) comes to airwaves starting Friday, January 26. NBC.

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



HIS YOUNG MAJESTY

Can radio keep kids happy without guns, blood and thunder?

BY GEORGE KENT

RADIO is growing up to what children need. And in modifying its programs, fitting them more deftly to young ears, the broadcasters are keeping pace with the times. For this is the age of the child.

At no time in history has so much thought been given to understanding and doing for his young majesty. Child-guidance clinics, child-study associations, parent-teacher groups cover the land more thickly than Rotary and Kiwanis clubs. The greatest brains in America are gazing fixedly at little children, struggling to solve their mystery, believing with the Gospel that a little child, once thoroughly understood, will lead humankind to a greater mastery of life and happiness.

For the moment, radio is concerned with entertaining the young ones, in which field it has discovered what all good teachers know: that you can't talk and speechify to kids. They must have action, drama. This is inherent in their physical make-up. Kids are muscle people. They move around, they fidget, they use their muscles. They can understand and enjoy muscle-talk, which in terms of radio is the skit.

There was a time, not so long ago, when the broadcasters laid it on too thick, giving to young impressionables virtually the equivalent of what Orson Welles' Martian broadcast gave to a lot of adult listeners. They gave kids all the stored-up blood-and-thunder of the old melodramas. If the script called for a scream, the producers made a scream that gave the kids nightmares. If a man had to die in the play, he died so realistically it kept the juveniles awake and scared of the dark for weeks. What is more, the advertisers tied their horrors to their sales-talk. They left Frank Merriwell tied to the tracks, as the train came whistling around the bend, with the admonition:

"If you want to save Frank Merriwell from certain death, tell your mother to buy Ickies, that de-lishus new breakfast food."

Thank heavens, there's no more of that. Programs of the Billy and Betty type, where there is action that is wholesome, that ties in with any child's normal every-day life, yet is enthralling, now dominate the waves. Most of

—Charmante

Kingsley Colton of "My Son and I" (CBS serial) has acted on many new-type CBS juvenile programs

them embody the recommendations of the United Parents Association which proposed that programs employ good English; that there be suspense with a conclusion; that they stimulate the imagination; that they have a definite educational or entertainment value.

Nila Mack, who directs children's programs for CBS, notably "Let's Pretend," takes the story of Bluebeard and adapts it for children without hurting the tale. She eliminates the horrible moans, and by a magic drink restores the unhappy wives to life, and so we have a happy ending.

Goldilocks in the "Three Bears," instead of jumping out of the window and running away, is calmed by teeny-weeny bear, the middle-sized bear and the great big papa bear. Expletives are narrowly watched. Broken speeches, such as "Who the . . ." and "Now what are you excited about?" take care of crucial moments. All of which is in accord with modern psychology.

ON THE other hand, if parents had their way radio programs for the young would be utterly namby-pamby and, I might add, not listened to. An extreme example is the mothers' group which proposed to rewrite Little Red Riding Hood so that the grandmother, instead of being gobbled up by the wolf, went off to the country club to play golf.

This is not a new discussion arising out of radio but one which goes back many years in educational and child-rearing circles. At one time—and not too many years ago—the fairy-story was universally considered the ideal literature for children, and fairy-tales were found in the homes of the rich and the poor alike. The first whispered questionings of the fairy-tale as a salutary form of literature for tots must have been looked upon everywhere as something a little less than treason.

However, certain parents began to find that the presence of witches and incidents of enchantment and gross wickedness were having an effect upon children. The moral of all these stories was good and there was no questioning of the tales on this score. But the fact remained that more impressionable children spent sleepless hours contemplating a witch who could walk through a wall and had such magic power. They began to remember all of the little misdeeds they had committed and to fear the supernatural punishment which might await them, magnifying each little fib in their tiny minds until it became vastly important. Soon the whisperings of these few parents became a mighty rumble heard in P.T. A. meetings throughout the land.

Today, the question of the value—or harm of fairy-tales in the psychological development of children is still a mooted one, with educators taking pro and con stands. And in the children's book departments throughout America a new type of children's literature has made its appearance—a simple relation of every-day phases of American life, with none of the supernatural quality of the fairy-tale except that trains and automobiles and the like may have the gift of speech. It is a pragmatic sort of literature but a literature tinged with idealism at the same time.

As a matter of fact, the young ones can stand a great deal of gore without being any the worse off. Listen to them chanting their own songs. They reek

with cruelty and torture, and always have. Here are a few samples:

Fat and Skinny ran a race,
Fat fell down and broke his face.

Mary is mad
And I am glad.

Joe, Joe broke his toe.

The street-car broke,
They all began to choke.

Radio to the one side, a war between parents and teachers has been going on for some time. The fond fathers and mothers seek, in the main, an over-

You may try to persuade young listeners to concentrate their attention on the bedtime stories and to shield them from the more sophisticated portrayals of current American life. But turn your back and the chances are the youngster will tune in "Gang Busters" or a juicy murder broadcast. This—believe it or not—is not an unusual sign of our times. It is but a modern manifestation of an old human and juvenile quality. The sales of the old yellow-backed "Nick Carter" thrillers would have taken a sudden drop if you and I—who read them by candlelight in the solitude of our rooms to the delightful

Most of them have the good sense to realize the new order of things and even to recognize that in the greater freedom of their children, bad as it seems to be for discipline, they have the makings of better, more forceful citizens, kids who know what it is all about and can act upon their knowledge with initiative. After all, we are raising them to be men and women in their own right, not to be our adoring little chattels.

And if they grow discouraged, let them read this little excerpt:

"The world is going to the dogs; children no longer obey their parents; elders no longer obey the laws; people are losing respect for the church; immorality is rife; the world is going to the dogs."

This is a free rendering of a Babylon cuneiform inscription—chiseled in stone more than six thousand years ago.

As far as entertainment goes, we know that kids react in the same way to the same old stories. I was talking the other day to Ruth Hill, who has been spinning yarns to children of many countries these past years. In China the little slant-eyed children were as engrossed in Rip Van Winkle as any American boy would be. Cinderella went over big in Spain, and Robinson Crusoe and Tom Sawyer were a smash hit with little ones in many cities of France.

"Children laugh at the same things, no matter what their race," she said. "They are moved by the same things. They react as children, whatever code of morals or standards they are taught. Before they adopt the artificialities that adults impose on them, the real things for them are those that make all children happy."

Perhaps the best assurance for wholesome radio fare for children is the existence of experts within the broadcasting organizations, who know both child psychology and the art of presenting programs. I have in mind Margaret Cuthbert, of the National Broadcasting System, the lady who developed the slogan "A floor and a ceiling on children's programs." By which she meant programs that would be neither namby-pamby nor opposed to what psychology deems proper for young ears.

Last year (1939) she ordered the complete revision of some ten radio programs for children. Taboos were placed on horror, present or impending torture or suggestion of torture, kidnaping or its threat.

"ALL stories," she decreed, "must reflect respect for law and order, adult authority, good morals and clean living." The Jack Armstrong serial is an example of voluntary revision undertaken by the broadcasting company. Jack, as you know, now travels about the world and his listeners get sugar-coated doses of geography and history.

The surface of radio as a medium for childhood education and child-rearing has hardly been scratched. The pundits who know about children know nothing about radio. Radio, on the other hand, knows little about child psychology. Working together, pedagogs and broadcasters could produce programs that might be dovetailed into school courses—as in Cleveland—or fill the afternoon and twilight hours with entertainment menus that might do more for children than all the talk, spankings and formal education in the world.

BULLS AND BONERS

One dollar will be paid for every boner published. Address Bulls and Boners, Radio Guide, 731 Plymouth Court, Chicago, Ill. In case more than one reader submits the same boner, prize goes to letter bearing earliest postmark. In case of tying postmarks, tying contestants receive prize.

Announcer: "Chickens are natural-born egg-layers but you must do your part too."—Mary Arriva, 2451 W. Huron St., Chicago, Ill. (Jan. 5 over Station WLS.)

Milton Cross on "Metropolitan Opera" broadcast: "And so the great gold curtains fall on Helen Jepson, Lawrence Tibbett and Richard Crooks."—Margaret Hazen, 18 Lottridge St., Hamilton, Ont., Can. (Dec. 23 over NBC.)

Announcer: "Now I wish all you listeners a merry Christmas because I have nothing else to do."—Charles F. Gerdes, McClure, Ohio. (Dec. 23 over Station WSPD.)

Announcer: "We will now hear from a talented young sinner."—Mrs. Meg G. Eddy, 383 Friendship St., Providence, R. I. (Dec. 25 over Station WGAN.)

"Cavalcade of Hits" announcer: "1908—in that year the ladies were wearing hats trimmed with feathers and high shoes."—Miss B. F. Campbell, 2841 Sacramento St., San Francisco, Calif. (Dec. 29 over Station KGO.)

Announcer, describing the opening of Congress: "Seats on the floor are at a premium."—Theodore J. Schneider, 132 East King St., Littleton, Pa. (Jan. 3 over MBS.)

Ted Husing, announcing Orange Bowl game: "He is playing a fine game with a nose guard on the left end."—Mrs. R. H. Deming, 83 Grove Hill, New Britain, Conn. (Jan. 1 over Station WDRC.)

protection of their children. The pedagogs want a free hand. In the middle stand the wise men and women who would bring the two factions together, recognizing that each has a part to play.

A great many parents fail to recognize that this is a new epoch, that kids who listen to the radio and go to the movies are different from the kids a few generations back. Most mothers were children in a day when the parent was always right, when no matter what happened the child was at fault. Furthermore, the youngster knew nothing of triangles, marital troubles, divorce and what have you. For better or worse, our children know these things.

and eerie accompaniment of cold shivers long after we were supposed to be in the Land of Nod—had not been such ardent Nick Carter fans in our youth.

Fundamentally, they are the same human stuff, as good, as sweet and loving as ever kids were. They weep when punished, they laugh and express elation at a stroke of good fortune. But they have a greater knowledge of the world around them, thanks to radio. And with this knowledge a greater sense of their own privileges and rights. They talk back, they argue as no last generation kid dared do. The result is a nation of bewildered papas and mamas.

HERE IS A MYSTERY

Who stole the priceless Cellini cup? Try matching your wits with the famous sleuth of radio's "Adventures of Ellery Queen"

By Ellery Queen

ELLERY QUEEN, the writer, Inspector Queen, his father, and Nikki Porter, Ellery's secretary, looked about the crowded auction-room of the Parker Galleries. "Never saw so many millionaires in one spot in all my life," Ellery grinned.

"How can you tell they're millionaires?" Nikki wanted to know.

"Just mention the word taxes and watch them grow blue in the face. That's the acid test. But it takes a millionaire to be able to buy a genuine

Cellini cup, and that's what these people are here for. Haven't seen Kendall yet, have you?"

Nikki looked about the room, but the little apoplectic man who had staged the violent scene in Ellery's apartment yesterday was nowhere in sight. But it was early, and the chances are he'd be here, probably cause a scene. Nikki felt sorry for him, in a way, although it was all his own fault. The Cellini cup had lain in his attic for years and he'd had no idea of its value. A few days before, rather pressed for money, he'd taken the gold cup to the Parker Galleries hoping to get a few dollars for it.

"It looks like the lost Cellini cup, Mr. Kendall," Parker had advised him. "I'd suggest that you get it expertised. Signor Sizzi is an expert on Cellini and his fees are reasonable."

"Experts and fees! That's all the world knows these days. They keep a



man broke. Parker, what'll you give me for the cup?"

"Well, I don't know that it's worth anything, and again it might be—"

"Give me a thousand dollars for it and it's yours," Kendall interrupted.

"All right, Mr. Kendall, I'll gamble on it." And that was how Kendall had gotten rid of the cup which, once Signor Sizzi had looked at it, proved to be the lost Cellini masterpiece which had been made for the Cardinal of Ferrara. Now Kendall felt that he had been cheated, that Parker had swindled him out of the piece worth many times the thousand dollars he had given him for it. Ellery had advised him that there was nothing he could do, that Parker had advised him to have it appraised and had bought it on Kendall's own terms and under Kendall's insistence. Kendall had left in a rage. "I'll have that cup! You wait and see, I'll have it if it's the last thing I do—" He was still shouting when Ellery closed the door after him.

But if Kendall was absent, every rich collector of rare pieces in town seemed to be present and on edge while they waited for the auction to begin. "I see Bert Parker—son of the auctioneer—over there," Ellery said. "We went to college together, played in the dramatic club in many an early Ellery Queen masterpiece. Let's go over and meet him." They walked over to where Bert stood with a lovely blond lady.

"This is Miss Shaw—Kerry Shaw, my fiancée," Bert said. "Miss Porter, Ellery Queen, Inspector Queen. My, it's good seeing you again, Ellery." As the others talked, Ellery drew him aside and told him about Kendall's visit.

"I KNOW and I'm really sorry for the old duck. But Dad warned him it might be the Cellini cup and there really isn't anything we can do now. As a matter of fact, coming across the cup that way was a godsend for us. Business is down and we might have had to close the galleries if this hadn't happened." A shrill voice at the far end of the room interrupted them.

"It's my cup, I tell you! You robbed me of it! You tricked me out of it!" Ellery knew Kendall's voice and the polite, British accent of the man who answered him—Mr. Parker.

"I'm sorry, Mr. Kendall, there's nothing more I can do about it. If you persist in making a scene, I'll have you put out."

"I'll be quiet, but you haven't heard the last of this. I'll have that cup if—if—" Mr. Parker pushed past him and up to the auction platform. In a moment the bidding was on in earnest, with the prices soaring from a start of twenty thousand dollars to forty-five thousand. Then Jacob Gross, the brewer, who was a persistent bidder, stood up.

"Gentlemen, as you may know, I made a deal recently with the city museum for an exchange of art objects and I still owe the museum one piece. I have promised to get this Cellini cup if it is at all possible, but I have my limits. So I'm now going to name the highest price I am willing to pay, and if anyone wants it worse they can have it. I offer—\$65,000!"

There was a gasp, and then a long silence that ended with the rapid descent of the auctioneer's mallet to indicate that Mr. Gross' offer had been successful. But the mallet had no soon-

er banged on the table than there was an excited stir at the rear of the room. Then a little Japanese, readily recognized by Ellery as Onu Okura, a famous collector, pushed through to the platform.

"Am I too late? Is it gone?" It was the first time Ellery had seen an Oriental so completely lose his control and grip on himself. Okura was actually shaking. They told him that Gross had purchased it for \$65,000, and he turned to the brewer. "Mr. Gross, I simply must have that cup. I'll give you \$75,000 for it."

"Sorry, Okura, but I've publicly

just started dictating when the phone rang.

"This is Bert, Ellery. What I'm going to say may sound childish, but—well, I'm worried. I brought the cup home with me tonight to clean it up and I'd just set to work on it here in my workshop when every light in the house went out. Probably just a fuse, but then—"

"Stay right where you are, Bert. We're coming over. By the way, where is your workroom?"

"First door to the right of the stairs on the second floor. I'll keep the door locked until you get here."



Ellery Queen



Nikki Porter

THE "Whodunnit" parties, which occur regularly in living-rooms across the country each Sunday night with broadcast of "The Adventures of Ellery Queen" (CBS, 10 p.m. EST; 7 CST, 6 MST, 5 PST), are no Elsa Maxwell creation, but a swell radio idea which has caught on like wildfire. Of course, you've been present at at least one such party where the arm-chair sleuths gather around the loudspeaker with loud "shushes" to hear the evidence and match wits with the personable and brilliant Ellery in reaching a solution to the mystery. The program is so arranged that all the evidence which Ellery uses to reach his solution is in the hands of the listener when a pause in the program occurs. During that

pause, listeners have a chance to solve the case before Ellery goes back on the air with his solution. Such a program, with the audience acting as sleuths, has long been the pet project of George Zachary of CBS program department, who produces and directs this show, but it was not until he made a deal with Manfred B. Lee and Frederic Dannay, cousins and co-authors of the popular "Ellery Queen" mystery novels, that he had an opportunity to make his project a real radio show. No small part of its success, however, must be credited to Hugh Marlowe, a brilliant Ellery, and to Marion Shockley, who, as Nikki, his secretary, is a charming foil for his keen deduction. They're shown above in "rogues' gallery" photos.

stated I'm giving it to the city museum and I can't back out."

"I see, I see." And without a word, the little Japanese turned and hurried from the room.

"Wish we'd known he was coming," Bert said. "We'd have made another ten thousand. But anyway, it'll be a relief to have it out of the galleries. A Cellini cup is too much responsibility for me. I'll clean it up tonight and deliver it tomorrow. See you again, Ellery."

It was dark before Ellery and Nikki, after dinner, returned to his apartment to continue their work. Ellery had

Ten minutes later Ellery and Nikki groped their way through the pitch blackness of the Parker home, groping in the unfamiliar hallway and on the stairs until they reached the door. "It's me, Bert—Ellery."

"Thank God you've come." He unlocked the door and Ellery pushed it open. "I was beginning to get jumpy here in the dark waiting. Well, I'll go down and fix the fuse now that you're here." He picked up the flashlight and started for the door. As he took the knob, his face blanched and he whispered, "Ellery, someone's trying to get in that door!"

"Put out your flashlight and stand back," Ellery warned. Then the sound of the door opening, just a crack, and a deep voice, "Drop that flashlight on the floor and everyone stand back. I've got you covered and one false move—" There was a heavy silence. "Parker, give me the cup."

"Ellery, what shall I do?" Bert's voice was frantic, pleading.

"Give him the cup, Bert. That's all you can do. But we'll get it back, don't worry." There was a flurry as Parker went to the table and picked up the cup, walked back towards the door.

"That was good advice, Mr. Queen. Now you'll all stay here for ten minutes if you value your lives—" The door clicked in the stillness.

"Nikki, call Dad at police headquarters and have him and Sergeant Velie rush right over. Bert, keep away from the door. We'll want finger-prints. No use chasing someone you don't know through the dark." He was thinking quickly. "Whoever it was, he needed the darkness. He wouldn't even trust a mask to conceal him. That means he was someone we know. His voice was disguised, of course. And why did he wait ten minutes after he turned off the lights before he came here and took the cup?"

"Kerry!" Bert started for the door. "I forgot all about her. She was coming here and he must have run into her downstairs. It would have taken him that long to get her out of the way—" His hand was already on the door-knob and they were all running through the hall. A few minutes later they found Kerry tied up in a room downstairs. "A crude job of knot-tying," Ellery said as he undid her, and he was glad that, except for being frightened, she was unharmed. By the time Bert had fixed the fuse, Inspector Queen had arrived with Velie. Velie went to work at once on the finger-prints.

"They ain't going to help you much, Mr. Queen," he said at last. "On the outside knob there's just one perfect set of your own finger-prints, and inside there's a set of yours and a set of Mr. Bert's."

"The thief must have worn gloves," Bert said.

"I don't think he did," Ellery said. Through his mind ran the list of those he knew coveted the cup—Kendall, Okura. But there were other things. Gross was a collector himself and the Cellini cup would be welcomed by the collector's heart of the man. If it were stolen he couldn't give it to the museum, but if it were stolen by him, no one would suspect him and he'd have the cup and his money too. Then, of course, the Parkers were admittedly hard up. They might collect the insurance and still have the cup to dispose of secretly at some future time to some ardent collector. But Kendall and Okura . . . They had both been so obviously upset at the auction.

"Bert, I know who took the cup. Tomorrow I'll have a talk with him and you'll get the cup back."

(At this point Ellery did know who stole the cup and why. Do you? All of the clues that led him to the thief are in your possession and, just as Ellery Queen, on his broadcasts, permits his listeners to try their hand at solving the crime, we give you this opportunity to match wits with Ellery Queen. For the correct solution, turn to Page 18.)

AIRIALTO LOWDOWN

Joan Edwards quits Whiteman menage for matrimony; death comes to actor Jack Roseleigh

By Wilson Brown

NEW YORK.—Joan Edwards quit Paul Whiteman's band, went south, and is reported to have wed a Miami musician in a Havana ceremony last week. If and when Whiteman returns to the air, Dinah Shore will be his singer . . . Benay Venuta, recently divorced from a Chicago doctor, married Armand Deutsch, advertising man, January 18 . . . Joe Martin, Del Courtney's tenor, wed Mary Himmel, show girl, January 7 . . . Glen Galyon of the Stardusters quartet was secretly married to dancer Mary Hollen . . . Ted Straeter, Kate Smith's choirmaster, is hand-holding with Mary Anita Loos, socialite . . . Tim and Irene are rumored to be drifting apart . . . Orkster Art Jarrett and Jean Scott, dancer, are that way . . . George Jessel and Arline Judge are said to be romancing . . . Marge's (of Myrt and Marge) divorce from Gene Kretzinger will not be final for another two months, and so her marriage to Peter Fick, swimmer, must wait . . . Johnny Green's brother, Richard (not the movie star), is married to composer Jerome Kern's daughter, Elizabeth . . . In case you've heard rumors of a romance between Bette Davis and Robert Foulk, let it be said that the latter is the husband of Alice Frost and happily married . . . Harry Salter, Hobby Lobby maestro, is running around with Roberta Semple, daughter of Aimee Semple McPherson . . . There are rumors about Mr. and Mrs. Tommy Dorsey being apart.

Stork Schedule

The Ozzie Nelsons (Harriet Hilliard) expect their second child sometime in April.

Death

Jack Roseleigh, the actor, heard in such serials as "Pepper Young's Family" and "Your Family and Mine," died in his sleep January 5. He had been suffering from a heart ailment. The widow, Lillian, and a son, Jimmy, 19, survive. Funeral services were held at the Staten Island home January 8 . . . Johnny Green's father, Vivian Green, died January 3, just fifteen minutes before Johnny was to go on the air with his NBC "Breezing Along" program. News of the death was withheld from the maestro until after the program was completed.

Big Business

The networks did a 1939 gross business of around \$83,000,000 as against \$71,728,400 in 1938 . . . More than 9,000,000 radio sets were sold in the U. S. last year . . . Variety magazine announces that in 1939 Columbia sponsors originated forty-six shows in New York, sixteen in Hollywood, and thirteen in Chicago; NBC sponsors originated fifty-nine in New York, fifteen in Hollywood, and thirty-two in Chicago . . . NBC is cutting down its station-break announcements from twenty to five seconds . . . Again playing to the studio audience rather than home listeners, NBC is chromium-plating its mikes.

Bandstand

Bandleader Lennie Hayton is playing at New York's Roseland Ballroom . . . George Damerel, son of Myrt (Myrt and Marge), is playing for Sherry-Netherland's dancers . . . Saxie Dowell's new band has yet to find a spot, but in the meantime Saxie has written a new tune, "Playmates" . . . Count Basie goes into the Golden Gate Ballroom January 26 . . . Artie Shaw's former sax-player, Tony Pastor, is doing one-night stands with his new band . . . Richard Humber has been ill, with Stuart Allen, his vocalist, subbing with the baton . . . Phil Spitalny and his "Hour of Charm" femme band may do a full-length movie a la Kay Kyser's "That's Right, You're Wrong" . . . Ditto "We, the People."

William H. (Tizzie Lish) Comstock's suit for \$18,000 against Al Pearce, alleging breach of contract, was settled last week for \$8,250. Tizzie charged he was engaged for thirty-nine weeks at \$1,000 per but dropped with sixteen weeks to go . . . Josephine Dillon, Clark Gable's ex, did not appear on "We, the People" because Clark, under contract to the same agency, objected . . . Jean Dickenson, protegee of Lily Pons and soprano star of the "American Album of Familiar Music," will make her Met Opera debut January 26 as Philine in "Mignon." The trade agrees that Jean is one of radio's most likable personalities . . . Cleverest publicity stunt of recent weeks: Carnation Milk sent radio editors a carnation daily for four days preceding debut of its new Arthur Godfrey MBS show . . . Deems Taylor is



When Paul Whiteman concluded his radio series recently, songstress Joan Edwards (above) left the band, went to Florida and married. Dinah Shore will take over if and when the band returns to the air

commuting to Pittsburgh weekly for the new "Musical Americana" series with Raymond Paige, a mixed choir and Milton Cross . . . Anna Vivian, Chicago stenog who shoots out tunes on chimes with a rifle, couldn't perform on "Hobby Lobby" until Dave Elman took out a city gun-permit . . . Paul Robeson's airing of "Ballad for Americans" on CBS last month was so touching that Hamilton College gave him an honorary degree January 21 . . . Some convict life-terms heard radio for the first time when Stillwater (Minn.) Penitentiary installed a radio in every prison cell.

Matalie Prager, CBS "March of Games" author, is vacationing in Florida . . . Haila Stoddard, heard on "Big Sister" as the younger sister, has left to appear in Broadway's "Kindred" . . . Alec Templeton's newest phonograph record has the original title, "Phonograph Record, Player Piano and Carmen Lombardo" . . . H. V. Kaltenborn is busy running around the country giving lectures . . . Arlene Francis, radio's oomph gal, resigned her secretarial role in "Mr. District Attorney" to do the Broadway play "Young Couple Wanted." Vicki Vola replaces her . . . Kay Kyser and Ginny Simms were crowned King and Queen of Winter Sports at Lake Placid.

During the past year Hal Kemp died in Kansas City, Harry James died in Omaha, Ted Lewis was divorced in Omaha and Dusty Roades was sentenced to death for murder in Iowa—but none is related to the famous orchestra-leaders of the same names.

Carl Proehl of Long Beach, Calif., is this week \$45,000 richer because his mother's estate was restored to him after her life and his had been dramatized on "Court of Missing Heirs."

Grace Moore was asked to sing in behalf of Connecticut Governor Raymond E. Baldwin's highway-safety campaign. Said her secretary to the Governor: "Miss Moore has twice gone to her own expense in repairing the road to her farm, but its condition is beyond her power now. I am sure Miss Moore would not only make the recording for Governor Baldwin but would go out and sing to everybody, 'He should be President,' if the road was repaired."

Reason the new Transcontinental Broadcasting System didn't jell January 1 was that the script-show agency, which was to donate a million dollars worth of business, withdrew. This was followed by the resignation of Elliott Roosevelt as the network's head. Now they say February 1 is the date, but don't be too sure.

News and Renewals

James Melton, Francia White and Don Voorhees' sixty-piece band has been purchased for a sponsor who now awaits a suitable spot . . . "American Album of Familiar Music," "Waltz Time," and "Your Hit Parade" have been renewed for another year. Ditto Bea Wain on the latter show, except for only a thirteen-week period . . . Beginning this week, Lanny Ross' program increases to five times a week. Most popular feature of his show is his memory song.



Eddie Cantor, seen here with his good wife Ida, emcees the great "March of Dimes" charity show over all networks this Saturday. More important, he will return to the air with his own new comedy program very soon

HOLLYWOOD.—Cantor's coming back on the air! Yes, of course, Eddie is—on Saturday, January 20, with about \$150,000 worth of donated talent for the President's "March of Dimes" broadcast over all networks. But in addition, Cantor and company, with Vic Knight producing, are practically set to begin a new weekly program series. The deal may be inked before this even is read, and if so, a new foil for the sharp Cantor wit will be radio's "big little man," Arthur Q. Bryan, the laughable frustrated comic of NBC's "Grouch Club" shows.

More exciting to movie-goers is the impending air debut of Robert Taylor and Barbara Stanwyck in a dramatic series casting them, as in real life, man and wife. Right now scripts of various writers are being reviewed to select the best for Bob and Barbara, who never have played together on the radio and have made but one mutual picture.

Meantime, the kilocycle future of Don Ameche is status quo. Negotiations are rampant, however, to return the popular actor-m.c. to radio as the headliner of his own show, and before another week has passed one of a half-dozen offers may be in contract form.

Off Live Mikes

NBC's "I Want a Divorce" (Sun.) show title has been bought for a film to be made by Paramount and to star Dick Powell and Joan Blondell . . . Which reminds that the "Voice of Experience," who is now Dick's and Joan's neighbor, is closer to premiering his new program idea first described here

. . . Bob Hope was busy last week denying reports of his death, which started when he retired to Palm Springs to rest after a near-collapse from playing too many benefits . . . And Ed Robinson almost missed his "Big Town" broadcast of January 2 because of acute laryngitis. As a result, his New York visit has been delayed until January 23 . . . Texaco Theater's Frances Langford was also ailing, but from the flu, and Connie Boswell, "Good News" songstress, revealed her cure for hoarseness—doses of olive oil mixed with vinegar and honey . . . Noticed the change in the Sunday CBS "Screen Guild Theater"? The comedy is out. Now it's a condensed Lux Radio Theater.

Rom-Antics

Vivien (Scarlett O'Hara) Leigh was escorted to the NBC-cast in Hollywood for the New York Film Critics Award by her rumored husband-to-be, Laurence Olivier . . . Fibber McGee's tenor, Jimmy Shields, and his Toronto fiancée, Audry Nielson, will wed in June . . . "Blondie" (Penny Singleton) and her picture producer, Bob Sparks, are together much . . . Now it's Laraine Day, the screen pretty, who is attracting the flashing bachelor eyes of John Conte, singing star of CBS' "It Happened in Hollywood" . . . Dorothy Mesmer, leader of Kraft's Five Music Maids, and NBC sound-technician Jack Wormser are planning a February wedding . . . Fannie Brice's sister Carolyn will marry Charles Wells, Ohio businessman, in June . . . And last week Dorothy Lamour stood up for her secretary-coach, Harriet Lee, the former radio songstress, at her marriage to William Bogges.

HOLLYWOOD SHOWDOWN

Cantor set for show with stooge Arthur Q. Bryan; new air series pairs Taylor and wife Stanwyck

By Evans Plummer

Two Storks Arrive

Two storks arrived in Hollywood during the fortnight, one landing at the home of Betty Jaynes and Douglas MacPhail, the Metro singers, with a nine-pound daughter, and the other leaving their first son at the Chester Lauck's (he's Abner's Lum). So tickled was Chet that he ordered a silver nameplate for Junior's nursery door reading "His Majesty." Motion-picture plans, too, for Lum and Abner were born last week. A series of films starring them will be made for RKO release.

Backstage on a Pass

Touching was the blind woman, led by a seeing-eye dog, who attended the January 7 Chase & Sanborn show to "see" Charlie McCarthy, her dial favorite. Bergen let her feel his pal and she was thrilled no end . . . An emotional scene likewise was enacted at "Nobody's Children" when a seven-year-old orphan put his arms around guest Russell Gleason. Dad Jimmy Gleason, noting the lad's craving for affection, broke down and cried . . . Wasn't that Wallace Beery we saw arriving at NBC in one of the season's worst rains but nattily attired in palm-beach suit and two-tone sports shoes? . . . Conrad Nagel rehearsed "Silver Theater" at Madeleine Carroll's home, and at a leisure moment began toying with her wall-safe. It responded by swinging open—and now they're calling Conrad "Raffles"! . . . Ray Milland is "Screen Guild Theater's" most rabid fan; he may be seen backstage each Sunday at the Earl Carroll theater studio shooting his candid camera at Screen Guild celebrities! . . . Likewise Spencer Tracy became an amateur cameraman at Lux Theater's rehearsal of "Dark Victory." Outside the theater he had posed for minicam fans; they wanted Bette Davis pictures, too. So he toted their cameras (eight of them) inside and made her pose eight separate times while he snapped their shutters!

Gene Autry Opens Ranch

Gene Autry opened his CBS "Melody Ranch" January 7, and a most entertaining and popular series it promises to be. But when producer Bobby Brown listened to auditions for girl singers to support Autry, he had his troubles. Nearly every applicant had a swing or

a blues rasp that ruled her out. There wasn't a good straight singer in the lot. Temporarily, Dorothy Ellers, who used to warble for Carl Hoff, has the job. One promise, made to this writer at the rehearsals, has its merits. It was: "There will be no glamour girls or guest stars at Melody Ranch!"

Music Notes

Jan Garber, after appearing at the St. Francis Hotel in San Francisco, will return to the Victor Hugo Cafe in Beverly Hills . . . Manny Klein, the trumpeting ace, will record several of the RADIO GUIDE Song Search winners next week . . . New helper of the unknown composers spotlighted by the Song Search is Phil Harris, who is playing their tunes from the Wilshire Bowl. Darrel Calker is making the arrangements . . . Add, too, Hal Chansalor, at Cafe LaMaze, in West Hollywood, to the honor roll of song-winner players.

Tag Lines

Artie Auerbach is adding a new punch to the Al Pearce funnies . . . Burns and Allen have launched a clever idea: a "Christmas garden" at their home to preserve the many potted plants friends sent them . . . Basil Rathbone wishes listeners wouldn't take his "Sherlock Holmes" role so seriously; they write to ask him to find lost sweepstakes tickets, missing husbands, and collar-buttons . . . Truman Bradley's screen career may bloom again soon . . . Jack Smart, the "Mr. Fuddle" of "Blondie and Dagwood" and Bob Hope stooge, leaves town soon in the cast of a road company of "Thanks for My Wife," in which Alan Dinehart, Glenda Farrell and Lyle Talbot are also cast.

About Singers and Such

George Burns ended the old year by singing some of the most antique numbers ever to date a performer as being a vaudeville veteran. He achieved a result, however. Andy Devine tuned in, then phoned Gracie Allen's husband for an opportunity to sing a duet with him. "I'm no worse than he is," avers Devine . . . Bing Crosby's memory song January 4 had a very special significance. In 1926 a young crooner with Paul Whiteman was getting big applause for singing "Moonlight on the Ganges." The kid was Bing.

CHICAGO.—On January 3 June Travis eloped—for the third time, you might say. Several years ago, after saying a firm "no," she suddenly changed her mind and became wedded to a Hollywood film career. Then, after making several dozen movies, she deserted her first love, which she had never really cared whole-heartedly for, came home to Chicago and gave her hand to a radio career, in which she has been doing real well, especially as Stormy Wilson in "Girl Alone." Finally the twenty-five-year-old beauty staged a real elopement to become the bride of Fred Friedlob, Chicago manufacturer. June, whose real name is June Dorothea Grabiner but might well be June Independence, left her home clad in a sports outfit, met the bridegroom and executed a quickie marriage in Crown Point, Ind. She relinquished a guest spot on CBS' "Lovely Lady," which was filled by Gail Henshaw, for a short wedding trip. The chances are she'll be written out of her parts for a few weeks next month in favor of a honeymoon in Sun Valley, Idaho. Though June's parents and close friends had expected an early marriage, the elopement surprised just about everyone.

Aunt Fanny Tells on Fran

One of the thumb-nail bios most frequently requested by you readers is of Fran Allison. Of course, you and I know that besides being contralto soloist of "Roy Shield's Encore Music" and other shows, she's Aunt Fanny on the Friday "Farm and Home Hour."

"Dear Don and Listeners:

"It was so nice of you to ask me to tell you something about my niece, Fran Allison. Who is there who doesn't like to talk about relatives? I've known Fran a good many years (Editor's note: Not so many.) and I don't understand her yet. She loves to buy hats—and hates to wear 'em; she won't throw away any old magazines but will give away her best dress. She goes to a high-falutin' music concert and yells 'Bravo!' as loud as anybody, then comes home and plays swing records and shouts, 'Yeah, man!'

"She's tall and doesn't like it; has dark hair and eyes and would like to be blond and blue-eyed; she looks just like me, but would like to look like Hedy Lamarr—who wouldn't? She—Fran, not Hedy—listens to radio from early morning till late at night, and she can tell you who eloped with whom, who kidnaped whom—and nearly always 'what will happen tomorrow.' She enjoys the best of health usually, except for the ailment most radio folks have—that is, she's allergic to sustaining shows. I guess you better figure her out. I give up.

"Hoping all your folks are well,
"Aunt Fanny."

Welcome, Brother Garry Moore!

There's always room for one Moore, so welcome to the clan is hereby extended to Garry Morfit, who has changed his name to Garry Moore, because to listeners the unusualness of his name has made him Morphine, Muffin and "that guy." A contest for listeners (ending this week) is being conducted in connection with the renaming on "Club Matinee," of which Garry is co-comedian-emcee with Ransom Sherman . . . Betty Lou Gerson is now probably the only triple-threat actress in radio,



Radio actress June Travis is pictured above, in fur coat and orchid, with her husband, Fred Friedlob, with whom she eloped to Crown Point, Indiana, on January 3 costumed then in sports dress and bowling-jacket

BACKSTAGE IN CHICAGO

June Travis elopes; Garry Morfit changes name; "Orphan Annie," "Carters" make change

BY DON MOORE

with starring roles in "Midstream," "Arnold Grimm's Daughter" and now "Grand Hotel" . . . Which reminds me that Smilin' Ed McConnell is on three nets, one NBC network Saturday, another Sunday, and on CBS Monday through Friday; Ed was sick recently, and Joe DuMond filled some of his spots, but the bigger they are the higher they bounce back, and Smilin' Ed is back hale and hearty.

"Contented Program" is beginning its ninth contenting year rather than its eighth, as I stated last week . . . Mercedes McCambridge, who owns 300 penguin statuettes and wants a live one, will be this week's guest on Anson Weeks' "Lovely Lady," a show which is furnishing you listeners a chance to

get acquainted with some lovely ladies as well as hear good music . . . Oh mytem: A mirage, says Garry MOORE, is the place where the little man who wasn't there keeps his car . . . Fido dido: Lady Kirbina, prize Harlequin Dane, is being groomed for the February Westminster Kennel Club dog show in New York by her owner, Ginger Jones (Ione Duncan in "Caroline's Golden Store").

Script Shows Change Nets

"Little Orphan Annie's" tribulations, which are American legend, will include this week changing homes from NBC to MBS. Along with radio's pioneer children's serial, the "Carters" will move, lock, stock and "Elm Street," to the Mutual web also this week . . .

WGN-MBS has launched a policy of bringing listeners outstanding name talent. Grace Moore, Allan Jones and Jan Kiepura were heard a few weeks ago, and more recently soprano Lucy Monroe and Constance Bennett gave special performances. Keep up the good work, MBS, for our "mutual" benefit . . . Young Chuck Grant (of "Scattergood Baines") has an interesting collection of hotel keys, one of which was returned to the hotel ninety years after the place had burned down.

Ranse "Bow Tie" Sherman recently just for fun had an off-the-record record made of his voice singing "Ah, Sweet Mystery of Life." He presented the deadly disk with due ceremony to his two children. Since then the "Quick-silver," "Club Matinee" comic has been haunted by his own voice, as the youngsters haul their portable player to his door early every morning. Thus the scene of the crime comes to the criminal . . . While here on his vacation Bill Thompson and a group of military friends decked themselves out in their native Scottish military kilts and held a reunion in the Palmer House's Empire Room, and their antics just about "kilt" the regular floor show.

You all know that Abe Lyman's orchestra plays for "Waltz Time" on Friday night from New York, but maybe you don't know that Abe himself doesn't direct this outfit; it's simply under his business ownership. Maybe, after what happened recently, this should be known for Abe's own benefit. When his orchestra left Chicago on a series of one-night stands, they pulled into a Wisconsin town on a Friday night. The assembled dancers, knowing of the New York Friday night program, began clamoring, "Fake, fake! This can't be the real Abe Lyman; he's in New York!" Whereupon it required fervent pleas, union cards, identification cards and what-not to quell the near riot and save the dance.

Cast of "Houseboat Hannah"

Hannah O'Leary—Doris Rich.
Dan O'Leary—Norman Gottschalk.
Clem—Jim Andelin.
Shamus—William Rose.
Abe Finkelstein—Henry Saxe.
Becky Finkelstein—Margaret Shallett.
Barbara Hughey—Nancy Douglass.
Boss Hughey—William Amsdell.
Ellen Smith—Virginia Dwyer.
Jim Nichols—Lester Damon.
P. Wallace Carver—Donald Gallagher.
Alec Ferguson—Carl Kroenke.
Kevin—Frank Derby.
Margery Davis—Bonnie Kay.
Announcer—Carlton Brickert.
Author—Irving Bendig.

Campaign Platform

With this a big election year, we may as well have a campaign platform of our own. Of course, like politicians, we reserve the right to nail in new planks, rip out old ones, or repaint them. But here are several to start with: Now that "Breakfast Club" is jockeyed into a commercial set-up, let's see what we can do to help bring home the commercial bacon for "Club Matinee"; CBS could handily accommodate more big shows originating here, and we'll pull for that; we'll try to find those who need a hand, and stick out a finger.

"THE CHASE AND SANBORN PROGRAM," with Edgar Bergen and Charlie McCarthy, Donald Dickson, Robert Armbruster and orchestra, and guest artist.

Sunday, NBC-Red Network
8:00 p.m. EST, 7:00 p.m. CST, 6:00 p.m. MST,
5:00 p.m. PST
Sponsored by Standard Brands, Inc., produced
by J. Walter Thompson Co., New York, from
NBC's Hollywood studios. Show reviewed was
heard January 7.

PERSONS who awaited with mixed feelings the de-Lamoured "Chase and Sanborn Program" which went on the air three Sundays ago have been comfortably reassured. Messrs. Bergen and McCarthy have handled things very nicely indeed. With the assorted talents of Vera Vague, Donald Dickson and guesting Wallace Beery, the first thirty-minute show raced along even faster seemingly than half of the old version.

Noticeable improvement was the closer-knit entertainment pattern, which fewer stars could weave in their allotted time. Wallace Beery, for example, could be strictly dovetailed into the McCarthy routine instead of ducking off and on for several acts.

Improvement also was the greater use of Donald Dickson in dramatic bits. His repartee with Vera Vague was of the best. Novel if not an improvement was the new arrangement of "Big Show," the broadcast's famous theme song.

Only two features were open to criticism. First was the choice of guests on the initial program. Admittedly, Wallace Beery is good. Admittedly also, Beery's swashbuckling character was exploited to the full. But a male guest left the show womanless except for the doubtful femininity of Vera Vague. Fewer males in the future will help.

Second, popular music was distinctly in the offing. Dickson's songs were semiclassical, in certain cases serious. Listeners who enjoy a popular song hepped up by an alluring songstress might enjoy such a perfect counterpoint for the already ample supply of male wit.

RADIO GUIDE looks forward to the new McCarthy broadcast with the assurance that it will remain tops in radio entertainment as it has been in the past.
—J. C.

"GENE AUTRY'S MELODY RANCH," with Gene Autry, Dorothy Ellers, and the Texas Rangers.

Sunday, Columbia Broadcasting System
6:30 p.m. EST, 5:30 p.m. CST, 4:30 p.m. MST,
3:30 p.m. PST
Sponsored by the William Wrigley Gum Co.,
produced by J. Walter Thompson Co., originating
in CBS' Hollywood studios. Show reviewed was
heard January 7.

GENE AUTRY sings sweet and talks soft, but he packs a deadly six-gun and a ten-ton punch in each fist. That is why the boys who want to be cowboys when they grow up have elected him their favorite hero. Cowboy Gene Autry became famous in radio on station WLS and the National Barn Dance. The movies claimed him because he was young and handsome and able. Now radio gets him back in a broadcast show called "Gene Autry's Melody Ranch," which is a streamlined version of the old western thriller with the goose-pimples sandpapered off.

Gene Autry's return to radio was unaccompanied by the heroics which



Here are Charlie McCarthy and Edgar Bergen as they rode in Pasadena's famous but somewhat rain-dampened Tournament of Roses. Said Charlie the next Sunday, "Maybe that was mist I wrung out of my suit."

CHARLIE McCARTHY SCORES ON 1/2-TIME

A new review service offering
guidance to new or important
programs you may have missed

might have been expected from one of his current fame. To the great gratitude of this listener, he was presented quietly and with enough dignity to keep any suspicious soul who suspected that this might be only a six-gun drama from dialing away to NBC's "Grouch Club."

Gene Autry's ranch in the broadcast heard here turns out to be not his ranch at all but that of a pal of his dad's who had stepped into money trouble and needed help. Gene sang and shot his way into the fray, saved the ranch, and stuck around just long enough for a pal to intimate that a certain young lady might be susceptible to romance.

Gene's singing is not of the sort to cause Tibbett to lose sleep, but it is pleasant and effective, particularly when supported by what sounded like an excellent male chorus. His "Ridin' the

Range All Day" and "We'll Be Rounded Up in Glory By and By" hit the spot for those who like restful western tunes with a strong undercurrent of open spaces and faith in God.

This new Autry show, which replaces "Gateway to Hollywood," has started very simply and modestly. That was the way Autry started in pictures. Today he is the most popular western star and receives more fan mail than any artist in the world. It wouldn't surprise us to discover radio providing a parallel.

Only serious criticism we found was in the sound-effects supposed to simulate horses' hoofs. Noise sounded more like a stick drawn along a picket fence. Western horses don't walk any softer than eastern horses, but they are not often shod and the sound of their hoofs against dirt roads or trails

is a muffled, soft clop-clop tone.

A special nod of thanks goes to Wrigley for its brief commercials. This company has pioneered the short sales talk and made it stick. Wendell Niles, who does the talking, took only twenty seconds for his closing announcement.
—C. M.

"CAVALCADE OF AMERICA," with Dr. Frank Monaghan; Walter Huston, guest, and orchestra with Don Voorhees conducting.

Tuesday, NBC-Blue Network
9:00 p.m. EST, 8:00 p.m. CST, 7:00 p.m. MST,
6:00 p.m. PST
Sponsored by E. I. Du Pont de Nemours & Co.,
produced by Batten, Barton, Durstine & Osborn,
New York. Shows reviewed were heard January
2 and 9.

THE "Cavalcade of America," winner of many awards in the past, returned to the air this January in a series of programs of such content that the remainder of the advertising fraternity must be listening with raised eyebrows. For here is no effort to sell in the traditional cram-it-down-their-throats style. Here is a program which proceeds through its initial twenty-seven minutes without one single word of salesmanship.

The Du Pont Company calls this an institutional broadcast. Its purpose is to familiarize the public with both the work and the name of the Du Pont Company. To those who have heard the program in other years, there is little change this season. Against a background of music by Don Voorhees, one hears a solid historical drama. Chief difference is that this season's plays avoid the little known in American history and seek out the spectacular. The first program, for instance, dealt with Amerigo Vespucci, believed by many to have invented the account of his discovery of America.

"Cavalcade's" second program selected that dynamic hell-raiser and leader of good men, Sam Houston, as the hero of its drama. We don't know how much of his story is already known, but we suspect that little that was presented in the second broadcast was news to many Texans.

Mr. Walter Huston, guest star, struggled hard with the lines he was given to say. As Sam Houston, he had a few magnificent moments, but the weight of the drama made heavy listening.

Around the drama each week, one hears the professional voice of Dr. Frank Monaghan, who is announced as professor of history at Yale. He sets the stage in a manner somewhat reminiscent of Cecil B. DeMille but not nearly so effectively. He also rings down the curtain with a teaser question. For example, "What woman in American history made a midnight ride of just as much importance as Paul Revere?" Her life, of course, is the subject of next week's drama.

Unfortunately for the good intentions of the Du Pont Company, their show is simply behind the times so far as today's dramatic standards are concerned. It was first conceived at a time when its treatment was smart showmanship. But it hasn't changed over a period of years, while the art of dramatic broadcasting (thanks to the Lux Theater and Orson Welles and Arch Oboler and Norman Corwin) has made tremendous strides forward. Today's "Cavalcade of America" is still a good show but it is painfully old-fashioned.

—C. M.

The March of Music

Edited by LEONARD LIEBLING

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

FORECAST

THE splendid Chorus of the New York Institution for the Education of the Blind will be heard in one of its rare air appearances when it sings on the Schelling Memorial Young People's Concert Saturday.

Tops in chamber-music playing are Busch, Serkin and Feuermann, on "New Friends of Music" Sunday, the first two appearing Saturday on the Library of Congress Concert when they will play compositions of Schumann and Reger.

void of deep emotion. He was a German composer who impressed chiefly with his adherence to strict classical forms and his use of huge tonal architecture.

Reger, an inordinately stout man given to imbibing much beer, was in Berlin when I attended the Royal High School of Music. I met him at the home of the director, and in answer to his question I said that I was studying piano and composition. "One doesn't study composition," Reger said. "One just composes."

Busch and Serkin have recorded the Schumann sonata on VM-551—\$4.50.

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



—Ray Lee Jackson

Artists of current importance are Jean Dickenson (l.) of "American Album of Familiar Music" (NBC, Sun.) who has joined the Metropolitan Opera, and Raymond Paige, conductor of the new "Musical Americana" (Thurs., NBC)

Saturday, January 20

YOUNG PEOPLE'S CONCERT OF THE NEW YORK PHILHARMONIC ORCHESTRA, CBS. Rudolph Ganz, conductor; Jacques Gordon, violinist; the Chorus of the New York Institute for the Education of the Blind. Ernest Schelling Memorial Program. *Ireland Days* (Schelling), the Orchestra; *Waltz in A Flat* (Chopin), Rudolph Ganz; *Second Movement Symphony in B Minor* (Paderewski), the Orchestra; *Gloria from Mass No. 12* (Mozart), Chorus; *Finale Violin Concerto* (Schelling), Jacques Gordon; *Victory Ball* (Schelling), the Orchestra.

Eastern 11:00 a.m.	Central 10:00 a.m.	Mountain 9:00 a.m.	Pacific 8:00 a.m.
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LIBRARY OF CONGRESS CONCERT, CBS. Adolph Busch, violinist; Rudolph Serkin, pianist. *Suite in F, Opus 93* (Reger), *Sonata in A Minor, Opus 105* (Schumann).

Perhaps not the best service is done to composers by performing their works of lesser value, as in the case of Schumann's two violin sonatas (the A minor one is the first), both written when his mind was already under a cloud. True, his "Rhenish" symphony dates from the period (1851), but that work seems to have drained the last of his real inspiration. The A minor sonata has flashes of melodious greatness, but in the main shows sterile invention and much evident padding.

Busch and Serkin are not much better off with the music by Max Reger (1873-1916), finely factured but de-

THE NBC SYMPHONY ORCHESTRA, NBC. Bernardino Molinari, conductor. *Concerto dell' Estate* (Pizzetti), *Introduction and Dance from "La Vida Breve"* (De Falla), *Symphony No. 4* (Tschai-kowsky).

"La Vida Breve" (Life Is Short), by the living Spanish composer Manuel De Falla (born 1877), is a two-act opera premiered at Nice, 1913, and given twelve years later at the Metropolitan in New York. The tenor role on that occasion fell to Armand Tokatyan, who is still a member of the company.

The libretto deals with Saluda, gypsy of Granada, betrayed by fickle Paco, who plans to marry the rich Carmela. At the betrothal party, where there is dancing, the repudiated Saluda falls dead of a broken heart.

The orchestral interlude occurs between changes of scene in the second act, and leads into the dance. Both numbers are of rich Spanish coloring and suggestively rhythmed.

De Falla is best known in America through his two ballets, "The Three-Cornered Hat" and "El Amor Brujo" (Love, the Magician).

Ildebrando Pizzetti, born 1880, may be called the most prominent living Italian composer. His melodic vein is modernly lean; his harmonies are mostly based on the severe ancient modes; his orchestration is expertly resourceful. The work we hear tonight (in English "Summer Concerto") suggests the classical concerto of the eighteenth-century type, devoted to the orchestra rather than to a solo instru-

ment. The three movements of the score are entitled "Morning," "Nocturne" and "Gagliarda e Finale." (The gagliarda is an old dance of merry character.) The rich orchestration includes the use of bells, triangles, cymbals, harps (two), piano and celesta, with the brasses and woodwinds.

The fourth Tschai-kowsky has been recorded several times, but this department's choice is the recording made by Serge Koussevitzky and the Boston Symphony Orchestra, VM-387—\$10.00.

Eastern 10:00 p.m.	Central 9:00 p.m.	Mountain 8:00 p.m.	Pacific 7:00 p.m.
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Sunday, January 21

RADIO CITY MUSIC HALL OF THE AIR, NBC. Erno Rapee, conductor; Robert Weede, baritone. *Overture to "The Marriage of Figaro"* (Mozart), the Orchestra; *Group of Songs*, Robert Weede; *Symphony No. 2* (Sibelius).

Eastern 12:00 noon	Central 11:00 a.m.	Mountain 10:00 a.m.	Pacific 9:00 a.m.
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NBC STRING SYMPHONY, NBC. Frank Black, conductor. *Concertino Pastorale* (Ireland), *Waltzes Nos. 1 and 2* (Dvorak).

Eastern 2:00 p.m.	Central 1:00 p.m.	Mountain 12:00 noon	Pacific 11:00 a.m.
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THE NEW YORK PHILHARMONIC ORCHESTRA, CBS. John Barbirolli, conductor. All-Schubert Program. *Set of Dances for Strings, Symphony No. 2, Symphony No. 7.*

Barbirolli, partial to one-composer programs, here pays tribute to Schubert (1797-1828) and incidentally gives an interesting cross-section of his artistic progress. The second symphony was written when Schubert was eighteen; the seventh came to creation when he was thirty-one, the last year of his life. It is not difficult to hear that ideas are abundant in both works, but that they realize more weight and skilful handling in the later one.

(Even so, Schubert felt that he needed to learn still more, and only a few months before his death had arranged to study counterpoint with Sechter, a famed Vienna theorist. The final illness prevented the lessons from being started.)

The seventh symphony has an introductory theme intoned softly by the horns and a lighter second subject for wood-wind. Follows a slow movement of exquisite delicacy and charm. An epic round dance in 3-4 time is the scherzo. Trumpet calls open the final section, a cheery and triumphal movement throughout.

An available and excellent recording of the seventh symphony is that by the B. B. C. Symphony Orchestra conducted by Adrian Boult. VM-268—\$9.00. The second has not been recorded.

Eastern 3:00 p.m.	Central 2:00 p.m.	Mountain 1:00 p.m.	Pacific 12:00 noon
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METROPOLITAN AUDITIONS OF THE AIR, NBC. Metropolitan Opera tryouts; Milton Cross, master of ceremonies.

Eastern 5:30 p.m.	Central 4:30 p.m.	Mountain 3:30 p.m.	Pacific 2:30 p.m.
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THE NEW FRIENDS OF MUSIC, NBC. Adolph Busch, violinist; Rudolph Serkin, pianist; Emanuel Feuermann, cellist. *Trio Opus 70, No. 1, in D Major* (Beethoven), *Trio in E Major (K. 542)* (Mozart), *Trio in C Major, Opus 87* (Brahms).

Eastern 6:00 p.m.	Central 5:00 p.m.	Mountain 4:00 p.m.	Pacific 3:00 p.m.
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FORD SUNDAY EVENING HOUR, CBS. The Detroit Symphony Orchestra; Victor Kolar, conductor; Helen Traubel, soprano. *Overture to "The Merry Wives of Windsor"* (Nicolai), the Orchestra; *Du bist der Lenz from "Die Walkure"* (Wagner), Helen Traubel and Orchestra; *Bacchanale from "Samson and Delilah"* (Saint-Saens), *Caprice Viennois* (Kreisler), the Orchestra; *Long, Long Ago* (Bayly), Helen Traubel, Chorus and Orchestra; *Hora Staccato* (Dimicu-Heifetz), the Orchestra; *Love Went a-Riding* (Bridge), *On Wings of Song* (Mendelssohn), *Czardas from "The Bat"* (Strauss), Helen Traubel and Orchestra; *Artist's Life* (Strauss), the Orchestra; *God Bless Our Land*

(Kountz), Helen Traubel, Chorus, Orchestra and audience.

Eastern 9:00 p.m.	Central 8:00 p.m.	Mountain 7:00 p.m.	Pacific 6:00 p.m.
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AMERICAN ALBUM OF FAMILIAR MUSIC, NBC. Jean Dickenson, soprano; Frank Munn, tenor; Elizabeth Lennox, contralto; Haenschen Concert Orchestra.

Eastern 9:30 p.m.	Central 8:30 p.m.	Mountain 7:30 p.m.	Pacific 6:30 p.m.
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Monday, January 22

YOUNG PEOPLE'S CONCERT OF THE NEW YORK PHILHARMONIC ORCHESTRA, CBS. Rudolph Ganz, conductor; Suzanne Bloch, lutist; John Corigliano, violinist; Zoltan Kurthy, violist; Joseph Emonts, cellist. *Pizzicato from Symphony No. 4* (Tschai-kowsky), the Orchestra; *Five Selections for the Lute*, Suzanne Bloch; *Lento for Violin, Tarantella* (Schelling), John Corigliano; *The Swan* (Saint-Saens), Joseph Emonts; *Rose of Alabama, Highland Cradle Song* (Pochon), the Orchestra; *Finale Quartet in A Major, Opus 64, No. 5* (Haydn).

Eastern 4:00 p.m.	Central 3:00 p.m.	Mountain 2:00 p.m.	Pacific 1:00 p.m.
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THE VOICE OF FIRESTONE, NBC. Alfred Wallenstein, conductor; Margaret Speaks, soprano.

Eastern 8:30 p.m.	Central 7:30 p.m.	Mountain 6:30 p.m.	Pacific 5:30 p.m.
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THE ROCHESTER CIVIC ORCHESTRA, NBC. Guy Fraser Harrison, conductor. *Norwegian Rhapsody* (Lalo), *Andante from Symphony No. 1* (Kalinnikov), *Ballet Music from "Rosamunde"* (Schubert), *Natchez on the Hill* (Powell).

Eastern 9:30 p.m.	Central 8:30 p.m.	Mountain 7:30 p.m.	Pacific 6:30 p.m.
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THE CURTIS INSTITUTE OF MUSIC, CBS. Curtis Symphony Orchestra; Ezra Rachlin, conductor; Lynn Wainwright, harpist; Burnette Atkinson, flutist. *Concerto for Harp and Flute* (Mozart).

Eastern 10:30 p.m.	Central 9:30 p.m.	Mountain 8:30 p.m.	Pacific 7:30 p.m.
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Tuesday, January 23

AMERICAN SCHOOL OF THE AIR, CBS. American folk-music, commissioned works.

Eastern 9:15 a.m.	Central 2:30 p.m.	Mountain 1:30 p.m.	Pacific 12:30 p.m.
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Wednesday, January 24

INDIANAPOLIS SYMPHONY ORCHESTRA, CBS. Fabien Sevitzky, conductor.

Eastern 10:30 p.m.	Central 9:30 p.m.	Mountain 8:30 p.m.	Pacific 7:30 p.m.
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Thursday, January 25

MUSICAL AMERICANA, NBC. Orchestra and Choir, direction Raymond Paige. Deems Taylor, master of ceremonies.

Eastern 8:00 p.m.	Central 7:00 p.m.	Mountain 6:30 p.m.	Pacific 5:30 p.m.
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Friday, January 26

SINFONIETTA, MBS. Alfred Wallenstein, conductor.

Eastern 8:30 p.m.	Central 7:30 p.m.	Mountain 6:30 p.m.	Pacific 5:30 p.m.
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Rudolph Ganz conducts the N. Y. Philharmonic's "Young People's Concerts" Sat. and Mon., CBS

Yours Received

By Leonard Lieblich

THE January 5 issue of this department had an editorial discussing the difficulties of getting enough good musical programs and proper loudspeaker reception in some communities of our land. The editorial was the result of numerous complaints sent by RADIO GUIDE readers. Your editor explained in his piece of writing that he is ignorant of the mechanics of radio and he hoped that an expert would come forward with proper remedial suggestions.

Here he is, in the presence of James Laschiver, 590 East Drive, Woodruff Place, Indianapolis, Ind., and he writes:

"You err considerably when you blame the Federal Communications Commission and the radio stations for causing interference with good reception. Since the FCC, when allotting power and frequency ratings to stations, makes sure that no two stations on the same frequency are either close enough or powerful enough to interfere with each other, it seems that the complaining listeners are having trouble with stations on adjacent or entirely separate frequencies.

"Since again, as you undoubtedly know, no two stations are closer than 10,000 cycles, there should never be interference cause in radios that are well shielded (internally) and selective.

"The trouble, Mr. Lieblich, lies not with the radio stations, but with the receivers and the listeners. Many radio receivers will pass a band of more than 10,000 and therefore are unfit for modern reception. The majority of superheterodynes on the market (over ninety-five percent) have no preselector stage and have poorly shielded oscillator circuits, which leads to the reception of 'image' frequencies, causing one to think that stations are coming in together. In truth, however, the stations may be as much as 460 kilocycles apart.

"Furthermore, the antenna employed by the average listener is enough to make a radio man cry. They are, on the whole, inefficient, noisy and in some cases practically useless. I can personally recommend three or four receivers which, with fairly good aerials, will eliminate those imaginary difficulties.

"So why not educate the listener instead of criticizing the broadcasters and

the FCC who, incidentally, are doing a swell job? Don't you think it would be a lot more sensible? Or, if you must criticize, why not get onto the receiver manufacturers who, after all, are supposed to be aware of receiving conditions?

"I regret to disparage your article, for I like and enjoy your work very much, but I thought you were a little too unkind to the broadcasters and the FCC."

I stand corrected, with sincere thanks to Mr. Laschiver for his useful and highly informative letter.

Musicians of the Week

Adolph Busch and Rudolph Serkin

By V. Vidal

A PASSER-BY, looking curiously at a car parked on a street in Basle, Switzerland, last summer, noticed with surprise that there were two different sets of initials on the doors. On one door were the letters R. S. and on the other A. B. He watched to see the owners of the car, and saw two men get in and drive away. One was tall, rather priestly looking, in his late forties, the other about thirty-six, wiry, with thick, heavy glasses which gave his face a good-natured, owl-like expression. The passer-by walked away, wondering who they could be, ignorant that he had seen two men whose musical achievements and firm friendship have both become legendary.

Adolph Busch and Rudolph Serkin might almost be called the heavenly twins of music, so closely have they been associated with each other during the last few years. Busch, born in Germany, is one of the outstanding violinists of the world, both as soloist and chamber-music performer. Rudolph Serkin, Austrian-born, made his debut as a pianist at the age of twelve, and now at the age of thirty-six has taken his place among the few top-ranking pianists. Since their meeting the two men have devoted most of their time to playing sonatas together and have become the best in the field. Then Serkin married Busch's daughter, and now the Busch-Serkin combination is inseparable.

Busch, besides his musical reputation, is noted for his high principles. When Hitler came to Germany, Busch left of his own accord and refused to return, although the Nazis repeatedly tried to tempt him back with the offer of all kinds of important posts. His invariable answer was that he would return on the day when all his colleagues who had been forced into exile by the Nazis were allowed to appear in Germany, but not until then. Among the forced exiles was Serkin, and Busch's championship of his son-in-law has been whole-hearted. Idealistic in the earnest, intellectual German way, Busch's high-mindedness and goodness is reflected in his playing, which is rather less sensational than scholarly, and of great purity. Serkin's temperamental brilliance lends the perfect balance to the team.

Busch and Serkin will play sonatas from the Library of Congress Saturday afternoon at 3 p.m. EST (CBS) and will appear in company with Emanuel Feuermann, cellist, on the New Friends of Music program, Sunday, 6 p.m. EST, NBC.



Violinist Adolph Busch gives sonata recitals with pianist Rudolph Serkin over CBS, Sat., NBC, Sun.

"Orfeo e Euridice"

(Orpheus and Eurydice)

This Week's Opera

Saturday, January 20, The Metropolitan Opera Company will present Christoph Willibald Gluck's "Orfeo e Euridice" on NBC at 2:00 p.m. EST, 1:00 p.m. CST, 12:00 noon MST, 11:00 a.m. PST.

THE CAST:

Orfeo.....Kerstin Thorborg (contralto)

Euridice.....Jarmila Novotna (soprano)

Amore.....Marita Farell (soprano)

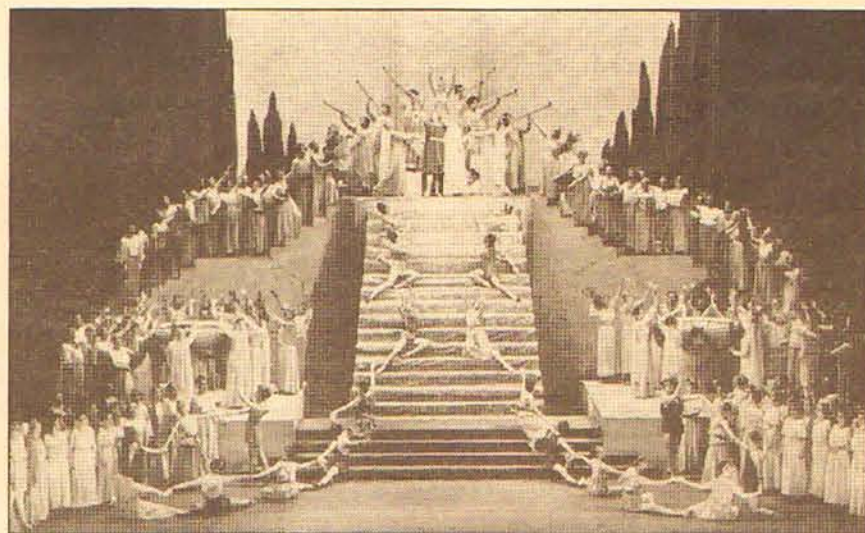
The Happy Shade.....

Annamary Dickey (soprano)

Conductor: Erich Leinsdorf

("Fidelio") and finally Wagner, who amplified it gloriously. Gluck died in Vienna, a recognized master, rich and magnificently honored.

Realizing what Gluck sought to do, the listener therefore approaches "Orfeo" with the knowledge that it offers no ornate arias but music of sincere grandeur, nobility and truly expressive of the moods of the text. Also none of the artificiality and aridity are to be found in the operas written for sensationalism and ear-tickling. Those are some of the reasons why "Orfeo" is so



—Wide World

Jarmila Novotna, Czech soprano, and Kerstin Thorborg, contralto, have the leading roles in Gluck's "Orfeo e Euridice," which the Metropolitan presents over NBC, Sat. Pictured here is one of the opera's great climactic scenes

ALTHOUGH established as one of the great reformers and opera composers of all time, Christoph Willibald Gluck (1714-1787) is only infrequently performed and the average music-lover knows comparatively little about him.

During his lifetime he was decidedly on the musical map, and even at the age of thirty had written ten works for the lyrical stage; when he died at seventy-three, his total output numbered forty, including various versions of some of his successes.

In his earlier career Gluck imitated the Italian operatic style of that day, but at the age of forty-eight he produced his "Orfeo" and burst upon the world with a totally original style of his own. He antedated Wagner by practising a return to the naturalism of Greek art. He combined text, singing, ballet and orchestration into one homogeneous whole. More important still, he broke the tyranny by which the popular male and female "prima donnas" forced composers to write music primarily for the display of voices and virtuosity. "My public" was to be appealed to not by the performer but by the music.

Gluck had his troubles to put over the new manner, but it triumphed and became the standard of Mozart, Cherubini Spontini ("La Vestale"), Beethoven

seldom done nowadays.

Act I. The libretto of "Orfeo" is adapted from Vergil's Orpheus legend of Greek mythology. That hero, whose music moved even stones and trees, mourned his lost Euridice at her tomb, his sorrow shared by shepherds and shepherdesses. Amore, god of love, is so touched by the depth of Orfeo's grief that he allows him to descend to the nether realm of Pluto, there to seek the shade of Euridice. One condition is attached, however: Orfeo, if he desires to bring her back to earth, must not look at her until he has recrossed the River Styx. (Something like Lot and his wife!) Act II. The evil spirits of Hades try to frighten Orfeo away, but again his sweet song triumphs, he incites them to pity and they allow him entrance. Act III. Orfeo passes on into the Realm of the Blessed Elysian Fields. The happy ones reunite him with Euridice and the pair proceed earthward. Act IV. Euridice doubts Orfeo's love because he will not gaze upon her. Her distress finally conquers him; he looks and she falls lifeless. But the resourceful Orfeo once more intones his lament and this time so superlatively that he wins Amore's help anew, who raises Euridice from the dead and sees the lovers proceed to their own world.

—Leonard Lieblich.

ABOUT those pictures of Connie Boswell.

You saw them a few weeks ago. You probably marveled at the plucky infantile-paralysis victim who had sung her way to fame in a wheel-chair—now pictured in brave cowboy clothes astride a western pony. And the stories of Connie Boswell swimming, bicycling, horseback-riding—licking the lameness of years. And the headlines, "Connie Boswell Walks." You saw them, too.

What was it all about? A new method of cure? A desperate attempt to do the things other girls do?

Questions popped through my mind a mile a minute as I sat opposite her at Hollywood's Brown Derby the day after those stories broke. Connie smiled.

"Let's get things straight, now," she said. "I don't care if I ever walk again!"

She said it calmly, without a swagger.

"Not being able to walk hasn't ever interfered with either my work or my play. I'm happy in a wheel-chair, so why should I worry?"

Here, I thought, is something more than meets the eye. What about the swimming, riding and bicycling? I asked Connie. And between attacks on a huge veal cutlet, the ninety-eight-pound songstress of "Good News of 1940" told me her own amazing story. It is the story of a gallant lady.

"I don't care if I ever walk again," she repeated. "That isn't Pollyanna stuff, it isn't bravado and it isn't calm resignation to my fate. It's something else.

"This year I did something I have waited ten years to do. I took up horseback-riding, bicycling, swimming and ping-pong. I'm an active, athletic girl. Ten years ago, after working toward it most of my life, I came close. Then an accident set me back."

But the story really opened many years before on a New Orleans street. Then the three-year-old Boswell baby hopped into her coaster-wagon and trundled down the hill. Suddenly the wagon swerved, her tiny body flew through the air. A pitiful heap of tattered clothes and flesh fell to earth, the swiftly taken victim of a dormant infantile paralysis.

It was months before little Connie could utter a word, many more before she could move an arm or a leg. Mrs. Boswell wisely refused to let her have crutches. So Connie's brother dug a big hole for her in the back yard, made her climb down and out again, playing games with a ball. Little by little, without the aid either of physical or mental crutches, her legs began to approach normality. They weren't strong but they weren't deformed.

Yet Connie grew up to be the liveli-

est of the Boswell sisters. When Martha, Vet and Connie began touring the circuits as a singing—and sometimes saxophone—trio, living practically in trunks, it was Connie who kept up their spirits with a never-ending string of practical jokes. Full of healthy animal spirits, she was planning a special one for Martha and Vet one afternoon between shows in Topeka, Kansas. She heard them coming down the hotel hall, decided to hide. Their room was on the ground floor, so she climbed out. What she didn't realize was that it was a full eighteen feet to the ground. Terrified, Martha and Vet picked her up, a shapeless bundle tragically reminiscent of the baby in New Orleans.

The doctors fixed her up somehow, and there she was back at the beginning of her long struggle to overcome

the role of invalid. Her great passion, aside from singing, had been to develop into an all-around outdoor girl. Day by day she had patiently wriggled over parallel bars to strengthen her legs. Now . . . it was like climbing out of the hole her brother had dug, and falling back just near the top.

THE fall had affected her spine and legs. Sitting erect for any length of time put a strain on her back and she would begin to slump. Her doctor told her that when her back began to feel weak to lie down immediately; otherwise the slouch would produce curvature of the spine. Naturally she could not go in for much activity when she had to lie down so often.

Before the accident she had begun to use her legs a bit. Now she couldn't.

GALLANT LADY

Read the inspiring truth about Connie Boswell and how she finds happiness.



—International News
Recently this picture of Connie Boswell—the plucky girl who won fame as a singer—riding horseback amazed millions of "Good News" (NBC, Thurs.) fans

She wasn't even allowed to stand.

So it was the old uphill struggle all over again. Time and patience were the only miracles which could help. Connie accepted the blow, readjusted her entire philosophy to wheel-chair happiness.

"Other people walk around with their heads full of worry. I can't walk, but I don't have any worries, either. God gave me a talent that I don't need legs to use. I'm a lucky girl."

The same spirit was speeding her to the top in her profession. Huge successes on the stage and later in radio brought her thrilling, throaty tones to the attention of all America. For years now she has been a big-time radio star. She has been the guest of almost every important show. Today she is heard on Maxwell House coffee's "Good News" show.

At no time did Connie get into a dither about walking—neither when she first found she could wiggle a toe nor when she could move a foot. But she still had her outdoor-girl ambitions. Maybe . . .

Tentatively, her husband, Harry Leedy, rigged up a stationary bicycle-frame so the rear wheel would turn free at the slightest touch of the pedal. The same day, Connie sat on the saddle, letting the weight of her legs turn the pedals. Soon she was actually riding a three-wheeler. That was three years ago.

No masseurs, no doctors, no operations were responsible. Gleefully Connie tried horseback-riding. She could grip with her knees, said Harry. So a riding-master was engaged, a western stock-saddle which had a horn to grip was placed on the horse. First she walked the horse, then she cantered. Swimming came next. Latest Boswell triumph is bicycle-riding.

All of these accomplishments naturally have strengthened her legs until

now she can stand for long periods of time. But truthfully, Connie cannot walk today and didn't go in for sports with the hope that she would be able to.

"I meant what I said," she said gravely now. "Not being able to walk is no handicap. It's all in the way you look at it. I ride, I swim, I bicycle, I paint, I sing. I go to the theater and I play the piano. I haven't missed a baseball game here. I'm always there at the Coliseum rooting for a football team. I even play ping-pong. I'm happily married. I have a good job."

Do any of us have more? thought I.
—Helen Drake.

Connie Boswell may be heard Thursday night on "Good News of 1940" over an NBC network at:

EST 9:00 p.m. — CST 8:00 p.m.
MST 7:00 p.m. — PST 6:00 p.m.

The MAN WHO CAME BACK



Charles Boyer
sacrificed a
career to fight
for France. Now
France returns
him to his fans

LOST amid the heartrending separations and the tremulous good-bys which war brought to the French countryside last fall was the silent farewell Charles Boyer bid his admirers the world over. For Charles Boyer, the wistfully passionate lover of radio and films, slipped quietly and unnoticed into the milling armies of Frenchmen—a poilu clad in lumpy blue cotton. He had been Napoleon in the hearts of movie-goers. Now he was a buck private. A stripeless buck private who stirred the admiration of those movie-goers more deeply by far than the dashing Bonaparte who fought and loved opposite Garbo.

Yet almost as the knowledge of this new role seeps through to Americans, Boyer is back in Hollywood today. A few weeks ago his voice was heard once again on "Hollywood Playhouse" (NBC, Wednesday nights). Strange, indeed, are the ways of war.

The days and weeks which passed between that reappearance and the opening days of the new world war were days of heartsickness and futility. No fanfare of farewell, no cross-country rush and overseas voyage precluded this chapter of war in 1939. Boyer was already in France making a film called "Le Corsaire." Thither he had come during a summer vacation from radio with his English wife, Pat Paterson. As Hitler raged and England appeased and France watched, he saw his motherland on the precipice of disaster. Then came the Polish invasion and real war for France. Simply, Charles Boyer's first thought was of his wife. Rushing her from Nice, where the studios were located, to Figeac, a few miles away, he put her in the safe-keeping of his mother. Here, in a sleepy, beautiful spot in the south of France, he had been born and had grown to manhood. Here his charming mother, Madame Louise Boyer, still lived. Here was a peaceful haven of protection for his wife and aging mother.

When France, as he had not believed possible in his lifetime, threw herself into another furnace of blood and hate, he joined his class of defenders—the Thirty-Seventh Colonial Artillery, at

Agen. He had been a sick boy whom no army could have used when the World War broke out, had not even taken the customary two years of military training required of all French boys. But he had seen his friends come back from the front—crippled, gassed, spiritless. As a young actor he had accompanied his classmates of Champollion College through the long wards of soldiers' hospitals to entertain the inmates and had seen gaunt, pain-racked faces above gray robes strive to recapture a lost youth and joy. He knew exactly what war meant. He could have escaped it—at least tem-

porarily. But he was a Frenchman and a man and he chose to fight.

So he laid away his make-up box. With it went the gaudy pirate costume of "Le Corsaire," the epaulets of Napoleon, and the topper of Paris rouses. All was exchanged for blue cotton. The wistful, sensuous voice which could start hearts beating fast was of little moment now. The soft, caressing touch which every woman felt as if it had been on her own body was also of little moment.

Nor were they likely to become otherwise in the future. Worship their favorites as they may, movie and radio

fans have a consistent habit of forgetting those who pass from their sight and hearing for a time. Charles Boyer knew this, but he, like millions of brother Frenchmen, was living one day at a time. The future was not for him.

The war dragged on for two months—months spent in grilling, intensive training. A stalemate on the western front was its one distinguishing characteristic, and the all-inclusive mobilization which the French had effected was found to be expensive and unnecessary. Because he was forty and untrained, Boyer was included in the classes which were discharged. The general-issimos told him to continue his career. That meant going back to Hollywood, where he is today.

Sincerely, as his fans would expect, he does not want to be painted as a hero. He insists he is a very bad soldier—that he much prefers to be known as a good actor. With his return to the air and a new film contract with Universal Studios, he is already busy again at the work he loves, at work which enriches the hearts of human beings rather than crushes their spirits.

And Boyer wants it definitely understood that he is not in the French propaganda service as some rumors would indicate. "That's very silly," says he indignantly. "I know nothing about propaganda. I am an actor." He is annoyed at any lengthy discussion of the war at all, though his feelings are naturally for the Allied cause.

So Charles Boyer's summer vacation turned to grim, first-hand experience with war. War has now temporarily released him, and as long as France doesn't need his services, he will be happy at his chosen career in Hollywood. Paid propagandist he is not, but the gentility and character which is present even in his most romantic acting provides the most telling, unpremeditated propaganda any country could wish.

—John Carlson.

Charles Boyer may be heard Wednesday on "Hollywood Playhouse" over an NBC network at:
EST 8:00 p.m. — CST 7:00 p.m.
MST 7:30 p.m. — PST 6:30 p.m.

Educational Program Locator, Part I

The Educational Program Locator is an alphabetical index of the educational and public-service features broadcast regularly over the networks. Look for the title of your program and then turn to the RADIO GUIDE program pages to find the stations broadcasting it.

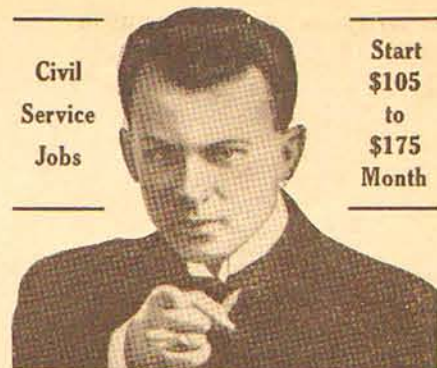
This is an Exclusive Radio Guide Feature

A
Adventures in Photography, news and quiz. Wed., 11:30 p.m. EST, 10:30 CST, 8:30 PST, NBC.
Adventure in Reading, literature with Helen Walpole. Mon., 2 p.m. EST, 1 CST, 11 a.m. PST, NBC.
Adventures in Science, talks and interviews with Watson Davis. (Science Service) Thurs., 4:15 p.m. EST, 3:15 CST, 1:15 PST, CBS.
Along the News Front, with Baukhage and McNamee. Sun., 5:15 p.m. EST, 4:15 CST, 2:15 PST, NBC.
American Education Forum, formal education problems with Dr. Grayson Kefauver. Sat., 12 noon EST, 11 a.m. CST, 9 PST, NBC.
American Forum of the Air, public affairs with S. Theodore Granik. Sun., 8 p.m. EST, 7 CST, 5 PST, MBS.
American School of the Air, classroom broadcasts. See "Frontiers of Democracy," "Folk Music of America," "New Horizons," "Tales from Far and Near," "This Living World."
American Wildlife, conservation. Sun., 12:30 p.m. EST, 11:30 a.m. CST, 9:30 PST, MBS.
Americans at Work, vocational guidance. Tues., 10:15 p.m. EST, 9:15 CST, 7:15 PST, CBS.
America's Town Meeting of the Air, public affairs with George V. Denny. (Town Hall, Inc.) Thurs., 9:30 p.m. EST, 8:30 CST, 6:30 PST, NBC.
Andrews, Dr. Roy Chapman. See "New Horizons."
Arch Oboler's Plays, original dramas. Sat., 8 p.m. EST, 7 CST, 5 PST, NBC.
Art for Your Sake, appreciation of the masters with Dr. Bernard Myers. (National Art Society) Sat., 7:30 p.m. EST, 6:30 CST, 4:30 PST, NBC.
Author! Author! Plot-formation novelty. Mon., 8 p.m. EST, 7 CST, 5 PST, MBS.
B
Bach Cantata Series, classical music. Sun., 7 p.m. EST, 6 CST, 4 PST, MBS.
Barton, Prof. Wm. H., Jr. See "Men Behind the Stars."
Baukhage, foreign news analyst. See "Along the News Front."
Between the Bookends, literature with Ted Malone. Mon. thru Fri., 3:45 p.m. EST, 2:45 CST, 12:45 PST, NBC.
Book-a-Week, literature with Margery Graham. Mon. thru Fri., 4:45 p.m. EST, 3:45 CST, 1:45 PST, MBS.
Bright Idea Club, children's program. Sat., 10:30 a.m. EST, 9:30 CST, 7:30 PST, NBC.
Bryson, Lyman. See "People's Platform."
Bull Session, current problems. (Univ. Broadcasting Council & Northwestern U.) Sat., 4 p.m. EST, 3 CST, 1 PST, CBS.
C
Caldwell, Dr. Orestes. See "Magic Waves."
Calling All Stamp Collectors, news with Capt. Tim Healy. (Nat'l Fed. of Stamp Clubs) Sat., 1:15 p.m. EST, 12:15 CST, 10:15 a.m. PST, NBC.
Campbell Playhouse, drama with Orson Welles. Sun., 8 p.m. EST, 9 CST, 7 PST, CBS.
Cavalcade of America, history. Tues., 9 p.m. EST, 8 CST, 6 PST, NBC.
Child Grows Up, advice on rearing children by Katherine Lenroot. (Children's Bureau, U. S. Dept. of Labor) Sat., 10:45 a.m. EST, 9:45 CST, 7:45 PST, NBC.
Claire, Malcolm. See "Malcolm Claire's Children's Stories."
Coast to Coast on a Bus, children's program with

Milton J. Cross. Sun., 9 a.m. EST, 8 CST, NBC. (Not available to West.)
Columbia Workshop, drama. Thurs., 10:15 p.m. EST, 9:15 CST, 7:15 PST, CBS.
Corwin, Norman. See "Pursuit of Happiness."
Crane, Vernon. See "Vernon Crane's Story Book."
D
Damrosch, Dr. Walter. See "Music Appreciation Hour."
Davis, Elmer, news analyst. Daily, 8:55 p.m. EST, 7:55 CST, 5:55 PST, CBS; also see "Today in Europe."
Davis, Watson. See "Adventures in Science."
Democracy in Action, social and economic problems. (U. S. Office of Education) Sun., 2 p.m. EST, 1 CST, 11 a.m. PST, CBS.
Denny, George V., Jr. See "America's Town Meeting."
E
Echoes of History, famous orations. (Gen. Fed. of Women's Clubs) Alternates with "Quilting Bee" Wed., 2:15 p.m. EST, 1:15 CST, 11:15 a.m. PST, NBC.
F
Folk Music of America, appreciation. (Library of Congress, Music Educators' Nat'l Conference, National Education Association) Tues., 9:15 a.m. EST, 2:30 p.m. CST, 12:30 PST, CBS.
Ford Sunday Evening Hour, classical music. Sun., 9 p.m. EST, 8 CST, 6 PST, CBS.
Foreign News, reports from Europe. Mon., 10:15 p.m. EST, 9:15 CST, 7:15 PST, MBS.
Frederick, Prof. John T. See "Of Men and Books."
Frontiers of Democracy, technological trends. (Progressive Education Association) Mon., 9:15 a.m. EST, 2:30 p.m. CST, 12:30 PST, CBS.
G
Gallant American Women, history. (U. S. Office of Education) Tues., 2 p.m. EST, 1 CST, 11 a.m. PST, NBC.
General Federation of Women's Clubs, speakers and interviews. Fri., 1:30 p.m. EST, 12:30 CST, 10:30 PST, NBC. (Also see "Echoes of History.")
Gordon, Dorothy. See "Yesterday's Children."
Graham, Margery. See "Book-a-Week."
Great Plays, drama with Blevins Davis. Sun., 2 p.m. EST, 1 CST, 11 a.m. PST, NBC.
H
Healy, Capt. Tim. See "Calling All Stamp Collectors."
Highways to Health, health and hygiene. (N. Y. Academy of Medicine) Wed., 4:15 p.m. EST, 3:15 CST, 1:15 PST, CBS.
Hill, Edwin C., news commentator. Mon. thru Fri., 6:05 p.m. EST, 5:05 CST, CBS. (Not available to West.)
Hillman, William, news resume from London. Sun., 10 p.m. EST, 9 CST, 7 PST, NBC.
How Do You Know? New classroom series with Judith Waller. Thurs., 2 p.m. EST, 1 CST, 11 a.m. PST, NBC.
Human Nature in Action, psychology with Dr. Lasswell. Fri., 10:45 p.m. EST, 9:45 CST, 7:45 PST, NBC.
Human Side of Literature, literature with Edward A. Weeks. Tues., 9:30 p.m. EST, 8:30 CST, 6:30 PST, NBC.
I
Indianapolis Symphony, classical music. Wed., 10:30 p.m. EST, 9:30 CST, 7:30 PST, CBS.
Information, Please, quiz. Tues., 8:30 p.m. EST, 7:30 CST (8 and 9 p.m. PST for West), NBC.

Interscholastic Debates. (U. of Pennsylvania) Fri., 3:30 p.m. EST, 2:30 CST, 12:30 PST, MBS.
K
Kaltenborn, H. V., news analyst. Mon. thru Fri., 6:30 p.m. EST, 5:30 CST, 3:30 PST, CBS.
Kefauver, Dr. Grayson. See "American Education Forum."
L
Land of Make Believe, children's program. Sun., 11 a.m. EST, 10 CST, 8 PST, NBC.
Lasswell, Dr. Harry D. See "Human Nature in Action."
Lenroot, Katherine. See "Child Grows Up."
Let's Pretend, children's program with Nila Mack. Sat., 12:30 p.m. EST, 11:30 a.m. CST, 9:30 PST, CBS.
Let's Talk It Over, women's program. Thurs., 1:30 p.m. EST, 12:30 CST, 10:30 a.m. PST, NBC.
Lewis, Fulton, Jr., Washington news analyst. Mon. thru Fri., 6:45, 7 & 10:30 p.m. EST; 5:45, 6 & 9:30 CST; 3:45 & 4 PST, MBS.
Lux Radio Theater. See "Radio Theater."
M
Mack, Nila. See "Let's Pretend" and "March of Games."
Magic Waves, science of radio with Dr. Caldwell. Fri., 7:45 p.m. EST, 6:45 CST, 4:45 PST, NBC.
Malcolm Claire's Children's Stories, Mon. thru Fri., 6:15 p.m. EST, 5:15 CST, 4:15 PST, NBC.
Malone, Ted. See "Between the Bookends" and "Pilgrimage of Poetry."
March of Games, children's program with Nila Mack. Sun., 10:30 a.m. EST, 9:30 CST, 7:30 PST, CBS.
Medical Information Bureau, health and hygiene. (N. Y. Academy of Medicine) Thurs., 11:45 a.m. EST, 10:45 CST, 8:45 PST, MBS.
Medicine in the News, health and hygiene with Dr. W. W. Bauer. (American Medical Ass'n) Thurs., 4:30 p.m. EST, 3:30 CST, 1:30 PST, NBC.
Meditation and Melody, drama and music. (University Broadcasting Council and DePaul U.) Sun., 3 p.m. EST, 2 CST, 12 noon PST, MBS.
Meet Mr. Weeks. See "Human Side of Literature."
Men Behind the Stars, astronomy legends with Prof. Barton (Hayden Planetarium) Fri., 4:15 p.m. EST, 3:15 CST, 1:15 PST, CBS.
Metropolitan Opera Auditions. Sun., 5:30 p.m. EST, 4:30 CST, 2:30 PST, NBC.
Metropolitan Opera Matinee, opera. Sat., 2 p.m. EST, 1 CST, 11 a.m. PST, NBC.
Milestones in the History of Music, development of composition. (Eastman School of Music) Sat., 12 noon EST, 11 a.m. CST, 9 PST, NBC.
Moulton, Dr. Forest Ray. See "Science on the March."
Mozart Concerto Series, classical music. Tues., 9:30 p.m. EST, 8:30 CST, 6:30 PST, MBS.
Music and American Youth, student concerts. (Music Educators' Nat'l Conference) Sun., 11:30 a.m. EST, 10:30 CST, 8:30 PST, NBC.
Music Appreciation Hour, development of classics with Dr. Damrosch. Fri., 2 p.m. EST, 1 CST, 11 a.m. PST, NBC. (Not on this week.)
Music for Every Child, by Thaddeus P. Giddings. (Minneapolis Public Schools) Tues., 3 p.m. EST, 2 CST, 12 noon PST, MBS.
Music for Young Listeners, appreciation of classics. (Jr. League of Toledo, Ohio, & Toledo Museum of Art) Wed., 2 p.m. EST, 1 CST, 11 a.m. PST, NBC.

Myers, Dr. Bernard. See "Art for Your Sake."
N
Nason, Maj. Leonard H. See "This War."
National Farm and Home Hour, agriculture. Mon. thru Sat., 12:30 p.m. EST, 11:30 a.m. CST, 9:30 PST, NBC.
National Radio Forum, public affairs. Mon., 10:30 p.m. EST, 9:30 CST, 7:30 PST, NBC.
NBC-String Symphony. See "String Symphony."
NBC-Symphony Orchestra. See "Symphony Orchestra."
New Friends of Music, chamber music. Sun., 6 p.m. EST, 5 CST, 3 PST, NBC.
New Horizons, scientific exploration and history with Dr. Roy Chapman Andrews. (American Museum of Natural History) Wed., 9:15 a.m. EST, 2:30 p.m. CST, 12:30 PST, CBS.
New York Philharmonic-Symphony, John Barbirolli conducting. Sun., 3 p.m. EST, 2 CST, 12 noon PST, CBS.
News, reviews, commentaries, analysts. See "H. V. Kaltenborn," "Edwin C. Hill," "Paul Sullivan," "Lowell Thomas," "Along the News Front," "Albert Warner," "News from Europe," "William Hillman," "Elmer Davis," "Raymond Gram Swing," "Listen, America," "Fulton Lewis, Jr.," "This War," "War at Sea," "John Steele," "War This Week," "Today in Europe," "Story Behind the Headlines," "Walter Winchell."
News from Europe, commentary. Sun., 3:30 p.m. EST, 2:30 CST, 12:30 PST, and 7:15 p.m. EST, 6:15 CST, 4:15 PST, NBC.
Northwestern University Reviewing Stand. See "Reviewing Stand."
No School Today, children's safety program. Sat., 10:15 a.m. EST, 9:15 CST, 7:15 PST, NBC.
O
Oboler, Arch. See "Arch Oboler's Plays."
Of Men and Books, reviews by Prof. Frederick. (University Broadcasting Council and Northwestern U.) Tues., 4:15 p.m. EST, 3:15 CST, 1:15 PST, CBS.
On Your Job, vocational guidance. (Nat'l Vocational Guidance Ass'n) Sun., 12:30 p.m. EST, 11:30 a.m. CST, 9:30 PST, NBC.
Our Barn, children's program with Madge Tucker. Sat., 11:30 a.m. EST, 10:30 CST, 8:30 PST, NBC.
P
People's Platform, public affairs with Lyman Bryson. Sat., 7 p.m. EST, 6 CST, 4 PST, CBS.
Philharmonic-Symphony of N. Y. Sun., 3 p.m. EST, 2 CST, 12 noon PST, CBS.
Pilgrimage of Poetry, literature with Ted Malone. Sun., 1 p.m. EST, 12 noon CST, 10 a.m. PST, NBC.
Playhouse, Campbell. See "Campbell Playhouse."
Public Affairs, talks. Wed. & Sat., 10:15 p.m. EST, 9:15 CST, 7:15 PST, CBS.
Pursuit of Happiness, drama with Norman Corwin. Sun., 4:30 p.m. EST, 3:30 CST, 1:30 PST, CBS.
Q
Quilting Bee, women's program with Peggy Wood. (Nat'l Council of Women) Alternates with "Echoes of History" Wed., 2:15 p.m. EST, 1:15 CST, 11:15 a.m. PST, NBC.



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Part II of the EDUCATIONAL PROGRAM LOCATOR will appear in next week's issue of RADIO GUIDE.

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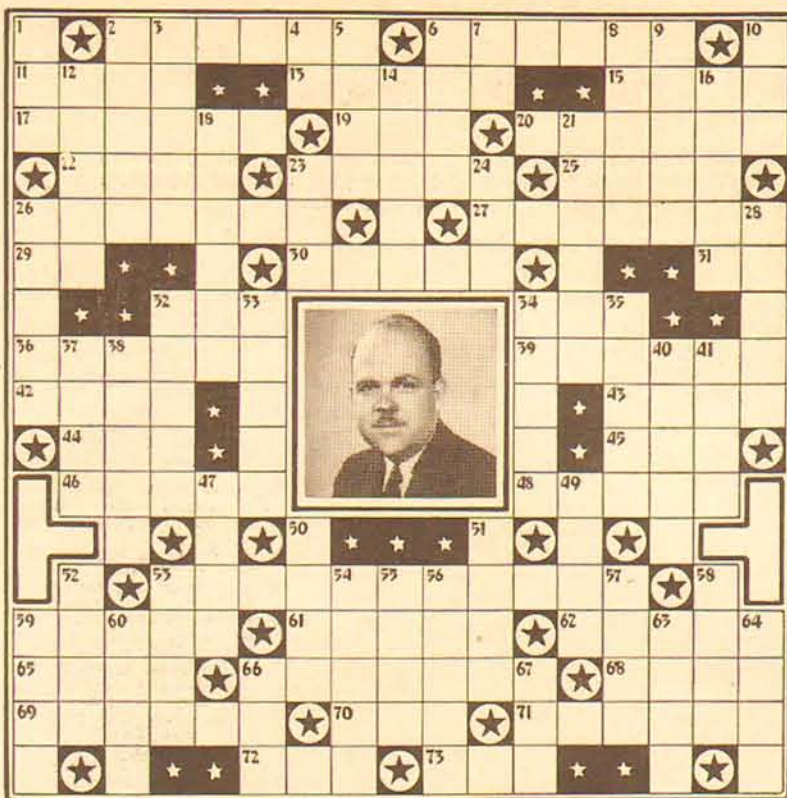
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RADIO GUIDE'S X-WORD PUZZLE



- HORIZONTAL**
2. Last name of star in the portrait ("Between the Bookends")
 6. Clark —, tenor
 11. — Evans, singer
 13. Musical instrument
 15. Overthrow
 17. Jimmy —, bandleader
 19. To scatter, as seed
 20. Harbors
 22. King of the jungle
 23. Reconcile
 25. Practise horsemanship
 26. Thin plate of metal with a pattern
 27. Those who have won
 29. Initials of Tom Shirley
 30. To patch
 31. Tennis association (abbr.)
 32. Noah built one
 34. Drinking stuff
 36. One to whom a lease is granted
 39. — "Tiny" Ruffner, announcer
 42. Coarse seaweed
 43. To utter a loud, harsh cry
 44. Linda —, songstress
 45. Devour
 46. Good mental capacity
 48. Masculine name
 53. Andre —, orchestra-leader ("Tune Up Time")
 59. Erno —, conductor ("Radio City Music Hall")
 61. Masculine name
 62. To separate
 65. One and no more
- VERTICAL**
1. Nickname, star in the portrait ("Between the Bookends")
 2. Feminine name
 3. — Weeks, bandleader
 4. Negative
 5. Formerly
 6. Dolly —, songstress
 7. Half an em
 8. Masculine name
 9. Swedish leather
 10. Existence
 12. Leaps to avoid a thrust in fencing
 14. A fowl
 15. Lifeless
 18. A repeat performance
 21. Betty —, radio actress
 23. High mountain
 24. Female sheep
 26. To approach game stealthily
 28. Abounding in sand
 32. A species of poplar
 33. Town in New Hampshire
 34. Brood of a predatory bird
 35. Small live coal
 37. Elongated fishes
 38. Rain mingled with snow
 40. Mountain in Europe (pl.)
 41. Man's nickname
 47. Foot covering
 49. Antiques
 50. Round of a ladder
 51. Part of the leg
 52. Frank —, radio actor ("Arnold Grimm's Daughter")
 53. A piano has eighty-eight —
 54. Sends forth an order
 55. — Pons, soprano
 56. Fred —, comedian
 57. Nothing
 58. Marshes
 59. Genevieve —, soprano ("Johnny Presents")
 60. Outline
 63. Conceal
 64. Comparative value
 65. Crafty
 67. Moisture

Solution to Puzzle Given Last Week



25 Brain-Busters, formerly appearing on this page, may be found facing Page 1.

Voice of the Listener

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

Childish Things

Dear V. O. L.:
When I was a boy I played cowboy, Indian, farmer, train robber, detective, sailor and other make-believe characters. It was child play. I had to use my imagination, because we were limited in the facilities of making things real. But when I became a man I put away childish things. Yet every day over the radio I hear men and women who are playing those games I played when I was a boy. Modern methods are greatly improved and sometimes they have us wondering. After all, though, it proves to me that you're once a man and twice a child.

R. D. Shirley, LaSalle, Colo.

• And it's too bad that some programs

consider listeners much more childish than they really are.—V. O. L.

Radio Resolution

Dear V. O. L.:
We listeners have only ourselves to blame for Chase and Sanborn's action. We ought to know by now that we can't get something for nothing. I'll admit to buying other brands of coffee to save a penny. But from now on products which sponsor programs I like are going to get my dimes. I am glad I own a car whose maker puts on a show I like.

F. C. Graham, Biloxi, Miss.

• A manly admission and a healthy resolution. Cheer up, sponsors.—V. O. L.

THE SOLUTION OF ELLERY QUEEN'S ADVENTURE OF THE CELLINI CUP

(See Story on Page 6)

BERT PARKER, son of the auctioneer, was the thief. The clues which led Ellery to this conclusion are: (1) Someone familiar with the house was the thief, for he knew where the fuse-box was, the location of the workroom. (2) The fingerprints plainly showed that one of three people could have committed the theft—Ellery, Nikki or Bert. On the outside knob was a perfect set of Ellery's fingerprints. Had the thief worn gloves, as Bert suggested, the prints would have been smudged, for the thief used the knob after Ellery did. Inside, again, only Ellery's and Bert's fingerprints were found, so the thief had to be one of the three. (3) Ellery concluded it was Bert because—as he pointed out earlier—Bert was an accomplished actor at college and it was easy for him to play the two parts in the dark—the part of the thief with the deep voice, obviously disguised, and his own part. (4) This conclusion was strengthened when he found Kerry tied very crudely so that she might have escaped had she wanted to.

The motive for the theft was not so easily established, but was more intuitively arrived at by Ellery. From long acquaintance, he felt that Bert was honest and that the dangers inherent in such a theft would not have appealed to him if he were not honest. So, he concluded, Bert had discovered, in cleaning the cup, that it was not a Cellini; that Signor Sizzi had erred and, in order to uphold the honor of the Parker galleries, had staged this theft unthinkingly and on the spur of the moment. Bert confirmed this motive, Gross' check was returned to him, the Parker galleries made a public apology for its error, and the cup was given Ellery as a souvenir of the case.

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GOOD LUCK CLUB — *final report*

PARAMOUNT SCOUTS brought Lillian Cornell to Hollywood, were so pleased with tests that they cast her in Jack Benny's new film

RADIO GUIDE'S Good Luck Club — inaugurated some months ago to ease the path of promising young entertainers — herewith reports on its most successful protege—Lillian Cornell. Last September she was presented in a giant gravure feature as an NBC Chicago songstress who fitted film-talent-scout specifications to a T. Hollywood scouts saw it and did this —

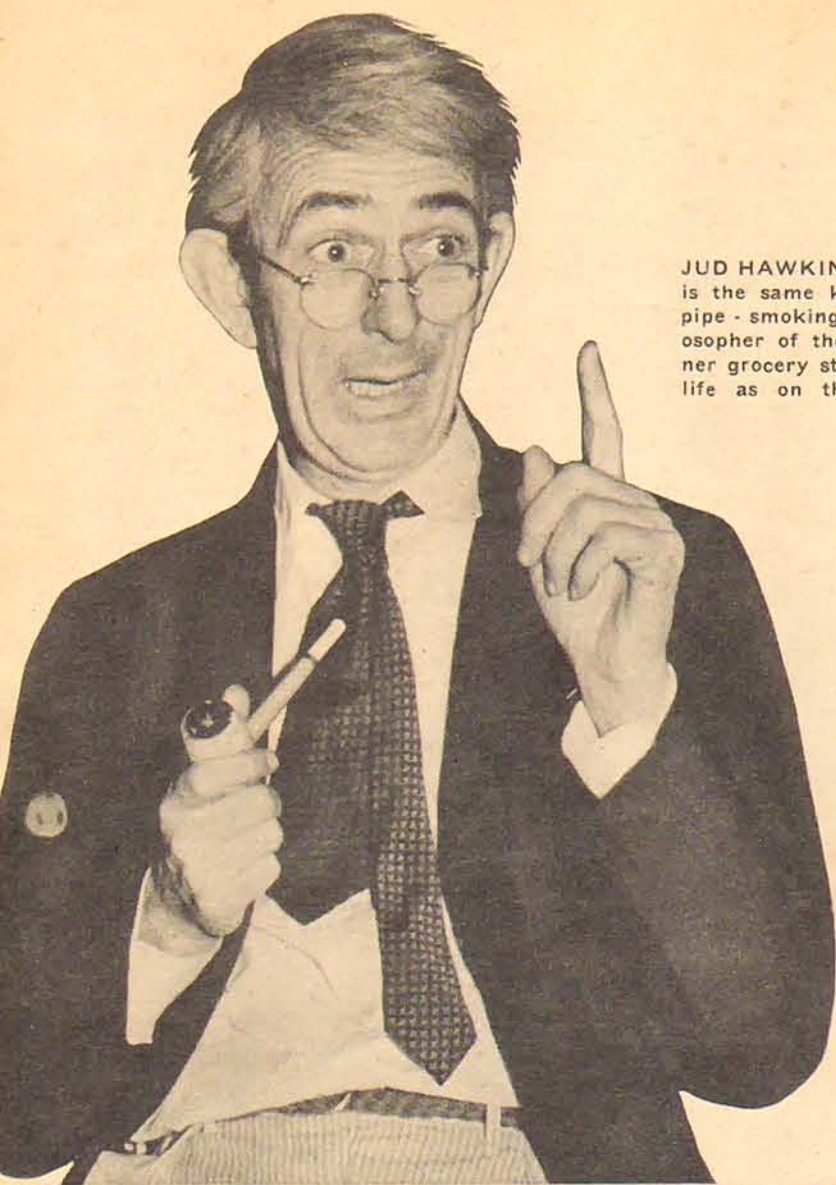


AFTER CULLING photographs, playing records of her voice, "jury" had wired Lillian to fly west. Talent chief Artie Jacobson met her

COMPLEXION AND MAKE-UP tests came first, then designer Edith Head sketched costume suggestions. The starlet passed all tests beautifully

—Photographs by Paramount
SO LILLIAN CORNELL becomes the star of "Buck Benny Rides Again," is greeted by Director Mark Sandrich (l.), Jack Benny

PIPE-SMOKING TIME



JUD HAWKINS (l.) is the same kindly, pipe-smoking philosopher of the corner grocery store in life as on the air

"HOWARD AND SHELTON and Jud Hawkins, our corn-cob philosopher, have been presented by the U. S. Tobacco Co. . . ." With that announcement, "Model Minstrels" (CBS, Monday, 8:30 p.m. EST; 7:30 CST; 9:30 MST; 8:30 PST) draws to a close. Five out of every one hundred smokers smoke pipes. But in rural areas about seventy-five out of every one hundred smokers use pipes. So "Model Minstrels" is aimed at the rural areas with its clean-cut comedy; its common-sense, down-to-earth philosophy; its old familiar songs. And the following it commands in small towns

and rural areas is tremendous. But in the cities, too, "Model Minstrels" finds a large listening audience, strikes a warm and responsive chord. Thus "Model Minstrels" has become a definite part of the listening life of America, has been brought to its listeners without interruption since the fall of 1933. The first woman's voice to be heard on it was this fall when a women's quartet was added to the male quartet to permit singing of old favorites which had been impossible with male voices alone. Clean, entertaining, this program remains one the average listener lights his pipe and listens to.

Photographs by Gustave W. Gale, Charles P. Seawood



RAY BLOCH, orchestra conductor for the show, started his musical career as pianist in New York ball-room orchestras, is famous today as composer, arranger, conductor

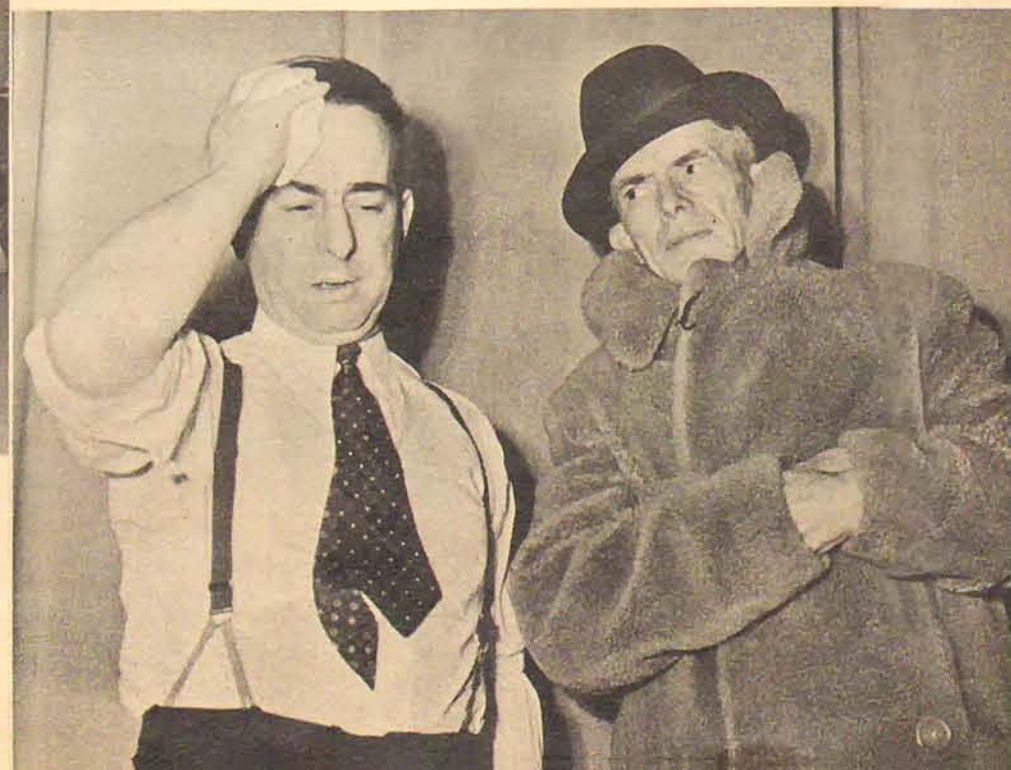


VOICE OF HARRY CLARK, announcer who introduces "Model Minstrels," is like the voice of an old friend to its millions of listeners on this friendly, informal minstrel show



GEORGE SHELTON (left) and Tom Howard (right) go anti-aircraft gunning with a viola and brass derbies from trumpet section as they wait for show to start

AT RIGHT, these old-timers carry on their policy of agreeing to disagree even about the weather as Shelton suffers from the heat while fur-clad Howard shivers



PIPE-SMOKING FRANK A. McMAHON (right), producer who dreamed up this men's show and gave it to radio, is a veteran of the radio world with eleven years of production behind him. In addition to producing "Model Minstrels," he plays stooge to Shelton and Howard as well



SHELTON AND HOWARD admit that when it comes down to the serious business of rehearsals, pipe-smoking is a big help

NOT SO SERIOUSLY, above, the pair burlesque Hollywood cameraman (with everything but camera) and director



Dear RADIO GUIDE: Don't serial-drama actresses ever appear as guests on other shows? Print a picture of one who has.—Mrs. Frank Ravelli, Des Moines, Iowa

Happily we can present Mercedes McCambridge as one who will guest this week on Anson Weeks' "Lovely Lady" broadcast Sunday, CBS. Vivacious Miss McCambridge is well known to fans as Midge of "Midstream" (NBC, Mon. through Fri.).—ED.



Dear RADIO GUIDE: May we have a picture of Bing Crosby with one of his ladies—of the screen or radio?—Jane Wilkins, Crosby, Texas

"Kraft Music Hall" (Thurs., NBC) which Bing squires is womanless except for guests and songstresses not featured regularly, but here he is with pretty screen starlet Linda Ware, who played an ingenue singing role in his most recent motion picture, "The Starmaker."—ED.

Dear RADIO GUIDE: Is Jean Hersholt the country-doctor type in real life? Show us with a picture.—Frank Adams, Chicago, Illinois

Friendly, down-to-earth, the character star of "Dr. Christian" (CBS, Wed.) is seen here in a characteristic pose as he exchanges comments on a pair of old-time beer-steins with an old friend—Lauritz Melchior (l.), hailed as the greatest living Wagnerian tenor.—ED.

YOU ASKED
FOR THEM
AND HERE
THEY ARE

Radio Guide will pay one dollar for any letter from a reader which the editors accept and print on this picture page. Address Pictorial Editor, 731 Plymouth Court, Chicago, Ill.

Dear RADIO GUIDE: Haven't seen a picture of the "Old Maestro" in months. Please oblige with a recent one.—James W. Burroughs, Lexington, Kentucky

Debonair Ben Bernie got himself snapped unawares here as he eyed a line of beautiful chorines at the Earl Carroll Theater Restaurant in Hollywood recently. Ben and his word-scrambling partner Lew Lehr are still favorites with Sunday listeners over CBS. His Lads were conveniently absent this time.—ED.

Dear RADIO GUIDE: Please, let's see Horace Heidt's new bride whom he married in Carson City, Nevada, according to gossipers.—Iva Murrow, Butte, Mont.

Here, Miss Murrow, is a shot taken at the Los Angeles Coconut Grove as Horace, of "Pot o' Gold" fame (NBC, Tues.), celebrated with Mrs. Horace (formerly Adeline Slaughter), his mother and celebrity friends. L. to r., below: Mrs. Horace, Bob Hope, Basil Rathbone, Mrs. J. W. Heidt. Top: Horace, Gale Page.—ED.

Photographs by Maurice Seymour, Jack Albin, Gene Lester

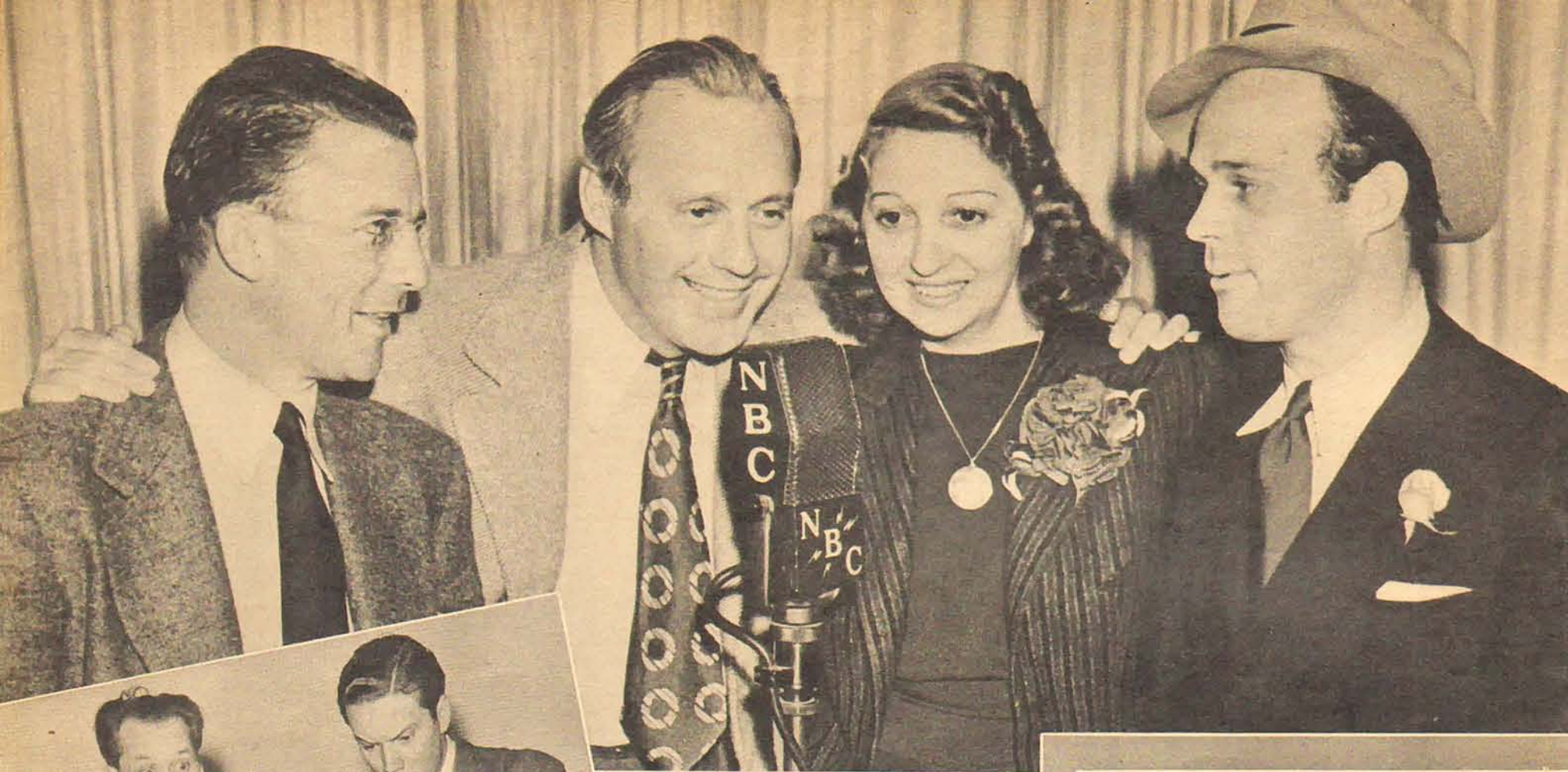
Dear RADIO GUIDE: What has happened to Betty Jane Rhodes, the promising singing starlet of radio?—J. F., Marion, Ohio

Latest news of glamorous Miss Rhodes is of her casting in a new Universal film to sing "Oh, Johnny" after Bonnie Baker, its popularizer, failed to show up at the studios. Seen above, Betty Jane is not on the air at present.—ED.

Dear RADIO GUIDE: Away with these "oomph" gals. Give us a real "oomph" man.—Patricia Conway, Akron, Ohio

Here he is, folks—Jerry Colonna, the "oomph" man of 1940, as selected by songstress Judy Garland (l.), who appears with him on "Bob Hope's Variety Show" (Tues., NBC), and "oomph" girl Ann Sheridan of motion pictures.—ED.





BILL MORROW (right) is chief gag-writer for Jack Benny (NBC, Sun.) at \$750 a week. Ed Beloin (left) was hired by Benny when a script he submitted to Fred Allen was passed on to Benny as a gag. Beloin and Morrow receive plenty of help from Jack and Mary (center) in making Benny shows



HIGHEST-PAID GAG-WRITER in radio is Don Quinn, sole writer of the Fibber McGee show (NBC, Tues.) at \$3,750 per week. Quinn, seated, waits for an idea to strike, but Fibber (left) and Bill Thompson have other plans



↑ JOHN GRANT, above, writes the hilarious gags of Costello and Abbott (left, l. to r.), heard Fridays (CBS). A former vaudeville star, he joined the pair ten years ago, works closely with them in building the slapstick which clicks so well on the stage and in radio

Who Writes Their Stuff?

A HIGH wall of silence has been built up around radio's forgotten men—the gag-writers. And comedians who take the bows and welcome the applause have done little to level this wall. Comedians labor to leave the impression that the lines they speak are born on the spur of the moment and not planned. Writers keep in the background for fear that their salaries—often far below the value given—will become known and future offers of jobs based upon that salary level. Which is all very well for the comedian, but what

about the man who drinks black coffee to keep awake far into the night while he works to give a new twist to an old gag or, on occasion, to breed a new one? There is at least one gag-writer on almost every comedian's payroll, and some comedians depend entirely upon him for their shows. Others work more closely with their writers, suggesting ideas, working up skits. On these pages Radio Guide takes you backstage to meet some of these forgotten men of radio—men who write lines which get laughs without which a comic isn't.



AL PEARCE (above) is a top-notch radio comedian (heard Wed., CBS). But behind his success are gag-writers Monroe Upton, Don Prindle (former Joe Penner writer), Artie Phillips (once writer for Phil Baker)



JOHN P. MEDBURY was a newspaperman who wrote Burns and Allen (CBS, Wed.) vaudeville gags on the side. With radio's advent, however, gag-writing for them became a full-time job paying \$800 a week. L. to r., above: Medbury; Harvey Helm, aid; Gracie; George; brother Bill, manager



SAM CARLTON, right, laughs at his own gag although George Jessel (NBC, Thurs.)—for whom he writes—doesn't find it so funny. Carlton has written Jessel's stuff off and on since 1933, his salary varying with the Jessel income



MONROE UPTON, already well known for his radio characterization of "Lord Bilgewater" (above), left his own radio career to become chief writer for Al Pearce, with whom he has been associated now for ten years

↑ BETTY LOU'S voice belongs to Tommy Riggs (NBC, Mon.), above, but what Betty has to say comes from the pen of Eugene Conrad (shown at right in his library, which contains 750,000 old jokes) also from the pen of writer Jerry Devine, not shown here





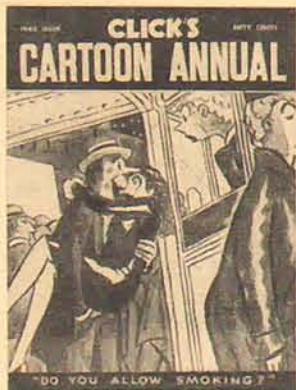
"Oh, I wouldn't pose in the NUDE!
Mr. Brush did that from memory!"

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FLANKING ANNOUNCER are "Lum and Abner"—Chester Lauck (l.) and Norris Goff—who ran the big show



WELL REHEARSED, the show was a huge success. Above, Jon Hall and wife Frances Langford, songstress of "Texaco Theater" (CBS, Wed.), watch from backstage



TYRONE POWER awaited his turn—to recite a tongue-twister—chatting with Maureen O'Hara, recently cast in films with John Archer, "Gateway to Hollywood" find

THIS LOCAL SHOW had a talent line-up—including, l. to r., Loretta Young, Al Pearce (CBS, Wed.), Gale Page, Bob Hope (NBC, Tues.)—which would have cost \$100,000



STARS, as well as listeners, contributed. Above, Columbia's Charles Rider receives cash



STARS WITH six-figure salaries waited for hours, as do Bob Taylor and Barbara Stanwyck, above, to take their turns. There was no temperament shown



WHEN BLONDIE (Penny Singleton) and Dagwood (Arthur Lake), Mon., CBS, burlesqued "Uncle Tom's Cabin," Baby Dumpling poked his "pop"

—CBS and Bruce Bailey

EDDIE CANTOR, seen with two "Army" wives, opened the show with "All I Want for Christmas." When last star had filed past mike it was 5 a.m.



STARS for the "ARMY"

AT THE REQUEST OF
"LUM AND ABNER"

EVERY Christmastide bell-ringing Salvation Army lassies rally America to the aid of the needy. This year "Lum and Abner" (heard over CBS on Monday, Wednesday and Friday) turned tables and rallied stars to the Army. In a seven-hour program over KNX, Hollywood, they presented over a hundred film-radio stars, collected more than \$20,000 for Salvation Army good works.

SATURDAY

January 20

WCAU-Young Man with a Band... WELI-In the Groove... WGY-Sports Review with Waite Hoyt...

WLN-Philharmonic Preview... WMCA-American Quiz... WMEC-Hit Parade of Tomorrow...

CBS-Your Hit Parade: WABC WCAU WDRB WORC WOKO... WPRO (sw-9.59-11.83)...

WORC-Boy Scout News Parade... WPRO-Dance Orch. 10:00... NBC-Symphony Orch.: WJZ WBZ...

*WEEI Sports News... WHN-Bowling Talk: Russ Morrow's Orch. WMEX-Islanders 10:45...

MBS-Inside of Sports: WABY WOR WNB... CN-Twentieth Century Serenade: WAAB WNBH WSAR WLLH...

CN-Dance Orch.: WHAI WTHH WSAR WNBH WLLH WATR... WABC WOKO WEEI WCAU WORC WPRO WDRB...

MBS-Sons of the Pioneers: WAAB WLLH WHAI WNL... WATR WSAR... MBS-Tropical Serenade: WNBH...

CBS-Public Affairs: WABC WIBC WORC WOKO WPRO WBY WNB... WNBC (sw-9.59)...

NBC-March of Dimes: WEAF WJAR KYW WTIC WTAG... CBS-March of Dimes: WABC WOKO WEEI WBY WMA...

NBC-Arch Oboler's Plays: WEAF WJAR WTIC WNAC WGY... MBS-Name Three: WOR... NBC-Green Hornet, drama: WJZ...

*WBRV-Studio Party: News WELI-Music Students... WHAZ-Dance Music... WIBC-Izaak Walton League...

NBC-Death Valley Days, drama: WEAF WJAR WNAC WTIC... WGY WGY WTIC... MBS-Symphonic Strings: WOR...

CBS-Saturday Night Serenade: WEEI WCAU (sw-9.59)... MBS-Symphonic Strings: WNBC WATR WNBH WHAI WLLH...

NBC-Symphony of the New South: WABC WORC WPRO WBY WIBC... WNBC (sw-9.59-9.65)...

11:30 CBS-March of Dimes: WABC... *NBC-(News, WJZ only) George Olsen's Orch.: WJZ... MBS-March of Dimes: WAAB...

Saturday Night NATIONAL BARN DANCE Pic 'n Pat Hoosier Hot Shots - Eddie Peabody Uncle Ezra - Bobby Hastings - Henry Burr Sponsored by ALKA-SELTZER WJZ WEAN WICC WBZ WBZA WABY 9:00 P.M., EST

MORNING

*Star in program listings indicates news broadcast. 8:00 a.m. EST *NBC-News: Organ & Xylophone Recital: WEAF WNAC WTAG KYW...

CBS-Wings Over Jordan: WABC WCAU WORC WBY WOKO... WMA WEEI WNB (sw-21.57)...

NBC-Children's Hour: WEAF NBC-Four Belles: WJZ WHAM... CBL WBZ WABY WEAN WICC (sw-21.5)...

WELI-Stars of Italy *WGY-News: Music of Today WHN-Calvary Baptist Church... WIBC-Concert Orch. WICC-Norman Thomas, Litt. D....

CBS-Major Bowes' Family: WNBC (sw-21.52) YN-News: WNAC WICC WEAN... WATR WSAR WLLH WBRK WHAI WNL...

Every Corner Sing (Chapman): Glorious Things Are Sung of Zion (Daynes); Homeland, Dear Homeland (Gaines); and Listen to the Lambs (Dett). Organ—A Sonnet (Taylor); Tocatta in C Minor (Boellmann); and O Thou Kind and Gracious Father (Careless).

SUNDAY, January 21, 1940

AFTERNOON

MBS-Perole String Quartet: WOR Quintet Quartet in D Minor (Haydn) and Kaiser Variations.

NBC-(Listener's Corner, WEAF only) Music & Amer. Youth: WEAF WHAI Aloha Land WHDH-Accordian Varieties WLLH-Waltz Time WMEX-Italian Hour

NBC-Southernaires: WJZ WBZ (sw-15.33) CBS-Major Bowes' Family: WABC WBY WIBC WDRB WORC WPRO WOKO (sw-21.57)...

NBC-On Your Job: WEAF WJAR WNAC WTAG KYW WGY... *'Nobody Wants to Train Them' is the title of today's dramatization.

CBS-Tabernacle Choir: WNBC *News: WOR WCAU WABY-Fiesta WBY-Sikorski Polish Revue WDRB-Movie Land Melodies WELI-Comedy Sketch WHN-Music & Health WIBC-Songs of Italy WLAW-Murach Brothers' Orch. WMAS-Joe Lazar' Orch. *WNBC-The News Parade WOKO-Neapolitan Melodies WORL-Gould Negative Ion Talk WPRO-Popular Melodies WSPR-Italian Gems *WTIC-News & Weather

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MORNING

*Star in program listings indicates news broadcast.

8:00 a.m. EST

*NBC-News: Earbenders: WJZ WABY
*CBS-Today in Europe: WABC WBRV WPRO WDRS WORC WEEL WCAU WIBX (sw-21.57)
*NBC-News: Listener's Corner; Do You Remember?: WEAH (sw-21.5)

8:15

NBC-Do You Remember?: WJAZ NBC-The Wife Saver: WJZ CBL WABY WEAN
*CBS-Old Fashioned Favorites: News: WABC
*WABC-News: Morning Varieties: Home Forum

8:30

CBS-Phil Cook's Almanac: WABC NBC-Gene & Glenn: WEAH (sw-21.5)
NBC-Vocal Vogues: WNBC
*WABC-News: Morning Varieties: Home Forum

8:45

CBS-Adelaide Hawley: WABC CBS-Greenfield Village Choir: WBRV (sw-21.57)
*NBC-Gene & Glenn: WJAZ
*NBC-Harvey & Dell, sketch: News: WJZ WNBC WABY

WBNF-Melodic Strings
WOR-The Goldbergs, sketch
WOPC-Morning Watch
*WPRO-R. H. Bowers' Band: News

9:00

CBS-Rhythmaires: (sw-21.57)
NBC-The Woman of Tomorrow: WJZ
NBC-Breakfast Club: WABY CBL WNBC (sw-21.5)
*WABC-News: Morning Varieties: Home Forum

9:15

CBS-American School of the Air: WABC WORC WOKO WMAS WPRO WDRS WIBC WEEI WBRV (sw-21.57)
*WABC-News: Morning Varieties: Home Forum

9:30

NBC-Edward MacHugh, gospel singer: WTAG WHAM
NBC-Morning Market Basket: WEAH
NBC-Breakfast Club: WJZ WICC WEAN

9:45

NBC-Breakfast Club: WNBC NBC-Life Can Be Beautiful, sketch: WEAH WBZ KYW WGY
*WABC-News: Morning Varieties: Home Forum

Next Week's Cover

Luise Barclay, Karen Adams in "The Woman in White," dramatic serial heard mornings Monday through Friday, will be the cover portrait on next week's RADIO GUIDE. On sale at all newsstands today.

WPRO-Fashion Fanfare
WTAG-Rhythm & Romance
WTIC-Pedlar of Melody

10:00

CBS-Pretty Kitty Kelly, sketch: WABC WEEI WBRV WDRS WIBC WMAS
*WABC-News: Morning Varieties: Home Forum

10:15

NBC-The Right to Happiness, sketch: WJZ WHAM WBZ
*WABC-News: Morning Varieties: Home Forum

10:30

MBS-Keep Fit to Music: WNBH WAAB WLLH WBRK WNLC WATR WHAI WICC
*WABC-News: Morning Varieties: Home Forum

10:45

NBC-Woman in White, sketch: WEAH WTIC WGY WTAG WNAC WJAR KYW
*WABC-News: Morning Varieties: Home Forum

11:00

CBS-Mary Lee Taylor: WCAU WEEI WOKO
*WABC-News: Morning Varieties: Home Forum

MBS-Peegen Fitzgerald, talk: WOR WNBC
*WABC-News: Morning Varieties: Home Forum

12:00

NBC-Strings That Sing: WEAH KYW WABY
*WABC-News: Morning Varieties: Home Forum

12:15

NBC-The Road of Life, sketch: WEAH WTIC WTAG WGY WNAC WJAR KYW WBRK
*WABC-News: Morning Varieties: Home Forum

12:30

NBC-Rosa Lee, sop.: WJZ WBZ WABY WHAM (sw-15.33)
*WABC-News: Morning Varieties: Home Forum

12:45

NBC-The Guiding Light, sketch: WEAH WTIC WJAR WNAC WTAG WGY KYW WBRK
*WABC-News: Morning Varieties: Home Forum

WCOP-Brioschi Prgm.
WEAN-Musical Roundup
WELI-Anita Priest, contr.
WHDH-Melodies Old & New

AFTERNOON

12:00

NBC-Strings That Sing: WEAH KYW WABY
*WABC-News: Morning Varieties: Home Forum

12:15

*NBC-Southernaires (News, WJZ only): WJZ WHAM (sw-15.33)
*WABC-News: Morning Varieties: Home Forum

12:30

NBC-Nat'l Farm and Home Hour: WJZ WBZ WHAM WABY
*WABC-News: Morning Varieties: Home Forum

THURSDAY
January 25

*News: WOR WBRK WIBX
WJAR WBRV WATR WELI
CBL-Farm Broadcast

CBS-Our Gal Sunday, sketch: WABC WORC WEEI WPRO WDRS WOKO WCAU
*WABC-News: Morning Varieties: Home Forum

NBC-Ed Fitzgerald, talk: WOR Ed Fitzgerald, talk
WOPC-String Ensemble
WJAZ-Monitor Views the News

NBC-Ellen Randolph, sketch: WEAH WHAM WBZ KYW WGY WTIC
*WABC-News: Morning Varieties: Home Forum

NBC-The Happy Gang: WAAB WICC WEAN
(Continued on Next Page)

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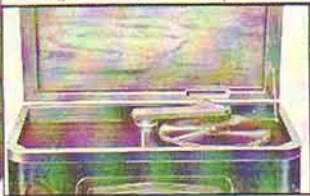
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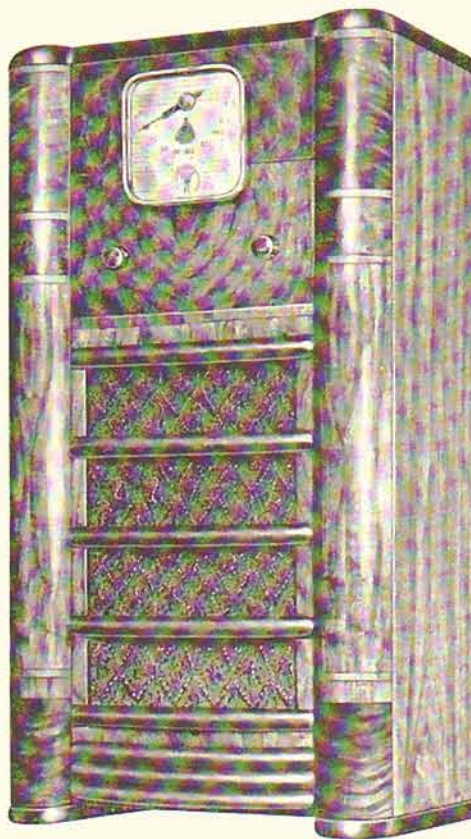
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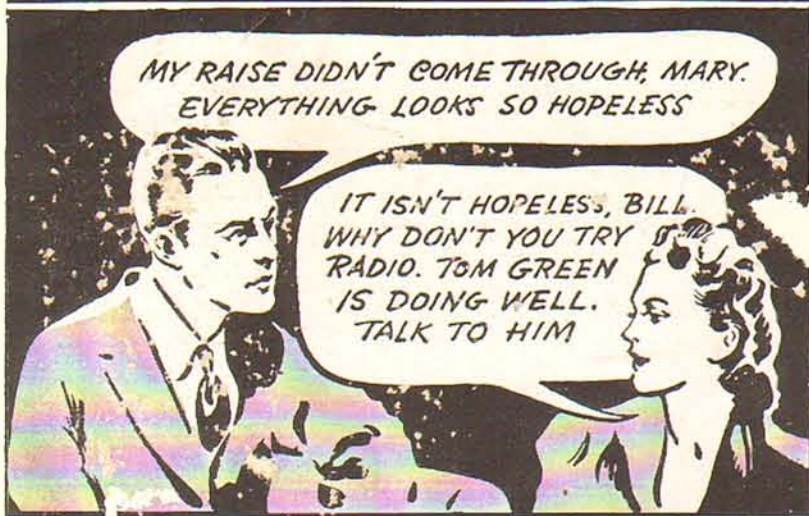


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