COMPLETE PROGRAMS FOR WEEK ENDING JANUARY 15

RADIO GUIDE

TEN CENTS

this week

ZONA GALE
Discusses the American novel Tuesday

GRACE MOORE
Soprano star of "Lux Theater" Monday

BOB LA FOLLETTE
"Town Meeting of the Air" speaker Thursday

MARGARET SULLAVAN
Meets Charlie McCarthy Sunday

BEN BERNIE
Ol' Maestro returns Wednesday

TOMMY DORSEY
Presents evolution of "swing" Friday

LISTEN TO THEM!

Dorothy Lamour—NBC Sunday night

ENTER RADIO GUIDE'S NEW $1,000 CASH "SNAPPY COMEBACK" CONTEST
Medal of Merit
A Weekly Award for Excellence in Broadcasting
AWARDED TO THE RADIO CITY MUSIC HALL OF THE AIR

LARGE among radio's more noteworthy accomplishments looms its gift of great music to the millions who never know the plush comfort of the concert hall. And high among those responsible for making fine music's cultural influence available to everyone stands the one known as "the little man with the big orchestras."

Enro Rapee—that "little man"—is conductor of the symphony orchestra heard on the "Radio City Music Hall of the Air." That program, and the orchestra of the Radio City Music Hall itself in New York's Rockefeller Center, have been under his direction since the world's largest theater opened its doors to its first capacity audience of 6,200 on December 27, 1932. His programs in the theater proper have been heard by over twenty-two million paying spectators. But his broadcasts have been heard by more than two thousand million listeners— who have had to pay nothing!

Before Rapee devoted himself to the Music Hall, on and off the air, he was director of all music for the National Broadcasting Company. Before that, for thirteen years, he was the musical expression of the showmanship of "Ray"—S. L. Rothafel—the theatrical genius credited with bringing great music to motion pictures. Rapee himself is often called the "little Napoleon" of modern symphony and song. He helped create the American blending of the classics and "popular" rhythms, which came early in the development of mass musical entertainment.

The growth of the "Radio City Music Hall of the Air" has been distinguished by many memorable events. The Music Hall singers have presented complete operas. Outstanding soloists have appeared as guests, among them Henrietta Schumann, Jan Peerce, Robert Weede, Viola Phio and many another. The overture to Stravinsky's "Firebird" was played at the Music Hall for the first time in any theater, and was part of a regular broadcast.

Typical of the Music Hall programs is that to be presented Sunday, Henrietta Schumann, as piano soloist, plays the third movement from Rachmaninoff's Concerto No. 3, while the orchestra offers Sodero's "Village Festival" and Shostakovich's First Symphony.

Probably the greatest achievement of the Music Hall of the Air was the recent complete cycle of the seven symphonies of Jan Sibelius, the great contemporary composer. It is specifically to acknowledge the presentation of this masterful cycle, but more to call attention to Enro Rapee's long-term record of service to radio listeners, that RADIO GUIDE honors him and his "Music Hall of the Air" this week. On his program on the NBC-Blue network this Sunday, RADIO GUIDE will speak for his millions of listeners in awarding to him the RADIO GUIDE Medal of Merit for his distinguished service.

Erno Rapee... "little man with big orchestras"
PREVIEWS OF SOME OF THE BETTER REGULAR AND SPECIAL BROADCASTS

SUNDAY, JANUARY 9
Emo Reape ... "Morit" winner
"Radio City Music Hall of the Air"—NBC, 12:30 p.m. EST.
Born in BudaPest, Reape began his career as a pianist and symphonist. Today, his name is synonymous with symphonic music in America. Because of his fine music and long service, Rasto Gruev awards him and his "Hall" the Medal of Merit.

Bob Becker ... doggy
"Chats About Dogs"—NBC, 2 p.m. EST.
Bob Becker, hunter, dog authority, author and outdoors expert, begins a new series. In addition to hearing true tales about canine heroes, dog-fanciers will glean valuable information about dog diets and the training of their pets.

Stringmasters ... on parade
Boris Morros String Quartet—CBS, 2 p.m. EST.
Consisting of John Pennington and Jack Pepper, violinists; Philip Kaighn, viola, and Alexander Boisoff, cellist, this quartet was organized only for the entertainment of its members. Sunday they'll make one of their few public appearances.

Fay Wray ... her life
"Baker's Broadcast"—NBC, 7:30 p.m. EST.
Fay Wray, whose last picture was "Murder in Greenwich Village," will be "Stag'sStarrs!" Murray's guest. A Canadian by birth, tunes-in will thrill to the story of her climb to Hollywood's top as one of its most versatile actresses.

Margaret Sullivan ... Charlie's girl
"Chase and Sanborn Hour"—NBC, 8 p.m. EST.
Born of a fine old Virginia family, Margaret's first film carried her from stage obscurity to movie stardom and a place among Hollywood's "big ten." Besides bantering with Charlie, she'll play in a sketch opposite Amelie.

Fritz Reiner
Jeverley Lane ... for Ford
"Ford Sunday Evening Hour"—CBS, 9 p.m. EST.
Reiner, native of Budapest, who has conducted famous orchestras and operas in Europe and both North and South America, takes over the baton as conductor of the Ford Hour. His first soloist will be Beverley Lane, soprano.

MONDAY, JANUARY 10
Ned Weyer ... super-debut
"Dick Tracy"—NBC, 5 p.m. EST.
Although this new five-a-week thriller for tots doesn't parallel the famous comic strip, the same idea is used and the same characters appear. Ned Weyer, veteran actor, plays the part of the daring detective.

Grace Moore, Melvyn Douglas ... romance in song
"Lux Radio Theater"—CBS, 9 p.m. EST.
"Enter Madame," the story of an opera singer, will give Tennessee's famous soprano, Miss Moore, a chance to sing several arias. Playing leading man will be handsome Melvyn Douglas, a film recruit from Macon, Georgia.

Mexico's ... "Little Indian"
"Brave New World"—CBS, 10:30 p.m. EST.
"The Little Indian" is Benita Juarez, Indian lad of Oaxaco who became president of Mexico, conquered Maximillian, and reorganized his nation. This broadcast presents true drama from the pages of Latin America's history.

TUESDAY, JANUARY 11
Zona Gale ... literature lesson
"American School of the Air"—CBS, 2:30 p.m. EST.
Miss Gale, long an outstanding figure in American literature, is best known for her novel and play, "Miss Lulu Bett," which won the Pulitzer Prize in 1921. She'll be heard in a thrilling interview on a subject of the American novel.

Carnegie ... good advice
Dale Carnegie Speaks...—CBS, 10:45 p.m. EST.
Born of poor parents in Marysville, Missouri, in 1888, Carnegie grew up to hobnob with authors, statesmen, explorers and artists the world over. Deeply interested in people and their personalities, he's world-famous for his best-seller, "How to Win Friends and Influence People."

YOWSAH! BEN BERNIE AND ALL THE LADS RETURN—WEDNESDAY

WEDNESDAY, JANUARY 12
Robert Harre ... pioneer
"Cavalcade of America"—CBS, 8 p.m. EST.
"For the West, 9 p.m. EST.
Here, born in 1781, worked in Philadelphia, then the nation's capital, and was the inventor of the blowtorch, and the first man to fuse platinum. The dramatization of his life brings diarists the story of America's first research chemist.

O' Maestro ... "Yowsh an' Yowsh!"
Ben Bernie and All the Lads—CBS, 9:30 p.m. EST.
Bringing a new variety show, starring Jane Pickens, Lew Lehr and Buddy Clark, Bernie returns after several months' absence. Beginning his life in Bayonne, N. J., Bernie grew up to narrate, lead a band, and worry Winchell. A swell guy, Yowsah!

 Colon H. Norman
Schwarzkopf ... crusades against crime
"Gang Buster"—CBS, 10 p.m. EST.
Criminologist and former head of the New Jersey State Police, Colonel Schwarzkopf takes over the interviewing job formerly handled by Phillips Lord, allowing Mr. Lord more time for writing, supervising, and behind-the-scenes activities.

THURSDAY, JANUARY 13
Bob La Follette ... the Budget
"Town Hall Meeting"—NBC, 9 p.m. EST.
La Follette returns with his popular "Town Hall Meeting," this time with a discussion of the Nixon budget. The program, taken from the radio show, will feature Paul Whiteman and his orchestra.

Ida Lupino, Mischa Auer and Rose Bampton ... star-studded
"Kraft Music Hall"—NBC, 10 p.m. EST.
A movie comedienne, Hollywood's craziest man, and an opera singer—Miss Lupino, Auer and Miss Bampton, respectively—are Bing's guests. Informal, this show assures tuners-in added enjoyment.

FRIDAY, JANUARY 14
Connie Boswell, Paul Whiteman ... rhythm reunion
"Chesterfield Hour"—CBS, 8:30 p.m. EST.
Miss Boswell was scheduled to appear as White man's guest last Friday, but her appearance was postponed. "Jazz King" 'discovery,' she'll be heard singing the kind of rhythm that won her fame as a songstress several years ago.

Sentimental Gentleman ... "Evolution of Swing"
Tommy Dorsey and his Orchestra—NBC, 9:30 p.m. EST.
Dorsey will depict the development of swing, trace its origins and follow its sweep across a nation. Numbers representing milestones in the life-story of swing will highlight this "historic" program, broadcast especially for lovers of swing.

SATURDAY, JANUARY 15
Rudolph Ganz ... for Philharmonic
"Young People's Concert"—CBS, 11 a.m. EST.
Ganz takes up the baton from the concert's permanent conductor, Ernest Schelling, due to an eye injury of Schelling's. Swiss pianist-composer, Ganz conducted the St. Louis Symphony 1921-27, is a former head of the Chicago Musical College.
BIG NELS can spit a curve into a gale and heave his cod-line into the wind, but he'll blow you down with a storm of deep-sea cussing if you whistle while he works at his chores, for he's a big man and does a big man's job of fishing.

"Whistling is a Jonah for fishing," said Big Nels, who plays a French harp with a Swedish variation, "and so is singing. A fish won't take the hook of a fellow who whistles while he fishes. It ain't natural, and luck's against it."

Big Nels was lounging in the galley of a trawler, puffing a pipe whose bowl was as quartered as his hands. On a table near by was a detective magazine, an old and used book of very old and much-used jokes, and a radio. Nels snapped on the radio, wheeled the dial, and nursed the set until music poured into the galley.

"Yes, siree," he propped his straight chair against the wall and smoked contentedly, "music is a Jonah, just a plain simon-pure fresh-water Jonah to a fisherman."

"Don't you," I nodded toward the radio, "call that music? How come it don't Jonah you?"

Big Nels' frosty-blue eyes stared at me like a scholar stares at a dunce.

"Oh, the radio?" he grinned tolerantly. "That's different. It ain't no Jonah. Whistling and singing just Jonah a fellow who does 'em while he's fishing. Now that guy singing on the radio ain't fishing, is he?"

I reckon not.

"And he ain't on the ship," Big Nels said solemnly. "He's in New York. And he ain't singing to the fish, is he?"

I reckon I didn't know about that.

THEN Big Nels laughed. "Might sound silly to you," he said, "but fishermen just simply won't do certain things to hurt their luck. And whistling at work is bad luck. So's singing. The first time I ever signed on a fishing schooner with a pleasure radio aboard we didn't know what to do about it, 'cause every time we switched it on some bully was singing or whistling. So we took a poll among the ship's company, and the boys agreed that groan-bag and slinger wasn't aboard the music wouldn't Jonah us. And just to try our luck we went out in the dories and left the radio on a straight course, with a full head of steam running. We caught some fine fish. Then we figured the radio music ain't no Jonah, and now every crew has got to least one."

A shattered taboo—a broken jinx. Big Nels didn't know how long fishermen had considered whistling and singing bad luck, but he reckoned fishermen of Galilee didn't whistle or sing at their labors or the big, good Book would have said so.

Big Nels is a broad man with a broad view of life, and a Jonah to him is an evil thing, for Jonah was unlucky at sea and the gods of chance that dogged Jonah's trail still hover over Newfoundland's banks, where Big Nels catches fish for his daily bread and where a run is judged by his courage, honesty and fellowship. And Big Nels, he was baptized Martin Christensen Nelson, heeds all the superstitions of fisherfolk—all the jixes of his venerable craft, and he looks upon the sea as a personal thing, a commodity in fair weather and an enemy in foul.

"The sea don't take orders," said Big Nels, "it just gives 'em, and he always throws his line to the right. It's a Jonah to wet a dry hook, and the sea gods get peeved if you cast to the left. Big Nels will pass under a landlubber's ladder but he wouldn't ascend a Jacob's ladder hand first for all the cod in Boston."

"It's all right to sing after the day's catch, but whistling is an all-weather jinx, unless it comes out of a radio."

Big Nels is a free-lance. He'll sign on any trawler or steamer, if 'tis the galley is full and the share's even, and the cap'n is a Christian."

"There are just more like me, I guess," said Big Nels. "I fish any-where, but I'd rather wet my hook off the Great Banks than any place in the world. When my groan-bag gets flat and my legs get tired of pavement, I generally go and hang around the fishing-wharf. I hear that some cap'n is looking for a crew of first-class fishermens. And if we come to terms, even shares all—that is, every man shares alike—I'll sign on. I don't care if she's sail or steam, so long as she'll stay together."

"THEN we go out to the banks and fish until your hold is full, and then we come in and auction our fish, divvy up the profits and go about our own business. There ain't no romance about it—it's work and hard work and cold work. There ain't much danger if you get a good doryman and stay close enough to the ship that you can make it back in mean weather."

Big Nels' groan-bag is a little sack he carries in his belt. Circus folks also carry groan-bags, for the same reason, because they don't trust many person. Big Nels didn't know that troupers carry groan-bags or that they consider whistling a jinx. Neither did he believe a whistler in a newspaper's city-room will get a paper spike thrown at him the minute he pucker up his lip.

"It just seems like whistling jinxes everybody," said Big Nels, and looked perplexed when informed that a radio whistler also is tolerated by newsgapersmen.

"Well, I'll be—" exploded Big Nels, who uses slang just to prime his volume of profanity. He is the most natural and accomplished cusser I ever heard. He can curse for five minutes and never repeat a phrase, and he's proud of his vocabulary.

"Yes, I'm proud," said Big Nels, who lives on New York's South Street when he makes that port with that fat groan-bag and leaves there with a lean one. "Ask anybody who follows fish and they'll tell you that Big Nels, the Swede, is an accomplished cusser and does the cussing for two men."

I ALWAYS thought that a Mississippi river steamboat pilot could cuss you to "who laid a chunk," but the river men can't even curse in the same league with the deep-sea fishermen, and salt-water cussers are not in the same class with the Great Lakes sailors. Or so Big Nels says.

"Cussing ain't a Jonah," he explained, "and good cussing ain't profane or profane. Now, I know why it is, but fish will just naturally bite better if you cuss 'em a little bit."

From Nels I learned whence came the saying "cusses like a sailor." It is natural, he said, for a lonely man to whistlie or talk to himself while he works, and since whistling is a Jonah, it was inevitable for seafaring men to turn to self-expression. They've done a thorough job of it.

There was a time," he said, "when only a fisherman could curse, and only big fools went after big fish. But that's all changed now, and cod-fishing has become a big business, they even have streamlined trawlers, and all the..."
trawlers have radios and such. They serve you cream and cake and pay you regular wages."

The Bay State Fishing Company of Boston has discovered that pleasure radios virtually are essential to their fishermen's happiness. They keep the men contented while they are at sea, listen to their favorite radio programs at sea, listen to the weather reports. Many of them have even cut down on the off-watch hours during which they can get almost anything you want. They even call the cook a chef. I know old-time fishing-cooks who would cut your gut with a meat-cleaver if you called them a chef."

The holds of the all-Americans are lined with nicel and virtually eliminate second-grade fish. The holds are built to guarantee "pound sold for pound caught" by elimination of soft fish and contamination. When Big Nels started fishing, the fellows had to clean and salt the cod, then bring 'em ashore and dry them. Then came ice, and fish could be saved reasonably well. But the loss was tremendous. So engineers perfected watertight holds, lined with pure nickel roiled on the face of carbon steel. Between the inner shell of the holds and the hull plates of the trawlers is a three-inch lining of cork, through which air ducts run vertically. Two feet of cork insulation are under the floor of the hold. The circulation of dehumidified, refrigerated air keeps the hold at temperatures of between 10 and 20 degrees. Dry air is used. The ice tonnage formerly was sixty tons, but has been reduced to 000 codfish are caught every year out where he fishes. He probably would explode a sample of his best proflity if he ever realized that more flounders are caught every year than cod, and an easy way to take some of Big Nels' savings from his grouch-bag would be to let him that he couldn't name the rarest commercial fish in the United States, which is the Rhode Grande perch. "Cod are not so hard to catch on a line," Big Nels explained, "but the work is mighty rigorous. When you use a trawl there aren't nothing to it at all, it's mostly all done by machinery. I've caught some big cod in my day. A few that weighed more than a hundred pounds. That's a lot of fish."

Big Nels simply wouldn't believe you if you told him a thirteen-ton fish was once caught off the Florida coast. I wouldn't believe it either if I hadn't looked up the records. "I figure I know just about all a fellow can learn about cod-fishing."

"I've hauled out a lot."

"Make me a deal on a lot. Look at those hands." He held out his palms, which were knotty and calloused. "I've hauled in thousands of cod with those hands. A cod's a funny fish. It generally lives on the bottom and feeds on other fish. They have a heap of new-fangled notions about the business, but most of the cod I caught was by the old way. The fish still is split, salted and dried. And most fishermen don't have radios, and fine trawlers and ice cream and cake. That's the

"There was a time when we could come into Boston with a grouch-bag full of bills and yearning for a pretty face and a good meal, and he'd be content with it without much trouble. I'm not one to say those were the good old days."

"But when a man can make a steady wage paying his hook and know good and well he ain't go to risk his neck in a pitching breeze or on the rocks."

"I'll let the old mossbacks say all the pretty words about canvas ships and creaking decks and shooting spray. That's all a load of fish. They're the sea biscuits that get wet and wormy in a storm, of the water that gets foul, of the blisters on your hands and the smell of cinders, in your hair, in your bed and in your coffee. Romance? Nuts to it! Give me these new trawlers with clean sheets at night, hot cafes for breakfast, ice cream for dinner, and a radio and a book."

"Most fishermen I know are family men, and they get home about once every two weeks. That's better than a lot of trawlers."

"I've signed on with many fellows who fished the Grand Banks during the time Kipling wrote about in that Captains Courageous. But I never knew any fishermen like he wrote about. A good fisherman wouldn't go out so far from his ship during a fog and a good cap'n wouldn't let him. A good sailor wouldn't get tangled in the rigging and a good cap'n hadn't lose a cap'n since he was a fellow's life, not always because they like the fellow but because a dead man is bad luck—like whistling. In fact, I'd rather have a whistler on a voyage than a dead man. A dead man is nothing short of a Jonah to a ship."

"Fishermen like the same kind of radio programs at sea that they like on shore—a lot of music and funny stuff. No, we never pay much attention to the weather reports. The weather changes so fast on the Banks that we would get into trouble if we listened to landmen's broadcasts on the weather."

"And besides, the cap'n can always get weather reports by the ship's radio. We don't want to hear a run down by liners bating it across the great circle, because the new fishing-ships are full of gadgets that tell us when a big ship is coming. But in the old days I've seen some of those big bullies almost scrape the paint off of our bows. Yeah, you take the good old days when the only things men had to talk about were fish and work. I'll take the new kind of fishing."

"The only thing that science hasn't been able to do for us is to get rid of the smell of fish off of the lives, the air bladders and the roe. Boy! I love codfish in any shape, manner or form. But if I had my way I'd throw all the lives and roe right back into the sea."

"Big Nels didn't know that codfish liver is worth almost as much as the fish, for codliver oil comes from the livers. But Nels didn't have this with his idea of throwing them back into the sea. Isinglass is made of the air-bladders and is used as bait for sardines. Big Nels' pipe almost dropped from his mouth when I proved him wrong. A cod lays approximately 10,000,000 eggs during a season!"

"Remember that, Big Nels, the next time you eat codfish cakes."

Radio Guide • Week Ending January 15, 1938
When Benny (right) met Allen at "Town Hall," he drove there in the 1923 Maxwell he gags about on his program. Jack got it for $145 from a California owner.

No. 1 comic of radio, Jack's humor is subtle, suave. Coming to radio in 1932, he's under contract to "six delicious flavors" until 1940.

Radio Guide • Week Ending January 15, 1938
The big moment of the show (left to right): Ace Comic Jack, Singing Cameraman Gene and Droll Jester Fred. Enemies on the air, in real life the two fun-makers admire one another's work, are good friends.

King's Men heard on "Town Hall" are (left to right): John Dodson, tenor; Ken Darby, pianist-arranger-bassist; Grafton Lynn, tenor; Rad Robinson, baritone. They sang for Allen on his Hollywood show.

Jack enters a word-battle with Portland Hoffa, whose "Tallyho" is a part of every broadcast. Off the air, she's Mrs. Allen.

Jack Smart, comic, deserted the "Mighty Allen Art Players" years ago for the films, but rejoined them when Allen went west.

Sound-Effects Man Harry Saz (left) and Announcer Harry von Zell. A radio veteran of 9 years, Zell's been with Allen three years.

Two "Mighty Allen Art Players": Minerva Pious and Child Actor Walter Tetley. She plays squeaky, middle-aged roles.

Maestro of "Town Hall" is Peter Van Steeden. Born in Holland, Van Steeden assembled his first band in college, has been broadcasting since 1926.

Radio Guide • Week Ending January 15, 1938
T. DORSEY AND HIS BANDSMEN
WILL BROADCAST THE "EVO-
LUTION OF SWING"—FRIDAY

THREE months of special research, discussion, and study of phonograph
records of the performances of old-time dance bands went into
the production of Orchestra Leader Tommy Dorsey's "Evolution of Swing,"
a laboratory demonstration of the history of the rage in modern music.
Dorsey and his bandsmen will broadcast the program this Friday.
Dorsey proposes to depict the development of swing, to trace its
origins and to follow its sometimes devious growth. Numbers represent-
ing milestones in the life story of swing will make up his program. They
will be chosen with the purpose of marking clearly three eras: (1) the
period of crude improvisation; (2) the middle period, distinguished by
the rise of expert musicianship and refining processes, including the use
of orchestration and the appearance of trained soloists; (3) the return to free
improvisation, set against a background of well-defined orchestration.

Swing is orchestral jazz. One definition is that it is "a manner of spontaneous improvisation
around a given theme with special regard for rhythmic contrast." It presupposes a sim-
ple, basic melody and a steady basic rhythm in order that contrasts may be made. The basic
melody and rhythm appear enough to establish them in the memory. Then they are over-
shadowed by invention and contrast.

Even before the turn of the century, many orchestras, white and
colored, were playing jazz. For the most part they were small bands, in
which each man played according to his own inspiration, and the final
effect was somewhat disorderly. Mandolins, violins, and smaller wind
instruments, as well as various percussion instruments, were in general
use. Among the great ragtime jazz orchestras in this dawn-age of swing
were Buddy Bolden's Band, the Original Creole Band, the Eagle Band, and
the Olympia Band.

The best-known and most important influence in the early youth of
jazz was the Dixieland Band, organized in 1909, and held by researchers
to be the most potent of pre-war bands as far as the development of jazz
is concerned. Its music was highly individualistic, but the band's instru-
ments were spaced on harmonic principles, and this semi-harmonic style
(known as the "Dixieland Style") is still employed. It is jazz, but not true
jazz, because pure jazz implies complete and unfettered individuality.

Paul Whiteman dominated the middle age of jazz. When he came to the
fore as a musician shortly after the World War, he set about organizing
jazz on the basis of good musicianship. Music for popular bands began
to be orchestrated more fully. Trained men took the place of the self-
taught virtuosos of the old school. Whiteman developed symphonic jazz,
worked with it and publicized it so skillfully that it drew patterns of
applause from highbrow audiences and serious critics. This was the
period of refining influences on the raw material of old-time jazz.

In the late twenties the colored bands which had lost their original
leadership forged ahead again, contributing a fresh outburst of spontane-
ity and more subtle rhythmic trends. The colored solo technique was
definitely more reckless and abandoned than that used by white bands-
men. It was full of stylisms and supremely individualistic.

The music of such swingsters as Dorsey, Goodman, Bob Crosby, and
Berigan is a blend of many elements. Modern swing is characterized by
careful scoring done by trained musicians.

Swing is divided into two classes: (1) "le jazz grand," which is orchest-
tral swing; and (2) "le jazz intime," which is swing music produced by a
small group of three or four men. The latter approaches the pure jazz of
the old days, because it is vastly more spontaneous. The former reaches
forward to a kind of classical perfection.

Margaret Sullivan of the films is
"Chase and Sanborn's" star—Sun.

Fritz Reiner begins series as guest
conductor of "Ford" hour—Sun.

Peg Murray presents Fay Wray
on "Baker's Broadcast"—Sun.

"It Can Be Done" speaker is Ghost
Writer Fred E. Beer—Tuesday

YOWSAH! BEN BERNIE
AND ALL THE LADS RE-
TURN TO AIR IN A NEW
SHOW—WEDNESDAY

MABSTRO BEN BERNIE and his
lads (assisted musically by
Buddy Clark and Jane Pickens)
tackle a new assignment Wednesday,
when they inaugurate a radio variety
show which, even in advance of its
first broadcast, can claim one point of
difference from most others of its
kind: it will have no guest stars, will
depend instead on a regular diet.

The guest-star pattern has become so
well established that the designers
of almost every new variety show ad-
here to it slavishly, and the idea has
recently been given an even stronger
lease on life by the fact that movie
company alliances with radio have
adopted it invariably as a means of
advertising Hollywood talent.

Bernie's new show brings back to
radio as a regular performer Lew
Lehr, Fox Movietone News comedian,
who, although he was once a radio
announcer, has achieved his greatest
fame as a newsreel humorist (in Herr
Doktor, Lew Lehr's Un-Natural His-
tory, and "Newsettes," which fairly
draws with its dialect and are filled with
such weird coinages as "woof-woof,"
and "dribble-puss").

Lehr's best bet as a newscaster comic is
his burlesque of a German accent,
which he apparently acquired from
stage experience at eighteen, when he
gave up trying to become a cartoonist
and joined a vaudeville act produced by
J. C. Mack, old-time delineator of
German characters.

LEHR left vaudeville to enlist in the
American army in 1917, married
after the war, formed a vaudeville
partnership with his wife (the team
was known as "Lehr & Belle") and
worked with her in vaudeville, radio,
and musical comedies. For a time he
was an announcer and master of cere-
monies in radio. In 1930, he left an
Orpheum tour to become a writer. Af-
ter two years he went into the movies,
assisted in the production of feature
pictures and short subjects, and finally
became official funnyman for Fox.

Two other comparative newcomers
to radio who will appear with Bernie
are the Nicholas Brothers, two small
colored boys who have danced in
Broadway revues and stage shows for
several years but made only occa-
sional guest-star trips to broadcasting
studios. The Nicholas Brothers—Harold and Fayard—age eight and
twelve, respectively, are expected, on
the basis of past performance and with
Bernie's backing, to establish them-
selves as a first-class radio comedy
team. Harold, the younger, is said to
possess a remarkable talent for
dialog.

The "Old Maestro and all the Lads"
return to radio after several months' absence, during which Bernie
has been engaged in motion-picture work. Ber-
nie's familiar, genial, easy-going chat-
ter, as effortless as conversation, is
well adapted to the development of an
atmosphere of sympathetic comedy,
in contrast with the acid wise-cracks
of many contemporary comedians.

For your station, turn to the program
page for Wednesday, 9:30 p.m. EST,
8:30 CST, 7:30 MST, 6:30 PST.
LISTENERS TO HEAR DAVID ROSS READ WINTER POEMS ON "POET'S GOLD"—THIS SUNDAY

The art of reading aloud has decayed sadly in the years since mass production loosened a flood of publications on the land. It was a common enough practice in the days when books and magazines were rare, but it disappeared when they became more numerous and when outside attractions began to exercise more pull than the magic of the family circle as a source of entertainment.

Psychologists as well as sentimentalists have mourned its passing. Men expert in such matters say it is one of the surest methods of developing poise and self-confidence to read aloud from literature rich in meaning. Even casual students of letters know that one of the best ways to deepen one's appreciation of a poem is to read it aloud or to hear it read aloud.

Six years ago, with this in mind, David Ross, CBS announcer, took an experiment new to network broadcasting—a program of readings from the classics of poetry against the background of music. Sunday he plans to present a group of winter poems. "Poet's Gold" began as an enterprise whose future was a matter of speculation, but the response was so immediate and so enthusiastic that it was soon firmly established as a broadcasting feature, and it has held its place from year to year.

"SO MANY people are afraid of poetry," says Ross. "They think of it as unattainable, even something unpleasant. Probably this is because they associate it with the 'pieces' they had to speak in every Friday afternoon in their school days—pieces which I, too, remember with particular loathing."

"But poetry is not that at all. It is the shortest and most beautiful way of saying what all men hope for, dream for, and live by. On 'Poet's Gold,' we are trying to prove this. Radio offers us the ideal medium for poetry—intimacy, quietness, and the background of music."

Ross, who has been at various times a newsvboy, vaudeville actor, secretary to a Russian baroness, reviewer of books and plays, and supervisor of orphanages, is one of radio's top-flight announcers. He won the American Academy of Arts and Letters' Gold Medal in 1932.

His book, of the same title as his program series, is a consistently good seller among poetry anthologies. Occasionally he contributes verse to The Nation, The New Republic, and The American Caravan. He is a member of the Poetry Society of America and the Academy of American Poets.

This Sunday Ross will present poems by English and American poets ranging from the early years of the seventeenth century to the present. Part of his program will include selections from Thomas Campion's Third Book of Arts, written in 1617. He will also read Kathrym White Ryan's poem, "Deep Snow," dedicated to him by the author.

For your station, turn to the program page for Sunday, 1:45 p.m. EST, 12:45 CST, 11:45 a.m. MST, 10:45 PST.

SERIAL programs for children are one of radio's biggest worries. Parents and teachers frown on blood-and-thunder; weaker material frequently lacks appeal. The job of cooking up juicy adventure scripts which will retain their flavor and yet not harm supersensitive imaginations is a task for master minds. This is the problem that confronted the producers of the new "Dick Tracy," a program of the American Academy of Arts and Letters' annual program, and of the American Academy's top-flight announcers. His book, American Caravan, of the young and the new. It is the problem of overcoming the fear of many parents that the narrative of adventures such as his was a tonic too powerful for youthful minds.

Producers of the show realized the difficulties they faced and, accordingly, set about developing their program in such a manner that the youngster would have a wholesome story, pleasantly spiced with thrills. The solution, they decided, was to give the child's romantic yearnings an outlet by offering him captivating but carefully supervised and controlled adventure stories.

Accordingly, Dick Tracy's radio sponsors ruled that every script for the show must be passed on by J. S. List, consulting psychologist and director of the Child Guidance Clinic of the Harkness Foundation for Children, in New York City, before it went on the air. List himself has expressed the idea behind the show and behind radio's realization that its juvenile programs must be handled with care.

"The image pattern of the hero," he says, "must be present in a child's radio program so that the children can pattern themselves after the hero. The character in whose shoes they imagine themselves must show law and order triumph, so that the youngsters imagine themselves as heroes, protectors, and benefactors."

With that in mind, the character of Dick Tracy was built as a force for good. Ned Wever, a veteran of the theater and radio, was chosen to play the role of Tracy because it was felt that his voice had the force and vitality to stimulate the interest of juvenile listeners. Tracy is portrayed as an infallible hero, but an effort is made to keep him from being so noble an individual that even an infantile but critical imagination can't stomach him.

Part of the impressive list of dos and don'ts while radio's production of the serial follows:
1. It must always emphasize the fact that crime never pays and that criminals are inevitably brought to justice;
2. In every script Dick Tracy must speak a few lines in the cause of law and order, clean living, and good sportsmanship;
3. Dick Tracy, Junior, typifying young America, must never handle firearms.

Additional rules are: (4) Suspense at the close of each episode must be modulated so that it won't leave a supersensitive listener in a state of high excitement; (5) the subject of modern war must not be touched; (6) emphasis must be shifted from the more grayly aspects of police work to the scientific side—laboratory crime detection, the machinery of police city, finger-printing, police signals, ballistics, etc.

George Lother, creator of the "Thatcher Colt" radio series and author of many a piece of detective fiction, is the script-writer for the Dick Tracy serial, the first sequence of which deals with the activities of car thieves and bandits who intercept and rob interstate freight trucks. Tracy's task is to track down these modern brigands.

With Ned Wever in the Dick Tracy drama, appear Andy Donnelly (as Dick Tracy, Jr.) and Walter Kinsella (as Pat Patton, Dick's loyal foil). For your station, please turn to the program page for Monday through Friday, 5 p.m. EST, 4 CST, 3 MST, 2 PST.
The March of Music
Edited by Leonard Liebling

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

RADIO'S own major symphony orchestra has achieved its greatest privilege now that the regal Toscanini wears his crown as its conductor. Since that fabulous opening concert on Christmas night, our Saturday evenings are being made more radiant through his ministrations. January 15 brings the fourth program in the series, and six more stand in luminous promise under the most illustrious baton of our times.

The premiere was attended by the select cream of New York's elite from all circles. The performing arts sent representatives from its Broadway and its Belgrade—from Jerome Kern to John Barbirolli, from Joan Crawford to Kirsten Flagstad. All the studio auditors fluctuated in emotion from excitement to elevation, and doubtless the reactions must have carried telepathically to the other millions of listeners everywhere. The event made for the most triumphant musical occasion ever broadcast by radio.

I am recalling this blessed news because it emphasizes again the rare opportunity now offered for microphone devotees to study an orchestra and symphonic music in their highest revelations. Therefore let us review a few facts which are ABC for every thorough musician but for other tone-lovers still remain XYZ.

Most of them know the solo sounds of familiar instruments, like the violin, cello, harp, flute and cornet, but are unable to distinguish the oboe, clarinet, horn, bassoon, tuba and viola. It is not the province of this article to outline the differences, but they are available in the explanations given annually by Dr. Damrosch in his Music Appreciation talks and also through the children's concerts broadcast by the various symphony orchestras.

The orchestral instruments are not just a jumbled variety but may be divided into families, such as the strings, brasses, woodwinds, horns and percussion (drums, cymbals, triangle, tambourine, bells, celesta, etc.). Every large orchestra has at least one harp, and sometimes two—even more in some of the modern compositions. If you are able to go to symphony concerts, watch the separate instruments, and when they perform alone or in family groups, note their qualities of tone. I believe that there are phonograph records, too, which reproduce that material, with spoken or printed analyses. The pictures of the instruments themselves are in most of the dictionaries of music.

The strings are easily accessible in radio performances of quartets, for the smaller complement brings out quite clearly the differences between the two violins, the viola and the cello. As for the double-bass—the grandpa of the string family—hardly anyone is acquainted with its deep-throated voice, mostly furnishing grumpy accompaniments.

One beautiful thing about orchestral music is that it may be enjoyed without any technical knowledge. You can thrill to a symphony age of forty-four—killed in 1899 while riding a bicycle near Nancy, France. Beethoven's "Eroica" (Heroic) symphony loses nothing in grandeur as it goes through the years. The second movement is the monumental Funeral March, as impressive as that by Chopin. In the third movement (scherzo) we have Beethoven's creativeness at its most grandiose peak, with dancing elves in the forest and hunt fanfares played by the horns. The final section of the symphony climaxes in a blaze of musical sunshine.

SATURDAY, JANUARY 15
at 11 a.m. EST on CBS
The New York Philharmonic Orchestra
Presents
A Children's Concert

Rudolph Ganz, conductor

Overture to "The Merry Wives of Windsor" (Shakespeare)
The Orchestra

Tarantella (Saint-Saëns)
Flute and Clarinet

Two Movements of Concerto for Oboe (Pergolesi-Barbirolli)
Chausson

Rondo for Concerto for Bassoon
Concertino (Bartok)
Bassoon and Orchestra

Chant du Soir (Florent Schmitt)
English Horn

Cydaline (Pierce)
Flute

Midsummer Night's Dream (Scherzo) (Mendelssohn)
Drink to Me Only With Thine Eyes (Handel)
Three Romanian Dances (Bartok)
The Orchestra

IN ANOTHER column I speak of unfamiliar instruments, and just as I finished typing it, Rudolph Ganz sends in his program, demonstrating them in practical fashion. So this is the opportunity to make acquaintance with those comparative rarities, after uttering the sounds peculiar to themselves.

Following the animated overture (in which may be found the inspiration for certain American popular songs) comes the silvery and reedy union of the flute and the clarinet. The more plangent tones of the oboe issue in a blaze of pieces ancient and modern. The former, by Pergolesi (Italian genius who died prematurely in 1736, aged twenty-six), has been reverently edited and arranged by John Barbirolli, conductor of the Philharmonic.

The bassoon, of the oboe group, has a lower range and is in the same ratio as that of the cello to the violin. Owing to the comic possibilities of its middle register (when played staccato) the bassoon is often used by composers to express humor, and bears the nickname of "the clown of the orchestra." Mozart loved the instrument, and at the broadcast of "Don Giovanni" two weeks ago you might have noticed how often and effectively he employs it. Beethoven, too, favored the bassoon and went so far as to call it the most significant of the contemporary players had to improve their technique.
SATURDAY, JANUARY 15
at 10 p.m. EST on NBC, Red and Blue
NBC Symphony Orchestra
Presents
Arturo Toscanini, conductor
Tragic Overture Opus 81 (Brahms)
Symphony No. 2 in D Major (Sibelius)
Rondo “Arlecchinesco” with tenor solo (Buonini)
"Midsummer Night's Dream" suite (Mendelssohn and Schumann)
"Carnival in Venice" (Tommassinii)

WITH all due respect to the Archangel Arturo, one feels like tapping him lightly over the fingers for making so many last-minute changes in his announced programs. Raemo Gruei endeavors faithfully to keep up with the maestro's changes of mind, but readers must blame him and not us when his final selections fail to coincide with those of this department. His present list, a long one, may undergo another late revision, as it stands the listener is promised varied and vivid adventures.

The "Tragic Overture" by Brahms has no specific meaning of its tiring but one might imagine the works as sounding dread and some impending calamity relieved by episodes of hope, ending with victory over fate.

Sibelius' Second Symphony has myriads of moods; pastoral, genial, passionate, mellowly lyrical, coming upon a climax joyfully triumphant. Experts appreciate the versatility and skill of the composer in weaving the many fragmentary motifs into a compactly built and organic whole. One competes with the work as "Pastorale," full of home sounds of Finland, of cattle, timbered houses, spare nature, but all burdened with lofty tragedy.

Toscanini naturally features the music of his compatriots and in this modern example by Tommassinii the conductor and his orchestra may be expected to give the vitality of all the dancing spirit and uproarious vivacity of the famed Annual Carnival in Venice.

TUESDAY, JANUARY 11
at 8:30 p.m. EST
The Cincinnati Symphony Orchestra
Presents
A Children's Concert
Eugene Goossens, conductor
Overture to "Oburon" (Weber)
Largo from the "New World Symphony" (Dvorak)
Nutcracker Suite (Tschaikowsky)
Alborado del Gracioso (Ravel)
Elegie Melige (Grieg)
Two Caucasion Sketches (Ippolitov-Ivanov)

HERE again is a so-called children's concert for adolescents, but old enough may well attire themselves to it for valuable information gained both from the music and the explanatory remarks of Mr. Goossens.

In line with this week's sermons on orchestral instruments, listen, for the ruminate tones of the clarinet in Weber's "Oburon" Overture; the already mentioned English horn song in the Dvorak movement, to his instrument has beautiful chippings in the Tschaikowsky "Nutcracker," to be noted clearly in this broadcast excerpt which I shall allow you to distinguish.

Grace Moore (left) sings feelingly, acts with charm and pathos as "Mimi," while Muriel Dickson provides a coquetish "Musetta" in "La Boheme" and yet be totally ignorant of how it is put together or what instruments are called which bring it into sound.

However, I recommend that you look into the matter just the same. Mental effort never is the enemy of pleasure, but even enhances it in matters of art. Once arrived at such complete enjoyment of music, the new concert will wonder that he ever could have been satisfied to be a mere listener for tunes. In this case, familiarity does not breed contempt, but contentment. Try it.

Georges Enesco, the Roumanian musical genius, "guests" for a few weeks as leader of the New York Philharmonic, while busy John Barbirolli takes a short vacation. Enesco is the wonder and admiration of his brother musicians, for he not only has gained a high reputation with the baton but also ranks as a talented composer and an artist on the violin. Furthermore, he taught the amazing Yehudi Menhun for several years, and that is in itself something of an achievement. The best known of Enesco's compositions is his "Roumanian Rhapsody No. 1," which has gained universal popularity for its colorful and rollicking treatment of airs in the folk-song character.

Fritz Kreisler, one of the few artists opposed to radio, declares that he will never play before the microphone, as he needs a large visible audience to induce his best art. "Furthemore," the famed fiddler continues, "radio is not as educational as some advocates claim. One does not hear the great works as often as by being a regular concert-goer. It is not possible to turn back the dial and have the performance all over again." That can't be done, either, in the concert hall or opera house. But Friend Fritz seems to forget the phonograph. There is no law against buying it. (Or is he subtly advertising his records, of which he is a most industrious maker?)

Rudolph Ganz directs the Saturday morning New York Philharmonic concert for children, and aside from his interpretations, the youngsters should benefit also through his spoken verbal comments. Ganz is a gifted gentleman in many directions, for he commands not only the baton but also shines as a concert pianist and composer, and an extremely stimulative raconteur. It is more than likely that the listeners are in for frequent laughs, as the Ganz wit is well established. Nowadays does his humor come to better expression than in his "Animal Pictures," a series of twenty piano pieces, some of which he later arranged for orchestra.

Also Recommended
For Stations, See Our Program Pages

SATURDAY, JANUARY 15
at 2:00 p.m. EST on NBC-Blue
The Metropolitan Opera Company
Presents
"LA BOHEME" by Giacomo Puccini
The Cast:
Rodolfo — Bruno Landi
Mimi — Muriel Dickson
Musetta — Marcello
Cavaradossi — Carlo Tagliabue
Colline — Edward Pola
Schumau — George Ceananov
Conductor, Gennaro Papi

With a libretto romantic, merry, pathetic, choice, comprehensive, melodious and spirited, Puccini's "La Boheme" (Bohemia) has an irresistible hold on our admiration and affection. Great crowds flocked to the opera for the Paris premiere, and opportunities as Mimi, singing feelingly, and singing with great style and verve. Bruno Landi, just arrived in America, is a youthful tenor who has been applauded by Milan, Rome, and Buenos Aires. In his early thirties, dark and handsome, theawan should make an attractive figure as the romantic poet, Rodolfo.

It is Christmas Eve in the garret where Lodofo, having his fellow-student, Marcello, labors at a painting. The fireside room is cold, and the heat is low. As they have tired to pawn a bundle of books. Schaumard, the musician, plays the piano in time with food and wine. Enters Bono, the landlorder, whom the Bohemian tenant,pixel, paeul, and eject. All except Rodolfo leave to celebrate the Cafe Grace Moore. to this point the music has been lively and humorous. Now comes the great measure, "Mi Chiamo Mimi.""They call me Mimi," which relates her own autobiography. An entrancing love duet (whose theme recurs throughout the opera), ends the act as the lovers depart to join their friends.

ACT I
The square in front of the cafe; a happy crowd in holiday mood. Rodolfo, pushcart seller, children with toys, a boisterous jester, the military patrol. All is bustle and gaiety. Rodolfo and Mimi are lending mutual adoration. Marcello and his coquettish sweetheart, Musetta, have quarreled, as usual. She arrives, accompanied by a wealthy admirer, with whom she sits down to dine sumptuously, while Marcello and his party eat a plain, frugal meal. Musetta sings the celebrated waltz song, "Mimi." She pretends that her shoe pinches her and sends her husband shopping for bandages. Reconciliation with Marcello. The returning admirer is asked to pay the bill for the Bohemian revelers, who meanwhile have carried off Musetta.

Early dawn, and snowing. A tall-gate and tavern on the outskirts of Paris. Characteristic orchestral music. Mimi, already roused with a slight nocturnal cough, eavesdrops on the conversation between Rodolfo and Marcello, in which the former relates that he and Mimi must part, owing to their constant jealous quarrels, but also tells her that she has not long to live. The act closes with the touching duet for Mimi and Rodolfo: "Luce non longi a vivere con Parigi." When the Roses Blow.

ACT II
Again the attic of Act I. Marcello and Rodolfo sigh for the absent Mimi. Marcello and Rodolfo sing a song for medicines. Characteristic orchestral music. Mimi arrives roused with a slight normal cough, forgets the sorrow of unrequited love and poverty by buying a bundle of books. Colline, their interlocutor, with the fainting Mimi, who wishes to die in a moment, cannot find money for medicines or food, so Musetta hands Marcello her earnings to pay. Colline sings a mournful "Farewell!" to Mimi. Musetta and Rodolfo exchange memories of their love, and in the end, Mimi dies to music of soul-touching eloquence. Rodolfo falls upon the life-less form, sobbing, "Mimi, Mimi."
American Pageant . . .
CAVALCADE OF AMERICA
Wednesdays, CBS, 8:30 p.m., EST
(For the West, 9-9:30 p.m. PST)

The heartbeat of Colonial history and the striking thrust of the American saga of scientific achievement course through the Cavalcade of America, deemed by the National Radio Committee of the American Legion Women's Auxiliary "the radio program most acceptable and worth while to the general family audience." A weekly pageant of American progress on the march—"Cavalcade" is an important midweek highlight for the listener who enjoys a bright capsule of information along with his entertainment. A new trend of treatment of American progress in realms as varied as agriculture and astronomy—music and men—the program contributes new light on the traditions and accomplishments that have made America.

Wednesday's chapter of the Cavalcade will dramatize key incidents in the life of the nation's first great electro-chemist, Robert Hare, who anticipated the work and discoveries of Faraday and who actually laid the groundwork for Edison's developments of the storage battery and the incandescent lamp. The story of Benjamin Franklin's boy neighbor who blazed the trails for today's broad highways of science and industry.

"Listen and Learn" has previewed the script—it's hearty speaker fare for listeners of broad general interest, especially recommended for amateur test-tube tinkerers.

1776 . . .
EPIC OF AMERICA
Sundays, MBS, 8-8:30 p.m., EST

Hewn from their stark pages, the highlights of American history mark off the swift, magnificent pattern of the nation in the making. Drama represents the story of the United States' growth in broad and striking outline when the "Epic of America" takes the air each Sunday night at 8.

The program takes its title and pattern from the content after the famous treatise, "Epic of America," by James Truslow Adams. It is written and produced by enrollees in the radio division of the WPA Federal Theater and will be heard each Sunday for at least the next six weeks. Extension of the series is possible.

Listen . . . and Learn
What About Children's Programs?

THE HUE and cry against certain children's programs that are now on the air continues with unabated vigor in the forums of parent-teacher groups, in the homes where the child's listening interests have become an acute problem, and in the conferences of educational advisors to the program executives of the networks.

"Something must be done!"
"Censor the objectionable programs for children or take the consequences of adult listener revolt!"

These and similar expostulations are the current weapons of the serious objects.

The problem is real and dangerous. A sound answer is essential to the future welfare of broadcasting and to educational broadcasting in particular. There's not a program executive in the country who does not recognize this fact.

But that sound answer is as elusive as the problem is serious. And more important—the solution is quite as much a responsibility of parents and educators as it is of program directors.

Agenda . . . for Parents

Pending ultimate solutions, Radio Gunn humbly makes two suggestions to parents. Not solutions, we assure you, but suggestions that may assist you in lessening the impact of the problem.

We recognize fully the difficulties to be encountered in making them fully effective in the home. But we offer them in the firm conviction that they can contribute to a practical solution of the problem for the individual parent, and possibly to the broadcasters' problem of creating finer children's programs for the future.

Capitalize the child's natural interest in learning . . . rather than criticize his equally natural interest in thrills and vicarious adventure. Endeavor to guide the child's listening interests toward the program that is instructive as well as entertaining rather than away from the program that does provide an appealing, if objectionable, answer to the child's instinctive need for action and adventure.

Child psychology confirms the merit of this approach to the problem. Interests are with difficulty coerced into new channels—but they can be led. As a child discovers the profound adventure of enjoyment in learning, the appeal of the unadulterated thrill-program may be expected to wane. It cannot be expected that the emotional pull of strong action will be overcome—this in itself would be inadvisable—but real enthusiasm can be developed for programs that nourish the child's natural interest in learning.

A broadened listening interest will assist the development of listening discrimination and lessen the appeal of the program that offers thrill-response alone.

Try constructive criticism. Your own close association with this problem may well give you the best of ideas for the kind of program that is thoroughly desirable—the type of program that you and your fellow parents will and can welcome.

When you feel that sudden urge to throttle the earnest sponsor of a blood-and-thunder saga—pause! Remember that the radio, perforce, must take its cue from the radio box-office—your speakers. Your condemnation may be completely sincere, but your suggestions for improvement will do more good.

Zona Gale, American authoress, will be the guest of the American School of the Air this Tuesday.

Radio Guide • Week Ending January 15, 1935

Chronicler . . .
AMERICAN FICTION
Tuesday, CBS, 2:30-3 p.m., EST

Zona Gale, one of America's foremost women writers of fiction, drama and poetry, will be the guest authority on the American School of the Air lesson in "American Fiction" this Tuesday afternoon. She follows such eminent contemporaries as Carl Carmer, H. L. Mencken and Max Eastman in the role of interviewee in this bi-weekly series on American literature. (Alternate Tuesdays the program is devoted to music.)

Miss Gale is probably best remembered as the authoress of "Miss Lulu Bett," the Pulitzer Prize Play of 1921. Her novels are marked by sensitive portrayals of the American family scene. The country's leading magazines still bid high for her short stories. Her novels include "Birth," "Preface to a Life," and "The Light Woman."

Threshing-Machines . . .
JOHN STEELE
Satudays, MBS, 9-9:15 p.m., EST

The news needs a threshing-machine, and the bulging proportion of time devoted to "Commentary" of the air is emphatic evidence of radio's quick resolve to fill the need.

Let the press page the newscasters—let us gobble the headlines as we go—but for the most of the day's events we best express the effective digests of the news presented by the established editors of the air.

"John Steele" is the Mutual Broadcasting System's contribution to the Saturday evening round-rim of network news reviews. He speaks "off the record" on the impact and implications of world news as seen from the shadows of Buckingham Palace and No. 10 Downing Street, London.

An Irishman by birth, an American by citizenship, an Englishman by adoption and a reporter by instinct, John Steele brings a keen combine of talent and background to his London "letters."

The program is heard regularly on alternate Saturdays, direct from BBC studios in London.

Star-Gazing . . .
WHAT ARE THE PLANETS?
Friday, CBS, 2:30-3 p.m., EST

Roman mythology gave us their names—but the Science Club of the Air will tell us what they are! The planets are those opaque bodies that revolve around the sun. One of the better-known ones is Old Mother Earth herself; and you may be interested to know that the national rambunctiousness of just two weeks ago this Friday evening was celebrated at the end of our latest period of Sidereal Revolution—a traditional caper with all the planets.

When the Science Club goes into session this Friday on the American School of the Air program to dissect the heavens and bring Mercury, Neptune, Venus, Saturn and the other major planets under radio's high-power telescopes, it will use such phrases as "peh-uhn-aehr," and "mean distances" will be dropped, as they should be when the heavens come down to earth.

The simple scientific experiments and the newsgatherers that evolve from them make these meetings jolly and fascinating affairs. They are leveled for high-school listeners, but they invariably hit the highest interest potential for any adult listener.

www.americanradiohistory.com
This Week: Serious listeners will have "designs" on—Business. There is one profound interest and concern that makes the whole world go on—that thrust is Business. We stay away from methods, blame its economies for our little woes, grumble at its demands—still it stands as the bulwark of our individual security and the greatest extant of the basis of our happiness. What has radio to offer us in our common effort to build our business, our personal prosperity and give us that better understanding of business that will keep us moving toward larger financial success and happiness? Here's the answer for this week. A design for "business" listening.

Sunday. Discussion and statements concerning the business situation will be vital in "Headlines and By-Lines," CBS at 10:30 p.m. "The World Is Yours," NBC at 4:30 p.m. presents "The Masters behind the Mol- lon Masterpieces"—a program that will give some interesting angles on the business in art.

Monday. The President will strike the business keynote for early 1938 when he delivers a "fighting message" to the Congress reconvened in regular session. The "goose-egg score with which the seasonal upswing wound up prior to Christmas, the chief executive plans to reassert his leadership and wield the lack of "people's mandate" to effect prompt passage of the moribund "wage-hours bill" and other New Deal legislation designed to allay the current recession. For last—rule news from the Congressional sidelines: National Radio Forum," NBC-Blue at 10:30 p.m.

Tuesday. "Current Questions Before the House," CBS at 4:45 p.m., will continue the inquest into the active role in business legislation. Time out for a personal digest of the accumulated facts on business. Conclusion: An increased awareness of the new governmental concern over the trend of business.

Thursday. "Current Questions Before the Senate," CBS at 4:45 p.m., will complete the picture of problems facing Congress. For a swift, dramatic editorial on the business situation and contributing factors in the swift pace of world affairs, hear "The March of Time," NBC-Blue at 8:30 p.m.

Friday. "Follette's leads the verbal barrage on the question, "How can the Federal Budget Be Balanced?"

\[ \text{Friday, January 14} \]

People in the News. 10:45-11 p.m. NBC-Red. Dorothy Thompson's intimate portraits of the personalities behind the headlines. (Also Tuesday 7:30 p.m. NBC-Blue.)

\[ \text{PERSONAL PROBLEMS} \]

Wednesday, January 12

Your Health. 2-2:30 p.m. NBC-Red. "Avoiding the Diseases of Childhood." American Medical Association discussion of "Scarlet Fever, Measles and Whoop- ing Cough."

\[ \text{Friday, January 14} \]

Vocational Guidance. (School of the Air) 2:30-3:00 p.m. CBS. Vocational Guidance counselor interviews interested teen-agers with a textile-worker and dress-designer. Problems and how to meet them in the world of work.

Academy of Medicine. 4-4:15 p.m. (Note. NEW TIME—this week only) CBS. "How the Emotions Affect the Digi- nation," authoritative talk by Dr. Jacob Buckstein.

\[ \text{SCIENTIFIC DEVELOPMENT} \]

Wednesday, January 12

Geography. 2:30-3 p.m. CBS. The Hamilton Family's travels. "Istanbul, a Decapitated City," a study of the principal points of interest in modern Turkey.

\[ \text{Thursday, January 13} \]

Science Service Series. 4-4:15 p.m. CBS. "Saving Minds with Insulin," Dr. E. H. Lederman, guest of Watson Dallas, discusses new uses for this amazing drug.

Astronomy. 10-11 p.m. NBC. (School of the Air) "What Are The Planets?" Essential, elementary information about these strange heavenly wanderers.

Listeners' Check List

A Challenge for Serious Listeners

1. Where is Pizacan Island? Are its inhab- itants cannibals? For what is the island noted? What are the three most important current questions before Congress? What are the principal interests of mutual concern to modern youth "around the world"? Who are the "people in the news" as selected by Dorothy Thompson? What are the two principal precautions against the cold wave and its possible compli- cations recommended by the American Medical Association?

2. What new thing have you learned about working conditions in the textile industry? Who was De'otta? Who discovered the "Fountain of Youth"—The Pacific Ocean?

All answers to factual questions were given in programs recommended in this department last week.
For the best handling of a commercial credit ("plugh" if you wish) toomination of the jingle sales message rendered on Jack Benny's program of December 15, by Rocker, purportedly Jack's buffer at a holiday dinner. But I'll bet anyone that bit of business because I noticed that the audience laughed, applauded, and turned the commercials. Think of that.

The lad who did the reading was Eddie Anderson, a master often heard on the Benny series. Billing should also be given to Elvia Allman who played "Can'tle," Andy Devine's "sister" with a duplicating gravel voice, and to Beatrice Benaderet, who enacted the role of Schlepman's wife. Walt Mickey Mouse and Snow White editor Disney was Jack's guest at the program. Benny introduce the famous screen actress to the studio audience with the crack, "It looks like a hard winter. Before Charlie McCarthy and Snow White and the Seven Dwarfs, a human being hasn't got a chance in show business."

"Dummy McCarthy, incidentally, has suddenly become a boy scout— "If you follow me. The same Sunday he was host to Mary Pickford, a photographer took a picture of Charlie and Mary, and a week McCarthy was heard to whisper, "The sure to print up a few thousand of those and rush them to all the newspapers."

The "blue" Mae West rendition of the little white "Adam and Eve" sketch reminds me that a very similar bit was on the air last fall, yet caused no national stir. The script was written by John Tucker, Bottle, was played on the Maxwell House Show Boat (another brew of coffee) by Eddie Green and Hattie McDaniel, the colored comics cast, but the day was Thursday, not the next day, the inflections were different and there was no McCarthy on the same bill. An odd coincidence too, is that Hattie McDaniel has frequently seen starring in motion pictures as Mae West's maid.

"What really caused the sudden death of Ted Healy, the screen and radio comic's, was, in my Hollywood say, he had numerous enemies. Hundreds of others declare he was a gentle fellow, a friend in need. The evidence shows that his money has gone somewhere. Despite his $2,500 weekly salary, he died penniless."

If you missed hearing Frank Gra- vet play, billed, opposite lovely Florence Rice in the final weekly presentation of Silver Theater December 26, the reason was that Mary Lenor withdrew the French actor because the originally submitted script had been changed to another. Three days before the airing, and too late, Rando Grieve to announce the switch in male leads, Gravet was pulled out and Chester Morris substituted. He did plumply well, too.

Lola Rogers, Ginger's mother, whom you meet and heard with Ginger Sunday, December 26, on Fey Murray's Baker's Broadcast, had a birthday Christmas Day—but was she thrilled when a few of her friends came with a phone to wish her a happy birthday instead of the usual Merry Christmas.

Batonsen Roger Pryor will be in Los Angeles, or so he says, in the near future. He is awaiting the return of Miss Rogers. He still feels that the part of a young neighbor, which he played in "Nut" in the St. Francis Drake Hotel, San Francisco, is the part of his film career. Miss Rogers' film is "Red Star," star wife, Ann Sothern, whom you heard New Year's Eve on "Hollywood Hotel," will be in St. Louis to celebrate her birthday. Ann and Roger are hoping their hardest that the new year will bring them a jointly starring broadcast of the Harriet Hilliard-Cecil Nelson type so that they may spend more time together. As far as I may recall, was Harriet Lake of music-comedy fame, and has a good voice.

Now that it's over, Ken Carpenter, the West Coast sports and Richard Howl announcer, can come out of his show's cast, but instead of roasting and serving a sucking pig, she made it a pet, moved it life. When upon Bing dubbed the creature Nico- bula audioplova, and Artie Auerbach threw Ward (Bette) Wilson to the

After a whirlwind courtship, Annette King, pretty NBC songstress heard on the "Breakfast Club" and "Club Matinee," married Frank R. Reid, Jr., of Aurora, Illinois, on January 1. They met for the first time last October Above: Annette with "Club Matinee's" popular emcee—Ransom Sherman

Not alone did "Hollywood Hotel" stage one of the most popular broadcasts of the Christmas Day, but Louella Parsons staged one of the new series aimed for a long time in Hollywood. In the audience were 500 children invited from the public and 200 from charities lists. After the exceedingly well presented view of "Tom Sawyer" and the rendition of Dickens' "Christmas Carol" by Louella, the stars were entertained on the stage by the members of the cast, headed by Miss Parsons, who had provided a huge Christmas tree loaded with gifts. Also entertained at a distance, through a special radio provided for them, were the shut-in crippled children of the Los Angeles Orthopedic Hospital, none of whom could be moved. The tree, by the way, didn't get the cast of the program. Each of the members found there a clip watch from Miss Parsons.

It's a date. Broken arm or not, Fanny Tomlin is still able to hold hands with the lovely Toby Wing as he escorts her here and there about Hollywood.

More plentiful deeds and programs: The Merry Christmas eve by Lum 'n' Abner of the same sketch in which they carry food and gifts to the shut-ins who live in an abandoned stable. There's the thoughtfulness of Martha Raye in inviting two homeless interns of Cedars of Lebanon Hospital to a Christmas eve dinner at her house. The quick-wittedness of Marlene Dietrich, when she sang "Songs" with Doug Fairbanks, Jr., for the Lux Theater, in straightening out her costar's script at a crucial moment when split seconds counted.

How do twins handle their finances? The Strouds have a simple system—they always share costs alike. Their one pay check is mailed weekly to their mother, Mrs. Lee Stroud, of Dallas, Texas. Then the pair budget themselves by check.

Phil Harris, the Benny bandsman, has been following the shooting scenes from rabbit through duck to quail with Andy Devine, Fred MacMurray and others. Last week it was to Catalina with Devine for quail, goats, and oaks. Each trip, Phil's mother fixes up a huge basket of lunch for him. Which reminds me of a recent duck-lunch, which I was present but not invited to partake. In a cold gray dawn, warmly ensconced in his blind with basket in tow he looked across the marsh and saw MacMurray shivering. Out came Harris' thermos bottles, a brace of tastefully roasted chickens, and a couple of sandwiches. Waving them laughingly at MacMurray, he invited him to "come on over." All the time he knew Fred was marooned there, could only watch him eat.

New Year's Eve brought an unique present to Bing Crosby from his patron saint, Paul Whiteman. The gift was an old school book used by Bing Crosby at Gonzaga University and inscribed with his and scribblings accompanying every schoolboy's study. "Harry Lewis Crosby, the son of the Rector, and the more and other pages of the book; which is an "Illustrated Bible History" from Dr. J. Schuster, and which passed through the hands of Bing's brother, were inscribed for Crosby. After Bing, the book knew several new owners, one of whom finally became the writer of the Paul Whiteman ransom note for Crosby. It recovered for Crosby. Among Bing's cartoon illustrations in the old book is a pen and ink drawing of two jockeys —these casting their shadows ahead at Crosby's interest in thoroughbreds.
AIRALTO LOWDOWN

BY MARTIN LEWIS

Radio Guide • Week Ending January 15, 1938

Radio had its real big "first night" on Saturday, December 25. It is believed by many to be the biggest opening night in radio, but, my friends, there has never been anything that came close to the opening broadcast of the Arturo Toscanini series. A very large crowd of more than 1,400 gathered in studio 8-H at Radio City to witness the broadcast. Hundreds of notable actors, media, social, artistic, and musical worlds were present. Looking around the studio were Kirtner, Flagstad, and a host of others too numerous to mention. Never have I seen so many beautiful white enameled, mink coats, gorgeous gowns, and jewelry. The crowd was truly made up of the who's who, and it certainly was a sight for sore eyes.

The entire orchestra was in formal dress and a Christmas tree stood on each side of the stage. At exactly ten o'clock the audience was so tense you could hear a pin drop. Although the radio listeners heard a commentator, he was not in the studio and those present did not hear a spoken word throughout the broadcast.

When Toscanini entered, the crowd stood up and gave the Maestro a tremendous ovation. Conspicuous by its absence was a conductor's stand to hold the music. Toscanini doesn't use any; he conducts from memory. His hair has turned white and he was very calm as he conducted the first number on the program; later, however, he used both his arms more energetically than usual and drew effects from his musicians. Only once did Toscanini take out his handkerchief to wipe his brow. During the slight intermission, some of the guests tried to leave the studio to go out for a smoke, as is done in a theater or concert hall, however, they were told by the alert and busy ushers they would have to keep their seats. Others, not familiar with the rules, tried to smoke in the hall, but they were told immediately that no smoking was permitted. After the broadcast, Toscanini was applauded and cheered by the enthusiastic audience for about seven minutes. The Maestro returned to the stage four times to acknowledge the applause of the crowd. As he took his final bow, he shook hands with Mischa Mischakoff, his concert master. Apparently he was not pleased with the broadcast as was the audience. Again, I repeat, it was a sight for sore eyes; and if any lover of good music doesn't tune in to this program on Saturday nights, it's his great loss.

Again, many thanks to those of you who took the trouble to write in and give me your selection of what you consider the twelve most popular programs. Here they are: 1. Chase and Sanborn; 2. Jack Benny; 3. Bing Crosby; 4. Rudy Vallee; 5. Eddie Cantor; 6. One Man's Family; 7. Guest Star; 8. Packard Hour; 9. Burns and Allen; 10. Fred Allen; 11. Fibber McGee and Molly; 12. Mayor Bowes. Letters and cards were received from every state in the country, and also from Canada. One hundred and seventy-eight programs were mentioned, with the two leading programs ranking for one-sixth of the total votes.

Eddie Cantor has postponed his trip to New York, because he was due in New York the first week in January, but the delay has been caused by the fact that Dallas Doctors have not leave on account of her motion picture work. The Cantor show will probably come East some time during the month of March.

As you know, Fred Allen went off the air last summer, his place was taken by Walter O'Keefe. After his program December 29, Allen was scheduled to leave California for the East. Just about the same time, Walter O'Keefe was boarding a train in New York for the West Coast to join the Lanny Ross-Ch大片 Butte Ben Hur show and the two comics probably passed each other en route.

Also coming East will be Edward G. Robinson with the entire cast of his program December 29, Allen was scheduled to leave California for the East. Just about the same time, Walter O'Keefe was boarding a train in New York for the West Coast to join the Lanny Ross-Ch大片 Butte Ben Hur show and the two comics probably passed each other en route.

Those of you who tuned in Walter Winchell on Sunday night, December 25, may have noticed that the regular commentator did not speak as rapidly as is his custom. Here is the reason for it: His sponsor gave the listeners a chance to go to the air, the production man in the control-room handed him a telegram reading, "This is your friend Walter Winchell. He has just joined the Lanny Ross-Ch大片 Butte Ben Hur show. He will be heard over thirty-one stations in that one area. It was necessary for him to slow down his pace. As you know, during the broadcast the clicking of a typewriter key accompanies Winchell's flashes which concern items from the East Coast, so the sponsor decided to play it safe because the broadcast is broadcast and I was just heard on WOR at 9:45 a.m., she has never listened to it, because at that time she is usually enroute to the studio to overhear her program for that day. One staff present did not have the desire to call a late rehearsal in order to listen to the WOR broadcast. After the program was over, she got a laugh out of her throat, and her companion, who related the story to me, noticed a few tears.

In the eight years Gertrude Berg has been on the air with her "Blue of the Goldbergs," she has never had a re-occurring "first night" made so that she could play it back and hear how it sounded. Despite the fact that a transcription of the Berg show was heard on WOR at 9:45 a.m., she has never listened to it, because at that time she is usually enroute to the studio to overhear her program for that day. One staff present did not have the desire to call a late rehearsal in order to listen to the WOR broadcast. After the program was over, she got a laugh out of her throat, and her companion, who related the story to me, noticed a few tears.

Marian Jordan, who is better known to the radio audience as Molly in the "Fibber McGee and Molly" programs, is still resting at the Cedars of Lebanon Sanitarium in Milwaukee, Wisconsin. The doctor diagnosed her case as nervous fatigue, which is caused by over work, and he ordered a complete rest. Without your sympathy readers dropping her a note of cheer?

A great many strange things happen in radio. Although this is interfering on Evans Plummer's territory, nevertheless I am going to pass it on to you as it was told to me, just in case Evans missed it. A few Sunday nights ago, Jeanette MacDonald was to appear on her regular Sunday night show. However, she did not make an appearance and the reason was given as ptomaine poisoning. Shortly after the broadcast, a wire was received that it was not ptomaine at all but merely a cold. Miss MacDonald's radio boss is a manufacturer of a cold preventative and remedy, and so the real reason could not be disclosed. Are you laughing?

Another strange happening: Each Sunday night, Nelson Eddy is on the air for the Chase and Sanborn Coffee people. However, on Thursday night, December 23, he appeared on the "Good News of 1938" program, which is sponsored by their biggest competitor, makers of Maxwell House Coffee.

During the same "Good Year" show, I was startled to hear the stock-broker skit with Frank Morgan. I was surprised because it was on a show from the M-G-M lot, featuring an M-G-M man. However, the same skit was played by Millie Diamond in "Two Faces," her last picture for R-K-O, and it was repeated for twenty years.

I know a great many readers of this column will be sorry to learn of Ralph Kirbey's accident in his plane on Saturday night. December 25, he was trying to land his plane on an icy lake, and was unable to control it, suffering a fractured jaw and a broken elbow. Do you know why you hear the same jokes on the air over and over again, and why you are directed by day for days? Read this column next week and I'll give you the real lowdown on the behind-the-scenes operations of the radio comic-scribers.
The new year is opening with so many contests that we can’t wait until the appearance of “Your Opportunity Guide” on these pages (Feb. 3) to tell you about some of them. Here are a few:

**Trade and Barter**, the magazine for mail-order men, is starting a new publication. It will include articles on how to make money and a contest column written by Gilson Willets. Prizes for names for the publication will be $25, $15, $10 and $1 each. A 35-word statement telling why the name is appropriate and how the name was created and that they must be sent to “Trade and Barter,” 600 West Front St., Mount Morris, N.Y. Grand prize is that the judge is Zella Boteler, all-American contestor for 1937 and treasur- er of the National Contesters’ Association.

Three hundred dollars in prizes ($100 first prize) are offered by the M and M Art Co., P. O. Box 3261, Philadelphia, Pa., for short letters about a painting of Washington and Betty Ross, which company sells for one dollar. “Kitchen Caviar,” heard Sunday through Friday at 10:45 a.m. on the NBC-Blue network, wants letters about your “pet headache.” They must be amusing and entertaining. Prizes are $5 and five prizes of casserole, awarded each Tuesday and Thursday. Send your letter to the program in care of the station on which you hear it.

Children under 18 years are eligible for scholastic prizes to be given by the sponsor of “Tony Wons and His Scrapbook,” heard on CBS Monday, Wednesday and Friday at 3:30 a.m. For the details, send the name, address and age of the child being entered to the station program. The program is heard or any local music club which is a member of the National Federation of Music Clubs.

The American Legion Auxiliary, in cooperation with the Mutual Broadcasting System Theater Division of the WPA, is sponsor-
WHAT famous songstress immortalized "Some of These Days"? Whose theme is it? The Waits waltz, proved for WGN listeners, is Alexander's Ragtime Band. What is Bing Crosby's first name? Who says "I'm Everybody's Baby"? Everybody's Baby, WGN's 16-tube broadcast, draws ten thousand letters a week, from thirty-four states and two foreign countries. Some of the letters contained typical questions asked: Who wrote "Alexander's Ragtime Band"? The popular tune is the creation of pianist and composer Scott Joplin, who also wrote "Maple Leaf Rag", "The Entertainer" and many others.

KAY KYSER and VIRGINIA SIMS, his charming songstress, look over some of the mail received in response to the news of his success.

mailbag at WGN bulges with listeners' enthusiastic letters, hitting toasts that are practically unprecedented for any program, and this despite the fact that the show has been on the air only a short time.

To open the program, Kysers leads his band in a school march—his theme song, "Thinking of You" played in six-eight time. As Master Master Kysers gets the college session under way, his helpers on his faculty select ten patrons for participation in the two memory sessions which highlight the hour-long broadcast.

Class time arrives—five "scholars" line up on the bandstand to answer questions from all over the country and from listeners outside the country as well. The weekly broadcast, and for every letter theKYSER receives his diploma by mail. During the first six weeks of the school session, ten thousand letters were received, from forty-three states and two foreign countries. Some of the letters contained typical questions asked: Who wrote "Alexander's Ragtime Band"? The popular tune is the creation of pianist and composer Scott Joplin, who also wrote "Maple Leaf Rag", "The Entertainer" and many others.

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Radio Guide's Instant Program Locator

This Is An Exclusive Radio Guide Feature, Published On Alternate Weeks

**Program Locator Time Is Eastern Standard. Use This Table To Find Yours**

The Program Locator is an index of network programs—listing names of stars, sponsors and programs. Look for any of these to find your program—in Eastern Standard Time. Then turn to the Radio Guide program pages to find your station carrying the program.

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Radio Guide • Week Ending January 15, 1938

(Continued on page 1B)
Be Your Own MUSIC Teacher

LEARN AT HOME

Get it today. AS-GO nude... 

Nature's Remedy (NR Tablets)...so mild, the

Dependable relief for sick headaches, bil-

lous spells and that feeling when... or as soon as

Without Risk get a box of NTs from any

Books and Demonstration Lessons

U. S. SCHOOL OF MUSIC

Try a VEGETABLE LAXATIVE

What a Difference!

If you think all laxatives act alike... just try the ALL-VEGETABLE Drive, Nature's Remedy (NR Tablets)...so mild, the

Dependable relief for sick headaches, bil-

lous spells and that feeling when... or as soon as

Without Risk get a box of NTs from any

BOOKS WANTED

We are looking for bright, am-

bition boys to sell Radio Guide, the national weekly of programs and personalities, in their neigh-

borhoods. Write to Al Jones, Radio Guide, 737 Plymouth Court, Chicago, Ill., and give full name, 

tell address and age. Do it today!

ACCORDION PLAYING UNDER OFFERS Many reasons why thousands of men and girls are learning to play the Accordion. As

A GOOD IDEA for any player for

EXCISESS

561 S. SIXTH AVE. DEPT. 6112 NEW YORK

Voice of the Listener:

The "Voice of the Listener" forum is a regular feature in Radio

Guide each week, offered to the readers as a means of expressing and ex-

changing opinions about radio.

Each week Radio Guide will publish letters deserving our readers’ attention.

ATTENTION ADVERTISERS!

VOL: Radio as a commercial ad-

vertiser has one outstanding fault. One

man has done this or that, and re-

gardless of the advertised article, the usual

announcements are, “Go to your local

dealer and see for yourself.” Many of

these dealers live in small towns or com-

munities, with “local dealers” often miles

away, and then perhaps not carrying the ar-

ticle advertised. As a result we don’t know

where to get these articles, and then we

all lose.

Another advertiser shoots right over

our heads. He offers us a unusual

flower for a dime, and then fails to fill

that order when we send it. In my case

bus fare to Wheeling is over $1, and the

desired article in order to ob-

tain the necessary cent, is fifty cents.

There you have $1.50 to get a carton to

send along with ten cents for a bulb

and that bulb never comes. I have lost

so many dimes that I wonder if any

order is given to women out-

case of the desired article, in order

we have lost... may be the lost 

date, the lost day, the lost

myself.

Dear VOL: Daytime fifteen-minute

programs are surely directed to the

buying housewife. The buying house-

wife probably has the greatest prob-

lem. The busy housewife would enjoy

setting aside time to entertain while

she is dishwashing, bed-making, dust-

ing, etc. But she can’t possibly keep

tired hands in the selection of the stories

and is busy at the same time. So she

must depend on the radio-dial story be-

cause to find a musical program that will

give her a pleasant background for

various duties. Story follows story for

hours on end. Why aren’t advertisers

wiser and realize that if they miss one

housewife today, they may catch

up with another one tomorrow, if they

will put on a program of interest which

will not depend on the listener catching their

program the same day—Nancy Fellen-

wilder, Springfield, Ill.

Dear VOL: A few well-chosen

words, with no false, exaggerated

claims, would be appreciated. There

are many products I have ceased buy-

ing because of the long, tiresome, false

statements made in their advertising,

over the air. Sponsors may be gaining

new customers and increasing their sales with such advertising, for the

present, but I believe they are losing a

great number of long-standing cus-

omers at the same time, and I am

expressing the sentiments of many with

whom I have discussed radio advertis-

ing.—S. S. Morris, Oxford, N. C.

Voice of the Listener: Of course we

all recognize the fact that sponsors are

etitiled to a reasonable time to tell of their products, but by constantly

in-

creased time as many of them are doing, apparently think-

ing that people cannot help themselves from listening. They are

surely depriving their own customers, because much of this "twaddle"

fast turning consumers against these

various products.

As an example of one of the worst

offenders, a certain program was care-

fully checked and for eight successive

days during the fifteen-minute period on

the air, the first five and the last

four minutes of each period were

voted exclusively to advertising. And

the next two days the first four and the

last four minutes of each period

were used for sales talk. The

message has surely reached the stage

of a public nuisance.—E. Joseph,

Princeton, Ill.

MEN IGNORED HER SHE WAS SO SKINNY!

—then she gained 11 LBS. QUICK and loads of new popularity!

Thousands of skinny, rundown people who never could put on an ounce before have recently gained 10 to 25 pounds of solid, naturally attractive flesh, new pep and popularity—just in a few weeks!

They’ve taken this new, scientific formula, Ironized Yeast, which although perfected at the cost of many thousands of dollars, is so mild, so quick, so little tablets which cost you only a few cents a day!

Why they build up so quick Scientists have discovered that hosts of people are thin and rundown simply because they do not get enough Vitamin B and Iron in their diet. Without these vital elements you may lack appetite and not get the most out of your meals. One of the richest sources of health-building Vitami-

n B is the special yeast used in making Ironized Yeast.

Now by a new costly process this imported ale yeast is concentrated 10,000 times, making it many times more powerful in Vitamin B strength, and results in a formula of strength-building Iron (imported) and Hemoglobin (iron) plus manufactured the yeast-

insuring its full weight-building power.

The result is a new, scientific yeast tablet which has helped thousands of people regain their vital strength, energy and pep. Ironized Yeast is the only yeast you can buy, and every one of its tablets is guaranteed 100% pure and effective.

Make this money-back test

It, with a $1.00 or $2.00 test to see better and cost more benefit from your body if not satisfied. This test has been granted by scientists who find that Ironized Yeast will give you the pounds of normally attractive flesh you need—this price of first package will be across country, no cost. No bottles of Ironized Yeast tablets from your druggist today.

Special offer!

To start thousands bulking up their health, we are making the following special offer. Purchase a package of Ironized Yeast tablets at once, and get another week’s supply free, just to try the Ironized Yeast tablets in its own tablet form. Mail order for your first week’s supply today.

WARNING: Beware of Substitutes. Get the Genuine Ironized Yeast.

U.S. GOVERNMENT JOBS!

$1140 TO $2100 FIRST YEAR

MANY 1938 APPOINTMENTS EXPECTED

Many Government examinations include Mental Tests. Try yourself. Answer the following problems and mail at once. Your examiners will correct your work, rate, and return it. The result should tell you the possibility of a job training on the U. S. Government examination.

MENTAL TEST

1. Supreme Court Judges are appointed by (1) Vice President, (2) President, (3) Secretary of State. Give Number of Correct Answer.

2. A unlucky (1) an income. (2) an expense. (3) a mortgage. Answer.

3. If you earn $2000 a year and spend $180 for education, how much would you have left? Answer.

4. General means (1) agree. (2) change. (3) differ. Answer.

5. Straight lines (1) dishonest. (2) uneven. (3) direct. Answer.

6. At the rate of $.60 an hour, how much would you earn working 60 hours a week? Answer.


8. Out of the frying pan into the fire means must satisfy (1) to satisfy. (2) to be a better job. (3) If you do good, you make things better for yourself. (4) Going from bad to worse. Answer.

Franklin Institute, Dept. M100, Rochester, N. Y.

I send you both on Mental Test No. 1. Kindly have your examiners correct this work and return me with my rating and at no cost to me. Kindly send 20 cent book "How to Get U. S. Government Job" for full information regarding Government Jobs. Send list of jobs and how to get one.

NAME:__________________________

ADDRESS:______________________

Age:____________________________

Radio Guide # Week Ending January 15, 1938

17

www.americanradiohistory.com
Here Next Week—

Next week in this spot look for another of Radio Guide's exclusive up-to-the-minute service—the Program Search. This is the only service of its kind in the world, and it is like a real personal guide. It gives you the complete schedule of all dance bands, religious services, newscasts, commentaries. Use this service each week.
HERE is Opportunity fairly demanding your attention! Here is a chance to win enough cash money to pay for your dreams' desire—simply by taking part in an easy game that's interesting and entertaining. Read on—Radio Guide's great "Snappy Comeback" Contest, based on the Warner Brothers film, "Hollywood Hotel," is your chance to become a big-time prize-contest winner!

This week "Hollywood Hotel" opens in theaters all over the country. Be sure to see it—it's one of the season's sure-fire hits. Then get in the fun in this easy-to-enter contest!

Above are two photographs of scenes in the motion picture. Two such pictures will be printed in Radio Guide in each issue for eight weeks. These are the first set. When you've seen the film, you'll surely think of a smart, witty answer to the "balloon" conversation printed on each picture. Then simply write or print your reply in the empty balloon. That's all there is to it! It's easy—and fun, too!

RULES:
1. In each of eight issues—January 15, through March 5—Radio Guide will publish two photographs of scenes from Warner Bros.' motion picture, "Hollywood Hotel." Each picture will have a blank conversation "balloon" to be filled in with a "snappy comeback" to remarks printed in other "balloons." Suggested "comebacks" will accompany each picture.
2. A complete set of sixteen filled-in photographs or reasonably accurate facsimiles of them, constitutes an entry. Replies must be written in spaces provided by pictures. For the sets of pictures selected by the judges, prizes amounting to $1,000.00 will be paid according to the schedule on this page.
3. Entries will be judged on appropriateness—in consideration of the story, the motion picture—originality, and directness of thought. Editor's entries will receive no special consideration.
4. Do not send any entries until your set is complete—sixteen pictures in all. First issues of Radio Guide may be obtained from the Circulation Dept. Radio Guide, 731 Plymouth Court, Chicago, Ill., or examined at its offices or in public libraries. Sign your name on each picture or affix it securely in the same way. Send entries to "Snappy Comeback" Contest Editor, Radio Guide, 731 Plymouth Court, Chicago, Illinois—first-class postage prepaid. Entries with insufficient postage will not be accepted by the addresser.
5. To be eligible for prizes, entries must be postmarked before midnight, March 13, 1938.
6. No entries will be returned. In fairness to all participants in the contest, no entries will be returned. In fairness to all participants in the contest, no correspondence concerning any aspect of the contest. All entries become the property of Radio Guide.
7. This contest is open to everyone in the United States and Canada, except employees of Radio Guide and their families. The editors of Radio Guide will be the contest judges. All entries will be judged by entering to accept the decisions of the judges as final. In case of ties, duplicate prizes will be awarded.
8. Nobody eligible to compete may enter as many times as he likes—and may win more than one prize if his entries merit such consideration.

PRIZES

- First Prize $500.00
- Second Prize $250.00
- Third Prize $100.00
- Next Ten Prizes, $10.00 Each 100.00
- Next Ten Prizes, $5.00 Each 50.00

TOTAL...$1,000.00

You don't have to waste any time decorating your entry in this contest, either—for the judges have definitely decided that simple entries will receive exactly the same consideration as fancy, elaborate ones.

If you find you can't decide which answer you prefer after you've thought yours over, you can enter this contest again. There is no limit on the number of times a person may submit entries—or win prizes. Perhaps you'll win more than one!

There are some small details to watch when you submit your entry. Be sure you have sufficient first-class postage on your envelope, for one thing. Be sure, too, that your name is written on or affixed to each photograph, in case they become separated. Don't send in any entries until you have all sixteen—you disqualify those photographs if you do!

That's Radio Guide's "Snappy Comeback" contest. Read the rules below, see "Hollywood Hotel"—and start writing replies today!
Kate Smith's "cottage offstage" is only 10x15 feet, but it has the comforts of home. There she serves "her boys" snacks, sews rips in their clothes (above)

The dressing-room's flowered motif is carried out in Kate's perfume bottles (above), all made of imported glass. Kate does everything but her own hair—up is done by Kate herself (left). She and the caretaker have the only keys to the house.

There's a caretaker, but often sweeping up is done by Kate herself (left). She arrives at 10 o'clock on Thursday mornings, for a full day of rehearsals, stays till one next morning. She cooks the day's meals there (above)

COTTAGE OFFSTAGE

WHEN the old Avon Theater stood on West 45th Street, New York, an air of strict formality and austere dignity surrounded the star's dressing-room—but all that has changed.

Today, CBS Playhouse Number Two has replaced the old theater, and anyone backstage knows that the proverbial welcome mat lies before the dressing-room door. For now Kate Smith occupies those quarters, and extends to all members of her company the Southern hospitality that is her birthright.

Born 24 years ago in Greenville, Virginia, Kathryn Elizabeth Smith grew up in Washington, D.C., soon was on Broadway. There Ted Collins, her partner-manager, heard her, "discovered" her for radio. She made her radio debut in May, 1931—at $50 a week, since has become one of radio's highest-paid stars.

In her cellophane-paneled wardrobe (above), Kate keeps her dresses; in cellophane boxes, 35 pairs of shoes. Kate designs most of her dresses herself.
Announcer Ben Grauer's 150-page guest book has entries made by many famous people. Above: Ben looks over one of its pages, a drawing by illustrator Abner Dean.

Ben likes to trace words back to their original meanings, especially enjoys books on slang. He has many, several of them in Egyptian hieroglyphic! Above: One in French.

Ben's collection of first editions is a valuable one—and Ben reads the books that he saves! Above: He looks over a first edition of "Sherlock Holmes."

EMPTY whisky bottles have little appeal to most people—but leave one around when Ben Grauer is on hand and chances are he'll add it to his collection. For Announcer Ben is a collector, too, and his collection ranges from attractive bottles to 3,000-year-old Egyptian stone tablets.

Bennett Grauer was "Georgie Basset" in the original film version of "Penrod," played juvenile roles on the stage for years. Graduating from City College of New York in 1930, Ben took an NBC audition—was a staff announcer 2 hours later! Since then he's been heard on innumerable shows. At present he announces for "The Magic Key," "Grape Central Station," "Your Hit Parade," "Behind Prison Bars," "Rising Musical Star," "Mystery Chef," "Mr. Keen, Tracer of Lost Persons," and Winchell's "Jurgens' Journal."

Above, left: A page from Gutenberg's "Catholicon"—printed in 1460. Above, center: A modern bronze figure, a Roman head (on base) made in 100 A. D., a Greek figure made in 600 B. C., and a 3,000-year-old stone tablet from Egypt. Right: Ben's etchings. The one at right was engraved in 1480.
HOLLYWOOD HOTEL

HOW A GREAT RADIO PROGRAM BECAME A GREAT MOTION PICTURE

1 Former Director Bill Baske and Louella Parsons perfected the "Hollywood Hotel" formula.

2 Above: Edward G. Robinson and Bette Davis—typical of the big names that have put the show across.

3 Jack Warner (right) and Hal Wallace, of Warner Brothers, decide to make a movie of the show.

4 The picture rights bought. Movie Director Busby Berkeley confers with Louella on plot and cast (above).

5 A script conference is next. Below: Writers Maurice Lea (left), Jerry Wald and Richard Macaulay (right) collaborate.

6 Screen tests before each movie determine whether actresses are suited for their roles. Right: Rosemary Lane taking hers.

Center: Basis for the "Hollywood Hotel," radio and screen is an actual hotel in Hollywood, built in 1902. The town was incorporated a year later.
BRINGING movie stars before the mike is the last word in 1938 radio entertainment—but the idea is far from new. It dates back to the spring of 1934, when Louella Parsons, a celebrated newspaper columnist and movie critic, conceived the idea of a new type of radio program that eventually was to sweep the land.

Calling her new show “Hollywood Hotel,” Miss Parsons wrote the script for an airshow that was to be host to 86 leading film actors during its first year!

Since then, “Hollywood Hotel” has featured hundreds of the screen’s biggest names, has become one of radio’s leading programs. And now it has been made into a movie, will be released this Saturday. How it was made is shown on these pages.

Continued on Next Page
Above: Swing King Benny Goodman (above) shares honors with Missy Paige. Unlike voice, orchestral music is recorded during actual filming.

THE screen story of "Hollywood Hotel" gets off to a fast start when Mona Marshall (Lola Lane), the tempestuous star of All-Star Pictures, refuses to make a personal appearance at a premiere. Producer B. L. Faulken (Grant Mitchell) hires Virginia Stanton (Rosemary Lane) to double for her—and for her escort sends Ronny Bowers (Dick Powell), who recently has left Benny Goodman's band to come to Hollywood. The ruse is successful, but Mona and her leading man, Alexander Duprey (Alan Mowbray), are indignant, persuade Faulken to discharge Virginia and Ronny by threatening to leave All-Star Pictures.

Dining in the coffee shop of Hollywood Hotel, Ronny learns that Virginia Stanton isn't a movie queen after all. She's a waitress there—but realizes he's fallen in love with her. Things are looking black by the time Benny Goodman comes to Hollywood—but Virginia gets Ronny's old job back for him, and soon he's broadcasting from the Orchid Room of Hollywood Hotel. There a tense situation develops when the two meet Mona, but everything turns out right—and before the film ends, Mona is singing with Ronny during his broadcast.

Continued from Preceding Page

Cost of making the picture—one million dollars. Yet after filming, sets go into incinerator (above)
Above: It's all in fun when the energetic Clarence Stroud brings the microphone to his listless brother, Claude. Yet it clearly typifies the real-life temperaments of these identical twins—who are opposites.

DOUBLE OR NOTHING

IT'S a sensational success—but not just a radio act when the Stroud Twins appear before the mike as exact opposites. For in private life, they're as unlike as any two people can be. Together, they have only one thing in common—stardom on the Sunday night Chase and Sanborn hour.

Born 26 years ago on a ranch in Texas, the boys ran away from home when they were 10 to join a circus as tumblers. Later they turned to vaudeville. But even in those early days, Clarence did the hard work, while the apathetic Claude amused audiences with his obvious boredom.

Switching to smart patter, the boys attracted Rudy Vallee's attention while they were appearing at the Rainbow Room of Radio City, and he asked them to make a guest appearance on his program. Stardom followed.

Above: Claude's craving for rest is no mere radio joke. He retires early, sleeps long. Clarence, who likes late parties, arises first.

Because they look exactly alike, the boys use one another as mirrors (above). The left-handed twin to the right is Clarence.

Above: Claude Stroud works on scripts in longhand, while Clarence uses a typewriter. Right: A serious reader, Clarence reads "heavy books," prefers Shakespeare, while Claude is satisfied with lighter things.

Above: Claude gets exercise on a motor bike—but not his brother, Clarence, who prefers to be a spectator.

Above: Claude Stroud brings the microphone to his listless brother, Clarence. Yet it clearly typifies the real-life temperaments of these identical twins—who are opposites.
"HERE THEY ARE—"

RADIO GUIDE'S X-WORD PUZZLE

HORIZONTAL
1. "Hollywood Hotel" songstress
8. Slightly burned
13. Final
14. Musical drama
17. Ireland
19. Rosy —, prima donna
20. Clear up, explain
21. Treats with contempt
23. Bongo
24. Country of Nino Martin's birth
26. Fishing nets
28. Sends back
29. Lower, dirty street districts
32. Web-footed birds
33. Paul —, bandleader
35. Eastern Florida (alder)
37. Initials of Gladys George
38. Pioneer
40. Iaanne
42. Will bag
43. — Glinkin, bandleader
44. Sick
45. River in Egypt
48. Small island
49. Newspaper paragraph
51. Interval of silence in music
53. Louise and the Westeners
55. Carl —, maestro
58. Instructions
62. Deep spoon
63. At which place
64. George —, bandleader

VERTICAL
2. Interection
3. The ocean (plural)
4. Publishers
5. Duck —, bandleader
6. Wooden pin
7. Ridicule
8. A hard school
9. Reposing quietly

Solution to Puzzle
Given Last Week

65. Part in a play
66. Masculine name
68. First name of No. 1 Horizontal
71. Mal —, bandleader
72. — Wilson, announcer
73. Verba —, bandleader
74. Fifth month

10. Natives of Jugoslavia
11. Mounds
12. To groove
13. Printing machine
16. Brings to maturity
20. Tobacco in powder form
22. Likeness
23. Kathryn —, radio's flying commentator
27. Printer's measure
29. Editorial writer (alder)
30. First name of the star in the portrait
34. Thes.
35. Last name of the star in the portrait
36. Props, supports
37. Initials of Arthur Allen
41. Vocals by two performers
42. Highest degree of happiness
46. Belonging to the wild dark family
47. Short for Gregory
50. Compound ether
52. Bob —, sports announcer
54. Two-masted boat
55. Premises
56. Was informed
57. Desolate, unsheltered
59. A restraint
60. Sublime sarcasm
61. Evelyn —, movie star
66. Held by right
68. Shade tree
70. Man's nickname
71. WHAS is in this state (alder.)

"BY THEIR HANDS..."

Above: Red Nichols' expressive hands as his "torrid trumpet walls to the four winds." Below: Arthur Jacobson's hands during a "Lights Out" string.

First photos of "Amos 'n' Andy's" new air series! Charles Carrell (above) plays the part of "Andy," lazy member of the blackface duc.

"Amos 'n' Andy"—originally "Sam 'n' Henry"—have been on NBC for Pepsodent since August, '29. Began for Campbell Soup last Mon.

Freeman Gosden (above) is "Amos." Both take other parts, however. In 6½ years on the air, they've impersonated over 190 characters.

"Masculine name—"originally "Sam 'n' Henry"—have been on NBC for Pepsodent since August, '29. Began for Campbell Soup last Mon.

Right: The sensitive hands of Leo- gild Stopkowksi. Below: The agile fingers of Lysbeth Hughes, harpist with Horace Heitz's Brigadiers.
Good Listening for Today

Radio Guide • Week Ending January 13, 1938

11:30 CST RADIO CITY MUSIC HALL, symphony orchestra, Erno Rapee, conductor; Henrietta Schumann, guest, NBC.

11:30 CST UNIVERSITY OF CHICAGO ROUND TABLE DISCOURSES, NBC.

AFTERNOON

12:45 CST POET'S GOLD, readings by David Rosa, CBS.

1:00 CST THE MAGIC KEY, symphony orchestra, Franklin H. Jacobi, conductor; Jean Edwards, guest, NBC.

1:00 CST BOB BECKER and guests, premire, MBS.

1:00 CST BORIS MORROS STRING QUARTET, CBS.

2:00 CST PHILHARMONIC SYMPHONY SOCIETY OF NEW YORK, Georges Enesco, conductor; Deems Taylor, commentator; Mischa Piastro, concertmeister, CBS.

2:30 CST FRANK SIMON'S ARMCO BAND, guest, NBC.

3:00 CST COURT OF HUMAN RELATIONS, premire, MBS.

4:00 CST METROPOLITAN OPERA AUDIENCES WITH HENRY BESSIE, NBC.

4:30 CST MICKEY MOUSE THEATER OF THE AIR, Felix Mills' orchestra, NBC.

NIGHT

6:00 CST JACK BENNY with Mary Livingston, Kennedy, Johnson, Don Ar mstrong, Harvey, Don Wilson, Phil Harris' orchestra, NBC.

6:00 CST OPEN HOUSE with Jeanne Macdonald, Don Ar mstrong, orchestra, Joseph Pasternack's orchestra, NBC.

6:30 CST PHIL BAKER, Bottle and Beetle, Lu gar Ball, Oscar Bradley's orchestra, guest, CBS.

6:30 CST BAKER'S BROADCAST with Ozzie Nelson's orchestra, Harriet Hilliard, Feg Murray, orchestra; WBBM-Phil Harris' orchestra, guest, NBC.

7:00 CST CHASE AND SANBORN HOUR with melidee McNeill, Don Ar mstrong, orchestra; Edward Berger and Charlie McCarthy, Stroud twins, Robert Ar mstrong's orchestra; Mary Livingstone, guest, NBC.

7:00 CST FORD SUNDAY EVENING HOUR, Fritz Reiner, conductor; Beverly Lane, guest, CBS.

7:30 CST HOLLYWOOD PLAYHOUSE with Tyrone Power, NBC.

9:00 CST ZENITH FOUNDATION, experiments.

9:30 CST RISING MUSICAL STAR, Alex Stalmans and symphony orchestra; mixed chorus, Harry Macdonald, director, commentary, guest, NBC.

CBS-Dubuque Everything (Whip-jay); Al Shaw & Sue; Jack Brooks & Paul Small, singing duet; Betty & Jean, songs; The Rhythm Boys, dance; Carl Honoraty's Orchestra, WBBM-WGCW (9:30).

CBS-TOWER-Today, drama (Princess Pat); WMAQ (9:30).

CBS-Hugh Fess, Prof. Eye-bright; WFLW-TBSTB.: The Tower was hooked: WBBM (9:30).

CBS-Jack Armstrong, detective; WJAR (9:30).

CBS-Phil Harris' chums, Quartette; WBBM-Teleplay.
BOYS WANTED
Steady Weekly Income
FREE PRIZES
Pleasant, Easy Work

We are looking for responsible, hardworking BOYS to work in our RADIO GUIDE, the leading source of radio listings in the area. This is a great opportunity to earn extra money and gain valuable work experience.

When you work for us, you will:
- Learn about radio programming
- Develop valuable customer service skills
- Gain experience with digital communications

To apply, write to Al Jones, RADIO GUIDE, 734 Plymoutl Hlwy, and give full name, full address and age. Send in as soon as possible.

Monday, January 10

RAY NOBLE—Burns & Macbeth/Mezzo Soprano Morn. 7 pm CST

(10:45 a.m. Continued)

WTAD-Betty & Bob
WTMJ-U. of Wisconsin Division

11:00

CBS-Mary's Menu, hosted by Hildred Mandle (Minute Tapings); WBBM WFMX KBX WBBW WOC WCCO WWJ
N.B.: Girl Alone, sketch (Keo.

11:15

CBS-Making Use of Religious WKBW
Dr. Ralph E. Davis on the "Christian Foundations"

11:30

WBCN-Violin Portrait, Miss Elr
e; popular melodies; WMBR-Continued Story Reading

WMT-Troubadours

WTAM-Charlotte the Bird; What does your Job entail?

CBS-Our Gal Sunday, sketch (Gold Hj.

12:00

CBS-Hymns of All Churches: WJBF
Betty & Bob; VOC WHW
Swing High

WBBA News

WCLF-Parades on Parade

12:15

CBS-Boy's Own Parade (Luxury

Strikle Cigarettes); Edwin E.

Colburn, associate M. D.; WCCO
WBBM WBXN WBMB WCCO
WBBM WBFB WBBM

WBCN-The Old Time Church WJBF
Song; WSAQ WLW (sw-11.83.

12:30

CBS-Jackie Keller, host; WJBF

WMT Weather

KSD-Madge Harrington, talk

KWJ Rapid Service

WAFF News

WBBA News

WFBM NBC Specials.

WCAC-May Gossip (107 20.

WAM-Visitors Welcome

WW-Minnesota Social

WIO Dan Harling's Wife

WBN Wonda Garver & Rose Van
derhorst

WIVS-Quick Sam

WJBC-Parade of Bands

WABC Club Calendar

WLS Church, Ray & Others

WOK Organ of Mrs. Swenson

WTAD-Old Time Stories

11:30

N.B.: Girl's Farm & Home Hour; Guest; Siskel; WWL; WBBM; WHB; WOW; WWAQ WWL (sw-11.83; sw-11.83)

CBS-KIRK'S COUNTRY WESTERN

12:15

CBS-Caron's Bouquet of Ban
tas (Nesterote); WGN Whirleds & the Events; (sw-11.83)

CBS-Hymns of All Churches: (Gold Medal); KOMO WBBM WBBM WBBM (sw-11.83)

WBBA News

WCLF-Parades on Parade

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CBS-Boy's Own Parade (Luxury

Strikle Cigarettes); Edwin E.

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CBS-KIRK'S COUNTRY WESTERN

12:15

CBS-Caron's Bouquet of Ban
tas (Nesterote); WGN Whirleds & the Events; (sw-11.83)
Radio Guide  Week Ending January 15, 1938
Good Listening for Today

1:00 to 1:30 AM

CBS - J.R. Ewing, Dallas (2/23)

1:30 to 2:00 AM

CBS - The Facts of Life (2/23)

2:00 to 3:00 AM

CBS - The Big Valley (2/23)

3:00 to 4:00 AM

CBS - Alice (2/23)

4:00 to 5:00 AM

CBS - How to Marry a Millionaire (2/23)

5:00 to 6:00 AM

CBS - The Hugh Downs Show (2/23)

6:00 to 7:00 AM

CBS - The Phil Silvers Show (2/23)

7:00 to 8:00 AM

CBS - The Big League (2/23)

8:00 to 9:00 AM

CBS - The Brady Bunch (2/23)

9:00 to 10:00 AM

CBS - The Guiding Light (2/23)

10:00 to 11:00 AM

CBS - The Young and the Restless (2/23)

11:00 AM to 12:00 PM

CBS - The Mary Tyler Moore Show (2/23)

12:00 PM to 1:00 PM

CBS - The Andy Griffith Show (2/23)

1:00 PM to 2:00 PM

CBS - The Carol Burnett Show (2/23)

2:00 PM to 3:00 PM

CBS - The High Chaparral (2/23)

3:00 PM to 4:00 PM

CBS - The Big Valley (2/23)

4:00 PM to 5:00 PM

CBS - The Tonight Show (2/23)

5:00 PM to 6:00 PM

CBS - The Price is Right (2/23)

6:00 PM to 7:00 PM

CBS - The Merv Griffin Show (2/23)

7:00 PM to 8:00 PM

CBS - The Carol Burnett Show (2/23)

8:00 PM to 9:00 PM

CBS - The Carol Burnett Show (2/23)

9:00 PM to 10:00 PM

CBS - The Carol Burnett Show (2/23)

10:00 PM to 11:00 PM

CBS - The Carol Burnett Show (2/23)

11:00 PM to 12:00 AM

CBS - The Carol Burnett Show (2/23)

12:00 AM to 1:00 AM

CBS - The Carol Burnett Show (2/23)

1:00 AM to 2:00 AM

CBS - The Carol Burnett Show (2/23)

2:00 AM to 3:00 AM

CBS - The Carol Burnett Show (2/23)

3:00 AM to 4:00 AM

CBS - The Carol Burnett Show (2/23)

4:00 AM to 5:00 AM

CBS - The Carol Burnett Show (2/23)

5:00 AM to 6:00 AM

CBS - The Carol Burnett Show (2/23)
Dear Reader,

Want to know what a typical radio schedule looked like in 1938? Take a look at Wednesday, January 12, 1938, and see the variety of programs available. From music and news, to sports and educational programs, radio was a vital part of daily life. Enjoy this glimpse into the past.

Best regards,
[Your Name]
Thursday, January 13, 1938

MORNING

7:00 am CST

CBS-Arthur Godfrey & Organ

Musical Clock: WRBH WRBK WBXY WHB WRC WHC

WMT-WIE WHC WCL WHC WHC WHC WHC WHC WHC WHC

9:00 am CST

CBS-Tommy Dorsey & Orchestra

Musical Clock: WMBM WMT WRBH WBM WRB WBC WBC WBC WBC WBC

11:00 am CST

CBS-The Music Box

Musical Clock: WCL WHC WHC WHC WHC WHC WHC WHC WHC WHC

1:00 pm CST

CBS-The Big Broadcast

Musical Clock: WCL WHC WHC WHC WHC WHC WHC WHC WHC WHC

3:00 pm CST

CBS-The Red Skelton Show

Musical Clock: WCL WHC WHC WHC WHC WHC WHC WHC WHC WHC

5:00 pm CST

CBS-The Jack Benny Show

Musical Clock: WCL WHC WHC WHC WHC WHC WHC WHC WHC WHC

7:00 pm CST

CBS-The Big Bear

Musical Clock: WCL WHC WHC WHC WHC WHC WHC WHC WHC WHC

9:00 pm CST

CBS-The Bing Crosby Show

Musical Clock: WCL WHC WHC WHC WHC WHC WHC WHC WHC WHC

11:00 pm CST

CBS-The Big Show

Musical Clock: WCL WHC WHC WHC WHC WHC WHC WHC WHC WHC

AFN: The Armed Forces Network

Music: Various

10:00 am CST

CBS-WWAB

Music: Various

12:00 pm CST

CBS-WWGR

Music: Various

2:00 pm CST

CBS-WWGR

Music: Various

4:00 pm CST

CBS-WWGR

Music: Various

6:00 pm CST

CBS-WWGR

Music: Various

8:00 pm CST

CBS-WWGR

Music: Various

10:00 pm CST

CBS-WWGR

Music: Various

AFN: The Armed Forces Network

Music: Various

12:00 am CST

CBS-WWGR

Music: Various
Good Listening for Today

Station which will broadcast these programs may be found in your local radio guide.

WTAQ - Hollywood House, Edward Gamage. 12:45
WJSN - The Friendly Skies of the Nighthawks, NBC. 11:10
WBAA - Woman's Front Page Drama, NBC. 10:40
WOC - Summit Prgm., Voice of the Air: Ward of the WIP. 1:15
WBBM - The Story of the WBBM Serenade, WBBM. 9:25
WOC - The WOC Atoms, WOC. 8:50
WBBM - The News of the World, WBBM. 8:00
WFCM - Hot Spots, CBS. 7:15
WBBM - The WBBM Serenade, WBBM. 6:45
WOC - The WOC Serenade, WOC. 6:15
WBBM - The WBBM Serenade, WBBM. 5:45
WBBM - The WBBM Serenade, WBBM. 5:15
WOC - The WOC Serenade, WOC. 4:45
WBBM - The WBBM Serenade, WBBM. 4:15
WBBM - The WBBM Serenade, WBBM. 3:45
WOC - The WOC Serenade, WOC. 3:15
WBBM - The WBBM Serenade, WBBM. 2:45
WOC - The WOC Serenade, WOC. 2:15
WBBM - The WBBM Serenade, WBBM. 1:45
WBBM - The WBBM Serenade, WBBM. 1:15
WOC - The WOC Serenade, WOC. 0:45
WBBM - The WBBM Serenade, WBBM. 0:15

Good Listening for Tonight

WOC - The WOC Serenade, WOC. 11:45
WBBM - The WBBM Serenade, WBBM. 11:15
WOC - The WOC Serenade, WOC. 10:45
WBBM - The WBBM Serenade, WBBM. 10:15
WOC - The WOC Serenade, WOC. 09:45
WBBM - The WBBM Serenade, WBBM. 09:15
WOC - The WOC Serenade, WOC. 08:45
WBBM - The WBBM Serenade, WBBM. 08:15
WOC - The WOC Serenade, WOC. 07:45
WBBM - The WBBM Serenade, WBBM. 07:15
WOC - The WOC Serenade, WOC. 06:45
WBBM - The WBBM Serenade, WBBM. 06:15
WOC - The WOC Serenade, WOC. 05:45
WBBM - The WBBM Serenade, WBBM. 05:15
WOC - The WOC Serenade, WOC. 04:45
WBBM - The WBBM Serenade, WBBM. 04:15
WOC - The WOC Serenade, WOC. 03:45
WBBM - The WBBM Serenade, WBBM. 03:15
WOC - The WOC Serenade, WOC. 02:45
WBBM - The WBBM Serenade, WBBM. 02:15
WOC - The WOC Serenade, WOC. 01:45
WBBM - The WBBM Serenade, WBBM. 01:15
WOC - The WOC Serenade, WOC. 00:45
WBBM - The WBBM Serenade, WBBM. 00:15

Good Listening for Sunday

WOC - The WOC Serenade, WOC. 11:45
WBBM - The WBBM Serenade, WBBM. 11:15
WOC - The WOC Serenade, WOC. 10:45
WBBM - The WBBM Serenade, WBBM. 10:15
WOC - The WOC Serenade, WOC. 09:45
WBBM - The WBBM Serenade, WBBM. 09:15
WOC - The WOC Serenade, WOC. 08:45
WBBM - The WBBM Serenade, WBBM. 08:15
WOC - The WOC Serenade, WOC. 07:45
WBBM - The WBBM Serenade, WBBM. 07:15
WOC - The WOC Serenade, WOC. 06:45
WBBM - The WBBM Serenade, WBBM. 06:15
WOC - The WOC Serenade, WOC. 05:45
WBBM - The WBBM Serenade, WBBM. 05:15
WOC - The WOC Serenade, WOC. 04:45
WBBM - The WBBM Serenade, WBBM. 04:15
WOC - The WOC Serenade, WOC. 03:45
WBBM - The WBBM Serenade, WBBM. 03:15
WOC - The WOC Serenade, WOC. 02:45
WBBM - The WBBM Serenade, WBBM. 02:15
WOC - The WOC Serenade, WOC. 01:45
WBBM - The WBBM Serenade, WBBM. 01:15
WOC - The WOC Serenade, WOC. 00:45
WBBM - The WBBM Serenade, WBBM. 00:15

Good Listening for Monday

WOC - The WOC Serenade, WOC. 11:45
WBBM - The WBBM Serenade, WBBM. 11:15
WOC - The WOC Serenade, WOC. 10:45
WBBM - The WBBM Serenade, WBBM. 10:15
WOC - The WOC Serenade, WOC. 09:45
WBBM - The WBBM Serenade, WBBM. 09:15
WOC - The WOC Serenade, WOC. 08:45
WBBM - The WBBM Serenade, WBBM. 08:15
WOC - The WOC Serenade, WOC. 07:45
WBBM - The WBBM Serenade, WBBM. 07:15
WOC - The WOC Serenade, WOC. 06:45
WBBM - The WBBM Serenade, WBBM. 06:15
WOC - The WOC Serenade, WOC. 05:45
WBBM - The WBBM Serenade, WBBM. 05:15
WOC - The WOC Serenade, WOC. 04:45
WBBM - The WBBM Serenade, WBBM. 04:15
WOC - The WOC Serenade, WOC. 03:45
WBBM - The WBBM Serenade, WBBM. 03:15
WOC - The WOC Serenade, WOC. 02:45
WBBM - The WBBM Serenade, WBBM. 02:15
WOC - The WOC Serenade, WOC. 01:45
WBBM - The WBBM Serenade, WBBM. 01:15
WOC - The WOC Serenade, WOC. 00:45
WBBM - The WBBM Serenade, WBBM. 00:15
Saturday, January 15, 1938

Good Listening for Today

Station which will broadcast these programs may be found in
the adjacent program column of the time interval indicated.

**MORNING**


11:15 CBS-NAT'S GROUNGE PREM. WLS Chicago, John Collier, Conductor.

**AFTERNOON**

12:00 NBC-People's Leisur Prod. WBBM Chicago, Mr.无线, Conductor.

14:00 NBC-NATIONAL BAND CONCERT, J. K. Hall's Orchestra. WOC Dubuque, Music Director.

Radio Guide • Week Ending January 15, 1938

Saturday

Good Listening for Today

Station which will broadcast these programs may be found in
the adjacent program column of the time interval indicated.

**MORNING**


11:15 CBS-NAT'S GROUNGE PREM. WLS Chicago, John Collier, Conductor.

**AFTERNOON**

12:00 NBC-People's Leisur Prod. WBBM Chicago, Mr.无线, Conductor.
WRITE FOR YOUR FREE SAMPLE OF "SHARKOL" SHAMPOO COLOR SAMPLES

Write today for free samples of the medicated shampoo for grey hair, SHARKOL. This effective treatment against graying hair is now available in color samples. There are four shades to choose from: Black, Brown, Dark Brown, and Light Brown. Each color sample is suitable for use on both men and women.

Each sample is enclosed in a handsome case and sent free of charge with no obligation to buy. Write today for your free samples. SHARKOL, Service Office, Hawaii, P. O. Box 482, Honolulu, Hawaii.
Plan sent free, no obligation. Ford Sedans or $500 cash given as a Bonus.

Earnings up to $6000 in a week

Over 350 more men and women are needed at once to open up fine-paying Coffee Agencies right in their own home localities. If you are looking for a bona fide chance to make as high as $60.00 in a week, starting at once, this company will send you everything you need, give you all the help you require, and back you up with its proven successful plans. You risk no money. A chance to be independent, work as you please, and make more than just a modest living. If you want to know whether there is an opening for you in your own or nearby locality, mail the Application below. By return mail you will be notified whether we have an opening for you, and if we have, you will receive full information about this Coffee Agency Plan. You don't send a penny—just mail the Application. No obligation—you decide after you read the plan. Don't delay. Send your Application at once.

ALBERT MILLS, President
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Cincinnati, Ohio