Nadine Conner
—soprano star
heard on the
"Songshop"
over CBS Fridays
This week—Most Popular Musical Program

Tell's week the fifth annual Star of Stars Poll begins! In past years this poll has demonstrated to stars and sponsors alike that listeners are willing and anxious to show their gratitude for good entertainment by coming to the support of their favorites in the greatest listeners' poll conducted anywhere in the world. This year again listeners who want to keep their favorites on the air will take this means to do so.

On page 4 of this issue, the significance of the annual Radio Guide Star of Stars Poll is discussed. Before you vote, read that account of past polls. It demonstrates how listeners in past years have had their radio entertainment built to order.

The best way to tell that all-important message to a radio sponsor is with your vote—this week and every week.

This year's poll differs from all of Radio Guide's previous polls in one important respect. In the past, readers voted on all twelve divisions of the poll at one time and had the privilege of voting each week over a long period of time. This year voting will be done by divisions—one division each week. For example, the ballot this week (it appears on the top of this page) is for your vote on the best musical program. It must be mailed on or before midnight, Saturday, March 19.

Do not vote on anything but the best musical program on this ballot. Do not vote on anything but the best musical program this week. Next week Radio Guide will print another ballot. It will be for your vote on the best dramatic program. That ballot will be for votes in the dramatic program division only, and must be mailed on or before midnight, Saturday, March 26. That will be the only division voted on that week.

This week after that, a third ballot will be published. It will be for your vote on the best children's program. Ballots in this division must be mailed by midnight, Saturday, April 2. Each week in this manner readers will be given an opportunity to vote for whatever program or personality they want to support. Individual polls will be conducted for the following classifications in issues of Radio Guide dated as follows:

1. Musical programs—March 19 issue
2. Dramatic programs—March 26 issue
3. Children's programs—April 2 issue
4. Actors and actresses—April 9 issue
5. Popular singers—April 16 issue
6. Classical singers—April 23 issue
7. Comedians—April 30 issue
8. Dance orchestras—May 7 issue
9. Announcers—May 14 issue
10. Commentators—May 21 issue
11. Most promising new stars—May 28 issue
12. Star of Stars—June 4 issue

Winners in the various divisions will be announced as soon as ballot counters tabulate all returns, and, unlike previous years, winners will be announced each week, starting with the completion of the first tabulation.

Paste your ballot on a penny postcard, if you like. Mail this week's ballot before midnight, Saturday, March 19. Address it to "Star of Stars Editor, Radio Guide, 400 North Broad Street, Philadelphia, Pa."

Vol. 7. No. 22
March 19, 1938
Curtis Mitchell
Editor

RADIO GUIDE
M. L. Annenberg
PUBLISHER

HAPPY LISTENING

Double Or Nothing

It's nothing with the Stroud Twins, Clarence and Claude, whose conversational contrasts bring humor of a different sort to the Sunday evening variety program sponsored by Chase and Sanborn and featuring Charlie McCarthy. Very much alike in appearance, the twins, however, provide a startling contrast in almost every other respect. Radio Guide's James Street turned his inquisitorial eye on these new radio comics and the result is "My Brother's Keeper," a rather illuminating and entertaining account on pages 2 and 3 of this issue.

Dial-Twisters' Power

Heartless and cruel in many ways as an imperial edict, yet based on human values for its existence, is this business we call radio. Fortunes are made, and broken, by the whims of dial-twisters, for in the last analysis it is the listeners who finally determine the trend of radio's programs. And Radio Guide's Star of Stars Poll has brought out some unusual sidelights on listener preferences during the past four years. A revealing story on page 4 of this issue tells what listeners' expressions mean to radio stars—how those expressions have mirrored the trend during recent years. Read that story, and then cast your vote in this year's Radio Guide Star of Stars Poll.

www.americanradiohistory.com
THIS WEEK
PREVIEWS OF SOME OF THE BETTER REGULAR AND SPECIAL BROADCASTS

SUNDAY, MARCH 13
Jof Hofmann ... artistic triumph
Philadelphia-Symphony Society--CBS, 3 p.m. EST.

A native of Poland, Hofmann made his debut at the age of five in Warsaw, was a mature artist at eighteen, dividing his time between Europe and America. Sunday he'll be heard playing Chopin's Piano Concerto No. 1 in E Minor.

Nathan Gordon ... stringmaster
"Magazine of the Air"--CBS, 5 p.m. EST.

Gordon, young viola player, studied at the Juilliard School, and in 1906 joined the orchestra of the Metropolitan Opera. He has also been soloist with the Pittsburgh Symphony Orchestra.

Boris Karloff ... Feg Murray's guest
"Easter's Broadcast"--NBC-Blue, 7:30 p.m. EST.

Last time Karloff was on the air, he read Poe's classic, "The Raven," with such feeling that a senator objected to the performance. A gentleman in fact and a monster in fiction, British-born Karloff will tell all in his appearance Sunday.

Jose Iturbi ... for Ford
Sunday Evening Hour--CBS, 9 p.m. EST.

Iturbi is one of the most popular pianists before the American public. From Valencia, where he was born, this distinguished artist seems to have acquired the warmth, color and charm which characterize his playing. He's been amazing audiences with his talent since the age of seven.

MONDAY, MARCH 14

Entertainment-plus ... every Monday
Brewers' Association--CBS, 8 p.m. EST.

Columbia's new variety show. "The Monday Night Show," enters into its second week on the air. Its stars are Lou Holtz, with Cecelia, his trained seal, as stagehand, Ted Huang as commentator, Agnes Moorehead, and Ray Thompson and her trio.

Lucy Monroe ... American prima donna
Philadelphia Orchestra--NBC-Blue, 9 p.m. EST.

Lucy Monroe, brilliant young soprano, made her Metropolitan Opera debut during the spring season of 1937, has since last June made many appearances with the Philadelphia Orchestra in concert and opera. She is official American Legion soloist.

Inter-American Commerce ... today
"Brave New World"--CBS, 10:30 p.m. EST.

The trade phase of relations between the Americas is a subject of increasing importance in present-day affairs. This broadcast will tell of the bids of modern nations for Latin-American trade, and will discuss the background and significance of the Hull Reciprocal Trade treaties.

TUESDAY, MARCH 15

Marie Sarkipho ... Guest's guest
"It Can Be Done"--NBC-Red, 8:30 p.m. EST.

Known as the Nation's No. 1 Guide, Marie Sarkipho will tell all to Edgar Guest Tuesday. She makes a business of escorting hunting-parties through the woods, across rivers, etc. It is said three-hundred-mile trips are just jaunts to her.

Edna May Oliver ... visits Al
Al Jolson Show--CBS, 8:30 p.m. EST.

(For the West, 7:30 p.m. PST.)

Winner of plaudits for her fine acting in many great movies, solemn-faced Miss Oliver has a large fan following. Sunday she'll be heard in a skit with Al and his radio crew during their broadcast over the Columbia Broadcasting System.

WEDNESDAY, MARCH 16

Captain Gray ... his story
"Cavalcade of America"--CBS, 8 p.m. EST.

(For the West, 9 p.m. PST.)

The thrilling life of Captain Robert Gray, American explorer, will be Cavalcade's dramatization. Not only did Captain Gray discover the mouth of the Columbia River, but he was the first man to carry the American flag around the world.

Charles Boyer ... for Lucky Strike
"Your Hollywood Parade"--NBC-Red, 10 p.m. EST.

Boyer, French importation to Hollywood, has been acclaimed by critics for his fine acting in many films, including the current success, "Conquest." A favorite of numerous movie-goers, he'll be heard in a short dramatic sketch this Wednesday.

George St. Jean ... small businessman
"American Viewpoints"--CBS, 10:45 p.m. EST.

St. Jean, vice-chairman of the New York District of the Small Business Association, and one of the little businessmen who recently conferred with President Roosevelt, is speaker. He'll discuss "Breaking the Backbone of the Nation."

THURSDAY, MARCH 17

De Valera ... from Dublin
Eamon De Valera--CBS, 4:45 p.m. EST.

A St. Patrick's Day message by Eamon De Valera, colorful president of the Irish Free State, will be heard this Thursday over the Columbia Broadcasting System. The address will be short-waved to American listeners from Dublin.

Francis Gaal ... for Kraft
Music Hall--NBC-Red, 10 p.m. EST.

New Cecil B. De Mille Hungarian "discovery," Francis Gaal, is being praised for her fine work in "The Bucaneer." She'll indulge in light banter with genial Emcee Bing Crosby.

FRIDAY, MARCH 18

Robert Benchley ... American humorist
Whitman Program--CBS, 8:30 p.m. EST.

(For the West, 7:30 p.m. PST.)

Nefold essayist and wit, Benchley will be interviewd by Paul Whiteman. First achieving national attention through his work as editor of "Vanity Fair" in 1919, Benchley was subsequently dramatic editor of "Life" for nine years, and followed that with a similar berth on the "New Yorker."

Charles Winninger
Alice Brady ... "Goodbye Broadway" preview
"Hollywood Hotel"--CBS, 9 p.m. EST.

"Goodbye Broadway" offers splendid roles for Veterans Winninger and Brady. It is the story of two old-time vaudeville stars who come into possession of a dilapidated hotel in a small town. All their hungry vaudeville friends flock to the town on hearing about it, and many complications follow.

SATURDAY, MARCH 19

High-school students ... Are you going to college?
Harvey N. Davis--CBS, 2:15 p.m. EST.

The third of four talks intended for high-school students on the subject, "Why Go to College?" brings President Davis of the Stevens Institute of Technology in Hoboken, N.J., to the microphone. He will discuss the technical college.

Eugene Staley
Clark M. Eichelberger ... world economics
World Economic Cooperation Program--
CBS, 3 p.m. EST.

Professor Staley of the international economics at the American University, School of Law and Diplomacy in Boston, and Eichelberger, director of the world economic cooperation campaign of the National Peace Conference, will be heard. They'll discuss "A Practical Program for World Economic Cooperation."
MY NATAL day," said Clarence Stroud, the five-syllable chortlerologist of the crackpot Strouds, "is the 26th of March. March is the third month of the Gregorian calendar and means 'month of Mars.' Mars is the fourth planet of the solar system. Mars also is the Roman mythological god of war, the same as the Greek Ares. March should not be confused with the common noun of Teutonic origin which means boundary, or with the French verb which means tread or trample. Other important events that occurred on March 26 were the Battle of Verona between the French and the Austrians, and the attack on Providence, R. I., by Indians. Yes, I was born on the 26th of March, 1907 anno Domini."

"Me, too," said Claude Stroud, the one-syllable pauciloquent almonmouthed boy.

"We are twins," continued Clarence. "That means duality, duplex, twain, double, alike."

"We ain't," said Claude. "He talks."

"Claude and I are on the radio, the Red network of the National Broadcasting Company, the Chase and Sanborn Hour, with Don Ameche, Nelson Eddy, Dorothy Lamour, Edgar Bergen, Charlie McCarthy and Robert Armbruster's orchestra. Mr. McCarthy is another dummy that is a conversation-alist of note. Claude and I enjoy the radio. It gives us a golden opportunity to uplift the people, our compatriots, to educate them, to inspire them to nobler achievements. We like the radio, do we not, Claude?"

"It pays regular."

"My brother and I completed our studies in the fourth grade. I prefer Shakespeare, Voltaire and Emerson. Claude prefers Word's Illusion and Don Quixote."

"And hot dogs," said Claude. "With mustard, lots of mustard, on them."

The Strouds were born in Texas, out where men are men and women are governors, out where the wind blows, and so does Clarence.

"I WAS born in Kaufman, Texas," Clarence was off again, his tongue in high gear, his brain in neutral. "Kaufman is a very charming town. It is derived from the Anglo-Saxon word tun and means inclosure or manor. The word also is drawn down from the Icelandic word tun, meaning homestead, and from the Dutch word, meaning fence. The German word is zwon and means hedge. Claude and I are very proud that we are natives of Texas, are we not, Claude?"

"I'll do."

"Texas is the nation's largest state, in area, comprising 265,636 square miles, and is 890 miles long and 760 miles wide. The bluebonnet is our state flower. Texas is an Indian word meaning 'friends' or 'allies.' Yes, Claude and I are very proud that we are natives of Texas, are we not, Claude?"

"I didn't have anything to do with it."

The quickest way in the world to peeve (colloquialism of unknown origin meaning to vex, to make querulous, an adopted cousin to the nouns irascibility, petulance, acerbity, acrimony and pugnacity) the Strouds is to ask them "Are you really twins?"

If they would keep their mouths shut, which Clarence won't, you couldn't tell them apart. Back in Texas when they were youngers, their mother had to tie ribbons on their arms to tell who was who. They won't admit which one wore a dash of pink on his little wrist.

An elderly lady, a neighbor, thought little Clarence was the cutest thing! She would drive by on Sundays to take little Clarence buggy-riding. She didn't like Claude and reckoned he was a bit dopey, an excellent word meaning pixilated, teched in the head. So one day Mrs. Stroud switched ribbons, and Claude went riding instead of Clarence.

"CLARENCE is getting smarter every day," said the lady after the ride. "He is such a precious child, positively precocious." Which means —aw, look it up yourself!

They were just a couple of typical American boys, with warts and slingshots and day dreams. They were still in short breeches, the kind with three little buttons on each leg, when their uncle took them to a vaudeville house in Dallas. I hope they took the ribbons off their wrists before they got to Dallas.

They saw a pair of acrobats in the show, and as soon as they got home they went to the back yard and began tumbling. They got good and went over to Burkburnett, Texas, where they won first prize in an amateur contest. Then the show bug stung 'em. "Claude and I," Clarence took up the narrative, "decided that our future lay in the theater. It was a noble determination. The theater is the stage of the world. Think of the Greek theater, the Roman circus—"

"Did they have clowns?"

"THE plaudits of the multitude, entertaining the people— the exaltation of the populace, the sublimation, the aggrandizement. It was noble endeavor, was it not, Claude?"

"Better than hoboing."

The boys had finished the fourth grade. Clarence couldn't even pronounce naphtha, much less spell it. But who cares? They were twelve, a
couple of Texas twins, tough as hickory nuts in spite of the pink and blue ribbons of identification. They were good entertainers, and John Robinson's circus saw them work. He signed them up, and the lads went on the road.

"We followed the sawdust trail," Clarence said. "Under the big top. For two years we followed the path of the gypsy trail. Like a rolling stone —"

"We gathered no moss," Claude grinned.

"We were fourteen, mere stripplings..."

"You mean saplings," Claude broke in, "a word coming from saps."

"Then we severed our connections with the circus, and went home. We were weary."

"We were broke," said Claude.

"IT IS true that we had none of the material things of life," Clarence explained. "No filthy larcy."

"Or clean larcy, either."

"Money is the root of all evil," Clarence beamed.

"We've always been good boys," Claude scowled.

"We went without funds, assets, pecuniary resources—"

"He means," Claude took a deep breath, "we didn't have any dough, jack, spenduck, simoles, mazuma, frog-skins, salt, tin, brass, chips, rocks, clinkers, skells, velvet, ironmen, cart-wheels or bobs."

They wanted to go in vaudeville, but the nearest booking-center was St. Louis and it's a long way from Texas to St. Louis. Hitch-hiking wasn't popular. So they grabbed a freight train.

"We had to go to St. Louis," said Clarence. "So we took the liberty of riding a train free of charge."

"We hopped a rattler," said Claude.

They were booked out of St. Louis in small-town vaudeville and hit the road again. A hard-shoe family, dancers, took a fancy to the youngsters and taught them to dance. The Strouds didn't talk during their act. It was torture for Clarence, but they only tumbled and danced and villagers liked them.

"We tramped through rural America," Clarence said. "It was interesting. America is a great nation. All Americans should know rural America. It is the heart of our land. We played the lovely valley towns."

"We played the town halls," Claude cut in.

"AND in 1927, our chance came," Clarence smiled at the recollection. "We played the Palace in New York, the mecca of vaudeville artists. It meant we had climbed the mountain, had reached the peak."

"It meant three squares a day, with pie on Sunday," said Claude.

It was at the Palace where the twins added a conversation act. The audience was so enthusiastic over their show that the boys were called back again and again. In imitation, they resorted to an old vaudeville trick to get off stage. They made a curtain siren.

Clarence was nervous, but he also was wound up. He rambled on and on, remembering all the big words he ever had heard and throwing them in until his speech was like an ocean of metaphors, Claude bored. Finally he slipped in a droll crack, and the audience howled.

That started it, and thereafter in all their skits they talked a bit. Clarence did most of it, using two-dollar words. Claude answered with two-bit words, and the comics clicked. Incidentally, they had discarded the pink and blue ribbons.

The bottom fell out of vaudeville in the late '20's.

"Radio and the talkies began slowly to strangle vaudeville," Clarence said.

"Vaudeville performers were forced to turn to other lines of endeavor. Vaudeville died —requiescat in pace."

"It kicked the bucket."

EGGAR BERGEN was caught in the collapse, too, and Charlie McCarthy almost was crushed to shavings. Berger went to England. The Strouds hied to Australia as a kind of aa"n.

"We went down under—" Clarence began.

"We sure did," Claude laughed.

"Down under everything."

They toured Australia in 1928, then returned to the United States and got some vaudeville tie-ups. When the going got tough, they managed some night-club performances.

"We interspersed our vaudeville activities with night-club performances."

"We were down on our luck," Claude said.

"We had to eat," said Clarence.

The pair split in 1933 and was apart until 1946. Claude got a job writing for a motion-picture company.

"My brother, said Clarence proudly, "is a writer."

"He finished the fourth grade," Clarence said.

Things began looking up in 1936 and the customers began flocking back to night clubs. The twins believed their future lay in night-club work, so Claude chucked his motion-picture job and they got together again and clicked in night clubs. Most of their act was silent, and they never gave a thought to radio. A talent-scout for Rudy Vallee saw them work and tagged them for an appearance on the BobBS radio show. The Strouds were gathered in the audience when they made the broadcast.

"Never at a loss for words is Clarence Stroud. Former acrobats, he and his "happy about the whole thing" brother, Claude (above), developed their deadpan comedy as an accident while making a curtain speech

"My desire was to take a message to the World's Fair," Clarence said. "To speak with beauty, to express myself. I wanted to sway the multitudes." He laughed and said, Claude.


"Claude doesn't read French. He prefers closed cars or airplanes, and he doesn't like holidays, big parties or premières."

Clarence wants a city house. Claude wants a country home.

Clarence likes a tub. Claude prefers showers.

THEY swap business responsibilities. Every six or eight weeks, the boys alternate in managing the team. The acting manager handles all business, receives all business callers. If the business is not important, the manager delivers a verdict on the spot and without asking the other half of the firm. Of course, if it's important business the pair goes into a huddle, but by agreement the acting manager's vote carries more influence than that of the other twin.

While one Stroud handles business, the other handles their social obligations, answers mail from fans, sends pictures and arranges their daily routine.

Clarence was acting business manager when they were hired by Chase and Sanborn, but Clarence was the boss when they got their break with Vallee. They wrote the script on the trains. Neither is married.

"My brother and I," said Clarence, "have never taken the matrimonial vows. Wedlock has not been our lot. We have trod not! to the nuptial ode, the wedding song, the hymnale, the epithalamium. We are bachelors, celibates. What do you think about it, Claude?"

"I'm happy about the whole thing."

The Stroud Twins may be heard Sunday on Chase and Sanborn Hour over NBC Red network at:

- EST 10:00 p.m. - CST 7:00 p.m.
- MST 6:00 p.m. - PST 5:00 p.m.

Radio Guide • Week Ending March 19, 1938
WHAT DO POLLS PROVE?

STARS' FATES LIE IN THE VOTES OF MR. AND MRS. PUBLIC, FOR THEY TELL ALL

WHERE was Charlie McCarthy last year? Where is Frank Parker this year? What has happened to Joe Penner? What will happen to Jack Benny? More important: Who charts the destinies of these stars? Whose fine hand fashions their lives—and with those lives, our radio pleasure? Whose work will it be if Jack Benny says some Sunday night, that note of plaintive humor gone from his voice, "This is the last number of the last Jell-O series"? Who was it that heard Charlie McCarthy and elevated him from the obscurity of a guest appearance to glory? Who has said: "Frank Parker? No. We won't let him broadcast this week"?

Radio is a billion-dollar heartless in many ways than the salmon-canning industry—yet radio is built on human values. Radio is human, because radio's listeners are human—and because to those listeners the stars of radio are close personal friends. Stars of the stage and screen may be souls apart; for they find their audiences in strange settings, but stars of radio are like members of their listeners' families: they meet those listeners at home.

To Dan Murphy, fretting over his income tax as he listens in the living-room; to Mrs. Emma Graham, washing her dishes quietly so Major Bowes' amateurs can be heard above the clatter; radio stars are like the lady next door: inclined to make mistakes, beset by trials beyond their expectations, but on the whole, friendly, interesting and unpredictable.

Strangely, tolerant old Danny Murphy and bespectacled Mrs. Emma Graham have more influence on the lives of those friends of the air than they do on that of the ever-present lady across the back fence. They are the ones who say, "Jack Benny must always have a new Jell-O series." They are the ones who heard Frank Parker, loved him—and forgot him.

They sign the stars' contracts; they write the story of radio.

In a third aspect—every day acts, unsuspecting Dan Murphy and Mrs. Graham—and a hundred million more like them—write the roster of radio. If, when Mrs. Graham does her Saturday's shopping, she selects a pound of Chase and Sanborn coffee, she is relying, as surely as if she sat behind a glass-topped desk, the stars of Sunday night's big variety show—Don Ameche, Charlie McCarthy, Dorothy Lamour and all their playmates. If by chance she turns instead to Maxwell House, she adds an hour to Robert Taylor's stay on Thursday night's "Good News of 1938" program. If Mr. Murphy asks his chamber of commerce to thank Major Bowes for making his home town some Thursday night's "honor city," he is sending his message straight to the Chrysler Corporation. And when Mrs. Graham's daughter asks Bing Crosby for an autographed picture, she also gives him an opportunity to sign his name on a long-term contract.

More important than any of these are their votes, tabulated in radio's great popularity polls. Greatest of these is Radio Guide's annual Star of Stars election. Where many polls reach only restricted sections of radio's listeners, or reflect only the opinions of radio editors who are expected to speak for their readers, the Star of Stars Poll goes to every listener and asks him for all his prejudices and preferences.

In this poll, Radio Guide acts as an agent for America's listeners. It has no interest in the results. Its only function is to invite listeners to participate, to tabulate the votes, and to tell the world the results.

This year's Star of Stars Poll—beginning this week on Radio Guide's inside front cover—is the fifth. This will, as have all the others, add a chapter to radio's history. What will that chapter be? "The Growth of the Guest Star?"; "The History of Hollywood's Invasion?"; "The Story of Swing?" Listeners' votes will tell. Look at other years' polls to see how radio's story has been cast up in the casting of ballots.

In 1934, Mr. Murphy and Mrs. Graham and their millions of cohorts turned to radio for escape from real life. Depression-weary, (Continued on Page 18)
Jan Peerce, Radio City Music Hall tenor soloist, will be the guest of "Your Hit Parade" over CBS Sat.

There is a rumor that Singin' Sam's appearance on CBS' "The Songshop" Friday may lead to a permanent berth.

Actress Alice Brady, shown here with her favorite dachshund and "Napoleon," will appear with Charles Winninger in a preview of "Goodbye Broadway" on "Hollywood Hotel" over CBS Friday.

THE WEEK'S HIGHLIGHTS

Jack Krueger, Kansas City, Mo., high-school lad, will be featured soloist on the Armco concert. Sun. NBC-Blu

Martha Raye will open her big mouth in a burlesque of Al Jolson on the Jack Oakie program Tuesday on CBS.

Dr. John H. Finley, New York Times editor (posing above), will be on CBS' "School of the Air." Tuesday.

Frank Munn (left) sings "Where or When" on "The American Album of Familiar Music" Sun. on NBC-Red.

Guest of George Jessel's show over MBS this Sunday will be the talented actor, Edmund Lowe (right).
The March of Music
Edited by Leonard Liebling

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

MUSICLOVERS and the public at large have not yet recovered from the shock of George Gershwin's tragic death last summer at the age of thirty-eight, and while his creative powers were functioning so vitally and importantly. Since then, hardly a week has passed without some single performance or whole concert devoted to his memory. Also, the discussion of his real artistic standing still continues, the controversials being split on the subject of whether he should be included in the list of art-composers or in the popular division claimed by Broadway. Probably the correct answer is that he deserves a place in both departments.

This Sunday, on the Ford Sunday Evening Hour at 9 p.m. EST, Jose Iturbi plays the "Rhapsody in Blue," and that fact brings back to my mind a certain morning in the year 1924, when Paul Whiteman telephoned me an invitation to come to the Palais Royal in New York and hear one of his rehearsals at that night club. Arrived there, I found the sweater-attired Paul and a costumed young man in deep consultation over a penciled manuscript lying on the back of a grand piano. Chairs were piled on tables and scrubwomen were cleaning up the debris of the night before.

"Hello, Leonard," said Paul; "I want you to hear a new piece this lad has written. His name is George Gershwin and he calls this thing 'Rhapsody in Blue.' You may not know him, but he's done some good songs for musical shows."

The composer and the band played "this thing," and I was frankly uncertain whether I liked it or not. The exotic coloring pleased me, and so did the big melody for strings, although it suggested Tchaikovsky to me at the moment. Paul and George walked over and asked my opinion. "I would rather wait until I hear the composition again," I answered cautiously, "All right," said Paul, "we'll play it again." And they did. The second try convinced me. I became and have remained an enthusiastic admirer of the Rhapsody.

Paul's executive staff and I then went to luncheon, and the conductor asked us whether he was foolish in dreaming that he would like to invade the "classical" precincts by giving a concert at Aeolian Hall. "I have a great public following and I am making a good deal of money," he explained. "Do you think I would be risking the loss of both if the critical undertakers"—looking hard at me—"ambased me and sent me back to Broadway with my tail between my legs?"

All of us encouraged the plan of the concert.

"Would any of the big-shots among the high-brow musicians come if I sent them boxes?" Paul continued. I made out a list of "high-brows," to whom Paul later sent boxes. They all came. Among them were Rachmaninoff, Stokowski, Godowsky, Heifetz, Damrosch, Kreisler, John McCormack and other leading lights. They helped that afternoon, February 12, 1924, to make history for Paul Whiteman, the "Rhapsody in Blue" (its first public hearing) and George Gershwin, a trio long to be remembered in American music annals.

THE items on this program make an ideal radio recipe—one part serious, one part entertaining.

Effervescence color the happy Rossini excerpt and continue with the Hungarian rondo in the Haydn concerto. Its larghetto, of tender sentiment, is added refutation of the foolish idea that Haydn predominantly inclined to gay moods.

Grainger, however, has one distinct preference, for he leans undeniably to folk-music, particularly that of England. He has a faculty, too, for preserving its character even in his resonant and more elaborately harmonized arrangements.

MUSCLEOVERS and the public at large have not yet recovered from the shock of George Gershwin's tragic death last summer at the age of thirty-eight, and while his creative powers were functioning so vitally and importantly. Since then, hardly a week has passed without some single performance or whole concert devoted to his memory. Also, the discussion of his real artistic standing still continues, the controversials being split on the subject of whether he should be included in the list of art-composers or in the popular division claimed by Broadway. Probably the correct answer is that he deserves a place in both departments.

This Sunday, on the Ford Sunday Evening Hour at 9 p.m. EST, Jose Iturbi plays the "Rhapsody in Blue," and that fact brings back to my mind a certain morning in the year 1924, when Paul Whiteman telephoned me an invitation to come to the Palais Royal in New York and hear one of his rehearsals at that night club. Arrived there, I found the sweater-attired Paul and a costumed young man in deep consultation over a penciled manuscript lying on the back of a grand piano. Chairs were piled on tables and scrubwomen were cleaning up the debris of the night before.

"Hello, Leonard," said Paul; "I want you to hear a new piece this lad has written. His name is George Gershwin and he calls this thing 'Rhapsody in Blue.' You may not know him, but he's done some good songs for musical shows."

The composer and the band played "this thing," and I was frankly uncertain whether I liked it or not. The exotic coloring pleased me, and so did the big melody for strings, although it suggested Tchaikovsky to me at the moment. Paul and George walked over and asked my opinion. "I would rather wait until I hear the composition again," I answered cautiously, "All right," said Paul, "we'll play it again." And they did. The second try convinced me. I became and have remained an enthusiastic admirer of the Rhapsody.

Paul's executive staff and I then went to luncheon, and the conductor asked us whether he was foolish in dreaming that he would like to invade the "classical" precincts by giving a concert at Aeolian Hall. "I have a great public following and I am making a good deal of money," he explained. "Do you think I would be risking the loss of both if the critical undertakers"—looking hard at me—"ambased me and sent me back to Broadway with my tail between my legs?"

All of us encouraged the plan of the concert.

"Would any of the big-shots among the high-brow musicians come if I sent them boxes?" Paul continued. I made out a list of "high-brows," to whom Paul later sent boxes. They all came. Among them were Rachmaninoff, Stokowski, Godowsky, Heifetz, Damrosch, Kreisler, John McCormack and other leading lights. They helped that afternoon, February 12, 1924, to make history for Paul Whiteman, the "Rhapsody in Blue" (its first public hearing) and George Gershwin, a trio long to be remembered in American music annals.
**MONDAY, MARCH 14**

at 9:00 p.m. EST on NBC-Blue

**The Philadelphia Orchestra**

Eugene Ormandy, conductor

Lucy Monroe, soprano

Carnival Overture (Dvorak)

The Orchestra

Waltz from "Romeo and Juliet" (Gounod)

"Mi Chiamano Mimi" from "Boheme" (Puccini)

Lucy Monroe

Poem No. 1 (MacDonald)

Farandole from "L'Arlesienne" (Bizet)

Andante Cantabile for Strings (Tchaikovsky)

The Orchestra

La Primavera d'Ov (Glazounov)

Overture Concert (Bizzet)

Il Baccio (Arditii)

Lucy Monroe

Waltz from "The Nutcracker Suite" (Tchaikovsky)

The Orchestra

A SPRINGTIME program, light, redolent and altogether inviting gracious and easy response. Lucy Monroe's finely timbred, flexible soprano voice has a quality to wherewithal to fling the flowing Gounod and Arditii waltzes and the more lyric essays.

Conductor Ormandy does well to remind listeners that Dvorak wrote something besides his "Humoresque," the "New World Symphony," and "Songs My Mother Taught Me." The Carnival Overture is a merry and spirited example. Dvorak's own out-line for the work explains that he imagined a lonely traveler reaching the city where carousel reigns—"and having, at night, and being refreshed by its jollity in song and dance."

Another of the program's features is "one of the episodic melodies (alternately announced by flute and violin, accompanied by English horn) tells that the traveler discovered some surreptitious love-making in a quiet corner."

As the episode is short, it is to be assumed that the traveler retired quickly.

**WEDNESDAY, MARCH 16**

at 9:00 p.m. EST on NBC-Blue

**The Cleveland Symphony Orchestra**

Artur Rodzinski, conductor

Overture Symphony No. 7 (Bruckner)

ANTON BRUCKNER'S symphonies are not performed often, for they never have won a large public following. However, some conductors admire them warmly, Toscanini being one of them. His favorite of the nine symphonies by Bruckner is the seventh. The composer lived and worked in Vienne contemporaneously with Brahms, but was overshadowed by the latter's more direct appeal and stirring successes.

Bruckner's Seventh Symphony is long—uncut, it lasts about an hour—and soundly echoes the music of his hero, Wagner, but the composition has moments of quite exalted beauty, particularly in the second movement, whose inscription reads "very solemnly and slowly."

Bruckner was a naive and timid man who, when the Austrian emperor commanded him to ask a favor, answered: "Would your majesty please order Hanslick (Viennese music critic) not to write such bad notices about my music?"

With the departure of Toscanini, the luminous NBC Orchestra concerts do not end—much to the joy of their radio followers. Carlos Chavez, gifted Mexican composer-conductor, having already led one of the additional programs, is doing another on March 19. Thereafter we shall have Artur Rodzinski April 2, 9, 15; Pierre Monteuix, April 23 and 30; Sir Adrian Boult of London, May 14 and 21; and Bernardino Molinari, Italian maestro, to wind up the series. Conductors for March 26 and May 7 are still to be announced.

A musical prodigy risen to mature fame—he recently celebrated the fifteenth anniversary of his debut in New York—is the illustrious pianist, Josef Hofmann, who will regale us at his appearance with the New York Philharmonic on Sunday.

His career is too familiar to need recapitulation, but its lessons teaches that no matter how astonishing the temporary performances of a child may be, their ultimate character is what counts in the final determination of worth. Many boys and girls have shown remarkable talent on the piano and violin, but not all of them have gone on to future greatness. Their musical lives have been left in the rough, so to speak, sometimes because of too-early exploitation on the part of ambitious or profit-seeking parents who have given their gifted children no chance for further study and natural mental development. In the case of Hofmann, wisdom prevailed; he was retired from public life at the height of his juvenile successes and spent the next six years in rest and intensive study. Thereafter he renewed his proction of triumphs.

The late Dr. Frankel, renowned psychiatrist and alumnist, advocated the theory that all genius represents the completion of arrested development or frustrated ambition in an ancestor. Some believers in reincarnation will tell you that Hofmann is the revived spirit of Liest . . . Maybe he is. Who knows? But here he is. Not supernatural. And yet when the baby Hofmann, now an "arrived" artist, gave his intellectually sound and musically spiritualized performances of the most important works of the violin repertoire, everyone wondered.

**SUNDAY, MARCH 13**

12:00 noon EST—NBC Home Symphony, NBC-R.

12:00 noon EST—Dr. Charles Cowburn, organist, MBS.

1:30 p.m. EST—Radio City Music Hall of the Air, NBC-B.

2:00 p.m. EST—The Magic Key, NBC-R.

5:00 p.m. EST—Metropolitan Auditions, NBC-B.

**THURSDAY, MARCH 17**

2:00 p.m. EST—NBC Music Guild, NBC-R.

3:15 p.m. EST—Essex School of Music, NBC-B.

10:00 p.m. EST—Essays in Music, CBS.

**FRIDAY, MARCH 18**

2:00 p.m. EST—Music Appreciation Hour: Dr. Walter Zemlinsky, NBC-R & B.

3:30 p.m. EST—Bamberger Symphony, Lamda String Field, conductor; Alexander Kalliker, pianist, MBS.

**SATURDAY, MARCH 19**

12:00 noon EST—Chesley Music Series, NBC-R.

9:30 p.m. EST—Indianapolis Symphony Orchestra: Fabien Serouxity, conductor, Lawrence Tibbett, EST.

10:00 p.m. EST—NBC Symphony Orchestra: Carlos Chavez, Mexican composer, conductor, NBC-R.

If your favorite program is not listed on these pages, please turn to "This Week's Programs" on pages 57 to 43.

**SATURDAY, MARCH 19**

at 2 p.m. EST on NBC-Blue

**The Metropolitan Opera Company**

**Presents" CARMEN"**

by Georges Bizet

The Cast:

**CARMEN** . . . more popular because of its passionate story, hot-blooded music.

Carmen . . . Bruna Castagna

Don Jose . . . Rene Maison

Escamillo . . . John Brownlee

Micaela . . . Suzanne Fisher

Frasquita . . . Theodora Votapka

Mercedes . . . Helen Oelheim

Zuniga . . . Norman Cordon

Conductor, Gennaro Papic

THERE is no opera more popular than "Carmen," and advisedly so, because of its passionate story and hot-blooded music. Opera-goers seemingly never tire of the work, and at the Metropoli-

gan, whenever there is a new exponent of the title role, public and critical curiosity register to the utmost.

**ACT I**

A square in the Sunny Seville of 1820 or so shows a military guardhouse facing a tobacco factory. Don Jose arrives with the change of guards. Suddenly Carmen enters, swaying her hips and with a scarlet flower in her mouth. She seems the handsome Don Jose and tosses her blossom at him. The girl is so lively, so sexy. Carmen gives Don Jose a letter from her mother, in which she speaks of her home—coming and marriage to the bearer of this missive. An uproot in the factory, and the girls pour out, all together trying to tell the story. Carmen has had started a fierce fight with one of her co-workers. The arrest of Carmen follows, and she is led alone for a short while with Don Jose, she sings the provocative "Seedermuun," and suggests a rendezvous at Lillas Pastia's tavern. The soldier falls under her spell, unites her body and as he is leading her away through the crowd, she send him a mocking laugh and disappears with a mocking laugh.

**ACT II**

Pastia's Tavern. Carmen has joined a band of smuggling gypsies. Don Jose has served a prison sentence because of her escape. Escamillo, the bull-fighter, enters. He courts Carmen, but she is still dreaming of Don Jose, who arrives, having just been released. She dances for him, accompanying herself with the castanets. The smugglers' jolly song and the disciplined Don Jose wishes to go. Carmen upbraid him furiously, but he renounces firm until his captain, Zuniga, suddenly appears to visit Carmen. He dies of a fit. Don Jose defies his superior's order to leave and draws his sword against him. The smugglers intend to kill the ex solider, but there is now nothing left for the rash soldier but to throw in his lot with them.

**ACT III**

The mountain retreat of the smugglers. Carmen has tired of Don Jose and her fancy is engaged with Escamillo. She tells her fortune with cards and advises him to end his present life of sin. The bull-fighter reaches the cabin, and discovering his love for Car-


m, goes to Don Jose to frenzic. The two men duel with knives until they are separated. Micaela comes to tell Don Jose that his mother is dying. He is only able to call her name, for Carmen has taken her away with her. The smugglers intend to fight the bull-fighter, but there is now nothing left for the rash soldier but to throw in his lot with them.

**ACT IV**

Outside the cabin, the inevitable tragedy comes to its close. Gay throngs crowd the plaza and enter the portals of the arena. Carmen and Escamillo and the richly dressed Carmen are seen by one of her co-workers. The smugglers are separated. Two men duel—one of them is Carmen. The smugglers come to tell Carmen that they shall meet again.

Outside the cabin, the inevitable tragedy comes to its close. Gay throngs crowd the plaza and enter the portals of the arena. Carmen and Escamillo and the richly dressed Carmen are seen by one of her co-workers. The smugglers are separated. Two men duel—one of them is Carmen. The smugglers come to tell Carmen that they shall meet again.

**Also Recommended**

For Stations, See Our Program Pages
Listening to Learn

"And this cuff was but to knock at your ear, and
beseech listening."—Shakespeare.

When Is 9 O'Clock?

Two men and a woman were talking about radio programs. The scene was anywhere, the time, yesterday.

Said the woman, "After I've had a little relaxation in the evening I am likely to be ready by 9 o'clock for a little heavier type of program.

And the first man said: "You're right. Listening to learn is all right later—but I want amusement and relaxation after a hard day. That's what I want from my evening's listening."

But the second man said only: "What do you mean by relaxation? And when is 9 o'clock?"

The woman and the first man thought he was crazy. But he was deadly earnest and mad inside, because his friends weren't honest with themselves.

They knew not what they said—because they didn't define their terms.

They confused rest with idleness.

They confused relaxation with indolence.

They confused leisure with lassitude.

They confused FUN with work.

They said "9 o'clock" when they really meant "later"—the old excuse for putting off.

The second man was not crazy. He knew, with Cowper, that . . .

Absence of occupation is not rest;

A mind quite vacant is a mind distressed.

The second man was not crazy. He got more real fun and more satisfying relaxation from his listening than did either of his friends—because he never worked at being idle. He let his leisure work for him. And thus pleasantly occupied, he made his industry his amusement. He doubled his enjoyment and his rest by listening for pleasure plus enlightenment.

He knew that listening to learn is FUN—not work—and never heavy.

And he listens for fun NOW—not later—because he knows that 9 o'clock never comes.

Not only is he idle who is doing nothing,
But he that might be better employed.

—Socrates.
Recommended Programs

This catalog of recommended listening includes this week’s highlight programs of educational value. Omissions do not imply lack of recommendation.

ECONOMICS—BUSINESS

MUSIC

Saturday, March 19

Story of Industry. 5-5:30 p.m. CBS. Historical drama of “Electric Power.” 40 billion watts a year and what they mean to you. Plus Department of Commerce guest speaker, H. P. Kendall, of Boston.

EDUCATIONAL NEWS

Wednesday, March 16

America’s Schools. 6-6:15 p.m. NBC-Red. Projects and progress in the nation’s school system.

Friday, March 18

Education in the News. 6-6:15 p.m. NBC-Red. Authoritative guest speakers.

Saturday, March 19

Florence Hala. 1:15-1:30 p.m. NBC-Red. Informal news and views of our teachers and schools. Informative, human, and enjoyable.

Music and American Youth. 11:30 a.m.-12 noon. NBC-Red. Demonstration of student accomplishments in music.

HISTORY

Monday, March 14

Brave New World. 10:30-11 p.m. CBS. “Inter—American Commerce—And Dividend.” Historical perspectives on the progress, prosperity and prospects of business between the Americas.

Wednesday, March 16

Cavalcade of America. 8-8:30 p.m. CBS. (For the West 9 p.m. PST.) Life story of Capt. Robert Gray, who discovered Columbia River.

INSPIRATION

Sunday, March 13

Radio Pulpit. 10-10:30 a.m. NBC-Red. Dr. W. W. Sockman, “Supernatural Sections of the Street.”

Church of the Air. 10-10:30 a.m. NBC. Talk by the Rev. Douglas Houston, Hyde Park, Chicago, on “Christian Love.” 1-1:30 p.m. CBS. Rabbi A. J. Feldman, Hartford, Conn. Topic: “The Last Word.”

National Vespers. 4-4:30 p.m. NBC-Red. Dr. Harry Emerson Fosdick. “The Sacred and the Secular Are Inseparable.”

The Lutheran Hour. 4:30-5 p.m. MBS. Dr. Walter A. Maier.

The Catholic Hour. 6-6:30 p.m. NBC-Red. Fulton J. Sheen discusses the “Second Word,” in the series titled “The Individual Problem and the Cross.”

Saturday, March 19

The Message of Israel. 7-7:30 p.m. NBC-Blue. Rabbi Harry Levi, Boston.

Design for Listening

Time of the Week:

Are There Any New Ideas?

“I care, though vivid and real, are often indefinite, and are any of the close furniture of words.”

—TUPPER

There are many champions for the idea that there is nothing new under the sun. Dispute on this point is difficult, for the framework of word-furniture in which it is expressed is creaky and loose—unsafe as a mental seat.

There are others who champion the idea that old thoughts in new garb, reinterpreted for new uses, or revitalized by combination with other thoughts, are new ideas.

By this standard—and it seems the wiser one—the world is popping with new ideas. Business thrives on them.

Personality blossoms. Governments are made and wrecked. Science scales unconquered heights. Men grow mean and fight or grow great and live—as the play of new ideas dictates.

There’s an appeal of strong challenge in this week’s design for listening. Below are suggestions for the dial-hunt. But just as a new idea is still-born until a mind makes it effective in action, so is hearing profitless unless there be purpose in the listening. Here’s an adage to guide listening:

“If the ancients left us ideas, to our credit, we speak, we moderns are building houses for them.”

Monday. Ideas galore people “ Brave New World.” CBS at 10:30 p.m. New ideas in radio, race relations, in problems of war, peace and politics. A must-listen program for everybody.

Wednesday. There’s something novel about the plea of the little man, businessman or otherwise. Mayhap there is a new idea in the “American Viewpoints.” CBS, 10:45-11 p.m.

Friday. A thought you have never met before may well be old as the hills, but it’s a new idea to you. Expect some new ideas on the appreciation of music when Doctor Walter Darmsen introduces the percussion section of a symphony on the “Music Appreciation Hour.” NBC-Red and Blue at 2 p.m.

Saturday. Old ideas are religion’s specialty but they are awakening trends. On Just a Thought you will note as you hear “The Message of Israel,” NBC-Blue at 7 p.m.


Students Discuss Causes of Unhappiness

Monday, CBS, 2:30-3 p.m.

Youth grapples with another universal problem when the Human Relations Forum meets in its regular Monday session of the American School of the Air to discuss “The Causes of Unhappiness.”

High-school students of varied social and economic backgrounds comprise the forum group—reflect a cross-section of inquisitive youth throughout the nation. They come to the weekly round table unimpeded in the expression of their views and findings by scripts or restrictive rehearsals.

The result: an honest discussion, self-censored only by the dictates of broadcast law and good taste.

The forum meetings are the focus of a still-un accounted number of simultaneous classroom gatherings, where the contemporaries of the program participants follow the discussion, broaden their own points of view—seek solutions applicable to their own lives.

The Human Relations Forum can stimulate if it can little hope to influence the thinking of youth—parents are the secondary but more significant audience-objetive to the program.

For an occasional healthy shock and a broader understanding of the so-called swing-mad generation, follow the forum. Result? Influence unlikely—but stimulation probable.

During the remaining weeks of the series the following questions will be argued and clarified: “What are the causes of social conflict—wars, riots, crime, unrest?” “Where shall we look for beliefs and life philosophies?—Social allegiances and conflicting loyalties?” “What is the meaning of democracy for human relations?”

CBS Series Dwells on Outlook in Europe

Sundays, CBS, 9:30-10:15 p.m.

“Europe Calling” is the Columbia Broadcasting System’s added contribution to current close-ups of the political and social mores in Europe.

Heard each Sunday at 1:30 p.m., the program presents, via short wave and rebroadcast, conflict and challenge, victory and defeat, foreign and American, in authoritative reursions of highlights in the international picture and personal comments on the adventures of men in Europe’s key situations.

Non-professional opinion will doubtless predominate, as commentators will be selected from varied fields of work and interest—to the betterment, perhaps, of the picture offered America.

Educator Lyman Bryson, power behind current CBS expansion of special cultural-radio activities

Radio Guide • Week Ending March 19, 1938
HOLLYWOOD SHOWDOWN

BY EVANS PLUMMER

JACK OAKIE is jinxed. On March 15 he lost Alice Brady as his Oakie College guest. Two weeks later, on March 22, he lost the horse she was riding, when she broke an ankle, so her guest date was moved to March 22 and Martha Raye was substituted for March 15. But right after Jolson's chorister had been signed, she contracted pneumonia and was taken to the Charity Hospital in Los Angeles. The jinx has been trailing Martha all season. Early last December she fell while on a studio set and suffered a badly wrenched limb, and a few days later received laryngitis.

Better luck was the recent lot of Nan Grey. The star of "Those We Love" heard that a certain jockey was ruling "swat" and would also like to date: "I went to school with him," she said, and plunked $100 on his horse's nose. She won $132.

A like bunch caused the singing Tony Martino to back another nag named after Mrs. Martin—Alice Faye. Tony put $100 on the horse and collected $1,700! Alice didn't do so badly herself. Her more modest wager returned $400. Which reminds me that Hollywood luminaries are tremendously horse-conscious at the moment. If they don't ride them, they figure and bet them, and one public yacht firm here, Weintrub and Oleck, is even releasing a daily "tout" sheet to radio editors and celebrities.

Dick Powell is going in for another form of sport, hunting. Like Fiddler McGee and Al Jolson, Dick has become the manager of a hound. The late Po-Loose, former inter-collegiate light-heavyweight champion

Marion Talley would like to go out with Edgar Bergen, if that movie-director-sunter would only give her a free moment; and Bergen, a very shy fellow, would also like to date Marion. If he could only figure how to do it without blushing. Something ought to be done about this, especially since he bought the entire and very swell wardrobe that was made up for him to wear in "The Goldwyn Follies".

And as for Charlie McCarthy, he'd give anything to meet Miss Talley and their but their two different coffee sponsors feel that there are no firm grounds for growing the romance.

Speaking of ventriloquists, I saw and heard one week before last at the Los Angeles Opera House: Pesto's was every bit as good as Bergen. His lip motion was hardly discernible, his dummy manipulation was perfect. But because everyone would cry "Imita- tor" he probably never will get to the microphone. His name? Frank Gabby, and he predeceses the McCarthy-Bergen combination on the stage.

Strockcast are the Dick Feins next month, the Bob Burnsies in May, and the Kenny Bakers next fall. Meanwhile, Kenny is being considered for a leading role in the film, "Wizard of Oz," in which Judy Garland will have a starring role. Philosopher Burns also makes the news by becoming an Oklahoma Colonel. It happened this way: In his currently shooting Paramount pictures, Don Burns is cast as a senator from Oklahoma. Hearing of this, bags of mail from Arkansas flooded in, congratulating Don Burns a traitor to his state. So by official commission, Governor C. E. Bailey, of Arkansas, "lent" Bob to the neighboring state and its governor. E. W. McMahon.

Bob's mentor, Bing Crosby, is chagrined. It seems that he has learned that Gary, his oldest son, prefers "Uncle Whoa-Bill" to his father as radio fare. "Uncle Whoa-Bill, Gary explained, doesn't sing like his dad. Anyway, Gary is still a bit miffed about his father's performance in "Pennies from Heaven." When, in that picture, Gary saw Bing kiss Madge Evans, the youngster thought his dad wasn't fair to Maamma—Dixie Lee, to you.

Recent reports that certain of her friends feel that Dorothy Lamour has been used by O'Keefe, and Walter feels that someone should tell Hope about it, ... Someone did, and Bob didn't laugh.

Low-pitched Thruah Virginia Ferrill proved the real trouper again when, despite a cold that had kept her bedfast for a week, she appeared as usual on the February 26 edition of the Jack Haley Log Cabin Show. The latter, which pioneered with a new idea of relaying old-time melodramas, was plumply nonchalant and free of the stiff restraint that at times has been obvious in the Haley airings, and Phil Baker's Beetle, surprise-guest on the show, threw in some terrific ad-lib cracks that even the cast didn't expect.

Phil Baker, incidentally, was en route to a personal appearance at the time the Beetle-haunted Haley show went on the air. Having a few minutes to spare, he tuned in the latter just in time to hear Beetle say, "I don't know how Baker gets by with it!"

Radio Guide • Week Ending March 19, 1938

Shhhhh! Bob Hope's writers, says Walter O'Keefe, are providing Bob with laugh material that previously has been used by O'Keefe, and Walter feels that someone should tell Hope about it. Someone did, and Bob didn't laugh.

Constance Bennett lost her $250,000 suit against Jimmie Fidler through lack of evidence of his doing any statement Fidler had uttered. Fidler, by the way, was just renewed by his current sponsor for his second year. Bill Goodwin, the Camel manager, will announce his "I do" this month with Phillipa Hilbert.

Lanny Ross returns to the scene of his beginning March 17 when he launches his 1938 concert tour at Tacoma. Lanny was in Seattle as Pacific Coast cities will see him until April 2, when he sings in Denver, then his itinerary includes St. Louis on April 8 and Salina, Kansas, April 9. With $7,500 a week, off radio, his tours in Detroit, Pittsburgh and Washington, D. C., George Jessel and wife Norma Tal- madge may take their radio show on tour for a month or so. Otherwise he'll stay in the West and produce with Mack Sennett a new program to feature Irene Rich, observed of late haunting second-hand shops, is doing in pursuit her collection of antique glass paperweights containing blown-glass flowers.

Two Robert Taylors, one the father, the other his son in arms, attended the "Good News" show the other night to see their other Robert Taylor who master-of-ceremonies of the program and really isn't named Robert Taylor at all, having been christened Spangler Arlington Brugh. The Robert Taylor Junior is the baby who was seen in "The Last Gangster." His dad cinema-acts a bit, too.

Most methodical and meticulous are the preparations and the drafting of this Hugo, co-author, and photog- rapher, heard over NBC-Red network station KOMP to Friday afternoon Josephine Dillon (ex-Mrs. Clark Ga- bby) was his voice coach. "Tune in for an earful of some thing new, an electrical bass viol, now- adays in Phil Harris' orchestra, which, since closing its engagement at the Los Angeles Pantages, is now doing a series of southern one-acters."

Will Hollywood maintain its position as headquarters for the majority of the important commercial broadcasts? What are the prospects are to be ironed out between the motion-picture and radio officials? Most movie officials recognize and overcome? Read the startling answers to these and other questions in next week's "Hollywood Showdown."
WHAT is the real reason for the success of a radio star or program? People have many different interpretations of the success of a radio program, but although the majority of people might call it a business, it should be chalked up as "contributing causes," it comes right down to one basic reason—an increase in the sale of a sponsor's product.

Fan mail does help; 'ts true, more so with some sponsors than with others. For example, fan mail addressed to the stars of the Lucky Strike programs goes through the hands of the sponsor before it reaches the fans. When the stars get their mail directly, it pleases their vanity and may give them valuable criticism, but in most cases the sponsor doesn't see it. The fact that there are special services that make a business of sending out complimentary letters at a price per hundred also subtracts from the value of mail. If you really want to help your favorite star, there are two things you can do: write to the sponsor and buy the sponsor's product! Without buying the products your boosted isn't worth much, because that's the reason for the program's being on the air.

Jack Benny boosted the sale of his sponsor's six delicious flavors so much that he won for himself the first five-year contract in radio history. This contract will net him one million dollars by the time it expires! You may feel that your small purchase won't amount to much, but yours, plus those made by thousands of other listeners, will—but definitely.

When the sponsor's sales suddenly decreased, his program begins to draw mail and seems to be clicking. He puts two and two together, credits radio with the new profits, and presto, your favorite star has his or her contract renewed. Radio advertising is a business, and must show a profit to be successful, so pay for your entertainment by buying the products advertised on your favorite programs.

The "Poetic Melodies" show with Franklyn MacMurray and Jack Futon federation over March 18 broadcast and will be replaced by a new show starting March 21. The "Double Everything" airing with Shaw and Lee and the "Hall of Lulu" program over CBS, also on March 20. The femme trio who rose to fame with their popular remodeling of "Hello Misty, Mouse Schoon," are under a long-term contract with the "Pip Boys," one alternative put to them in the "Poetic Melodies" spot, and it seems the one to suffer is MacMurray, who sold his program idea to the sponsor's agency and has been on the air with the show for a year and a half.

Chalk another Hollywood program off your radio calendar. As predicted here several weeks ago, the "Hollywood Parade," with Dick Powell, Rosemary Lane, Bob Hope and others, fades from the NBC-Red network kilocycles March 23. It will be replaced by the following Monday by Kay Kyser's College of Musical Knowledge, now heard Monday over the Mutual network. Kyser's show is breaking all records for mail. The idea of the program is based on Kyser's knowledge of theme-music, musical composition, etc. It's listening, and Kyser himself is doing all the writing. If you guess all the answers asked by Professor Kyser on the program, you get a special prize. (Standing)

America's Town Meeting of the Air, one of the better programs heard over NBC, has been awarded a three-year contract by the network. Town Meeting speakers have discussed primarily the problems of war. However, in the future, their discussions also will include questions of social and cultural significance, covering the fields of science, literature and art. If you want to listen and learn, put America's Town Meeting of the Air on your MUST LIST for Thursday nights. George V. Deny, Jr., moderator of the Town Meetings, has been promoted to work.

KILOCYCLE CHATTER: The "March of Time," still one of the better Shirley Temple to the radio audience at the preview of her new picture, "Rebecca of Sunnybrook Farm." The telephone auctioneer on the Lucky Strike program seems to stick quite a number of shows as far as the studio audience is concerned. They are interested in the sales and are the quartet from the South when he makes his appearance before the mike. But if you think that the other artists on the air worthy to be featured on the program, it can be. And if that be the case, then you can see it on the air.

At a garden party given in Miami Beach by Floyd Gibbons were (i. to r.) Mrs. Frank Katzenstein, Actress Betty Lawford (standing) Katzenstein and Ted Hudson, Right: Nelson Eddy's successor, John Carter the Levine, Mrs. Gibbons, Bette Davis, Gabor Cerny, Paulette Goddard, and others.

Radio Guide © Week Ending March 19, 1938

The Kate Smith Singers and their sponsor, Kate herself, heard Thursdays, rehearse all numbers under the direction of Ted Strayer. In the mixed choir are the Mullen Sisters, Ambassadors, Dorothy Kirsten

The programs are too sophisticated to be fascinated by that incredible spool, you're wrong! In rehearsals of "Your Hit Parade" everyone back-stage makes a dash up front in order to watch the auctioneer do his stuff. When it's over, they too applaud en-thusiastically.

While roaming around NBC the other evening, I dropped in on a broadcast by Jimmie Kemper and the Roy Campbell, Jr., orchestra. The program is based on the listener's knowledge of theme-music, musical composition, etc. It's listening, and Kyser himself is doing all the writing. If you guess all the answers asked by Professor Kyser on the program, you get a special prize. (Standing)

...and he makes an odd picture standing before the mike, smartly dressed but with his felt hat down over his eyes...
February 20 Radio Guide's Singing Cameraman, Gene Lester, visited Phil Baker's show, snapped the picture above as Phil and chorus sang "Bei Mir Bist Du Schoen." A CBS airing, this show's heard each Sunday night.

Brilliant young tenor on the show is Al Garr. Al was reared in China.

HECKLING IN HOLLYWOOD

—ON "THAT GOOD GULF PROGRAM" WITH PHIL BAKER AND HIS STOOGES

Photographed exclusively for Radio Guide by Gene Lester

A talented actress, Elvia Allman is also heard with Fred Allen, others.

Harry ("Bottle") McNaughton has been with Phil (right), five years. A Britisher, he came to America in the '20's.

About to do away with Phil above are the hands of that blight in Baker's life—"Beetle." A haunting heckler, "Beetle's" identity has never been revealed to audiences of any sort.
Music for the show is under the direction of Oscar Bradley. Composer-arranger, British-born Bradley came to America after the World War...

Entering radio in '34, Bradley began as maestro of Will Rogers' series...
On Short Waves

Edited by Chas. A. Morrison

President, International DX'ers Alliance

Times indicated on this page are for Eastern Standard Time. For CST subtract 1 hour; for MST, 2 hours; for PST, 3 hours

DURING the past few weeks, affairs in Europe have become increasingly tangled and complex. Governmental crises have been precipitated one after another with startling suddenness. With the spotlight of world interest thus centered upon Great Britain, Italy, France, Germany, Austria, and Czechoslovakia, more and more listeners are dialing the short-wave frequencies for first-hand news and information.

The English news periods from the leading European countries, although by no means unbiased and in fact strongly colored in propaganda, still give the best word-pictures obtainable of conditions in their respective countries. News from Great Britain, prepared by the Reuters News Service, for the most complete and impartial news commentary from Europe, is best heard at present at 7:40 p.m. (over GSC and GSD), and at 10:30 p.m. EST (over DJD or DJB). Fascist-dominated news from Italy began at 7:30 p.m. EST (over 2BOI, IQY and IRF). The news from France may be heard at 3:10 p.m. (over TP3A, or Essarts on 15.13 mgs), and at 10:30 p.m. EST (over DJF or DJB). The news from Czechoslovakia, strongly partial to the Little Entente, may be heard on Mondays, Wednesdays and Fridays at 9:45 p.m. EST (over OLRIIB, OLRIIA or OLRAA). Frequencies of all above stations may be obtained from the log on this page.

Sir Harry Luard's first appearance is several years before a microphone will be made on Wednesday, March 18, at 4:15 p.m. EST, for the benefit of listeners to Daventry, England.

A talk on "World Affairs," by H. Wickham Steed, famous British journalist who is often heard on the short-wave bands, will be broadcast from Daventry on Wednesday, March 16, at 9:30 p.m. EST. A program from Daventry on Thursday, March 17, at 9:30-11:30 p.m. EST; "The Way of Peace; "The Scene Today," presents a subject by Professor Seton-Watson, Workers' and life, both of London University. Sir Josiah Stamp, world-famous economist, will speak from Daventry on Friday, March 18, at 6:50 p.m. EST, on the subject, "Monkey Wrenches in the Trade Machine."

Sunday, March 13

1:30 a.m.-Variety program: DJD
2:15 a.m.-Variety program: DJD
2:45 a.m.-Variety program: DJF
3:00 a.m.-Variety program: DJF
3:30 a.m.-British Army: DJB
4:30 a.m.-British Army: DJB
4:45 a.m.-Special orclorial concert: DJD DJB
5:15 a.m.-Music by the United States Symphony Orchestra: DJF
6:00 a.m.-International Church: DJF
8:30 a.m.-Relay program: DJF DJB
8:30 a.m.-Relay program: DJF DJB
8:30 a.m.-International Church: DJF
9:00 a.m.-English News from Japan: DJF
9:00 a.m.-English News from China: DJF
9:00 a.m.-Cadena Crucifera program: COC
10:15 a.m.-Special orclorial concert: DJF DJB
10:45 a.m.-Broadcast from Panama: DJF
11:00 a.m.-Broadcast from Panama: DJF
11:15 a.m.-Broadcast from Panama: DJF
11:30 a.m.-Broadcast from Panama: DJF
11:45 a.m.-Relay program: DJF DJB
12:00 noon-Relay program: DJF DJB
12:15 noon-Relay program: DJF DJB
12:30 noon-Relay program: DJF DJB
12:30 noon-Relay program: DJF DJB
12:45 p.m.-Color concert: DJF DJB
2:30 p.m.-Program from the Town: COG
4:30 p.m.-Relay program: DJF DJB
5:00 p.m.-Relay program: DJB
5:30 p.m.-Relay program: DJF
5:45 p.m.-Relay program: DJF DJB
6:00 p.m.-Relay program: DJF
6:15 p.m.-Relay program: DJF
6:30 p.m.-Relay program: DJF
6:45 p.m.-Relay program: DJF
7:00 p.m.-Relay program: DJF
7:15 p.m.-Relay program: DJF
7:30 p.m.-Relay program: DJF
7:45 p.m.-Relay program: DJF
8:00 p.m.-Relay program: DJF
8:15 p.m.-Relay program: DJF
8:30 p.m.-Relay program: DJF
8:45 p.m.-Relay program: DJF
9:00 p.m.-Relay program: DJF
9:15 p.m.-Relay program: DJF
9:30 p.m.-Relay program: DJF
9:45 p.m.-Relay program: DJF
10:00 p.m.-Relay program: DJF
10:15 p.m.-Relay program: DJF
10:30 p.m.-Relay program: DJF
10:45 p.m.-Relay program: DJF
11:00 p.m.-Relay program: DJF
11:15 p.m.-Relay program: DJF
11:30 p.m.-Relay program: DJF
11:45 p.m.-Relay program: DJF
12:00 night-Relay program: DJF
12:15 a.m.-Relay program: DJF
12:30 a.m.-Relay program: DJF
12:45 a.m.-Relay program: DJF
1:00 a.m.-Relay program: DJF
1:15 a.m.-Relay program: DJF
1:30 a.m.-Relay program: DJF
1:45 a.m.-Relay program: DJF
2:00 a.m.-Relay program: DJF
2:15 a.m.-Relay program: DJF
2:30 a.m.-Relay program: DJF
2:45 a.m.-Relay program: DJF
3:00 a.m.-Relay program: DJF
3:15 a.m.-Relay program: DJF
3:30 a.m.-Relay program: DJF
3:45 a.m.-Relay program: DJF
4:00 a.m.-Relay program: DJF
4:15 a.m.-Relay program: DJF
4:30 a.m.-Relay program: DJF
4:45 a.m.-Relay program: DJF
5:00 a.m.-Relay program: DJF
5:15 a.m.-Relay program: DJF
5:30 a.m.-Relay program: DJF
5:45 a.m.-Relay program: DJF
6:00 a.m.-Relay program: DJF
6:15 a.m.-Relay program: DJF
6:30 a.m.-Relay program: DJF
6:45 a.m.-Relay program: DJF
7:00 a.m.-Relay program: DJF
7:15 a.m.-Relay program: DJF
7:30 a.m.-Relay program: DJF
**Free for Asthma**

If you suffer with attacks of Asthma so terrible you wish you were dead, if you can hardly catch a breath, if the disease is slowly wearing you out, don’t talk to anyone about it. Go at once to the Frontier Asthma Co., for a free trial of a treatment known nowhere else. It is the thing to have, if you live or whether you have any faith in any remedy. Because it is real. We will send a free trial. If you have suffered for a lifetime and tried everything you could learn of, but are unable to get relief, even if you are utterly discouraged do not abandon hope but send for your free trial. It will cost you nothing. Address: Frontier Asthma Co., 129-129-129, 462 Niagra Sta., Buffalo, N. Y.

---

**DAD AND HIS BOYS**

BY HARRIET BLAKE

I like mountain music; Good old mountain music, Played by a real hillbilly band!

This theme signals that it’s either 11:35 a.m. or 12:35 p.m., Cedar Valley Hillbillies Engine 16. The moment Dad yells “by cracky!” in the theme song to his parting “whoop and holler” is usually the signal for a master of ceremonies for “Dad and His Boys.”

One of the most popular programs heard over WMT, Cedar Rapids, Iowa. Dad, whose real name is John Mac Lean, was born January 9, 1883. He grew up to take his due place in the family band, composed of six Mac Lean boys and two Mac Lean girls. When John was fourteen, his family moved to Chicago, where their music was featured professionally.

One year later Dad MacLean started on his colorful career as singer and bass player with the Fitz & Weber show. For two seasons he “plunked” his way west and west with this company.

Shortly after his second year as troubadour, Dad contracted pneumonia, losing his singing-voice. From that time on he gave more serious attention to his music and became, as well, a character actor. For seven years he played in the orchestra pit at the Old Town Theater, Madison, Wisconsin. Later he conducted a band at Fond du Lac, Wisconsin, and worked for two years in the pit band of the Iowa Theater in Cedar Rapids.

As was the case with many show people, Dad’s next adventure was radio. While he was playing bass at the Iowa Theater, Doug Grant, program director of WMT, hired him as a member of the staff orchestra. Dad got together with Ray Banfield, Don Roth, John Getty, and Marvin Steel, who were employed there about the same time, and the five of them organized a band. They played a number of different programs until one night when Grant suggested that they try some old tunes under the name, the Cedar Valley Hillbillies. During their very first broadcast, Dad MacLean received the idea of being their “Dad and His Boys.”

For about three months the Hillbillys led a double life. During the day they aired unique “swinging” style music. At night, Dad could be heard in the Iowa Theater pit, Ray at the Silver Palace, while Don Roth’s jazz band claimed the other two members at the Club Royal in Cedar Rapids. Soon after they started broadcasting, Bert Puckett, announcer and “straight man” for the Hillbillies since their first broadcast two and a-half years ago, joked with the boys about where they were going to play each night. Stack of letters came into the station inquiring about their dance engagements.

Dad first played on the night of December 31, 1935, that the Hillbillies played for their first dance. And what a first-class initiation that turned out to be. Dad and his Boys played to a full house, and four couples danced on the floor at Solon, Iowa. It wasn’t long, though, before “Dad and His Boys” were breaking attendance records throughout the Middle West.

Time admirers see the Cedar Valley Hillbillies in person, it’s like pulling “Santa’s” whiskeys and revealing “Pop.” Dad MacLean is not a shrewded-up shrimp of seventy years. His age is fifty-five. He has black hair, not a white one in the crop, is five feet nine inches tall and tips the scales at 160 pounds. The first year and a half Dad felt that he needed to powder his hair to look the part, but now after two years of nightly dances and daily broadcasts, it is his opinion that he’s got enough “crow’s feet” to satisfy the most skeptical.

There isn’t a farmer in the audience, although the members wear blue denim overalls, red-flannel shirts, and blue bandannas. Four of them are Iowa boys. “Ezra,” John Getty, is not only a fine arranger and sax player, but a tall, dark, good-looking chap of twenty-four years. “Henry,” Don Roth, accordion leader and agent for the band, can play anything well, from a piano to drums. He’s a big, husky lad of two hundred pounds and twen-

---

**SHARE YOUR STORY**

Do you have a personal experience related to Hillbillies or someone featured in this story? We would love to hear from you. Share your story in the comments or send us an email at thehillbillies@radiohistory.com.
Program Selector Time is Eastern Standard. Use This Table to Find Yours

The Program Selector is a classified index of network programs—listing each program in complete detail under its particular classification and that of any one of its individual stars. For example: if the program as a whole is of a varied nature you will find it under "Variety." However, if you are interested in a complete listing of just one program, same program it can also be found under "Comedy!" or "Classical!" Look for your favorite programs in the Eastern Standard column. When you have found them turn to the Radio Guide program pages to find the station carrying the program.

<table>
<thead>
<tr>
<th>Time</th>
<th>Eastern Standard</th>
<th>Central Standard</th>
<th>Mountain Standard</th>
<th>Pacific Standard</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00-6:00</td>
<td>6:00-6:00</td>
<td>6:00-6:00</td>
<td>6:00-6:00</td>
<td></td>
</tr>
<tr>
<td>6:30-6:30</td>
<td>6:30-6:30</td>
<td>6:30-6:30</td>
<td>6:30-6:30</td>
<td></td>
</tr>
<tr>
<td>7:00-7:00</td>
<td>7:00-7:00</td>
<td>7:00-7:00</td>
<td>7:00-7:00</td>
<td></td>
</tr>
<tr>
<td>7:30-7:30</td>
<td>7:30-7:30</td>
<td>7:30-7:30</td>
<td>7:30-7:30</td>
<td></td>
</tr>
<tr>
<td>8:00-8:00</td>
<td>8:00-8:00</td>
<td>8:00-8:00</td>
<td>8:00-8:00</td>
<td></td>
</tr>
<tr>
<td>8:30-8:30</td>
<td>8:30-8:30</td>
<td>8:30-8:30</td>
<td>8:30-8:30</td>
<td></td>
</tr>
<tr>
<td>9:00-9:00</td>
<td>9:00-9:00</td>
<td>9:00-9:00</td>
<td>9:00-9:00</td>
<td></td>
</tr>
<tr>
<td>9:30-9:30</td>
<td>9:30-9:30</td>
<td>9:30-9:30</td>
<td>9:30-9:30</td>
<td></td>
</tr>
<tr>
<td>10:00-10:00</td>
<td>10:00-10:00</td>
<td>10:00-10:00</td>
<td>10:00-10:00</td>
<td></td>
</tr>
<tr>
<td>10:30-10:30</td>
<td>10:30-10:30</td>
<td>10:30-10:30</td>
<td>10:30-10:30</td>
<td></td>
</tr>
<tr>
<td>11:00-11:00</td>
<td>11:00-11:00</td>
<td>11:00-11:00</td>
<td>11:00-11:00</td>
<td></td>
</tr>
</tbody>
</table>
Drama

Saturday

Chase & Sanborn Present A Americana, the dramatic, star; John Carter, trans. by Dorothy Lamon, songs; Robert Armbruster, NBC-R.

Sunday

Drama

Saturday Night at the Theatre, NBC-R.

Sunday

Drama

Saturday Night at the Theatre, NBC-R.

Next Week

A most comprehensive list of radio programs is Radio Guide's exclusive, last-minute Program Locator, to be published here next week. It lists network, station, time, day, sponsors, and programs. Look for it next week and every alternate week thereafter!
they voted the incorrigible duck sales- man, Joe Penner, their first Star of the Screen. The award went to him, a member of the NBC's Most Popular, and many had begun to hope. Still, radio was more realistic than relaxation. Amos 'n Andy in an eleven-hour spurt, toppled Burns and Allen from first place among radio teams. The Rudy Vallee Hour was voted the most popular program, and Millionaire Wayne King's orchestra placed tops among all dance bands.

ARE these your favorites today? Per- haps not. Then since Joe has dis- carded his duck. Falling to fifth place in the 1935 election, he deserted the air for the films in 1936. A new idea and a new show brought him back in 1937, but he had lost his top-flight standing and failed to place among the first twelve of the most popular stars. Is it that today the world no longer needs Joe's enlivening fun or is that world too weary to accept Joe's optimistic humor?

Robert L. Legendre best describes the pace of living in 1935, but radio remained much the same. That year an entire nation voted the Willakge's Jack Benny, the most popular performer on the air. His clean, appealing humor, his invulnerable formula of sharing the spotlight with his supporting cast, en- deared him to a people who them- selves had begun to see the light. Wayne King and Amos 'n Andy re- claimed their top places in their respec- tive classifications. Show Boat won a hard-fought victory over Rudy Val- lee's Variety Hour; One Man's Family, with its supersane dramatization of a typical American family, became the most popular dramatic program on the air, and Jimmy Wallington was voted radio's most popular announcer. With the exception of Amos 'n Andy, winners in 1935 repeated their victories in 1936. The famous black- face team, however, had fallen to sixth place under the classification of the most popular comic teams.

Last year was full of surprises. Furnishing one of them was Eddie Foy. They had jumped to second place in the Star of Stars Election in 1936, and then slumped to eighth in 1937. Thinking that listeners longed to “love to spend each Sunday” with Eddie because the little lectures of hope he told were no longer needed to brace falling hopes?

NELSON EDDY, not even in the run- ning in 1935, shot into third place in 1936, and into second place in 1937. That year started off well. Prices rose. Employment increased. The people who the previous fall were forgotten as government settled down for another four years, the nation had time to ap- preciate the quality of the great bari- tone's songs.

Celebreive winners in the final Star of Stars Election last year were as follows:

1. Jack Benny
2. Nelson Eddy
3. Lanny Ross
4. Frances Langford
5. Lula Belle
6. Bing Crosby
7. Rudy Vallee
8. Bing Hoes
9. Joan Blaine
10. Jessica Dragonette
11. Fred Allen
12. Don Ameche

Again Show Boat was selected as the most popular musical program, and One Man's Family remained the most popular dramatic program. Bing Crosby became the nation's favorite male singer; his Lancer Largo- ford favorite female popular singer, and Nelson Eddy the country's No. 1 choice among operatic and classical singers. Ted Husing was voted most popular sports announcer, Booke Carter was first among classical announcers, Don Ameche became the favorite ac- tor, and Helen Hayes was selected among child stars. Among children's pro- grams Singing Lady was chosen as an over- whelming majority of votes. His crown still unaltered, Wayne King re- mained king of massmedia. Despite the sweep of swing listeners voted his Waltz band into first place as the na- tion's favorite orchestra. Con- trariwise, however, Amos 'n Andy were still sliding. They fell to tenth place among comedies.

Important last year was listeners' voting of youthful singing sensation, Deanna Durbin, as the most promising star of 1937. The success accorded her both in radio and on the screen has proved beyond all reasonable pub- lications. Her classification of artistic rank true. Edgar Ber- gen, new to the air, placed third— and because of his timing, won an opportunity to go higher.

But public favor can be fickle, as re- vealed in the standing of numerous stars, including that of Tenor Frank King. Frank was voted first in 1934, Parker captured seventh place in the Star of Stars election in 1935. In- terest in his show waned in 1936 and he was placed seventh in the poll in 1936, but wasn't even in the running last year, a fact that did capture fifth place as radio's most popular male singer.

This year has been hectic. The threat of new panic is present. Will Dan Murphy and Mr. Graham and millions like them say they want on the air this year? Will Charlie McCarthy's impudence please them, now that they know only a great fear themselves? Will they replace their star in Allen's cynicism, or will America see in Jack Benny's mock pilgrim a reflection of their own distress? We are showing a way to laugh through tears held back?

Are you being written today. Rasto Gunz's readers are telling now what radio's place in their lives must be during the coming year. They are registering their radio's employment custom-built by filling in the coupon on the inside front of cover of this issue. Are you?

This week, America will decide its favorite among all musical programs on the air. What is your choice for this exalted position?

Last year "Show Boat," piloted by the popular William Taber, was chosen first place in this classification. Then followed Nelson Eddy's Open House, Bing Crosby's Make Me Love You, Rudy Val- lee's Variety Hour, Your Hit Parade, WLS Bandwagon, Hollywood Hotel, Wayne King's program, Sudskeeder Champions, Breakfast Club, Sunday Evening Entertainments, New York City Tower in the order that they placed. Is your musical program choice for this year different than it was in 1937?

Help it win that top position by marking your ballot—a coupon out to the Star of Stars Editor, Radio Guide, 400 North Broad Street, Phila- delphia, Pa. and be sure to get it in by midnight of this week. Vote today!
PHOTO • CARNIVAL
Radio Guide’s Picture Panorama of Broadcasting

At the studios a midget always draws a crowd. Capt. Rosen, above, is 44 years old, weighs 63 pounds and stands 3 feet 8 inches. His wife is 5 feet 2 inches.

A SMALL AMOUNT OF MAN

There are a lot of children in radio. But sometimes, without the knowledge of listeners, midgets are used in child roles. They have a young voice plus mature experience, a happy combination for the microphone. Typical of this group is Capt. James Rosen, known as “King of the Midgets” because he is their agent, their representative and their friend. A new type of work came to his kind when RKO employed seven to exploit “Snow White and the Seven Dwarfs.”

Photographed by Gus Gale

Capt. Rosen has been on many programs, his longest run being 15 weeks on the Bobby Benson show. He sits on a piano or stands on a chair.

He was born in northern Siberia, came to the U.S. when six months old; is a graduate of the University of Minnesota. Left: with 6-foot man.
Most fun last month was the all-day, all-night informal party which Mr. and Mrs. Robert Simmons (Patti Pickens) gave at their rustic cabin on a mountainside near Cornwall-on-the-Hudson in celebration of their first wedding anniversary. The day started with a hike through the Catskills, ended with such romps as the Big Apple.

Celebrity guests included Jane and Helen Pickens, who, with Patti, formed the Pickens Sisters Trio; Grace Pickens, their sister-manager; Soprano Lucille Manners; Baritone Ross Graham; and Broadway's Dancer Mitzi Mayfair.

Mitzi, left, struts her stuff with Patti, center, and Jane. In another room, avoiding the camera, was Mitzi's escort, the shy, rich beverage-maker, Al Hoffman. While celebrities played, Host Bob Simmons, Cities Service tenor, kept the table stocked with ham, baked beans, potato salad, cole slaw. Notable was the absence of liquor.

Lucille Manners, dignified Cities Service Concert star, was not too dignified to play the "Bumps." She is shown above trying to keep the inflated balloon in the air by bumping it with her head. Her partner is Tori Curioni.
Another version of the "Bumps" had stars divided into two teams, each trying to slap the balloon across the goal—in this case a string stretched across the living-room. In the trio above are Jane Pickens, center, Paul Williams, her escort, left, and Hiram McKee, radio artists' agent, right. An interested spectator is Terry the Pup.

Not long ago, Ross Graham was a pipe-line walker in Arkansas for Cities Service. Today, he is the baritone soloist of that company's Friday concerts on NBC. But at the party Ross was a kid again, had fun catching balloons on darts stuck to his head.

Unbending, stars engaged even in the most minor of sports. Tiddly-winks may be a dead game at most parties, but here Helen Pickens, a friend, Mitzi, Jane and Patti dive into action on the sunporch floor as Ross Graham and Robert Simmons make up the cheering sidelines. Guests who hadn't met before party, parted old friends.

It's a scoop—this first picture of celebrities in such informal poses! Pushing balloons with their noses are, from left rear to right rear, Mitzi Mayfair, Lucille Manners, Ross Graham, Jane Pickens, Patti Simmons and Tori Curioni.

Jacks, too, came in for due attention. Lucille Manners, above, hadn't played the game for twenty years and so started with odds against her. But she soon regained her lost skill, rallied, needled Mitzi, and rode to victory in a blaze of glory.

CONTINUED ON NEXT PAGE
Lots of guests had lots of fun in a community sing, aided and abetted by an old-time organ pumped by foot. In the glow of candle-light, the all-star group retained the mood by singing "Let the Lower Lights Be Burning," "When You and I Were Young, Maggie." Left to right: Patti, Lucille, Bob, Mitzi and Ross. Helping the accompanist on high notes is Jane.

Most people do not know that Grace Pickens, playing the piano, above, is the shrewd manager and counselor behind the Pickens Sisters Trio and Soloist Jane. This is one of the few published pictures of her.

There were no set mealtimes during the party. James, the butler, just kept the food-table stocked all the time. That meant continuous dishwashing, and it meant that Host Bob often had to pitch in and help. When not in the country, James serves the Simmonses in their city apartment.

The wife of a year, Patti Simmons helps Terry show off the tricks he's learned. Terry's greatest achievement is the ability to kneel with head in his paws as if praying. He won't get up until someone says "Amen."

Long hikes, vigorous playing and lots of food meant sleepy guests at the close of day. Around the house, wherever there was a vacant cot or bed, guests grabbed cat-naps, as did Artists' Agent Hiram McKee, above.
Among the prominent radio and theatrical persons who are regular customers are Bob Hope, Shep Fields, Bob Crosby, Moss Hart, Bert Lahr, Ken Murray, Vincent Minelli and Al Pearce. Pearce is shown here inspecting cloth with Fulton. Nicholas Arco, left, a partner, is a skilled tailor. Not so with Fulton, who handles office-management, getting new customers. Branch shops are now planned for Chicago and Hollywood.

**JACK FULTON: SONG AND PANTS MAN**

For five years Tenor Jack Fulton has been a silent partner in the tailoring firm of Arco and MacNaughton, 607 Fifth Avenue, New York. Fulton lives with his wife and four kiddies in Chicago, broadcasts from there five times weekly. On Friday night of this week he appears for the last time on "Poetic Melodies" with Franklyn MacCormick, starts a new series for the same sponsor, at the same time and on the same net next week with the Andrew Sisters. He makes bi-monthly trips to New York to look after business. Jack realizes a singing career cannot go on forever; wants to be prepared for later life.

Exclusive Radio Guide Photographs by Charles P. Seawood

The business started in one room, now keeps twenty tailors busy in three rooms. Service is limited to men's suits and coats—and prices for them start at $125. James MacNaughton, above left, the third partner, inspects the work of the tailors. Because all work must be measured to the man, and all details done by hand, tailor-made suits are usually expensive, but worth the appearance. Fulton's dress suits are $175.
Bess Johnson, star of CBS' "Hilltop House," studies weaving at the Universal School of Handicrafts as a hobby. She is shown here doing a "Whig Rose" pattern. The art of weaving, though centuries old, has never lost its fascination. Seeing a beautiful fabric unfold on a loom delights even the finest creative artists.

Andre Kostelanetz, maestro of the Wednesday evening Chesterfield Hour on CBS, loves tools, finds in them the relaxation he needs. He is working in simple relief-carving, including a study of woods and their grains.

Lucille Manners finds her hobby in leather work, is shown making a purse for her own use. The star of NBC's Cities Service Concert is receiving instruction in cutting, punching, tooling, embossing and tacking.

SCHOOL OF HOBBIES
AIR ARTISTS BECOME HANDICRAFT ARTISTS

Most people are possessed with an urge to create. The Universal School of Handicrafts, in towering Radio City, serves as one outlet for the development of that urge. Just across the street from NBC studios, artists find it convenient, spend profitable leisure hours there under guidance of master craftsmen, working in weaving, wood-carving, art-metalry, leather craft, block-printing, etching, clay-modeling, and related arts.

Enrollment may be made at any time, and the school remains open throughout the year. Tuition for four lessons in one month is $6; eight lessons in one month, $11; full matriculation, which permits working whenever the school is open, is $50 per month. For those who wish to make the crafts a profession, the school offers two weeks in Vienna with classes in enameling, pottery and ceramics, metalry, tapestry and petit-point under authorities. Individuals, especially shut-ins, the blind and physically incapacitated, are invited to consult the school for assistance.

24
Advanced weaving in pattern materials, with foundation, brocade and finger techniques, occupies the leisure time of Jane Pickens, soprano soloist on the Ben Bernie program, heard over CBS at 9:30 p.m. EST on Wednesday. Jane also does work in rug-weaving, using the knotted, Finnish, Norwegian and Indian tapestry-pattern techniques. At home she works without benefit of looms, spends much time making bobbin-lace.

It is not unusual for a chemist to have music as a hobby. The reverse is the exception. Dr. Frank Black, NBC's general music-director, is here experimenting with a new liquid rubber used in making sculpture molds.

Edward T. Hall (right), director of the school, instructs Reed Kennedy, baritone heard on the Song Shop Fridays over CBS, in wood-carving. Simplest form calls for the use of only a jack-knife; results are artistic.
Envy of every woman is lovely Cynthia, with her dreamy eyes and exquisite clothes. Imagined by her creator to be a continental composite of the perfect American girl and only 26, she is really a plaster composition created in New York 1 1-2 years ago. Left to right: Gaba, Guest, Cynthia and Actress Betty Winkler.

**CYNTHIA GOES TO TOWN**

"CYNTHIA," Lester Gaba's nationally famous plaster model, will soon be radio's newest freak sensation, Gaba, her creator, revealed at a recent cocktail party for Cynthia at Chicago's swank Drake Hotel. Held in connection with Gaba's recent appearance on Edgar A. Guest's "It Can Be Done" show on NBC-Blue, the event attracted many of Chicago's radio great.

Photographic Illustrations, Inc.

With Gaba as partner, Cynthia (above) joined in a bridge game with Character Actress Ethel Owen and Anne Seymour (right), NBC's "Mary Marlin".

All dressed up, Cynthia and Gaba were serenaded by Frankie Masters' band. Gaba pays $150 for Cynthia's dinner gowns, $110 for street ensembles.

Looking on as Frankie Masters lights Cynthia's cigarette is Betty Winkler, Gaba, Joan Winters. Betty's in "Girl Alone," and "It Can Be Done".

Completely entranced by the charms of the Hannibal, Mo., lad's creation was Maestro Frankie Masters featured on the "It Can Be Done" show.

Envied by Anne, Betty, Ethel and "First Nighter's" Barbara Luddy, Cynthia was hit of the party. Above: Admiration by Bret Morrison (left) & Gaba.
**THIS WEEK'S PROGRAMS**

**Sunday**
March 13

**8:00 am CST**
N.C. Coast to Coast on a Bus

**8:05 am CST**
N.C. Morning Service

**8:30 am CST**
World of the Children

**9:30 am CST**
Children's Hour

**10:00 am CST**
Children's Hour

**11:00 am CST**
Children's Hour

**11:45 am CST**
Children's Hour

---

**Call Kilometers Power Watts Network Location**

**KOMX** 1050 9,000 500 St. Louis, Missouri
**KSD** 550 5,000 100 St. Louis, Missouri
**KLL** 1350 1,000 200 St. Louis, Missouri
**WAFN** 920 1,000 300 Chicago, Illinois
**WBBM** 770 500 100 Chicago, Illinois
**WCIJ** 1080 500 300 Chicago, Illinois
**WCHD** 970 500 100 Chicago, Illinois
**WGN** 790 500 100 Chicago, Illinois
**WMAQ** 1200 100 Chicago, Illinois
**WNEW** 720 500 Madison, Wisconsin
**WHO** 940 500 100 Louisville, Kentucky
**WBT** 1000 500 100 Des Moines, Iowa
**WBOG** 1280 500 100 Madison, Wisconsin
**WIND** 560 500 100 Gary, Indiana
**WUSN** 1320 1,000 200 Columbus, Ohio
**WJZ** 1130 200 5,000 Chicago, Illinois
**WJSY** 290 500 100 Dubuque, Iowa
**WLS** 870 500 100 Chicago, Illinois
**WMT** 940 500 100 Kansas City, Missouri

---

**KOMX** 1050 9,000 500 St. Louis, Missouri
**KSD** 550 5,000 100 St. Louis, Missouri
**KLL** 1350 1,000 200 St. Louis, Missouri
**WAFN** 920 1,000 300 Chicago, Illinois
**WBBM** 770 500 100 Chicago, Illinois
**WCIJ** 1080 500 300 Chicago, Illinois
**WCHD** 970 500 100 Chicago, Illinois
**WGN** 790 500 100 Chicago, Illinois
**WMAQ** 1200 100 Chicago, Illinois
**WNEW** 720 500 Madison, Wisconsin
**WHO** 940 500 100 Louisville, Kentucky
**WBT** 1000 500 100 Des Moines, Iowa
**WBOG** 1280 500 100 Madison, Wisconsin
**WIND** 560 500 100 Gary, Indiana
**WUSN** 1320 1,000 200 Columbus, Ohio
**WJZ** 1130 200 5,000 Chicago, Illinois
**WJSY** 290 500 100 Dubuque, Iowa
**WLS** 870 500 100 Chicago, Illinois
**WMT** 940 500 100 Kansas City, Missouri

---

**KOMX** 1050 9,000 500 St. Louis, Missouri
**KSD** 550 5,000 100 St. Louis, Missouri
**KLL** 1350 1,000 200 St. Louis, Missouri
**WAFN** 920 1,000 300 Chicago, Illinois
**WBBM** 770 500 100 Chicago, Illinois
**WCIJ** 1080 500 300 Chicago, Illinois
**WCHD** 970 500 100 Chicago, Illinois
**WGN** 790 500 100 Chicago, Illinois
**WMAQ** 1200 100 Chicago, Illinois
**WNEW** 720 500 Madison, Wisconsin
**WHO** 940 500 100 Louisville, Kentucky
**WBT** 1000 500 100 Des Moines, Iowa
**WBOG** 1280 500 100 Madison, Wisconsin
**WIND** 560 500 100 Gary, Indiana
**WUSN** 1320 1,000 200 Columbus, Ohio
**WJZ** 1130 200 5,000 Chicago, Illinois
**WJSY** 290 500 100 Dubuque, Iowa
**WLS** 870 500 100 Chicago, Illinois
**WMT** 940 500 100 Kansas City, Missouri

---

Sunday, March 13, 1978
WIRE

JACK BENNY

March 13

1130 CST UNIVERSITY OF CHICAGO ROUND TABLE DISCUSSIONS, NBC-Red.
1130 CST RADIO CITY MUSIC HALL: Ernie Rapp, conductor; Robert Weede, NBC-Blue.

1200 CST AMERICAN SONGWRITERS, WGN: Harry Von Zell's Orchestra.

1230 CST EUROPE CABLES. CBS.

1000 CST THE MAGIC KEY, symphony orchestra, Frank Black, conductor; guests, NBC.

200 CST PHILHARMONIC-SYMPHONY SOCIETY of New York, John Barbirolli, conductor; Dorema Temple, Donald Ogden, NBC-Red.

230 CST FRANK SIMON'S ARMED BAND, Jack Krueger, guest, NBC-Blue.

400 CST MAGAZINE OF THE AIR, Channing Pollock, Morton Morse, WGN: Chicago's Oratorio; Nathan Gordon, guest, CBS-Red.

400 CST METROPOLITAN OPERA AUDIENCES, by Wilfred Pellitteri, NBC-Blue.

430 CST MICKEY MOUSE THEATER OF THE AIR, Walt Disney, m.f.; Felix Millis' orchestra, NBC-Red.

500 CST GEORGE JESSEL PROGRAM with Norma Talmadge, Tommy Tucker's orchestra; Edmund Lowe, guest, WCBS, NBC-Red.

500 CST JOE FORD with Gene Austin, Julie Gibson, Jimmy Grier's orchestra, CBS.

500 CST GEORGE JESSEL PROGRAM with Ethel Merman, Walter Reade's orchestra, NBC-Red.

500 CST OPEN HOUSE with Jeanette MacDonald, Forrest Evans, chorus, Joseph Pasterick's orchestra, CBS.

530 CST PHIL BAKER, Ballad and Batike, Oscar Bradley's orchestra.

530 CST BURL IVES FESTIVAL with Ozzie Nelson's orchestra, Harriet Hilliard, Fay Murray, Boris Karelz, guest, NBC-Blue.

600 CST CHASE AND SANBORN HOUR with Don Amfoss and Charlie Magrane, Stroud Twins, John Carter, Robert Armbruster's orchestra; guests, NBC-Red.

600 CST FORD SUNDAY EVENING with Sir Ernest Macmillan, conductor; Jose Turbi, guest, CBS.

800 CST HOLLYWOOD PLAYHOUSE with Tyrone Power, NBC-Blue.

WIRE

JACK BENNY

March 13

2:00 NBCRadio Network (Entertain., Parks Johnson & William Butte Interviewing; WPRO, KSDK, WQKO, WMX, WBBB, WBBB, WBN, WCFC, WYAF (sw-9.51)).


Program: Concerto in E Minor, Mendelssohn; "Toccata and Fugue in D Minor" (Purcell); Symphony in B Minor, Beethoven; Faust's Dream (Dukas) and Variations on a Theme of Beethoven (Satie). Several other movements may be found on page 2 of this issue.

WIRE

JACK BENNY

March 13

4:30 NBC-News, Thursday, March 1

WIRE

JACK BENNY

March 13

5:00 NBC-Chase & Sanborn Hour; Don Amfoss, Jeanne Berg & Charlie McCarthy; Dur- ing the program, Stroud Twins, comedians; John Carter, host for the NBC's Musical Director's Orchestra; guest, WTMJ, WTAS, WGN, NBC.


Program: Concerto in E Minor, Mendelssohn; "Toccata and Fugue in D Minor" (Purcell); Symphony in B Minor, Beethoven; Faust's Dream (Dukas) and Variations on a Theme of Beethoven (Satie). Several other movements may be found on page 2 of this issue.

WIRE

JACK BENNY

March 13

7:00 WIRE

JACK BENNY

March 13

8:00 CBS-News, Thursday, March 1

WIRE

JACK BENNY

March 13

9:00 WIRE

JACK BENNY

March 13

10:00 WIRE

JACK BENNY

March 13

11:00 WIRE

JACK BENNY

March 13

12:00 WIRE

JACK BENNY

March 13

1:00 WIRE

JACK BENNY

March 13

2:00 WIRE

JACK BENNY

March 13
Sunday March 13

JEAN DICKENSON
"American---the Most Familiar Music" zupang
Sun. 8:30 pm CST

WCLF - Pentecostal Church
WEHE - Music As You Desire It
WLM - Cinema, Rosary Hour
WIND - Dance Time
WTIM - Harry's Orch.

11:30

NBC-One Man's Family: KPO
PAS - Also Wed. Prem. at 8 p.m.

End of Sunday Programs

Monday March 14, 1938

Monday
Monday

March 14

Ibidell, Rush of "Vine and Sage"

11:00 a.m. Continued
WHO: Robert Hood Beer's Band
WBA: Linda's First Love
WFD: Couples in Melody
WJR: Take It For Granted
WJZ: Brides of Missing Persons
KFB: Treasure Chest
WBKB: Musical Parade
WLS: Virginia Lee & Sunbeam
WGT: Tantamount
WGO: Big Band
WRK: Marionettes, Variety
WII: Within the Classroom
WTAD: News
WTMJ: Hollywood on Parade
WTID: What's New

11:15
CBS: Your Weird Parade (Looby Stike Cigarettes); Edwin C. Hoffman, commentator
WCCO: WMBI WTMJ WCOL
WBKB WBFM

WBCI: The O'Neill's, sketch (40 minutes)
WMAL: What's New
WBKB: WBFM

WHO: La Gaia Courageous
WK: Rapid Service
WITD: Studio News
WCAM: Movie Gossip (10:07 a.m.)
WCLW: News Briefs
WBFW: Welcome
WGBK: Edna Greenleaf
WHO: Don Harding's Wife
WIND: Present Her First Baby
WH: Singing Sam
WHBC: Parade at Parlor
WJHL: Club Interviews
WJX: Club, Church, Towanda
WMT: Tony & Susie
WBOY: All of Beautiful S. Swenson
WTID: Edens

11:30
CBS: Nautilus Craft Hour; Guest: Skirt: KBW: WMBD WBBM (9:00 a.m.)
WBBM: Women's Fashions of American Design; presents the weekly bulletin of the Women's Industries of America
CBS: Bennett's New Orleans Tapestry; Virginia Clark (Edna Wallace-Hislop)
WHO: Harry Candel's Orchestra
WFC: Hymnals of All Churches; WHO
WCO: WOC
WSD: This Woman's World
WCCO WBFM-
WMBD-
WBBM-
WBBW-
WBBN-

11:50
CBS: Arland's Daughter's Sketch (Gold Medal): KMOX WOC WBBM WCBS-

12:30
CBS: The O'Neill's, sketch (15 minutes)
WHO: WOC WBBW-

12:40
CBS: The D'Ann M's sketch (15 minutes)
WBBH: WBBM-

12:45
CBS: Our Gal Sunday, sketch (Saturday)
WJZ: WBBF
WBAI WBT-

WTAD: Douglas' Affairs
WHO: KSD-

12:45
CBS: The O'Neill's, sketch (40 minutes)
WHO: WOC-

Good Listening for Today

NIGHT
7:00 CST BURNS and ALLEN: Tony Martin and Ray Milland in "The Lady Be Good".
7:30 CST VOICE OF FIRESTONE: Richard Crooks, Alfonso Wallenstein's orchestra, NBC.
7:30 CST GRAND HOTEL, drama, NBC.
8:00 CST RADIO LUXURY THEATER; Edward Arnold and Fay Warren in Sheridan's play "The Boss," CBS.
8:00 CST PHILADELPHIA ORCHESTRA; Eugene Ormandy, conductor; Lucy Monroe, NBC.
8:00 CST CARNATION CENTERED HOUR; Orchestra conducted by Marek Weber, Lullaby Living. Jones, Kurekas, male quartet, Vincent Pelletier, announcer, NBC.
8:30 CST BRAVE NEW WORLD, dramatization.

4:00
CBS: Life of Mary of the Navy (Sketch)
WKBW: BKNX-

3:00
CBS: Life of Mary of the Navy (Sketch)
WKBW: BKNX-

2:45
CBS: The Man in the Light, sketch (White Sonata): WHO WMBG

2:00
CBS: The Man in the Light, sketch (White Sonata): WHO WMBG

1:45
CBS: The Man in the Light, sketch (White Sonata): WHO WMBG

1:30
CBS: The Man in the Light, sketch (White Sonata): WHO WMBG

12:45
CBS: The Man in the Light, sketch (White Sonata): WHO WMBG

12:00
CBS: The Man in the Light, sketch (White Sonata): WHO WMBG

11:45
CBS: The Man in the Light, sketch (White Sonata): WHO WMBG

11:30
CBS: The Man in the Light, sketch (White Sonata): WHO WMBG
Bobs! FREE GLOVE!

Followers, how would you like to have this free large-size "Rajah" Hornby Glove of genuine horsehide leather? All you have to do is to build up a route of steady customers for Radio Guide among your friends and neighbors. Then take your first prize and a steady weekly income for you. Send for complete catalog showing free prizes, including bicycles, baseball, hearing aids, and many other articles. Work for a few hours a week. Free! Free! Free!

Mr. Al Jones, Radio Guide

3729 W. Cornelia Ave.
Chicago, Ill.

Please send me free prize catalog and tell me how to make some money and win prizes by selling RADIO GUIDE.

Name ____________________________
Street and Number _______________________
City ____________________________
State ____________________________

MONDAY

March 14

VIRGINIA CLARK
"Helen Trent"

11:30 am CST

USA:

Radio Guide • Week Ending March 19, 1938

31
Good listening for Today:

In-waves broadcast on their programs by musical clubs.

NIGHT

6:30 CST FAMOUS ACTORS' CLUB with Mr. Green as "The Important Piece of Furniture," CBS.

7:00 CST JOHNNY PRESENTS Ross Morgan's orchestra; Dramas: Genevieve Rowe and the Dancing Theatre; Themes: Gardens; F. C. Cross; Floyd Sherman, NBC.

7:00 CST "BIG TOWN," newspaper drama with Edward G. Robinson and Claire Trevor, CBS.

7:30 CST "TRY ME," starring Edgar G. Guest, Marian Francis, Frankie Mestzer's orchestra, Marie Sarkapico, guest, NBC.

7:30 CST AL JOLSON SHOW with Martian Raye, Parry Harmony, Vicente Yaguer's orchestra, Edna May Oliver, guest, CBS.

8:30 CST WATCH THE FUN GO ON by Al Pearce's Gang and Carl Hoff's orchestra, CBS.

7:30 CST JACK OAKIE with Stuart Ewing, Barry Harris, chorus, George Stoll's orchestra, NBC.

8:30 CST FIBBER McGEE AND MOLLY with Clark Dennis, Betty Winkler, Billy Mills orchestra, NBC.

Radio Guide 

March 15, 1938

Tuesday
Wednesday March 16

Good Listening for Wednesday

Network which will broadcast these programs may be found in the appropriate program listings...

**AFTERNOON**

2:15 CST HARRY LAUDER with BBC Variety Orchestra from London, NBC-Blue and MBS.

**NIGHT**

6:15 CST HOBBY LOBBY, Dave Elman, director; Harry Satter's orchestra and guests, CBS.

7:00 CST CAVALCADE OF AMERICA, dramatization, CBS.

7:30 CST ONE MAN'S FAMILY, NBC-Red.

7:30 CST TEXAS TOWN with Eddie Cantor, Deanna Durbin, Jimmy Welling, Mili, Fifi. Jacques Raines, KWK.

8:00 CST TOWN HALL TONIGHT with Fred Allen, Portland Hoffa, Walter Tetley, Lucille Ball, quartet, Peter Van Steeden's orchestra; Albert Simonson, guest, NBC-Red.

8:00 CST CENTERFIELD PROGRAM with Stan Kenton and his orchestra, Dennis Taylor, CBS.

9:30 CST BEN BERNIE AND ALL THE LADS with Lew Lehr, Jane Pickens, Buddy Clark; KWK.


---

**AMERICAN RADIO HISTORY**

www.americanradiohistory.com

---

**AMERICAN MUSICALS**

1938

--

Radio Guide © Weekly Ending March 19, 1938

36
MORNING

7:00 am CST
CBS-Brynhildr, news (21.52)
News: WBBM WMWD
WSB-Weather
NEW-Waterfronts
WCIA-Waterfronts
KMOX-Folks’ Hour
WKBH-Sunday Smiles
WSMT-Sunday Musical
WBBM-Church Almanac
10:00 am CST
CBS-Edward R. Murrow
News: WBBM WMWD
WSB-Weather
NEW-Waterfronts
WCIA-Waterfronts
KMOX-Folks’ Hour
WKBH-Sunday Smiles
WSMT-Sunday Musical
WBBM-Church Almanac
1:00 pm CST
CBS-Virginia Andrews
News: WBBM WMWD
WSB-Weather
NEW-Waterfronts
WCIA-Waterfronts
KMOX-Folks’ Hour
WKBH-Sunday Smiles
WSMT-Sunday Musical
WBBM-Church Almanac
4:00 pm CST
CBS-Maxwell Anderson
News: WBBM WMWD
WSB-Weather
NEW-Waterfronts
WCIA-Waterfronts
KMOX-Folks’ Hour
WKBH-Sunday Smiles
WSMT-Sunday Musical
WBBM-Church Almanac
7:00 pm CST
CBS-David Susskind
News: WBBM WMWD
WSB-Weather
NEW-Waterfronts
WCIA-Waterfronts
KMOX-Folks’ Hour
WKBH-Sunday Smiles
WSMT-Sunday Musical
WBBM-Church Almanac
10:00 pm CST
CBS-Oliver H. P. Haddow
News: WBBM WMWD
WSB-Weather
NEW-Waterfronts
WCIA-Waterfronts
KMOX-Folks’ Hour
WKBH-Sunday Smiles
WSMT-Sunday Musical
WBBM-Church Almanac
3:00 am CST
CBS-Richard D. Jaffee
News: WBBM WMWD
WSB-Weather
NEW-Waterfronts
WCIA-Waterfronts
KMOX-Folks’ Hour
WKBH-Sunday Smiles
WSMT-Sunday Musical
WBBM-Church Almanac
5:00 am CST
CBS-William A. Shaler
News: WBBM WMWD
WSB-Weather
NEW-Waterfronts
WCIA-Waterfronts
KMOX-Folks’ Hour
WKBH-Sunday Smiles
WSMT-Sunday Musical
WBBM-Church Almanac
Good Listening for Today
Statistics which will broadcast these programs may be found in the adjacent program line.

AFTEHNOON
3:15 CST ST. PATRICK’S DAY MESSAGE
President Eamon De Valera, CBS.

6:30 CST WE, THE PEOPLE, Gabriel Heather, Mark Warnow’s orchestra; guests, CBS.

7:00 CST KAIL, Ted Strasser Chorus; Jack Miller’s orchestra; Robert Benchley, guest, CBS.

7:00 CST RUDY VALLEE’S VARIETY HOUR;
C.B.S.

7:30 CST THE MARCH OF TIME, dramas, NBC-Blue.

8:00 CST NEWSPAPER OF 1938, Robert Taylor, m.c.; Judy Garland, Fannie Brice, Frank Morgan; Connie Boswell, Betty Jaynes and other stars, Meredith Willson’s orchestra, Ted Pearson, announced; guest, NBC-Red.

9:00 CST KRAFT MUSIC HALL with Bing Crosby’s orchestra; Francesca Gaal, guest, NBC-Red.

10:15 CST ELZA SCHLATTER interviews Miriam Hopkins, guest, NBC-Blue.

Good Skating of Today
Statistics which will broadcast these programs may be found in the adjacent program line.

AFTEHNOON
8:15 CST BENNETT & WOLFE: KSQ
9:00 CST FOUR OF US: KUK
9:15 CST FOLLOW THE Moon with Elsa Hotz & Nick Daven (Pitts.) WBBM
9:30 CST Corinne Nurse corpus, sketch (Colburn) WLCI
9:45 CST Mid-Day Melodies: Tom Minsky, WCI
10:00 CST MUSICAL MAIL BOX: WENR
10:15 CST MR. DICK: WBBM
10:30 CST MAYBE: WBBM
10:45 CST WINDS SAIL: WBBM
11:00 CST MBS-TO BE ANNOUNCED: WBBM
11:15 CST HOUSE OF THE LORD: WBBM
11:30 CST THE MERRY CRESCENDOS: KSD
12:00 CST TALK DIARY: KSD
12:15 CST MKS MAGAZINE: KSD
12:30 CST CLOSING: KSD

Thursday
March 17

2:00 CST NRCA Linda pins; WCFL (5:15)
2:15 CST Mr. & Mrs. MBC-Announced, WIRE
2:30 CST WIND: B. P. O. E. Prgm.
2:45 CST WHAS: Nedra Gordinier
3:00 CST WIBA: News; Whales of Yesterday
3:15 CST WHO Expel, School News
3:30 CST WIBA: Farm Bureau News
3:45 CST WBOK: Weather
4:00 CST WTAD: Travel
4:15 CST WTAD-Freshest Music
4:30 CST WTAD-Keeping America Out
4:45 CST WHAS: Announced: WBBM
5:00 CST WHAS: Announced: WBBM
5:15 CST WHAS: Announced: WBBM
5:30 CST WHAS: Announced: WBBM
5:45 CST WHAS: Announced: WBBM

Good Listening for Today
Statistics which will broadcast these programs may be found in the adjacent program line.

AFTEHNOON
3:15 CST ST. PATRICK’S DAY MESSAGE
President Eamon De Valera, CBS.

6:30 CST WE, THE PEOPLE, Gabriel Heather, Mark Warnow’s orchestra; guests, CBS.

7:00 CST KAIL, Ted Strasser Chorus; Jack Miller’s orchestra; Robert Benchley, guest, CBS.

7:00 CST RUDY VALLEE’S VARIETY HOUR;
C.B.S.

7:30 CST THE MARCH OF TIME, dramas, NBC-Blue.

8:00 CST NEWSPAPER OF 1938, Robert Taylor, m.c.; Judy Garland, Fannie Brice, Frank Morgan; Connie Boswell, Betty Jaynes and other stars, Meredith Willson’s orchestra, Ted Pearson, announced; guest, NBC-Red.

9:00 CST KRAFT MUSIC HALL with Bing Crosby’s orchestra; Francesca Gaal, guest, NBC-Red.

10:15 CST ELZA SCHLATTER interviews Miriam Hopkins, guest, NBC-Blue.


classified ad

Radio Guide • Week Ending March 19, 1938

Page 38
Saturday
March 19, 1938

Good Listening for Today
Statistics show that these programs will be broadcast on
stations that are throughout the country. (Check your time schedule to see if
your station is broadcasting these programs.)

**MORNING**

**10:00 CST CINCINNATI CONSERVATORY OF MUSIC, CBS.**

**AFTERNOON**

**1:00 CST METROPOLITAN OPERA, "Carmen," NBC-BIC.**

**NIGHT**

**7:00 CST COLUMBIA WORKSHOP, dramatized by 75 members of the UB.**

**7:30 CST ROBERT L. RIPLEY, Linda Lee, B. A. Rolfe's orchestra, NBC-Red.**

**7:30 CST JOHNNY PRESENTS RUSSELL'S ORCHESTRA; Drum; Genie; Schwitzer's Swing, Crest; NBC-Red.**

**8:00 CST PROFESSIONAL SHINE, QBS.**

**8:30 CST INDIANAPOLIS SYMPHONY ORCHESTRA, MBS.**

**9:00 CST LUCKY STRIKE HIT PARADE, orchestra: vocalists; quartet; Jane Pearson, guest, CBS.**

**9:30 CST SYMPHONY ORCHESTRA, Carlos Chavez, guest conductor, NBC-Red.**

**AFTERNOON**

**1:00 CST-Oratorio Society of WLC, WOC.**

**2:00 CST-Oratorio Society of WLC, WOC.**

**3:00 CST-Oratorio Society of WLC, WOC.**

**4:00 CST-Oratorio Society of WLC, WOC.**

**5:00 CST-Oratorio Society of WLC, WOC.**

**6:00 CST-Oratorio Society of WLC, WOC.**

**7:00 CST-Oratorio Society of WLC, WOC.**

**8:00 CST-Oratorio Society of WLC, WOC.**

**9:00 CST-Oratorio Society of WLC, WOC.**

**10:00 CST-Oratorio Society of WLC, WOC.**

**11:00 CST-Oratorio Society of WLC, WOC.**

**12:00 CST-Oratorio Society of WLC, WOC.**

**1:00 CST-Oratorio Society of WLC, WOC.**

**2:00 CST-Oratorio Society of WLC, WOC.**

**3:00 CST-Oratorio Society of WLC, WOC.**

**4:00 CST-Oratorio Society of WLC, WOC.**

**5:00 CST-Oratorio Society of WLC, WOC.**

**6:00 CST-Oratorio Society of WLC, WOC.**

**7:00 CST-Oratorio Society of WLC, WOC.**

**8:00 CST-Oratorio Society of WLC, WOC.**

**9:00 CST-Oratorio Society of WLC, WOC.**

**10:00 CST-Oratorio Society of WLC, WOC.**

**11:00 CST-Oratorio Society of WLC, WOC.**

**12:00 CST-Oratorio Society of WLC, WOC.**

**1:00 CST-Oratorio Society of WLC, WOC.**

**2:00 CST-Oratorio Society of WLC, WOC.**

**3:00 CST-Oratorio Society of WLC, WOC.**

**4:00 CST-Oratorio Society of WLC, WOC.**

**5:00 CST-Oratorio Society of WLC, WOC.**

**6:00 CST-Oratorio Society of WLC, WOC.**

**7:00 CST-Oratorio Society of WLC, WOC.**

**8:00 CST-Oratorio Society of WLC, WOC.**

**9:00 CST-Oratorio Society of WLC, WOC.**

**10:00 CST-Oratorio Society of WLC, WOC.**

**11:00 CST-Oratorio Society of WLC, WOC.**

**12:00 CST-Oratorio Society of WLC, WOC.**

**1:00 CST-Oratorio Society of WLC, WOC.**

**2:00 CST-Oratorio Society of WLC, WOC.**

**3:00 CST-Oratorio Society of WLC, WOC.**

**4:00 CST-Oratorio Society of WLC, WOC.**

**5:00 CST-Oratorio Society of WLC, WOC.**

**6:00 CST-Oratorio Society of WLC, WOC.**

**7:00 CST-Oratorio Society of WLC, WOC.**

**8:00 CST-Oratorio Society of WLC, WOC.**

**9:00 CST-Oratorio Society of WLC, WOC.**

**10:00 CST-Oratorio Society of WLC, WOC.**

**11:00 CST-Oratorio Society of WLC, WOC.**

**12:00 CST-Oratorio Society of WLC, WOC.**

**1:00 CST-Oratorio Society of WLC, WOC.**

**2:00 CST-Oratorio Society of WLC, WOC.**

**3:00 CST-Oratorio Society of WLC, WOC.**

**4:00 CST-Oratorio Society of WLC, WOC.**

**5:00 CST-Oratorio Society of WLC, WOC.**

**6:00 CST-Oratorio Society of WLC, WOC.**

**7:00 CST-Oratorio Society of WLC, WOC.**

**8:00 CST-Oratorio Society of WLC, WOC.**

**9:00 CST-Oratorio Society of WLC, WOC.**

**10:00 CST-Oratorio Society of WLC, WOC.**

**11:00 CST-Oratorio Society of WLC, WOC.**

**12:00 CST-Oratio..."
OLD GOLD prize-winners have been announced. The delay since the close of the contest has been so long and the secrecy surrounding the judging so complete that some contestants had begun to get discouraged. Many letters addressed to this department came from writers who despised of ever seeing the names of the winners. But now they are out. On Thursday, $2, executives of the company summoned big-money winners to hotels in several cities and personally presented checks. Smaller prizes were mailed at the same time.

First prize of $100,000 went to S. M. Van Sant Jr., of Boston, a $5-a-week clerk. Second prize of $50,000 was won by Miss Henrietta D. Brooks, of West Orange, New Jersey, a stenographer. Bernard J. Ecker, of Chicago, a $50-a-week advertising counselor, won the $25,000 third-place prize, and Louis Grossman, of Brooklyn, N. Y., an unemployed chemist, won the fourth prize of $10,000.

The veiI of secrecy has not yet been lifted entirely. The number of entries submitted has not been revealed, nor has anyone let it be known what general type of entry dominated the list of winners. There has not been sufficient time to classify winners according to occupations, income groups or localities. But the eyes of contesting are on Old Gold, and as soon as possible, this department will make an analytical report on the results of last year's biggest contest.

Here are some winners in other recent contests:

In the World's World-building contest, Mrs. Charles Hunter, of Elwood, Kan., won her choice of $500 in cash or a trip to Hollywood. Maywood Bell, of De Witt, Iowa, won second prize of $200, and Mrs. E. W. Kratzer, of Urbana, Ill., won the third prize of $100.

Mrs. Vesta Melion, of San Francisco, and L. M. Smith, Seattle, both won $1,000 first prizes in the S and W Coffee contest. The second prizes of $500 each went to Anne Strong of Inglewood, Calif., and Maxwell Pollard, of Los Angeles. Mrs. Mildred Moyes, of Ogden, Utah, and Charles Mersch, of San Francisco, won $500.

In the Social Justice "Know America" contest, E. Brookhart, of Patterson, N. J., John Duffy, of Englewood, N. J., and Mrs. Mary Sontag, of New London, Conn., won $1,000 each. Mrs. Edwin H. Swenson, of Chicago, won $200, and Werner M. Schaeffer, of Milwaukee, Wis., won $15.

Ford Y-8s were won in the Watkins contest by Mrs. Dora W. Lacey, Badger, Cal.; George W. Cole, Waynes Valley, Tenn.; Mrs. Peter H. Holderby, Noy, Ohio; D. Edwin Moyer, Spring City, Pa., and Frank Eihinger, Oconto Falls, Wis.

$25,000 Scandal

Contest Fraud Reported

The pride of this department is that to date it has been 100 percent efficient in spotting shady contests, and, by ignoring them in these columns, has to the best of its ability steered its readers away from them. Now, a scandal of appalling proportions is being aired extensively, and our happiness is unbounded that it has come to this column to victimize those we serve.

The scandal hinges on the contest in which for $1 contestants were given an opportunity to submit names for the monastery gardens of St. Patrick's Church in Pittsburgh. Prizes totaled $25,000, which is big money in any contest's scrap-book. Entries numbered many thousands.

The name of the Rev. Father John R. Cox was used in the contest announcements put out by promoters in California. The contest was widely publicized, though many appeared lean of it. Gilson Willits ignored it. E. Haldeman-Juillius, in the American Freeman, published in Girard, Kan., predicted the contest's real outcome: still, many contest journals listed it among their legitimate competitions. Bero Gurus did not.

The contest closed in December, and prices were paid. But then reporters for the Pittsburgh Press, investigators from Better Business Bureaus and agents from the postal department got busy. They learned that all the major prizes were paid to relatives or personal friends of the promoters. The $10,000 first prize went to Dr. Harry Foshay Waller, personal physician to the promoter; a prize of $500 and two of $100 each were won by Pittsburgh residents who turned out to be relatives by marriage of the same man. are upturned. Gilson Willits, whose National Contest Headquarters records put him in the best position to know, discusses many of them in the February 15 issue of Contest News. Contest World for March also reviews the Father Cox case. We are much inclined to agree with Willits that "the whole dirty mess needs a housecleaning."

In the meantime, there can be some consolation for contestants. The mere fact that this case has been so well investigated and that the promoters are being brought to trial indicates that contestants' interests are being protected, whether they know it or not. Our advice until the time when justice jails all unscrupulous sponsors: Do not enter any contest not recommended by some reputable contest journal. Fairness to yourself requires it!

This Week's Prize Specials

Two New Opportunities

Each week Radio Guide's contest editors single out the week's most attractive contests, suggesting them for their readers' attention during the week. Here are this week's best bets:

$1,000.00 in Cash

PRIZES: (Grand) 1st, $1,000; 2nd, $500; 3rd, $250; 4th, $100; 5th, $50; 6th, $25; 20 prizes, each $10; 175 prizes, each $5.

TO ENTER: The Chicago-Exciting American is presenting a set of 48 "Funny Film Faces"—pictures of movie stars distorted as they would look in mirrors with uneven surfaces. Write the stars' names in spaces under the pictures. With the complete set of 48 pictures, send a list of not more than 50 words telling which star was hardest for you to identify, and why. The last two puzzles will be printed on March 18—Friday of this week, but do not have to be mailed until midnight, March 23. Send entries to "Funny Film Faces," P. O. Box 5548A, Chicago, Illinois.

TO WIN: Read the hints suggested last week in connection with the "Paying the Movie Stars" contest; the same sources of information may be applied to this contest. Again, remember that handwriting is of importance, as solutions must be legible, and that final judging is based on the letters, no matter how unfortunate the contest announcements. The announcements say that neatness and elaborateness of presentation will not count, but a simply decorated booklet, for instance, might increase winning chances.

Automobile, Voyage

PRIZES: (Grand) 1st, 1938 Buick automobile; 2nd, round-trip ticket to Bermuda; 10 prizes, each six pairs of "Fortune" souvenirs.

TO ENTER: Name the person, living or dead, whom you consider the world's most fortunate man. State why he is "fortunate" in a letter of 50 words or less. Use official entry blank available where Fortune shoes are sold. Mail to "Fortune's Most Fortunate," Richland Shoe Co., Division of General Shoe Corp., Nashville, Tenn.

Contest closes May 18.

TO WIN: Consider that this contest is announced in connection with a radio program called "Famous Fortunes," which dramatizes the lives of men of great wealth. For that reason, most entries will probably concern such people. There is reason to believe that entries of a more personal nature will have a good chance in the contest: first, because there will be fewer of them, and second, because of a sentence in the announcement which says, "Your person may be some famous explorer like Admiral Peary, or rich man like Andrew Carnegie, or movie star, or some man you know personally—your uncle, your brother, your postmaster, war buddy or yourself." Our hunch is that persons with something uncelebrated but fortunate person you know well yourself. For weekly facts about the contest, "Famous Fortunes," MBS, Tuesday, 7:45 P.M., EST, and on Station WLW, Friday, 9:30 P.M. EST.

One of the Old Gold prizes—this one worth $25,000—allotted in the home of Bernard J. Ecker, of Chicago, and brought with it the scene above when Ecker came home with the check and a toy for his son Gerson.
Be Doubly Informed

WHY WAS ROBERT TAYLOR SENT TO ENGLAND? — WHO ARE THE STROUD TWINS' SWEETHEARTS?