COMPLETE PROGRAMS FOR WEEK ENDING APRIL 9

VISIT THE TOWN THAT AL JOLSON RULES AS MAYOR
HAVE FUN AFTER DARK AT EDGAR BERGEN'S PARTY

Lew Lehr appears with Ben Bernie on CBS Wednesdays
OFFICIAL STAR OF STARS BALLOT


My Choice for the Best Actor Is: ...........................................
My Choice for the Best Actress Is: ......................................
My Name Is: .......................................................................
My Address Is: ..................................................................

(This Ballot May Be Pasted on a Penny Postcard)

The ballot above is for this week's election only. Read the instructions below before you vote. This ballot must be mailed by midnight this Saturday, April 9.

RADIO GUIDE'S ANNUAL STAR OF STARS POLL

THIS WEEK—MOST POPULAR ACTOR AND ACTRESS

The entertainment business, as has been bruited about for quite some seasons, is not like other businesses. The people in it are not like those who peddle life insurance or build lawn mowers or are "in" real estate.

The difference is that in the entertainment business the customers run the show—and that the people in the business love it. As everyone who has ever dealt with a shoe salesman knows, that is not true elsewhere.

Right now the broadcasters who are responsible for the radio programs we hear are awaiting orders from their customers—the listeners. Those orders may come in the form of votes; for instance, in the fifth annual Stars of Stars Poll, conducted by Radio Guide for the benefit of listeners and broadcasters alike.

In earlier polls, held during the past four years, listeners voted each week in every division of the poll. This year, however, each division has a separate election during one week, and that week only.

The first, for instance, named the most popular musical programs—and the results of that poll are given this week on page 13. The second poll named the most popular dramatic program, and the third, the best children's program. Results of these polls will be announced each week.

This week's election will determine the most popular actor and the most popular actress on the air. The ballot above is good only in this election, and it is the only ballot that can be used. None of the earlier ballots can be used for this poll. This ballot cannot be used later in any other election. The ballot for the most popular actor and actress must be mailed before midnight on Saturday, April 9.

Last year listeners voted top honors to Don Ameche, Nelson Eddy, Lanny Ross, Jack Benny, Michael Raffetto, Robert Taylor, Bing Crosby, Fred MacMurray, Clark Gable and Lester Trexman, among the actors. Most popular actresses were Helen Hayes, Jeanette MacDonald, Joan Blairne, Rosaline Greene, Anne Seymour, Elsie HIt, Barbara Luddy, Myrna Loy, Joan Crawford and Irene Rich.

Every listener owes it to himself and to those who give him his entertainment to register his selections in all the Star of Stars Polls. Fill in the ballot at the top of the page—all, while you're thinking about it. Paste the ballot on a postcard, if you like. And, do: it forget—it must be mailed before midnight, Saturday, April 9!

Turn to Page 13 for results in the Musical Program Election!

WEEKLY SCHEDULE OF THE STAR OF STARS POLLS

1. Most popular actor and actress—April 9 issue, on sale March 31
2. Most popular singer of popular songs—April 16 issue, on sale April 7
3. Most popular classical singer—April 23 issue, on sale April 14
4. Most popular comedian or comedy program—April 30 issue, on sale April 21
5. Most popular dance orchestra—May 7 issue, on sale April 28
6. Most popular announcer—May 14 issue, on sale May 5
7. Most popular commentator—May 21 issue, on sale May 12
8. The Star of Stars—June 4 issue, on sale May 26

Vote for your favorite every week!
**THIS WEEK**

**PREVIEWS OF SOME OF THE BETTER REGULAR AND SPECIAL BROADCASTS**

**SUNDAY, APRIL 3**

Lotte Lehmann... soprano guest

"Magic Key"—NBC-Blue, 2 p.m. EST.

Lotte Lehmann has achieved world-wide fame in recent years because of her superb vocal and dramatic interpretations of various Wagnerian roles. She hails from the small town of Perleberg, Germany, and has been a member of the "Met" since 1933.

George Jessel... celebrates

"Jell-O Show"—NBC-Red, 7 p.m. EST.

George Jessel has been in show business since he was nine years old, began by singing childish ballads at a theatre where his widowed mother sold tickets. In celebration of his thirty-ninth birthday Sunday, he will be Jack Benny's guest.

Nelson Eddy, Jose Iturbi... for Ford

"Sunday Evening Hour"—CBS, 9 p.m. EST.

Fans everywhere will cheer the opportunity to hear the glorious voice of the truly great Eddy. As guest for Ford, he'll be heard singing under the direction of Jose Iturbi, who returns to conduct the orchestra for three weeks.

Irene Rich... in prize-fight drama

"Love With a Wall"—NBC-Blue, 9:45 p.m. EST.

(The prize-ring—and the hard-punching men who make its history—forms the background for Irene Rich's radio play. Her efforts in bringing "culture" to a fighter provide an amusing story. Don't miss this uproarious comedy.)

**MONDAY, APRIL 4**

Barbara Stanwyck... "Dark Victory"

"Lux Radio Theater"—CBS, 9 p.m. EST.

"Dark Victory" tells the story of a young surgeon who operates on a young girl with brain tumor. A tragic tale of romance and death, this play offers a fine starring role for the talents of the highly dramatic Miss Stanwyck.

Painters and sculptors... their story

"Brave New World"—CBS, 10:30 p.m. EST.

"Art Endures" will be the subject of "Brave New World's" dramatization. The story of typical Latin-American painters and sculptors, both ancient and modern, and the development of ecclesiastical art will be told on the program.

**TUESDAY, APRIL 5**

Charlie Ruggles... visits Al\n
Jolson Show—CBS, 8:30 p.m. EST.

(Row the West, 8:30 p.m. PST.)

Charlie Ruggles, prominent comedian of the stage and screen, will join up with Al and his radio crew this Tuesday for a special guest appearance. Best beloved for this bashful type of humor, Charlie will be heard in an amusing skit.

Jane Froman... visits Al Pearce

"Watch the Fun Go By"—CBS, 9 p.m. EST.

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

Lovely Miss Froman will sing on the program originating in her home town—St. Louis—where the Pearce funsters are personal-appearing this week at the Fox Theater. On hand will be Arlene Harris, Tizzie Lish, Carl Hoff and his orchestra.

**WEDNESDAY, APRIL 6**

Merrill family... their story

"Cavalcade of America"—CBS, 8 p.m. EST.

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

Hezabeth Merrill and her seven sons founded an industrial empire in northwest Minnesota. Settling there in 1857, the Merrills were largely instrumental in opening up rich iron lands, became operators of the largest open-pit mine in the world.

Edgar A. Guest... net switch

"It Can Be Done"—CBS, 10:30 p.m. EST.

"It Can Be Done," the program in which Edgar Guest presents different dramatic sketches showing how individuals have struggled to success in spite of handicaps, switches from NBC to the CBS network today. Guest will be M. M. Kinsky, oil-well fire-fighter.

Boris Karloff... in thriller

"Lights Out"—NBC-Red, 12:30 a.m. EST.

(For the West, 10:30 p.m. PST.)

Karloff, famous for his "monster" roles in the movies, is appearing in a special series of broadcasts for radio's greatest horror show—"Lights Out." "Dance Macabre" by Arch Oboler will be the title of this week's midnight thriller.

**THURSDAY, APRIL 7**

Bunny Berigan... hot trumpeter

"Steinie Bottle Boys Swing Club"—NBC-Blue, 7:45 p.m. EST.

Like Goodman, who specializes on the clarinet, Bunny plays almost every number and directs his band at the same time! He's the pace for the band and they swing along right behind him. Fans can hear him with the Steinie Boys Thursday.

Rudolph Ganz... Bing's guest

"Kraft Music Hall"—NBC-Red, 10 p.m. EST.

Ganz, eminent Swiss pianist-conductor-composer, becomes the victim of Bing Crosby in a "humanized" interview. Ganz was a conductor of the St. Louis Symphony Orchestra from 1923 to 1927, has since headed the Chicago Musical College.

**SATURDAY, APRIL 9**

Social Security... in meet

Eleventh Annual Conference—CBS, 2 p.m. EST.

CBS will broadcast two talks from the luncheon meeting at the Hotel Astor in New York. Speakers will be Senator Guy M. Gillette, of Iowa, and Marion B. Polson, treasurer of the Eastman Kodak Company and member of the Federal Advisory Council on Social Security.

Bill Robson... presents "Broken Feather"

"Columbia Workshop"—CBS, 8 p.m. EST.

Robson is a product of George Pierce Boler's "47 Workshop" in playwriting at Yale. Following four years at Paramount and Universal, he joined CBS on the Pacific Coast, became permanent director of the "Columbia Workshop" last year.

Lauritz Melchior... pride of the "Met"

"Your Hit Parade"—CBS, 10 p.m. EST.

Hailed as world's greatest Wagnerian tenor, Melchior is a Dane by birth. He made his "Met" debut the same day as did Marion Talley, is best beloved for his thrilling characterizations of the title roles in "Siegfried" and "Tannhauser."
A WOMAN OF COURAGE
BY JAMES STREET

LITTLE Fannie Borach of Brooklyn stared down her long nose at the grimy twenty-five-cent piece she clutched in her sweaty hand, then glanced furtively at the theater sign which announced an admission price of forty cents.

Tears flooded her eyes and she sniffed and rubbed her sleeve across her nose. Fannie Borach was only twelve, and it's easy to weep at twelve when a hope has been shattered. It was amateur night at Frank Keene's theater on Fulton Street, hard by the oily, dirty East River. She had wanted to see that show, but Papa Borach couldn't spare the twenty-five cents, so little Fannie had worked all day helping a neighbor make a dress. She had been paid a quarter, and, grasping the coin in her hand, had raced to the theater.

She got there just as the matinee prices went off and evening prices went on, and Fannie Borach lacked fifteen cents of having enough to sit in the peanut gallery for amateur night.

If she had possessed that fifteen cents perhaps you would never have heard these famous words, sung in a deep, sad contralto:

"It's cast me a lot but there's one thing that I've got
It's my man...
Oh, my man I love him so,
He'll never know
All my life is just despair, but I don't care.

If little Fannie Borach had possessed that fifteen cents perhaps you never would have heard of Fannie Brice, a woman of courage—born with two strikes on her but who has scored time and again by delivering sacrifice hits in the pinches.

Because she lacked the fifteen cents she went to the stage door and walked into the theater with the amateurs. The manager spied her.

"HEY, kid," said he, "what do you do?"

"I sing," said little Fannie Borach—Fannie Brice to you.

She planned to watch the show until her appearance was called, then she would skip. But before she could catch her breath the manager shoved her on the stage and said:

"O.K., kid—sing!"

Fannie gulped, rubbed her sleeve across her nose again and believed Providence had turned His back on her. But out in the audience was a newsboy she knew.

"Hey, Fannie," shouted the youngster. "Sing 'When You Know You're Not Forgotten By the Girl You Can't Forget!""

She grinned at her friend.

"That kid," said Fannie Brice years later, "had confidence in me. He was my pal. I couldn't throw him down. So I sang.

She won the prize of $5 and ran home to her mother. She was out of breath.

"Look, Mama!" she held up the $5.

"I won...
Wipe your nose," commanded Mama Borach.

"I'm going to be an actress," confessed Fannie after wiping her nose.

That was 33 years ago. The $5 meant a lot to the Borach family. Papa Borach was very poor. He was an Alsatian Jew and when he came to the New World he opened a saloon fast in New York's Ghetto, where Fannie was born in 1893. She used to steal beer from Papa Borach and give it to nursing mothers in the neighborhood. She began life by helping others and she never got out of the habit. She played in the gutter.

She played hopscotch with newsboys, and the streets taught her their lessons: Life flowed quickly in the ghetto, the sweating, steaming, smelly ghetto of New York. Only the courageous survived.

Papa Borach sent Fannie to school, but she was not a good student and she played truant. In the mornings, she would skip into the neighborhood theaters when they were being cleaned and lie flat on her stomach until the shows began. She simply wouldn't study. Papa Borach scolded, and Mama Borach wrung her hands, but little Fannie Borach kept right on playing hookey from school.

She got a job in a dressmaker's shop and worked while her family thought she was in school. A child of weird complexes, Fannie puzzled her employer and even the customers. Once she told a customer her family was starving and that her mother was dying. The customer wept and gave her old clothes and bread. The next day Fannie came to work in her Sunday best, which wasn't very good. But she wore two earrings in each ear—her mother's and her sister's. She acted even in childhood.

She spent on herself all the money she made because she didn't want her folks to know she was working. Her whole life has been a crazy-quilt—incredible! An Alger story? Why, if Alger had dared write her life he would have been ridiculous! The things that happened to Fannie Brice couldn't have happened even in an Alger story.

After winning $5 for her first appearance, she became a "professional amateur." That was more than thirty years before the Major Bowes programs began.

"I played every theater in Brooklyn, Manhattan and Newark," laughed Fannie, "and once I made $35 a week.
as an amateur. The customers would throw coins to us on the stage. The polite thing to do was to wait until after the act to pick up the money, but I picked up mine as I sang. I was afraid the money would get away.”

She changed her name from Borach to Brice. She was hired because friends called her Fannie Bore-act. She just happened to pick Brice. There was no rhyme or reason for it, but, too, there’s no rhyme or reason to her entire life.

She was a gawky girl when she got her first steady job at a Second Avenue theater, selling tickets, cleaning, watching the scenery and playing the piano between times.

“I played after a fashion,” she admitted, “a terrible fashion.” Her job was to bang the piano while stereopticon slides were being shown on the screen. The house often sent her up to Tin Pan Alley to learn the songs.

“I had a pal at one of the publishing houses,” she said, proudly. “He had nice brown eyes. Every time I went to the house he would help me with the music. I’ll never forget that guy.”

Who could, Fannie? Who could ever forget Irving Berlin?

She was working in the ticket office one day and read that Cohan and Harris wanted chorus girls for a new show.

“I’ll never forget those guys,” said Fannie wistfully.

Who could, Fannie? Who could ever forget those two grand beings, George Fannie did all right until she tried to dance. But she couldn’t shift from left to right unless she waved her fingers—“silly writing” the craft calls it. And every time she tried to shift, she threw the chorus off balance and there was a tangle of pretty legs.

“Everybody was out of step but me,” Fannie moaned.

George M. Cohan was not pleased, and neither was Mr. Harris. So one day Mr. Cohan pointed his finger at Fannie and roared: “Back to the kitchen!”

THAT’S the show business’ way of saying you are fired. But Fannie wouldn’t go to the kitchen, but looked on with a troupe in which she played the part of an alligator and ate up the leading man. But she wasn’t a good alligator even with her nose. Mama Borach heard that little Fannie was playing the role of an alligator and took her home. Next she got a job with a burlesque troupe.

“They wouldn’t let me dance,” Fannie said. “They put me in a box, turned a spotlight on me and let me sing. But I wanted to dance. I gave a girl my underwear and shirtwaists to teach me the steps, and by the time I worked my way from the back row of the chorus to the front row I was almost naked.”

She was fifteen then. Her first love came to her early. Fannie never talks about him. He was a barber and his name was White. He used most of his profits to buy his own hair tonic.

“God, but he smelled good,” said Fannie.

She never had much money and there are a few things in the turbulent childhood that clung to her mem-

“I told Max I had dozens of specialties,” she said. “He told me to appear before the Friars that week. I nearly collapsed—I was just that scared. I hurried to Irving Berlin and told him my problem. It was Irving who wrote ‘Sadie Salome’ for me and told me to sing with a Yiddish dialect.”

The rest is theater history. The venerable Friars rolled in the aisles and almost got tangled in their tails and stumbled over their top-hats when Fannie sang the immortal ‘Sadie Salome.’ Max Spiegel almost broke his wrist showing a contract in front of her. It called for $85 a week. Fannie almost broke an arm signing it. She didn’t know there was so much money in the world.

The contract was for seven years and she was to get a $10 raise each year. Seven years of Fannie Brice’s time for about $40,000! Great Land o’ Goshen! But somehow the fates always look after the courageous. The contract was no good, because Fannie was only seventeen and as a minor her signature wouldn’t stand in court.

MAX SPIEGEL lost a gold mine, and Flo Ziegfeld found one, for in 1910 he sent for her.

“Want me to go to work for me?” said the Great One.

“Yes,” said another Great One. (How much?) asked Ziegfeld.

“Fifty a week,” said Fannie.

“What!” Ziegfeld, accustomed to big money, almost fainted. “No! Make it $75 and I’ll hire you.”

When her contract was signed, Fannie showed it to so many persons around Times Square that she wore it out.

“I showed it to Berlin five times—honestly,” she said. “I sang ‘Lovie Joy’ for Ziegfeld first. I had a great accompanist. I’ll never forget that guy.”

Who could, Fannie? Who could ever forget talented George Gerhardt? He pronounced the words of ‘Lovie Joy’ as she had heard the Harlem Negro pronounce them. Abe Ed-ward, backer of the show, didn’t like the song that way, and she was pushed out of the show. Fela grinned at her however, and when the show opened in Atlantic City she had to be used for an emergency. Little Fannie was the hit of the show.

After her performance she went to a supper given by a New York play-

boy.

“It was the first party I ever at-

tended where men wore evening clothes. There were two $100 bills under my plate that night. I’ll never forget that guy.”

Who could, Fannie? Who could ever forget Diamond Jim Brady?

AFTER her hit in her first show, Ziggie gave her a contract for $100 a week and put her in the Folies. That’s the last contract she ever had with the Great One, although at times she earned $3,000 a week from him. She worked for him sixteen years.

“I remember once,” said Fannie, “when Ziggie took a $2,000,000 betting with a shrug of his shoulders. He told me he was broke again. But he came back. Ziggie always did come back. He had courage.”

Ziegfeld said the same thing about you, Miss Brice.

She was a Folies star when John W namaker, the merchant prince, took to her apartment one evening a bant-

ful young man with a timid look.

“He looked like a scared little boy,” said Fannie. “I’ll never forget that guy.”

Who could, Fannie? Who could ever forget the Prince of Wales?

The great passed before her eyes—Lillian Russell, Eddie Cantor, Ann Pennington. Name any star—Fannie was his friend.

Nicky Arnstein, the crook, entered her life while she was in the Folies. He was a handsome fellow, suave. She fell for him—hard. He went to England. She pawned her jewelry to follow him. It’s the way with a woman in love. In 1918, she married him—little Fannie Borach of Brooklyn.

Nicky was a confidence man. Fannie said he was not the master-mind of a ring of crooks as the police charged. She should know.

“He was just a vain, juvenile, mas-
terless mind,” she said, sadly. “He was a tool in the hands of others.”

But she loved him. Nicky played the rackets to Monte Carlo and back and finally was in-
dicted, then disappeared. Fannie was furious. It’s the strangest chapter.

A CHILD OF SORROW,
FANNIE BRICE GREW
UP TO MAKE PEOPLE
LAUGH, CRY. LISTEN
TO HER ON “GOOD
NEWS OF 1938” THURS.

Billy Rose and Eleanor Holm Jar-
reths. Billy says they’ll soon wed

M. Cohan and Sam H. Harris?

Harris hired her for $25 a week when she first screamed and told him she could dance. She sat by the piano for days waiting to be called for the chorus. Then one day Harris told her to sing with the chorus. Fannie was from the port of town where the boys liked their own loud, so she gave it all she had and drowned out the chorus.

“Autosol!” said Harris, and scowled at her.

A beautiful blonde was near her, and she looked disapproving at little Fannie Borach from Brooklyn.

“I’ll never forget that girl,” Fannie laughed. “She had lots of blond hair and looked like a valentine.”

Who could, Fannie? Who could ever forget Mae Murray?

ery—trouping. Trouping. She lived on twenty-five cents a day, played the water-tank towns, climbed out of a window in Pittsburgh, bribed hotel attendants to let her use her own iron.

Her marriage with the barber didn’t last very long. Mama Borach heard about it and said it annulled, and Fannie came back to New York City. Max Spiegel offered her a job when she ribbed about her specialty numbers.

(Continued on Page 15)
HELL-BENT FOR FAME

Genevieve Rowe has already won one $500 Sealtest award and sings again Sunday for more honors. In 1929 she won the national Atwater Kent award, in 1932 the MacDowell Club award and in 1933 the National Federation of Music Clubs prize. Arnold Belnick, 13, is already a $500 Sealtest winner, and is now competing with Kathleen Kersting, Leonard Warren, Genevieve Rowe and Arnold Belnick for the $1,000 grand award to be presented April 10.

ON SUNDAY Genevieve Rowe and Arnold Belnick make their bid for the $1,000 prize offered by the "Rising Musical Star" program in its search for new talent. Kathleen Kersting, Leonard Warren and Arnold Eidus have already been heard; all have $500 elimination prizes; all look forward to announcement of the winner April 10.

Last Sunday the "Metropolitan Auditions of the Air" announced winners of its competition, awarded each a contract with the Metropolitan Opera and $1,000. Radio Guide next week prints new photos of the winners.
$1,000,000 worth of talent honor their manager, George Engels, on his 10th year as NBC Artists Bureau head. Front, from left: Mischa Levitzki (who plays with the N.Y. Philharmonic Sun.), Gladys Swarthout, Frank Chapman, Marjorie Lawrence, Efrem Zimbalist. Rear, from left: Rosina Lhevinne, Elizabeth Reihberg, Florence Easton, Doris Doe, Kirsten Flagstad, Lauritz Melchior "Hit Parade," Sat.), Mr. Engels, Walter Damrosch, Poldi Mildner.

HIGHLIGHTS OF THE WEEK

RADIO GUIDE BRINGS
NEWS ABOUT THE
STARS — IN PICTURES

Rudy Vallee presents safety songs by Irving Caesar this Thursday
Commentator Kathryn Cravens winds up her CBS broadcasts Friday
Minneapolis reporter Kenneth Ruble is on "Johnny Presents" Sat.
U. S. Surgeon General Thomas Parran speaks on tuberculosis Tues.

Commentator Rush Hughes, right, interviews Comedian Jack Benny in preparation for his broadcast of Tuesday on NBC, during which Hughes will tell the full story of how Benny and his cast prepare their weekly program.

Nan Grey, left, and Helen Wood, of the cast of "Those We Love," dramatic serial, remind listeners that the show changes time this week and will henceforth be heard each Monday at 8:30 p.m. EST over an NBC network.
The March of Music
Edited by Leonard Liebling
"... An ample Ether, a diviner Air..."—Wordsworth

AFTER nearly a whole season of listening to music on the radio, one is astonished that certain symphonic works are repeated so often, while other worthy compositions hardly ever come to hearing. Is it because conductors choose selections most in vogue at the moment, or because, having acquired the standard repertoire, they lack the initiative or the time to learn less hackneyed material? In either case, there is justification for the performers, but that does not lessen the discontent of those radio auditors anxious to have a wider survey of the world's best music.

The past months brought an astonishing number of repetitions of Weber's "Oberon" and Mozart's "Don Giovanni" overtures, Schubert's "Unfinished" symphony, the Rossini overtures, and excerpts from Tchaikowsky's "Nutcracker Suite" and Johann Strauss' "The Bat." Likewise we had abundant meetings with De Falla's "Fire Dance" and Brahms' "Hungarian Dances." All good music, of course, and it should be broadcast often, but not too many times during any one month.

Schubert wrote a monumental C Major Symphony, Tchaikowsky did several excellent suites; Beethoven composed outstanding overtures; Brahms' orchestral works include also several "Serenades." Franck created the lovely symphonic poems "Les Eléildes" and "Le Chasseur Maudit"—and certainly if dance music is to enliven concert programs, American composers have furnished some examples rich in melody and of striking originality in rhythm.

We should hear more of Ernest Bloch, Liszt, Richard Strauss, Scriabin, Schumann, Saint-Saëns,Respighi, Rachmaninoff, Mahler, Bruckner, d'Indy, American and English works, Honegger, Glazounov, Hindemith, Prokofiev and the latest Russian school.

Here is the story of a man—I can't resist telling it—whom I have seen repeatedly at the Wagner operas in the Metropolitan, at the Philharmonic and at the last Toscanini broadcast in Radio City. There, after the concert, I rode in the elevator with the versatile music-lover and his party. To one of the women he expressed his delight with the Maestro and explained why he is superior to Stokowski, Bodanzky, Reiner and others. "I didn't know you were so technically versed in music," said the woman. "I have made a thorough study of it ever since I became a devotee through listening on the radio." answered the man. It may surprise you that his name was Gene Tunney.

MISCHA LEVITZKI, pianist
with Philharmonic Sunday

SUNDAY, APRIL 3
at 3 p.m. EST on CBS
The New York Philharmonic Orchestra
John Barbirolli, conductor
Mischa Levitzki, pianist
Overture to "The Secret of Suzanne" (Wolf-Ferrari)
Symphony No. 1 (First Performance) (Quincy Porter)
The Orchestra
Concerto in E Flat (Listz)
Mischa Levitzki
Divertimento No. 11 in D Major (Mozart)
Prelude to "Ermelinde" (Debussy)
The Three-Cornered Hat (De Falla)
The Orchestra

ENTHUSIASTS in the cause of American music will feel grateful to John Barbirolli for introducing them to a new symphony by one of our native composers—Quincy Porter. The Porter symphony, his first work in that form, has three movements, the first and last rhythmically prominent, the second of lyric expression. The music tells no specific story, but suggests moods and feelings in consonance with spiritual America.

SUNDAY, APRIL 3
at 9 p.m. EST on CBS
The Ford Sunday Evening Hour
Jose Iturbi, conductor
Nelson Eddy, baritone
Overture to "L'italiana in Algeri" (Rossini)
The Orchestra
"O Was Ich Mich Betruebte" from "The Bartered Bride" (Smetana)
"An Jenem Tag" from "Hans Heiling" (Marschner)
Nelson Eddy
"Festiva" from "Three Nocturnes" (Delusby)
The Orchestra
Because (d'Hardelot)
"Who Are We to Say?" from "The Girl of the Golden West" (Romberg)
The Blind Pianist (Clarke)
Nelson Eddy
Les Preludes (Listz)
The Orchestra

POPULARITY in double emphasis is represented by the joining of Eddy and Iturbi in this array of bright numbers juxtaposed with more serious matter.

Heinrich Marschner (1785-1861) is a composer who does not deserve the neglect he has been receiving. His operas (of which "Hans Heiling" is the best) once delighted all Germany.

Dynamic Alexander Smallens, "Rising Musical Star" director, ends the search for a new star with the programs of April 3 and 10

Radio Guide • Week Ending April 9, 1938

Artur Rodzinski directs the NBC Symphony on Saturday

SUNDAY, APRIL 3
at 10 p.m. on NBC-Red
Rising Musical Star
Alexander Smallens, conductor
Nelson Eddy, soprano
Arnold Belnick, violist
Daniel Harris, baritone
Country Gardens (Grasinger)
The Orchestra
Pamina's Aria from "The Magic Flute" (Mozart)
"Caro Nome" from "Rigoletto" (Verdi)
Genevieve Rowe
Polonaise Brilliante (Wieniawski)
Arnold Belnick
"Toreador" from "Carmen" (Bizet)
Daniel Harris

IN "COUNTRY GARDENS," Percy Grainger further exhibits his love for orchestral employment of music in English folk-manner. He treats such examples with notable skill.

Miss Rowe will be called upon for vocal altitude and dexterity in her aria. Pamina is the heroine of Mozart's "Magic Flute" and a most lovely heroine, too, for unlike most of her soprano sisters in opera, she does not die in the last act but marries her sweetheart, a real prince.

"Caro Nome" (Dear Name) is Gilda's celebrated aria in the second act of "Rigoletto." Let us hope that Miss Rowe will go on to some of the same achieved in the flute-companioned aria by Patti, Sembrich, Galli-Curci, Tetrassini and Pons.

MONDAY, APRIL 4
at 9 p.m. EST on NBC-Blue
The Philadelphia Orchestra
Eugene Ormandy, conductor
Joseph Hofmann, pianist
Concerto No. 4 (Beethoven)
Joseph Hofmann and the Orchestra
A group of solos played as encore by Joseph Hofmann

THIS evening, radio extends to Joseph Hofmann its tribute in honor of his golden jubilee year, by devoting an entire program to the celebrant. For the number with orchestra, our pianist delivers Beethoven's imposing Fourth Concerto in G Major, in which may be traced his evolutionary striving (fully realized in the fifth, the "Emperor") to make the form not a solo display but a symphonic whole in partnership with the orchestra. However, Beethoven, himself a virtuoso, had not quite the heart to sink the individuality of the piano entirely.

For his group of solos, Hofmann will suit his preference of the moment.
**THURSDAY, APRIL 7 at 10 p.m. EST on CBS**

**Essays in Music**

The Columbia Concert Orchestra

Victor Bay, conductor

"The Nocturne"

Nocturne from "Belshazzar" (Sibelius)

"Peters" (Debussy)

Nocturne from Second String Quartet (Borodin)

Special composition lectures for the program by Alex Sammler.

**VICTOR BAY** continues his unconventional listings with this seance devoted entirely to the Nocturne as it appealed to famous composers.

The title of the adaptable one, suggests the somber colors, the restfulness, the mystery, the romance, and even the drama, of darksome night. Chopin's nocturnes, voicing all those phases, are the best known of their kind, although he was not the inventor of the form. John Field (1782-1857), Irish pianist, who spent many years in Russia, originated the piano nocturne, and all other composers who wrote "night-pieces" owe much to Field's grand and familiar models. His nocturnes were the first piano compositions to depart from the classical formulas based on sonata or rondo construction.

To gain an idea of the flexibility of the nocturne, one has only to contrast the comparatively simple one of Chopin with the actional and evocative tale told in Debussy's "Peters."

**SATURDAY, APRIL 9 at 10 p.m. EST on CBS**

The NBC Symphony Orchestra

Artur Rodzinski, conductor

Old Dances and Airs for the Late (Respighi)

Symphony No. 5 (first time in Ameri-

(Shatovitsch)

Suite No. 3 in G Major (Tchaikowsky)

Russian Easter Overture (Rimsky- Korshakov)

**ANCIENT music with its simple tunes and sparse accompaniments are always a temptation to composers to modernize such works by supplying them with fuller resonance and a richer basis of harmony. The success of these retouchings is gauged by the degree of reverence which they display in preserving the authentic melodies and stylistic atmosphere of the originals.

Oratorio Respighi's arrangements show real late and pretty in the pages programmed today. The four old examples, by 18th and 17th century masters, seem to be the late 20th. The second of the pieces, "Gagliarda" (a lively movement), is by Vincenzo Galilei, father of Galileo and a famous Carmelitine astronomer, who first asserted that the earth rotated—and was jailed for it.

The Shatovitch symphony being an ancient premiere, and the score not yet having fallen into my hands, I can only report on the first symphony, written when he was twenty. In Rimsky-Korsakov's overture, based on stolovich symphony being an ancient premiere, the Russian church service (Sixty-seventh Psalm and Resurrection scene in St. Mark's Gospel) and a number of Russian songs, the fluttering seraphim, angelic's trumpets, priests singing the "Resurrection;" and the chimes of triumphant bells.

**Also Recommended**

For Stations, See Our Program Pages

**Sunday, April 3**

Dr. Charles Courbin, organist, 12 noon EST, MBS: Compositions of Ben- oit, Mendelssohn, Lang, Couperin, Bach.

**Radio City Music Hall of the Air, 12:30 p.m. EST, NBC-Blue.**

**Symphony Club Orchestra of Phila-

1:30 p.m. EST, NBC-Red.**

Amateur group featuring first radio performances of works by Spendirotto, Aubert, Coleridge, Hel-Ouch, etc.

**2 p.m. EST, NBC-Blue.**

Symphony orchestra, soloists.

**Monday, April 4**

Handel Series, 4 p.m. EST: CBS: Columbia Chamber Orchestra, Bernard Herrmann, conductor; Concerto Grosso No. 5 (Handel).

**Voice of Firestone, 8:30 p.m. EST, NBC-Blue.**

This week: "The Red Mill"

**Tuesday, April 5**

**NBC Music Guild, 2:30 p.m. EST, NBC-Blue.**

"A Night in the West:

Beethoven's Symphony No. 7, Op. 54, excerpts by "Pelléas et Mélisande" (Offenbach and Rondo (Schubert)).

**Wednesday, April 6**

Curtis Institute of Music, 3:45 p.m. EST, CBS: Lynne Wainwright, harp-

ist; Frederick Vogeleseig, violinist.

Chesterfield Program, 9 p.m. EST, CBS: Kostelanetz orchestra; Grace Moore, soprano, featuring Kostelanetz arrangement of "O Sole Mio." and light songs. Miss Moore will present a different male vocalist each week in a search for a leading man in her new picture.

**Thursday, April 7**

**NBC Music Guild, 2 p.m. EST, NBC-Blue.**

Sinfonietta, 8 p.m. EST, MBS.

**Books**


Franz Liszt, by Guy de Pourtales (Henry Holt and Company, New York). More romantically written than the Huneker book, it is nevertheless equal-

ary authorizations of Liszt's life.

**Orpheus in Paris: Offenbach and the**

Hag of his Time, by S. Kracauer (Alfr
d Knopf, New York). The biography of the composer of "The Tales of Hoff-

mann," with a background of the so-

social, political and artistic life of the Second Empire. Darling of the court of Napoleon II, Offenbach was a noted dandy, wit, poet and composer.

**Minutes of Great Composers,**

by Eva v. B. Hanski and Elena L. Kauf-

man (Grosset and Dunlap, New York). More romantically written than the**

Huneker book, it is nevertheless equa-

ary authorizations of Liszt's life.

**The Air This Week**

Russian Easter Overture (Rimsky-

Korsakov): The Metropolitan Philadelphia Orchestra, V-7018/8, $2.50.

**Concerto No. 4 (Bethoven).** Artur Schnabel, London Philharmonic Or-

chestra, V-7013/4, 7800.

**Fetes (Debussy).** Stokowski, Phila-

delphia Orchestra, VM-156, 8.80.

---

**Josef Hofmann Demonstrates "Superb Key-

board Art" with Philadelphia Orchestra Mon.**

The Philadelphia Orchestra, 9 p.m. EST, NBC-Blue

J OSEF HOFMANN, a touring this season, has aroused added interest everywhere because the year 1938 marks the fiftieth anniversary of his first appearance in America. Recently I was in Miami, Fla., where they expected the pianist shortly in Beethoven's G Major Concerto with orchestra, and I had to answer many questions about the remarkable exhibition held in his honor a few months ago at the Metropolitan Opera House. I felt happy too, to tell about Hofmann's superb keyboard art on that occasion, and also how he even capped it later, at two Philharmonic concerts, with sensational and unsurpassable performances.

Music-critics are frequently asked to rate the leading pianists (as tennis

his next recital. "Good gracious," said Hofmann, "I'm glad you reminded me. I play day after tomorrow in Washington and, as usual, I haven't practiced for the concert. But the worst of it is that I put Chopin's E Major Scherzo on the program, and I haven't played it in nearly ten years." Then the pianist laughed."

I once asked his young son Anton what he would like to be when he grows up. "Anything but a concert pianist, like father." "Don't you like music?" I inquired. "Oh yes," replied the child, "I do, and that is why, when I get to be a man, I would wish to play sometimes at home. Father never does."

The lad is named after Hofmann's teacher, the mighty Anton Rubinstein, with whom Josef studied in Dresden from his fifteenth to his seventeenth year. It is a period which he remembers with reverence and almost awe, for the master was the pianistic lion of his day and his appearance was no less enigmatic than his playing. A massive head, burning eyes, ragged features and a great shock of hair were not indicative of Rubinstein's character, however, for he was kindness itself and he guided young Hofmann's studies with the most tender care and love. Hofmann told me that when he learned of Rubinstein's sudden death in 1894, he had intermittent attacks of heart-broken sobbing for weeks afterward.

Doubtless some of Hofmann's heroic manner of performance was inspired by Rubinstein, whose style had an epic grandeur that made him the leading pianist of the world after the mighty contemporary, Liszt—for whom he had profound ad-

oration. In Leipzig the two men met only once, when Rubinstein the toastsmaster referred to the latter as "the king of pianists," but instantly compliment was regretted when his recipient jumped to his feet and pro-

tested with, "What a king when woe and suffering! scarcely present. Let's drink to Franz Liszt."
BIGGEST news of the Hollywood scene this week is the absence of Jack Rose, of The Big Showdown, who was removed from his hospital bed after several days to air a program. Jack Rose was scheduled to return home on Friday, but his doctors decided to keep him in for another couple of days. Jack Rose is expected to be back on the air next week.

On March 22, Claude could not be reached. His disappearance caused concern among fans, but it was later revealed that he was simply on vacation in the tropics. His fans were relieved to learn that he was safe and sound.

Crowds were disappointed to learn that Disney was not appearing at the Palms Hotel this week. Rumor had it that he was in Los Angeles for a medical emergency, but this has yet to be confirmed. Fans are hoping that Disney will return to the stage soon.

The Stroll Tonsils aren't that long, because on March 21, Claude had his tonsils removed. It's hard to believe that this is the same man who had his tonsils removed... but it is! He's a real character, that's for sure.

The week's entertainment news will be brought to you by Hollywood Showdown, coming to you next week.

By Evans Plummer

HOLLYWOOD SHOWDOWN

Radco Guide - Week Ending April 9, 1933

George (Old Gold Screenscoppe) McCall is taking a two-week appearance tour with the Al G. Barnes-Solla-Flode circus during its Coast shows, making appearances in Hollywood for his gossip sprints. McCall will also make appearances in other cities for several years, to be followed by a similar tour in 1934. He will continue to provide Jack Benny with occasional features.

Most surprising person in the world is Frank Zorn, the colored actor who plays "Rochester" for Jack Benny. At 9:30 in the morning of March 18, while in California, Frank was called to Los Angeles to take part in a new comedy film. The film, "Rochester," was directed by Frank Zorn, and starred Frank Zorn and Jack Benny. The film was a huge success and made Frank Zorn a household name.

Ken Murray, who by the way, has announced a nice renewal of contract which will keep him on Hollywood through July 29, deserts him for his humanity in writing a check for $500 to provide Jack Rose, poor blind man, with a Seeing-Eye dog to replace the one that had guided him for the past four years. Ken's decision was made without consultation with any of his associates, but it is expected that they will all support his generosity.

Incidentally, Virginia Verrill narrates the roll of that Pannie film, "The Blue Moon." At Hollywood Hotel, March 18: Louella Parsons, noting that many of the stories about her were false, has been ordered to make her donation anonymously—but the story is a huge success.

Back Stage Stuff: At "Good News," March 17: Molly Moran teaching Pannie the turkey that Pannie must use in her to-be-aired role of English charwoman... And Conductor Meredith Willson presenting a radio show for Pannie's benefit at the Irish Free State's presidency, if the people of Ireland wanted him. Willson invited Miss Verrill to play at his inaugural Ball, if and when Miss Verrill accepted. At the Jolson Show, March 15: Edna May Oliver and Martha Raye holding gift boxes behind one another and then letting Edgar Bergen share them. Afterward, they exchanged them, finding Martha had received the one for Edna and the latter had purchased orchids for Miss Raye.

At the Peg Murray-Davyson "Baker's Broadcast," March 15. Ex-light-heavyweight champion Maxie "Slapsy" Rosenbloom arriving to rehearsals glorified as if he had an emergency appendectomy, yellowing for a tie and a rather noisy sport coat. Then, seeing the conservative attire of likewise ex-athletes Murray and Nelson, he hurried home and changed for his appearance duty.

Jack Haley Jr., whose 16th birthday was marked by a one-man show at the Capitol Theater for 15 years, is expected to be back on the air next week.
THREE weeks ago I started to name a few of the programs that will fade from the airwaves. Here are a few more. "Who's Who in "Magazine of the Air," featuring Mark Warnow's orchestra and Channing Pollock, departs after the broadcast of Sunday, April 10. "Rising Musical Stars" leaves the airwaves for the last time on Sunday, April 10. Jack Armstrong, one of the favorite shows of the youngsters, goes off the air on April 25. The "au revoir" on May 1, but returns in the fall. As does Fred Allen, who bows out June 29. The Hammersmith Music Hall, Edwin C. Hill and Tony Wens have already left. "Musical Puzzles" winds up Monday night's broadcast.

Phil Baker's show folds on June 26, and an informant tells me his sponsor is looking for a new show for the fall.

Make a record of some of the shows that have changed their schedule or will do so in the near future. The serial "Those We Love" becomes a Monday night feature starting this week. It will be heard on the NBC-Blue net at 11:00 p.m. The Mutual network announces the shifting of Morton Gould from Monday to Tuesday night at 8 p.m. "Vic and Benay Venuta are now heard the same evening at 9:30 p.m." "Vickey's Talk" is heard at 10:30 p.m. Bob Ripley's program leaves its Saturday night spot and moves to Tuesday night at 10 p.m. beginning April 26. The last Saturday night broadcast will be April 23. All times given here are EST.

Spring is here, so Easter can't be far behind. If you want to know more about the latest fashions that are being worn around the city, Easter Sunday, tune in on the NBC-Red network on April 17 and listen to the broadcast of the Easter parade along New York's Fifth Avenue, Washington's fashionable Connecticut Avenue, and Main Street in a small Illinois town. George Hicks, in his tight frock coat, will ride along Fifth Avenue and describe the fashion pageant. I hope it doesn't rain! (Lewis, the pessimist.)

Grace Moore is going to make some singer sorry. She has started a search for a group of singing stars to appear with her on her new Wednesday night series with Andre Kostelanetz. Each week she will present different singers, and at the conclusion of the series Miss Moore will select one of them for a regular berth on the program. The winner also has a chance to appear with the singer-songwriters in the picture scheduled to go into production next summer.

Chalk up a victory for our side! As Edgar Guest would say, "It can be done." Two weeks ago I told you about the overwhelming number of letters I had received from listeners who were anxious to hear Richard Maxwell on the air again. Well, my friends, those letters got results. In case you aren't already aware of it, Richard Maxwell started a new series of his programs on some of the soap operas Monday, March 28. You will be able to hear him Mondays, Wednesdays and Fridays at 8 p.m., and Saturdays at 9:15 p.m. EST. This is Mr. Maxwell's tenth year on the air and he should be mighty proud of his loyal fans. I have never met him, and I have never heard his programs, but if any advertiser would like to be convinced of this man's huge following, a pile of letters from all parts of the country attesting to this fact can be inspected upon request.

Franklyn MacCormack is another man who has a large, loyal following. Three seasons ago Franklyn MacCormack was given his writing-paper's by his sponsor. I understand that the advertising-man's office was flooded with protests after the item appeared. In addition to ad- 

AIRIALTO LOWDOWN

BY MARTIN LEWIS

the the only radio news since the other birth or Charlie McCarthy is the tobacco auctioneer who is heard on "Your Hit Parade" and "Kollege of Musical Knowledge." He's F. E. Boone, shown here doing his machine-gun chant

Studio audience which immediately follows the regular broadcast. When queried about it, he explained that it was not the idea of the show leaving the air that affected him so, but it was the termination of so many wonderful associations. The entire gang that worked with Mr. MacCormack on the show, including the cast, orchestra and production men, presented him with a solid-gold cigarette case as a parting gift. At present writing "Mac" is vacationing in Hollywood, where he will stay for six weeks.

Conspicuous by its absence for the past couple of weeks is the voice of Phil Stewart announcing the Wayne King program. Naturally, I was curious to find out the reason for it, and I am passing on the story to you as it was given to me. During the rehearsal of the program on Monday night, March 14, Stewart was informed that the sponsor wanted him to discontinue mentioning his name on the program.

This came after six and one-half years of identifying himself on the show. Though the man who pays the bills has the say, Phil felt it unwarranted and unjust, so he signed off the show as always, "Phil Stewart announcing the program." The following night, when he arrived at the studio for the NBC program, he was informed that he was off the program and Announcer Lynn Brandt was assigned to do the job anonymously. So, repeat, after six and one-half years he was out of a job without notice or salary equivalent. I anticipate plenty of squawks from the listeners.

Naturally, anything requested by the man who pays the bills is law. Unless, of course, he can be persuaded to change his mind. That is what Kay Kyser succeeded in doing with his cagie boss, Mr. George Washington Hill, who also pays the bills for the "Hit Parade" program. Mr. Hill has a mammoth orchestra, and when he

brought Kay Kyser's program to New York he wanted Kay to increase the size of his big band. The fact is, of course, that it would ruin the style he had made famous. It required a lot of selling, but Kay went on with it:

Incidentally, after Kyser's first program on the air for this sponsor, I mentioned in this department that his boss, Mr. George Washington Hill, was going to New York. After the item appeared, Kyser wrote to his correspondent, and an informant tells me that he says, "Everybody seems to know more about the story than where the show is going, and when. However, that remains to be seen." Professor Kyser is now in New York.

If you are curious to know the reason for the outburst of laughter from the studio audience when the Mad Russian makes his entrance on Eddie Cantor's program, read on, my children. "Listen, the proverbial 'butterfly' has not, it's his ears! He folds them together in some way before he comes on the stage, and when he gives his "How DO ya DA?" greeting, his ears spring out again and it's really a funny sight to behold.

It's also funny to watch a Horace Heidt broadcast. All the members of the program usually have a swell time before and after the program. Heidt must have rushed out of his apartment in a hurry a few broadcasts ago, because that night he wore midnight-blue trousers or maybe it's a new style. Every time Heidt stumbles over a word in the script while he's on the air the boys give him a loud Bronx cheer, and it's very funny to watch them razz his boss.

It was funny and amazing to watch Heidt perform for the studio audience by juggling three balls and, later, three Indian clubs; and believe me, he is the only radio announcer who can hang up his ears! He folds them together in some way before he comes on the air, Horace's first words are, 'You're the first show I have had, you can bet he tells that to all the audiences. Before the program he asks the listeners not to talk, too, his runners, or whistle, but when he twists the tails of his coat, that is the cue to avoid his talk.

Here's a cute story: Vez Popa Wally Butterworth included in the Christmas gifts to Wally, Jr., a pair of boxing gloves, and in the same box, or maybe it's a new style. Every time Heidt stumbles over a word in the script while he's on the air the boys give him a loud Bronx cheer, and it's very funny to watch them razz his boss.

Personal nomination for the silliest commercial plug: "Blah-blah's drink is made for today's thirsts." What will they say next? Found: The person who doesn't enjoy Charlie McCarthy—a reader from Miami, Fl. Her letter states, "I suppose I'll have to hedge examined for this some day. . ." Talk about loyal fans, I received a wire of 105 words from a reader who agreed with this department's recent paragraph regarding the dropping of his old program from the "Poetic Melodies" broadcast.

KILOCYCLE CHATTER: CBS Announcer Charles Stuart has a neat idea for a new audience-participation program and I understand an auto spon-

sor is interested in it. Frank Parker may go to the West Coast to replace his "Leaper" on the "Hotel" show. The Merry Mac's are no longer billed as guest-artists on Frank Parker's show. They click with listeners and will be on regularly.

Incidentally, many readers are addressed at the wrong three letters of our Chicago office, 731 Plymouth Court. My headquarters are at 551 Fifth Avenue, New York, and should be sent to me at this address.

www.americanradiohistory.com
LISTENER—you can prove the wise men fools. Hark to this.

A famous scientist stepped to the "Adventures in Science" microphone recently and told an amazing story of research with plants that may some day bear intimately on your own health and happiness. He spoke simply of findings that have upset long-held theories. He suggested possible implications of his discoveries for the improvement of man's welfare—through better understanding of nature's ways. He made a few small facts of fundamental, scientific knowledge, live for a moment... outside of texts and test-tubes and the laboratory. And without once pandering to "popular" appeal—he put on a good show.

For many listeners his broadcast was a superior listening experience. But for him it was a double ordeal.

An ordeal, first, of unaccustomed air-appearance—mike-fright and a real sacrifice of time away from his work. But more important, an ordeal of struggle with his colleagues for their approval of his broadcast. These wise men feared you—the listener... feared your misinterpretations of his story, your probable failure to understand the significance of L's findings. They feared your misinterpretation of the scientist's effort to find facts for the sake of expanded knowledge only—and without the restricting reference of discovered fact to the immediate business of living. They feared the highly publicized "eighth-grade mentality" of the radio listening audience.

Those things the wise men feared—how wisely only you can say.

The "Importants" of Radio

These same fears beset every man and woman who sweats to better radio.

Thus the disorder in radio's court. But you are judge and jury—the case for better radio is strictly in your hands—and your decision can prove the wise men fools.

How? Let the "importants" of radio determine your dial selections. Listen for enjoyment plus enlightenment, and the sensitive voice of radio will soon reflect your true discernment. Just as product purchases command commercial programs to sponsors' attention, so interest in educational broadcast projects enhances the listeners' stature in the minds of the wise men.

The recommendations opposite are markers for this week's explorations in superior listening enjoyment.
Recommended Programs

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

Recommendations are based on cultural-informational values. Omissions do not imply lack of recommendation. Please see program stories on these pages for additional recommendations.

ECONOMICS—BUSINESS

Monday, April 4
Absentee Ownership of Business
7:45-8 p.m. NBC-Red, Rep. William Patman (Dem., Tex.) speaks briefly on absentee vs. local ownership of business.

EDUCATIONAL NEWS

Wednesday, April 6
America's Schools. 6-6:15 p.m. NBC-Red. National Education Assn. program on current developments in the nation's school system.

Friday, April 8
Education in the News. 6-6:15 p.m. NBC-Red. Shannon Allen of the Office of Education and the Radio Project discusses activities and issues behind the efforts of the educators. Of popular as well as professional interest.

HISTORY

Monday, April 4
Brave New World. 10:30-11 p.m. CBS. "Art Endures"—new, interesting show on the cultural life of Latin America. The story of her painters and sculptors, ancient and modern. A must program on smart listening schedules.

Wednesday, April 6
Cascades of America. 8-8:30 p.m. CBS. (For the West, 9 p.m. PST.) "Hezibeth Merrill and Her Sons." The saga of the pioneer family that discovered and developed the iron deposits of northern Minnesota. A woman's iron will open the West to the age of steel.

Friday, April 8
Story Behind the Headlines. 7:15 to 7:30 p.m. NBC-Blue. Cesar Searchinger: discovers historical antecedents for headline events.

INSPIRATION

Sunday, April 3
Radio Pulpit. 10-10:30 p.m. NBC-Red. Dr. Ralph W. Soekenman, "The Life of a Large Outlook."

National Vespers. 4:30-5 p.m. NBC-Blue. Dr. Harry Emerson Fosdick, "Christian Faith—Fantasy or Reality?"

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

Saturday, April 9
The Message of Israel. 7-7:30 p.m. NBC-Blue. Rabbi Samuel Goldfaden.

MUSIC

Thursday, April 7
Essays in Music. 10-10:30 p.m. CBS. Victor Bay and the Columbia Concert Orchestra essay. "The Nocturnes and Scherzos," sections include Beethoven's "Nocturne from Beethoven," Chopin's "Nocturne Opus 15, No. 2," Debussy's "Passepaille," the Nocturnes from Borodin's "Second String Quartet" and an original composition by Alex Semmler, program soloist, written especially for this broadcast.

Design for Listening

Theme of the Week: Getting Along with People

Ask your boss—Ask your best friend—Ask yourself.

The most troublesome stumbling-block on the highroad to personal happiness and financial success for most persons is an inability to get along with other people.

The difficulty arises because self-appraisal is the most difficult of the mental arts—because it's so easy to find the other fellow at fault whenever personal frictions thwart our plans.

We wonder at the smallness of asylum populations when psychologists tell us to what lengths we go to defend and justify our peculiar little egos—yet seldom have we the courage to seek and recognize our own "quaint" traits, the peculiarities that we nourish unchallenged in our make-up, and that act like sand in the machinery of our relations with other people.

How can we scale the stumbling-block? How can we make the personality adjustments that will clear our paths to a larger share of social and financial success and clinch our intended rewards of personal charm and happiness?

A re-evaluation of your own personality and a re-examination of your own ideas and inhibitions and rationalizations is the most personal of all our problems.

Reliable authorities have compounded a helpful prescription Here it is:

"Is the Public a Moron?—Psychologist's Theme

Monday, 7:15-7:30 p.m., NBC-Blue

Do you enjoy a mental challenge? Then hear Dr. Joseph Jastrow and come up with some bright new brainstorming tools for getting along with people. You'll have to listen like a hawk to follow him, but there's a gem in every phrase.

If you are a radio-listener you will enjoy this recommendation. If a listener, you'll join a select legion of men and women who are enjoying a smart mental rap each Monday night as Dr. Jastrow tells why "The Devil Takes the Hindmost." His topic this week is: "Is the Public a Moron?" If you count on sprightly clowns to help you live in this discussion...
The "unwanted" love interest in the script prior to Mary Sothern's marriage, Billie McDaniel (Jeanne Colbert) caused many despairing moments, as did Joe Julian, member of a holding corporation.

The entire cast of "The Life of Mary Sothern," playing their roles so often, is now a stable, realistic unit.

A friendly battle between Max Tilley (Jay Jostyn, left) and Dr. John Benson (Jerry Lesser) for Mary's hand, finally was won by Max. Now he copes with problems brought on by a shady financier.

To hold their parts, actors must not vary their style. The entire cast of "The Life of Mary Sothern," playing their roles so often, is now a stable, realistic unit.

Impulsive Max Tilley (Jay Jostyn) is in constant need of Mary, his practical, loving young wife.

A nation's dears, as well as the cast's, twins Jimmy and Susan Phyllis are adroitly used in the serial. If it be heart-throbs or happiness needed, they fit in very well.

Until television becomes a practicality, periodicals must serve as the host for radio casts and radio listeners. Perhaps some of the illusions that have been created by followers of "The Life of Mary Sothern" will be shattered by these pictures. If so, they should be, for everyone in the cast of this Monday through Friday WLW and WMCA serial, which is aired at 4:15 p.m., EST, looks like the person he portrays. A fast-paced story of a young mother who finds it difficult to keep her well-meaning husband's "two feet on the ground," the program, sponsored by Hinds Honey and Almond Cream, has been on the air four years.

Photographed by Gene Lester and Gus Gale.

A YOUNG WOMAN'S DILEMMA

Married life takes on an important part in the story. At left, Phyllis (Florence Golden) is the recent bride of Danny Stratford. But Mary Sothern (above), played by Minabelle Abbott, is now facing life with her second script husband.

Radio Guide • Week ending April 9, 1938
Most popular musical program in Star of Stars Poll is the Chase & Sanborn Hour. To Charlie McCarthy and Edgar Bergen go much credit for winning.

WON BY A BLOCKHEAD
CHASE & SANBORN IS MOST POPULAR
MUSICAL IN STAR OF STARS POLL

Did you vote for your favorite in the first division of the Star of Stars Poll—the election held to determine the most popular musical programs on the air? Whether or not your vote was cast, thousands of loyal listeners registered their preferences—and this week the results are available. The tabulations in radio Guide's Star of Stars Poll represent the most authentic rating of programs in radio. The returns below show how listeners themselves rate the stars; they tell how these stars will be evaluated during the coming year.

In this musical division poll, which closed at midnight, Saturday, March 19, the Chase and Sanborn Hour scored a spirited victory, with over 13 percent of all the votes cast. Edgar Bergen and his Charlie McCarthy have engaged the enthusiasm of the entire nation, and their several musical colleagues, including Nelson Eddy, Don Ameche, Dorothy Lamour, Robert Armbruster, John Carter and Donald Dickson have amply earned this recognition.

Second place in the musical division went to Bing Crosby's Kraft Music Hall. Bing's program drew almost 12 percent of the votes! Behind these two leaders came the Ford Sunday Evening Hour, with 6 percent, and Jeanette MacDonald's Vick's Open House, with well over 5 percent. Other programs finished in the order shown in the table below. Behind these thirty leaders were scores of other programs whose votes were widely scattered. This year's poll focuses each week on one classification of program or talent only. The dramatic programs and children's programs have already had their elections, and results will be announced here as quickly as possible. This week the actors and actresses are having their inning. Turn now to the inside front cover of this issue; read the instructions there, fill in the ballot at the top of that page, and become one of the legion of listeners whose interest in their favorites is sincere and outspoken. Help those who entertain you most—vote for winning!

Results in Musical Division of the Star of Stars Poll

<table>
<thead>
<tr>
<th>Program</th>
<th>Votes as % of Total electorate</th>
</tr>
</thead>
<tbody>
<tr>
<td>Chase and Sanborn Hour</td>
<td>13</td>
</tr>
<tr>
<td>Kraft Music Hall</td>
<td>6</td>
</tr>
<tr>
<td>Ford Sunday Evening Hour</td>
<td>5</td>
</tr>
<tr>
<td>Vick's Open House</td>
<td>4</td>
</tr>
<tr>
<td>NBC Breakfast Club</td>
<td>3</td>
</tr>
<tr>
<td>Your Hit Parade</td>
<td>2</td>
</tr>
<tr>
<td>The Hour of Charm</td>
<td>1</td>
</tr>
<tr>
<td>Rudy Vallee's Variety Hour</td>
<td>1</td>
</tr>
<tr>
<td>Metropolitan Opera</td>
<td>1</td>
</tr>
<tr>
<td>Lady Esther Serenade</td>
<td>1</td>
</tr>
<tr>
<td>Good News of 1938</td>
<td>21</td>
</tr>
<tr>
<td>National Barn Dance</td>
<td>21</td>
</tr>
<tr>
<td>Hollywood Hotel</td>
<td>21</td>
</tr>
<tr>
<td>New York Philharmonic Orchestra</td>
<td>21</td>
</tr>
<tr>
<td>NBC Symphony Orchestra</td>
<td>21</td>
</tr>
<tr>
<td>Voice of Firestone</td>
<td>21</td>
</tr>
<tr>
<td>Cities Service Hour</td>
<td>21</td>
</tr>
<tr>
<td>Mercury Mobile Brigadiers</td>
<td>21</td>
</tr>
<tr>
<td>Coca Cola Song Shop</td>
<td>21</td>
</tr>
<tr>
<td>Hollywood March Grass</td>
<td>21</td>
</tr>
<tr>
<td>Benny Goodman</td>
<td>21</td>
</tr>
<tr>
<td>American Album of Familiar Music</td>
<td>21</td>
</tr>
<tr>
<td>Crestfield Prizes</td>
<td>21</td>
</tr>
<tr>
<td>Guy Lombardo</td>
<td>21</td>
</tr>
<tr>
<td>Philadelphia Orchestra</td>
<td>21</td>
</tr>
<tr>
<td>Canadian Council Hour</td>
<td>21</td>
</tr>
<tr>
<td>Radio City Music Hall</td>
<td>21</td>
</tr>
<tr>
<td>Kate Smith</td>
<td>21</td>
</tr>
<tr>
<td>Show Boat</td>
<td>21</td>
</tr>
<tr>
<td>Music Appreciation Hour</td>
<td>21</td>
</tr>
</tbody>
</table>

Radio Guide © Week Ending April 9, 1938
The German short-wave station started its activity for the Reich of Hitler, on April 1, 1933, with the inauguration of directional broadcasts for North America. The power of the transmitter at that time was only 4,000 watts. During the Olympic games in Berlin, in August, 1936, this power was boosted to 40,000 watts. Daily programs are now radiated on directional antennas to Africa, East and South Asia, and South and Central America, as well as North America. Testifying to the popularity of the Zeemen broadcasts, in the first year the authorities received 3,000 letters from listeners abroad, while last year more than 30,000 letters poured in from all corners of the earth.

To celebrate its fifth anniversary, a number of feature programs have been prepared for presentation from Zeemen for the period April 1 to 10. On Friday, April 1, at 6 p.m. EST, the director of the German short-wave stations, Dr. Kurt v. Eberkern, will speak, while later in the same evening about 9:30 p.m. EST, Reichminister Dr. Joseph Goebbels will make an address.

Other outstanding programs to be heard will include: "Marvells of Engineering," on Monday, April 4, at 6:45 p.m. and "German Broadcasting Stations Greet the World," pick-ups from all of the principal cities of Germany, at 9:30 p.m. EST; "The Flying Dutchman," on Tuesday, April 5, at 6:30 p.m. EST; "Portraits of the Reich," including all of the famous poets of present-day Germany, on Saturday, April 9, at 7:30 p.m. EST, a talk, "The German Mind and the World," on Thursday, April 7, at 9:15 p.m. EST; a concert of the Berlin Philharmonic Orchestra on Friday, April 8, at 7:30 p.m. EST, "Shades of German Opera," presenting the leading opera houses of the country, on Saturday, April 9, at 7:30 p.m. and an annoucers parade, to bring the festivities to a close. Numerous features and spot programs have been scheduled for the next two weeks.

One of the new events, France, short-wave transmitters is broadcasting on 11,885 megacycles, almost every evening in parallel with TPA4 (11,713) in a new "Radio Coloniale" station is much louder than the old one. Summer time went into effect in Europe, on March 26, and all schedules from this country will be heard one hour earlier than heretofore.

A new fortnightly feature entitled, "Empire Gazette," reflecting contemporary happenings in various parts of the Empire, will be introduced to Daventry listeners on Tuesday, April 5, at 7:15 a.m. EST, and repeated on Wednesday, April 6, at 10:50 p.m. EST. This new program will be sort of a British "March of Time," with dramatic reconstructions, and people "in the news" as frequent contributors.

Experimental Zeemen, Germany, Transmitter DJO (11,785), is now on the air daily from 7:50 to 10:45 p.m. EST, with an antenna beamed to South America.

On alternate Friday nights, the next being this week, at 11 p.m. EST, the General Electric Company, broadcasts messages from home to the Waldenbeck Expedition in interior British Guiana. In search of the now almost mythical Paul Redfern. Death and sickness have seriously reduced this expedition to only two members. L. Waldenbeck and his wife, who despite almost unbelievable hardships are carrying on alone. When last heard from, the Waldenbeck were in contact with a tribe of native Indians who claim they can direct them to Paul Redfern's plane and to the lost man himself.

According to an announcement from that station, the call of the Patern island broadcaster on 14,346 megacycles has been changed to V66AY. Up to the time of going to press, however, no programs have been heard from the station. The one scheduled for March 15, apparently having been cancelled due to some technicality which has not yet been ironed out.
A WOMAN OF COURAGE

Building with Humans

THE CHRISTIAN MEN BUILDERS ANSWERED AN UNVOICED NEED

By WALLACE SIMS

CHRISTIAN MEN BUILDERS, INC, is a Bible class that is different. It has its own interest, and is different. Originating from the facilities of WFBM in Indianapolis, the organization is now divided into various broadcasting which few programs—commercial or sustaining, local or network—can equal. For twelve years its popularity has steadily increased with listening. The C. M. B. hour is aired by WFBM every Sunday morning from 8:00-9:00 a.m.

The fifty years ago five young men of this church met to form a Bible class for themselves and their friends. A few months later they persuaded Merle Sidener, an Indianapolis businessman, to become more enthusiastic and much of the credit for the early and steady growth of the group organization belongs to him. In 1919 the class was incorporated under the name of Indianapolis Christian Men Builders, Inc.

In 1928 the officers of the class decided that the Sunday morning Bible class should be broadcast in order to reach the young men of the city and the people in attendance. It is intended solely as an advertising medium, but before it had been on the air very long hundreds of letters were received from shut-ins, elderly people, and others in need of more reading material. Most of them hailed the broadcast as a means of religious comfort, especially in the cold months of winter. When members of the organization discovered that their broadcasts were enriching the lives of hundreds of unfortunate people they began to look upon their meetings in a new light, and the light of the services they performed to the radio listeners.

In the early days of radio WFBM was a good will station, broadcasting with a power of 500 watts. When its contract with the station expired, C. M. B. renewed it on a permanent basis, and has since broadcast its Sunday morning programs on a power of 5000 watts. WFBM, which soon became the city's major station, now broadcasts for a power of 5000 watts.

For several years little attention was given to improving the language of the class. The programs were presented primarily for the five hundred men who attended meetings. C. M. B. started on the air and signed off in an informal manner. Often the meeting would run past its time and the program would have to be signed off by the studio. Long pauses and spots were not infrequent.

However, as the response from the members grew, the class became more radio-minded. In January, 1934, the officers started an experiment into a method of bringing each member of the class into the broadcast. Members of the class were appointed a radio director and announced. They selected a theme song, which became a part of the uniform closing, and recorded dead spots. A far more professional type of program was the result.

And now, on Sunday, May 15, C. M. B. will celebrate its 600th consecutive broadcast.

M. R. SIDENER, its leader, is prominent in the field of advertising. A native of Crawfordsville, Indiana, he has been in Indianapolis ever since he was a boy. There he became a cub reporter on the Indianapolis Star, worked his way up to the city editorship. Determined to become a success in his own business, the business in which he is so interested, he organized the firm of Sidener and VanZuilen, national advertising company.

Mr. Sidener teaches a different religious life, that can be translated into every-day life. He advocates the theory, "Live right today, and the after-life will take care of itself." On that basis he advises the young men who attend the class to abide by the ten commandments, live cleanly and according to the Golden Rule. His weekly discourses are often referred to as "Success Talks," because hundreds of men have made good while putting to use the practical teachings.

The C. M. B. motto is "We Help Young Men Make Good." His work does not cease with the class session on Sunday morning, for he is a prominent member of a number of organizations which work for the betterment of the city of Indianapolis.

Throughout the week he confers with young fellows who are troubled.

M. R. SIDENER, president of the Christian Men Builders

A WOman of Courage

(Continued from Page 3) in the story of an incredible woman, and nothing would be served here by rehearsing the story. It took a courageous woman to do it the way she did. She was pointed-out the wife of Nicky Aarnstein, the crook. Nick came out of prison in 1925, after several years of forced detention. The police wanted to wipe the slate clean and begin all over. She had been giving him much of her money and did not want to see him in prison. But the publicity Nicky got as a "master mind" of racketeers seems to have gone to his head and he got up at all.
This week Barbara Stanwyck presents "Dark Victory" on the Lux Theater; Jan Garber takes Ray Noble's place on Burns and Allen's show; Jack Haley's "Log Cabin Revue," Dr. Daffoe, "Grand Hotel," the Zenith Foundation and many another program is replaced; Eddie Guest's "It Can Be Done" changes networks. These are just a few of the changes in your listening habits—this week!

Is this a top-try-turvy week? No—or no more than usual.

On the Lux Theater, the first time on Feg Murray's portion of the Bakers Broadcast; "Melody Puzzles," Kathryn Cavrnes, the Sunbrite Junior Nurse Corps and other programs will be replaced; Josie Sturbi will bring his fiery genius again to the Sunday Evening Hour, and Francesca Gaal her sweetness to Al Jolson's show; Georgie Jessel will present a special broadcast from Detroit.

Each week and every week radio assumes a new pattern on a broad scale. To keep it in focus, you need Radio Guide every week. Buy your copy regularly to give yourself increased enjoyment of the world's most elaborate entertainment.
Besides his philosophizing, Tony Wons is expert at violin-making. Presented each winner with a violin he had fashioned himself.

Child winners with their donors of awards (l. to r.): Gloria Perkins, Stuart Canin, radio's Tony Wons, Vick's Lunsford Richmond, Delores Miller, Harry Cykman.

PROMISING VIOLIN VIRTUOSOS

FOUR youthful child violinists, two boys and two girls, tugged at the skirts of fame and possible fortune recently when the national judges of the Federation of Music Clubs' audition series picked them as the outstanding musicians among forty-four city-audition winners. Each of the four children received a beautiful violin from Tony Wons, radio philosopher; a $250-cash scholarship award by the Vick Chemical Company, Wons' sponsor, and a trip to New York to broadcast over the CBS network.

Gloria Perkins, fifteen, is pride of Winston-Salem, N. C. She's played with symphonic orchestras.

Stuart Canin, eleven, was winner in the New York City area audition. He's studied violin for 6 years.

Gloria Perkins, fifteen, is pride of Winston-Salem, N. C. She's played with symphonic orchestras.

Purpose of the contest was not only to find the most talented violinists of sixteen or under, but those with talent who were most deserving of assistance. Above: Harry Cykman, fifteen, winner in local Philadelphia audition.

Twelve-year-old Delores Miller hails from St. Richmond, Calif., is in the 7th grade. She'd never seen snow until her trip east.
THROUGH the years comics of all nations have won the hearts of people by aptly mixing words and pronunciations. Just such humor is the style of Lew Lehr. Featured in newsreels and always sure of greatest laughs when photographed with animals, Lehr currently appears on the Ben Bernie CBS half-hour which is heard Wednesdays at 8:30 p.m. EST and 8:30 p.m. PST. Listeners have come to know that whenever, "Monkeys are the craziest people!" is heard, the man behind the mike is none other than the famed newsreel comic. So, for the radio audience, Radio Guide presents a man, monkeys, and some colossal photos!

Photographed by Charles P. Seawood and Gus Gale
WOOL FOR SALE: From Irene Rich’s Angora Rabbit Hutches

Irene Rich, heard Sunday nights on NBC, obtains pedigreed Angora rabbits from Harrods, Ltd., London. They are bred for the length and quality of the silk-like wool they yield.

Prices range from $5 to $25, depending upon pedigree. Rabbits can be fed for $1.50 per year. They multiply rapidly, one pair being able to produce over 40 “children,” hundreds of “grandchildren” and hundreds of “great-grandchildren” in a year.

The raising of Angora rabbits for profit is an old industry, yet only two entertainers—Irene Rich and Helen Jepson—are engaged in the business. On these pages Miss Rich shows how she conducts the business—from importation of pedigreed rabbits to spinning of yarn and knitting of sweaters. Wool can be marketed through the Angora Wool Growers Assn., whose 60 members sell over 3,000 pounds at an average of $4 per pound each year. This does not supply the demand, and 900,000 pounds of the wool are imported annually from France and England. The industry in America is still in its infancy. Few realize warmth, lightness and wearing strength of Angora garments, because price of such garments has been too high for the average buyer.

Miss Rich keeps her breed at the Manchester Boddy’s Rancho Del Descanso, near Hollywood. Hutches, above, cost $30 apiece, house four rabbits. They are elevated to avoid dampness, allow better air circulation and more sunlight. Floors are of open net.

Miss Rich finds prepared rabbit food best, but also uses cabbage and any greens. Carrots are laxative, may give diarrhea.

These 5-day-olds will be taken from the mother rabbit when six and a half weeks old, will be trimmed for wool when eight weeks old, clipped every twelve weeks thereafter. This is Mr. Bing-of-the-Muffs, an imported buck with a three-month growth of wool, almost 3 inches long.
Clipping of the wool is done by an electric clipper while the rabbit is strapped onto a table. This process requires a great deal of skill so the wool won't be ruined.

There are four grades of wool. Grade 1 comes from the back, is long and silky, is worth $5 to $6 a pound; grade 2, the shorter fur from the sides, is valued at $4 a pound; grade 3, short leg and under fur, worth $3 per pound; grade 4, short wads, sells at $1.50 a pound.

Grade 4 is good only for felt-making. The other grades can be spun into yarn as Miss Rich does above, and can be used for any purpose that any ordinary wool would be used.

One rabbit produces four ounces of wool, enough to make a sleeveless sweater for an adult.

The yarn spun, it is now wound into balls. It may be dyed before knitting if a colored garment is desired. This yarn is one-third as heavy and 5 times as warm as sheep wool.

The yarn can be knitted or crocheted, both of which are favorite pastimes with Miss Rich. In New York, George Possell, husband of Helen Jepson, wears nothing but Angora wool socks knitted by his operatic wife.

This charming short-sleeved salmon-colored evening sweater was made entirely by Miss Rich and her rabbits, and set a new style for Hollywood. Now many stars of Cinemaland, including Joan Crawford, are knitting...
FUN AFTER DARK: It's a Surprise Party for Edgar Bergen

To add Hollywood glamour to the party, Ken Murray hired kleig lights to brighten up the neighborhood. Another gag was to picket the house with the sign: "After much delay, Bergen finally came through with a party."

While Comedian W. C. Fields and Singer Dorothy Lamour relieved the picket line, Mrs. Nellie Bergen rushes to kiss her son as he is surprised in his own home. The clock wasn't running. It was actually 8 o'clock.

Shirley Ross, one of the airwaves' rhythm singers, is first to present the ventriloquist with a gift. The Ross-Murray twosome is one of Hollywood's latest romances.

While guests made merry, Charlie McCarthy was tucked away in his suitcase—forgotten.

EDGAR BERGEN, nationally famous "mouthpiece" of Charlie McCarthy on the NBC-Red network each Sunday night, celebrated his thirty-fifth birthday February 16—but he didn't intend to do any celebrating. It was all the result of some scheming on the part of Ken Murray, Hollywood's Hotel m.c., who, with Mrs. Nellie Bergen, Edgar's mother, set up a genuine surprise party. That day Bergen worked hard, suggested to Murray, his friend of more than fifteen years, that they go to some night club. "But first let's have dinner at your house," suggested Ken. At the Bergen home they were greeted by kleig lights and a house full of friends gleefully singing "Happy Birthday to You."

Many gifts were addressed to Charlie, so he was released from his suitcase, became the center of attraction. Gag gifts included book on ventriloquism, toupee

Mother Bergen made the birthday cake, iced on it the message, "Good luck, success, happiness now and always." Murray provided forty-odd kinds of foods.

Dorothy Lamour brought a wooden birthday cake. Bergen, used to such gags, had a saw handy. Another gift was a box of rubber cigars addressed to Charlie.
Left to right, around the table, are: Frances Langford, Hollywood Hotel singer; Jon Hall, star of the movie "Hurricane"; Dorothy Lamour, singer on Bergen's show; and Cal Kuhl, radio program producer.

Mrs. Phil Harris (Marcia Ralston of Warner films); Mrs. Ed Sullivan, wife of the Broadway columnist; and Mr. and Mrs. Don Ameche have a table together. Many uninvited persons, who heard about the party, came anyway.

Diana Bourbon, Hollywood Hotel's associate producer, and Louella Parsons, of the same show, look on as Shirley Ross and W. C. Fields wish Bergen long life. Fields formerly worked in radio with Bergen.

Claire Dodd, of the movies, and Claude Stroud, one of the twins on Bergen's Sunday night program, were teamed for the party. The appearance of Frances Langford and Jon Hall (right) together gave weight to rumors of their romance.

Maestro Robert Armbruster of the Chase & Sanborn Hour; Shirley Warde, script-writer, and Don Ameche refill their plates. Jackie Coogan, James Fidler, John Carter, Lew Ayres came too late for photos.

A singfest is always a part of any party. Singers here are, left to right, front: Mrs. Bergen, Groucho Marx, Charlie McCarthy and his voice, Edgar Bergen. In rear are Bob Hope, Shirley Ross, Dorothy Lamour and Ken Murray.
HIS HONOR, MAYOR JOLSON: ENCINO, CALIF.

About 85 years ago the first stage stop northwest of Los Angeles was a tiny roadhouse set among rows of giant oaks. In 1917 an enterprising Californian bought the grounds, divided it into estates, named the place "Encino," Spanish for "live oak." With the coming of good roads, Encino was within 30 minutes of Hollywood and artists went there to live. Al Jolson was one of the first. Interested in the new community, Al soon found himself a civic leader, was elected the village's first mayor. On January 13 last this radio-movie star was re-elected for a third term, and citizens say he'll be their mayor for life if he continues to live there.

By Gene Lester, Radio Guide Staff Photographer

His honor, Al Jolson, mayor of Encino, Calif., has his shoulders heaped with civic duties, but must permit interruptions to rehearse with Ted Shapiro for his salaried job—his CBS show on Tuesdays at 8:30 p.m. EST and 8:30 p.m. PST.

Al's village has 2,000 residents. Taxes are $5.27 per $100, or one cent less than Los Angeles proper. Land is $2,000 to $5,000 per acre. Fire insurance is 80c per $100. There is one grade school.

Many famed artists live in Encino. Don Ameche rents the 12-room house above, will soon build a new home on a recently purchased 14-acre tract.

Edward Everett Horton has lived in Encino since 1928, has the $300,000 home shown above furnished with rare furniture secured in Europe.

Horton is president of the Board of Control and a Chamber of Commerce director, uses his barn as the town's Community Center.

The above scene is Encino's business section during a "rush" hour. Only businesses are small one-clerk mercantile stores, gasoline stations, restaurants. Biggest business is done by real-estate operators.

The city hall, above, was built 5 years ago at a cost of $12,000. It is used by Encino women's clubs and the Chamber of Commerce. Only permanent offices it houses are those of the 5-acre-park attending and the building janitor.

Many famed artists live in Encino. Don Ameche rents the 12-room house above, will soon build a new home on a recently purchased 14-acre tract.

Edward Everett Horton has lived in Encino since 1928, has the $300,000 home shown above furnished with rare furniture secured in Europe.

Horton is president of the Board of Control and a Chamber of Commerce director, uses his barn as the town's Community Center.
RE-ELECTS RADIO STAR FOR THIRD TERM...

Mayor Al and Wife Ruby Keeler live in the 15-room, $150,000 house shown above. It sits on a 12-acre landscaped tract, is planted with lemon and orange trees.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.

The Jolson home has no particular architectural style, was built for comfort. Part is of one story, part two, and knotty pine is used generously inside.
Other famed Encino residents include Warren William, Norris (Abner) Goff, Darryl Zanuck, Paul Muni, Leslie Fenton and Wallace Beery. When Jolson first became mayor there were no paved streets or lighting. Town now has the best. Al, above, speaks to a gathering.

Between Edward Everett Horton, left, and Al Jolson, right, is Mayor Frank Shaw of Los Angeles. Comedian residents of Encino, California, say Horton and Jolson will be annexing Los Angeles next if Shaw doesn’t keep a watchful eye on the politically minded two.

Chamber of Commerce meetings are held alternate Thursdays in Horton’s barn. Citizens agree that Jolson’s broadcast plugging is the town’s best advertising.

Fred Allen’s favorite line, “It’s Town Hall Tonight,” would fit here. Encino citizens turn out in Horton’s barn to discuss civic matters, boost their town and to play host to visiting Mayor Shaw of Los Angeles.

Encino’s fire department consists of a 1923 Model T truck driven less than 5,000 miles and housed in a $300 shed. Fire Chief Forrer doubles as school janitor. His helpers are volunteer citizens summoned by a siren.
IRENE RICH

"Weirdos from Lullaby Land"
Sun, 8:45 pm CST

Windy - Hawaiian

1:15 (pm) Continued
WIRE - Extra Extra!
WJJF-Fred Becker, organist
WMH - Gospel Message
WTDQ-Amy March & Orchestra

1:30
CBS-Jean Hersholt in "Doctor Christian," sketch (Cheney, with dialogue)
WJJF-Deacon Beatty, organist

2:00
BSS-Theatrical Numbers (Pack- ers Tar Song) WMAG Who KSD (15.33)

2:15
NBC-Thatcher Entrance, WGN
WAF'S-Tower Tunes
WCLF-Tunes of Tomorrow

2:45
BSS-Court of Human Relations (Yaden Sales Corp.): WGN Who KSD
WMH - Romances: WCLF

3:00
MBS-Court of Human Relations (Yaden Sales Corp.): WGN Who KSD
WMH - Romances: WCLF

3:15
WMAG Who KSD (15.33)

3:30
MWKB-Wire Who KSD

3:45
WCFL-News

4:00
BSS-Cast and Closing Comments, with Mayo & Binns.

4:15
WCLF-Weather, WGN, Chesterfield, Q. A.

4:30
BSS-Cast and Closing Comments, with Mayo & Binns.

4:45
WMAG Who KSD (15.33)

5:00
BSS-Cast and Closing Comments, with Mayo & Binns.

5:15
WCLF-Weather, WGN, Chesterfield, Q. A.

5:30
BSS-Cast and Closing Comments, with Mayo & Binns.

5:45
WMAG Who KSD (15.33)
Tuesday, April 5, 1938

Good Listening for Today

8:00 PM

CBS - Johnny's Orchestra with Johnny St. John, host.

The HWA Studio Orchestra.

The WNO Studio Orchestra.

The WCH Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.

The WTV Studio Orchestra.
Radio Guide • Week Ending April 9, 1938

WJO Editor's Daughter.

WBO Woman's Bay.

WSSU Yesterday's Musical Favor.

WTAD Concert Hall of the Air.

CBS Big Sister, sketch (Rosalie).

WBBM WOCN WIBB WMJX.

KDXM WTMX WIND.

KXW-810 WBBM 880 WLS 810.

WBBM 1240 WOCN 1180.

WBBM 1420 WTSN 1450.

WNL 1300 WPTO 1320.

WOL 1460 WNBC 1480.

WBBM 1490 WCAU 1500.

WOD 1510 WIBB 1520.

W&A-1100 WSB 1110.

KXW-810 WBBM 880 WLS 810.

WBBM 1240 WOCN 1180.

WBBM 1420 WTSN 1450.

WNL 1300 WPTO 1320.

WOL 1460 WNBC 1480.

WBBM 1490 WCAU 1500.

WOD 1510 WIBB 1520.

W&A-1100 WSB 1110.

WBO Editor's Daughter.

WBO Woman's Bay.

WSSU Yesterday's Musical Favor.

WTAD Concert Hall of the Air.

CBS Big Sister, sketch (Rosalie).

WBBM WOCN WIBB WMJX.

KDXM WTMX WIND.

KXW-810 WBBM 880 WLS 810.

WBBM 1240 WOCN 1180.

WBBM 1420 WTSN 1450.

WNL 1300 WPTO 1320.

WOL 1460 WNBC 1480.

WBBM 1490 WCAU 1500.

WOD 1510 WIBB 1520.

W&A-1100 WSB 1110.

KXW-810 WBBM 880 WLS 810.

WBBM 1240 WOCN 1180.

WBBM 1420 WTSN 1450.

WNL 1300 WPTO 1320.

WOL 1460 WNBC 1480.

WBBM 1490 WCAU 1500.

WOD 1510 WIBB 1520.

W&A-1100 WSB 1110.
### Wednesday, April 6, 1938

#### Good Listening for Today

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Broadcast Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>6:00</td>
<td>WIBA</td>
<td>&quot;A New Day&quot; (Campbell's Soup)</td>
</tr>
<tr>
<td>6:30</td>
<td>WBBM</td>
<td>&quot;American Music&quot; (Anson's)</td>
</tr>
<tr>
<td>7:00</td>
<td>WNZK</td>
<td>&quot;National Broadcasting Company&quot;</td>
</tr>
<tr>
<td>7:30</td>
<td>WGN</td>
<td>&quot;WGN's Afternoon Serenade&quot;</td>
</tr>
<tr>
<td>7:30</td>
<td>WMAQ</td>
<td>&quot;Radio Forum&quot;</td>
</tr>
<tr>
<td>8:00</td>
<td>WMAQ</td>
<td>&quot;News&quot;</td>
</tr>
<tr>
<td>8:30</td>
<td>WBBM</td>
<td>&quot;The Tonight Show&quot;</td>
</tr>
<tr>
<td>9:00</td>
<td>WBBM</td>
<td>&quot; š &quot;</td>
</tr>
<tr>
<td>9:30</td>
<td>WBBM</td>
<td>&quot;CBS News&quot;</td>
</tr>
<tr>
<td>10:00</td>
<td>WBBM</td>
<td>&quot;CBS News&quot;</td>
</tr>
<tr>
<td>10:30</td>
<td>WBBM</td>
<td>&quot;CBS News&quot;</td>
</tr>
</tbody>
</table>

#### Night Programs

<table>
<thead>
<tr>
<th>Time</th>
<th>Station</th>
<th>Broadcast Details</th>
</tr>
</thead>
<tbody>
<tr>
<td>7:00</td>
<td>WCAV</td>
<td>&quot;Cavalade of America&quot;</td>
</tr>
<tr>
<td>7:30</td>
<td>WBBM</td>
<td>&quot;One Man's Family&quot;</td>
</tr>
<tr>
<td>7:30</td>
<td>WBBM</td>
<td>&quot;Tommy Dorsey's Orchestra&quot;</td>
</tr>
<tr>
<td>8:00</td>
<td>WBBM</td>
<td>&quot;Towners&quot;</td>
</tr>
<tr>
<td>8:30</td>
<td>WBBM</td>
<td>&quot;Crosby &amp; Kay's Program&quot;</td>
</tr>
<tr>
<td>9:00</td>
<td>WBBM</td>
<td>&quot;CBS News&quot;</td>
</tr>
<tr>
<td>9:30</td>
<td>WBBM</td>
<td>&quot;CBS News&quot;</td>
</tr>
<tr>
<td>10:00</td>
<td>WBBM</td>
<td>&quot;CBS News&quot;</td>
</tr>
</tbody>
</table>

#### Radio Guide

- **6:00** PM: WJMJ "Trinity Hour" (KDKA)
- **6:30** PM: WJMJ "Radio Forum"
- **7:00** PM: WJMJ "CBS News"
- **7:30** PM: WJMJ "CBS News"
- **8:00** PM: WJMJ "CBS News"
- **8:30** PM: WJMJ "CBS News"
- **9:00** PM: WJMJ "CBS News"
- **9:30** PM: WJMJ "CBS News"
- **10:00** PM: WJMJ "CBS News"

#### End of Week Programs

- **Radio News:** April 9, 1938

---

*Note: The image contains a list of radio programs broadcast on various stations across different time slots in Chicago, including stations like WBBM, NBC, WMAQ, etc.*
Good Listening for Today

6:00 CST WE, THE PEOPLE, Gabriel Heatter, Mark Warren, Hosts, CBS.
7:00 CST KATE SMITH HOUR; Ted Strader Chorus, Jack Miller's orchestra; Charlie Burns, NBC.
7:00 CST RUDY VALLEE'S VANITY HOUR; guest, NBC-Red.
7:00 CST THE MARCH OF TIME, news dramatization, NBC.
8:00 CST GOOD NEWS OF 1938, Robert Taylor, m.c.; Frank Morgan; Connie Boswell and other film stars, chorus, Meredith Willson's orchestra; Ted Pendleton, NBC.
9:00 CST ESSAYS IN MUSIC; Victor Bay's concert orchestra.
9:00 CST KRAFT MUSIC HALL with Bing Crosby, Bob Burns, Johnson's orchestra; Rudy Ganz, guest, NBC-Red.
10:15 CST ELIZA SCHMARTT Interviews, NBC-Blue.

Radio Guide • Week Ending April 9, 1938
**Radio Guide • Week Ending April 9, 1938**

**GOOD GUIDE FOR TODAY**

**NIGHT**

**7:00 CST CITIES SERVICE CONCERT with Lucille Manners, Dr. Frank Black, conductor; NBC-Red.**

**7:30 CST PAUL WHITEMAN’S ORCHESTRA; guest, CBS.**

**8:00 CST HOLLYWOOD HOTEL with Frances Langford, Frank Parker, Anne Jamison, Louella Parson, [illegible], Marilyn Stuart, Raymond Paige’s orchestra; Victoria Agnes,豐v, and Louist Hovick, guests, in “Battle of Broadway,” CBS.**

**9:00 CST THE SONGSHOP with Del Shawbitt, m.c.; Alice Cornell, Nadia Conner, quartet, WBBM, club, orchestra; Reed Kennedy, guest, CBS.**

**TONIGHT**

**TWO O’CLOCK CHILDREN’S HOUR with broadcast of the Children’s Hour program; NBC.”**

**FRIDAY**

**7:00 CST CITIES SERVICE CONCERT with Lucille Manners, Dr. Frank Black, conductor; NBC-Red.**

**7:30 CST PAUL WHITEMAN’S ORCHESTRA; guest, CBS.**

**8:00 CST HOLLYWOOD HOTEL with Frances Langford, Frank Parker, Anne Jamison, Louella Parson, [illegible], Marilyn Stuart, Raymond Paige’s orchestra; Victoria Agnes, and Louist Hovick, guests, in “Battle of Broadway,” CBS.**

**9:00 CST THE SONGSHOP with Del Shawbitt, m.c.; Alice Cornell, Nadia Conner, quartet, WBBM, club, orchestra; Reed Kennedy, guest, CBS.**

**TWO O’CLOCK CHILDREN’S HOUR with broadcast of the Children’s Hour program; NBC.”**

**FRIDAY**

**7:00 CST CITIES SERVICE CONCERT with Lucille Manners, Dr. Frank Black, conductor; NBC-Red.**

**7:30 CST PAUL WHITEMAN’S ORCHESTRA; guest, CBS.**

**8:00 CST HOLLYWOOD HOTEL with Frances Langford, Frank Parker, Anne Jamison, Louella Parson, [illegible], Marilyn Stuart, Raymond Paige’s orchestra; Victoria Agnes, and Louist Hovick, guests, in “Battle of Broadway,” CBS.**

**9:00 CST THE SONGSHOP with Del Shawbitt, m.c.; Alice Cornell, Nadia Conner, quartet, WBBM, club, orchestra; Reed Kennedy, guest, CBS.**

**TWO O’CLOCK CHILDREN’S HOUR with broadcast of the Children’s Hour program; NBC.”**

**FRIDAY**

**7:00 CST CITIES SERVICE CONCERT with Lucille Manners, Dr. Frank Black, conductor; NBC-Red.**

**7:30 CST PAUL WHITEMAN’S ORCHESTRA; guest, CBS.**

**8:00 CST HOLLYWOOD HOTEL with Frances Langford, Frank Parker, Anne Jamison, Louella Parson, [illegible], Marilyn Stuart, Raymond Paige’s orchestra; Victoria Agnes, and Louist Hovick, guests, in “Battle of Broadway,” CBS.**

**9:00 CST THE SONGSHOP with Del Shawbitt, m.c.; Alice Cornell, Nadia Conner, quartet, WBBM, club, orchestra; Reed Kennedy, guest, CBS.**

**TWO O’CLOCK CHILDREN’S HOUR with broadcast of the Children’s Hour program; NBC.”**
Radio Guide • Week Ending April 9, 1938

Saturday

Good Listening for Today

100 CST SOCIAL SECURITY CONFERENCE, CBS, C.B.S.

7:00 CST COLUMBIA WORKSHOP, dramatizations, CBS.

7:30 CST ROBERT R. RIPLEY, Linda Lee, B. A. Roloff's orchestra.

7:30 CST JOHN JOHNSON PRESENTS RUSSELL MORGAN'S ORCHESTRA; E. R. Johnston's Dramas; Genevieve Rowe and the Sweet Fourteen; Glenn Cross; Floyd Sherman, CBS.

8:00 CST PROFESSOR QUIZ, CBS.

8:00 CST NATIONAL BARN DANCE, Joe Kelly, guitar, Roy Acuff, guitar, etc.

8:15 CST CHICAGO SYMPHONY ORCHESTRA, Dr. Frederick Stock, conductor, MBS.

9:00 CST LUCKY STRIKE HIT PARADE, Mike Morgan's Orch, lots, quartets, quartet; Lautz Melchor, guest, CBS.

9:30 CST SYMPHONY ORCHESTRA, Art Rodzinski, guest conductor, NBC.

12:00 CST-FOX MOVIE SHOW, New in the Nineteen Thirty-Eight, Dream of the Nineteen Thirty-Five, (1937, parts 1, 2, 3). The Studio is now under the direction of Louis B. Mayer and will be known just as the 'Studio' with a capital S. From now on the 'Studio' will have a definite story. The show will be new every day.}

AFR-Studio to the Nation.

WFAA: 8:45 CST-SEARS, ROEBUCK & CO. (30 minutes). On the Sears Trio, John W. Hewitt, narrator.

WCCO: 9:00 CST-MAURICE RICHATTON AND HIS SYMPHONY ORCHESTRA, 20 minutes.

WMAQ: 10:15 CST-MRS. BENAY'S ORCHESTRA, 10 minutes.

WOC: 11:15 CST-JACK BOWERS' BAND, (Ravel), violinist, Dr. Robert Goldman. violinist, School Concert Study (Milde), Piece 2m, and piano (Bach), Town, No. 1 in C minor; and piano (Gesualdo) and Flute Concerto (Corelli), Opus 7, No. 11 (1711), D. 175.

WGN: 10:30 CST VARIOUS MUSIC OF THE World, 1 hour.

WOC: 11:00 CST-ERNIE RICHTER AND HIS SYMPHONY ORCHESTRA, 35 minutes.

WJJD: 9:45 CST-MUSICAL INTERLUDE, 15 minutes.

WBAA: 9:30 CST-MUSICAL INTERLUDE, 15 minutes.

WBBM: 9:45 CST-RADIO PLAY, 25 minutes.

WJJD: 9:45 CST-RADIO PLAY, 25 minutes.

WBBM: 10:00 CST-RADIO PLAY, 25 minutes.

WJJD: 10:15 CST-RADIO PLAY, 25 minutes.

WBBM: 11:00 CST-RADIO PLAY, 25 minutes.

WJJD: 11:15 CST-RADIO PLAY, 25 minutes.

WBBM: 12:00 CST-FOX MOVIE SHOW, New in the Nineteen Thirty-Eight, Dream of the Nineteen Thirty-Five, (1937, parts 1, 2, 3). The Studio is now under the direction of Louis B. Mayer and will be known just as the 'Studio' with a capital S. From now on the 'Studio' will have a definite story. The show will be new every day.

AFR-Studio to the Nation.


WCCO: 1:15 CST-MAURICE RICHATTON AND HIS SYMPHONY ORCHESTRA, 20 minutes.

WMAQ: 2:30 CST-JACK BOWERS' BAND, (Ravel), violinist, Dr. Robert Goldman. violinist, School Concert Study (Milde), Piece 2m, and piano (Bach), Town, No. 1 in C minor; and piano (Gesualdo) and Flute Concerto (Corelli), Opus 7, No. 11 (1711), D. 175.

WGN: 2:00 CST VARIOUS MUSIC OF THE World, 1 hour.

WOC: 2:45 CST-ERNIE RICHTER AND HIS SYMPHONY ORCHESTRA, 35 minutes.

WJJD: 2:45 CST-MUSICAL INTERLUDE, 15 minutes.

WBAA: 2:45 CST-MUSICAL INTERLUDE, 15 minutes.

WBBM: 2:45 CST-RADIO PLAY, 25 minutes.

WJJD: 3:15 CST-RADIO PLAY, 25 minutes.

WBBM: 3:45 CST-RADIO PLAY, 25 minutes.

WJJD: 4:15 CST-RADIO PLAY, 25 minutes.

WBBM: 4:45 CST-RADIO PLAY, 25 minutes.

WJJD: 5:15 CST-RADIO PLAY, 25 minutes.
All 5 for Only 10c

Wonder Weeping Palm
Growing from Seed, makes one of the finest house plants. Healthy, hardy, not bothered by dust, dark or dry air, not much care required. Good for dormitories, hotel rooms or any place where either dust or dry air are a trouble. 6 for 50c. Our special offer.

Shoo-Flies Plant
This insectophile is such a pretty little plant that it is a favorite for outdoor and indoor decoration. It is not a fly repellent, but at all times is a fly attraction. Can be grown in flower pots and given as a present as well.

Baby RoseBushes
Grafted, 6 for 90c. Several splendid kinds. A splendid series for which we are well known. Rooted and ready to flower. A good plant to grow as a hedge. 90c for 6. We guarantee this plant and will replace any that die.

Climbing Cucumber
Good for fruit and vegetable garden. A splendid little vine that can be grown in any kind of ground. Vigorous and productive, and is a favorite for the kitchen garden. A vine of this kind that is given away by free-seed companies.

Delicious New Peaches
Great fruit in every way. All kinds and shapes. Delicious, plenty of them, good color, flavor. Beautiful and tempting appearance. One will not be disappointed who gives our peaches a try. If not satisfied, return the fruit and money will be refunded.

RADIO GUIDE'S X-WORD PUZZLE

Solutions to Puzzle Given Last Week

<table>
<thead>
<tr>
<th></th>
<th></th>
<th></th>
<th></th>
<th></th>
</tr>
</thead>
<tbody>
<tr>
<td>Field with gloves</td>
<td>Yale</td>
<td>Steel</td>
<td>Sunshine</td>
<td>Thermocushion</td>
</tr>
<tr>
<td>Levant</td>
<td>Newenrusted</td>
<td>New York</td>
<td>Australian</td>
<td>Dandy</td>
</tr>
<tr>
<td>Roy</td>
<td>Ride</td>
<td>Drink</td>
<td>Australian</td>
<td>Melbourne</td>
</tr>
<tr>
<td>Pulser for raising a weight</td>
<td>Number</td>
<td>Number</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Short dose</td>
<td>Charge for service</td>
<td>Rotation</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Reins to service</td>
<td>Rotation</td>
<td>Banner</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Marion</td>
<td>Fatigue</td>
<td>Reels</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Tie that radio play did Helen Hayes star</td>
<td>Le Lien, tenor</td>
<td>Tonom</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Bluesto</td>
<td>Blinister</td>
<td>Blister</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Kneel</td>
<td>Kneel by (pt.)</td>
<td>Kneel by</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Have boots or sodas</td>
<td>Have boots or sodas</td>
<td>Have boots or sodas</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Last word of an actor's speech</td>
<td>by (pt.)</td>
<td>Speech</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Reception on a boat</td>
<td>Conducts with the hand</td>
<td>Conducts with the hand</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Vouchsafe</td>
<td>Vouchsafe</td>
<td>Vouchsafe</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Leg joint (pt.)</td>
<td>Leg joint (pt.)</td>
<td>Leg joint (pt.)</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>I am born in Asia</td>
<td>I am born in Asia</td>
<td>I am born in Asia</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>The devil</td>
<td>The devil</td>
<td>The devil</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Bring a touch to a touch</td>
<td>Bring a touch to a touch</td>
<td>Bring a touch to a touch</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Fed Blue was born in this year</td>
<td>Man's surnome</td>
<td>Surname</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Wren</td>
<td>Wren</td>
<td>Wren</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Radio actor</td>
<td>Radio actor</td>
<td>Radio actor</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
<tr>
<td>Yes</td>
<td>Yes</td>
<td>Yes</td>
<td>Drink</td>
<td>Aussean</td>
</tr>
</tbody>
</table>

MR. FAIRFAX KNOWS ALL

No personal replies to questions unless accompanied by stamped, self-addressed envelope.

PHIL HARRIS was born in Peyton, Indiana. He is five feet eleven inches tall, weighs 168 pounds, has dark hair and a light complexion. - A. M., San Francisco.

VIN HAWORTH took the part of Jack Arnold in the "Myrt and Marge" serial. After leaving the serial he assumed the name of Jack Arnold for his professional work, making pictures in Hollywood. - F. W. P., Little Rock, Ark.


MINABELLE ABBOTT plays the title role in "The Life of Mary Sothern." - Mrs. J. W. P., Salisbury, N. C.

JOHNNIE JOHNSTON, NBC singer-actor, was born in St. Louis, Missouri, December 1, 1914. He was married at Shreveport, Louisiana, on June 22, 1938. Five feet eleven inches tall, he weighs 153 pounds, has a fair complexion, brown hair and eyes. Lucille of "LUCILLE" and LANNY" was born in Cleveland, Ohio, about 19 years ago. Her last name is Linwood. Lan- ny’s last name is Grey. They are un- related, having met while working on television and go on program. - R. M. K., Hazelton, Pa.

TONY MARTIN’S real name is Al Norris. - M. H. V., Utica, N. Y.

GALE PAGE is preparing for picture work in Hollywood. At present she is not making any regular radio appearances. The role of RARE ADAMS in "Woman in White" is taken by Luise Barclay. - B. S., Englewood, N. J.
LAST week this department was able to publish an expert's criticism of a winning contest entry. This is an analysis that emphasized the entry's strong features and showed the difference between it and the thousands of others that didn't win. This week, as another part of a long-range program of judging non-winning entries for the purpose of improving them, this department again publishes a series of non-winning entries for your criticism. Two of the weekly winners have been presented, and each time enthusiastic critics have said they profited more from working on the other fellow's entries than they did from slaving with their own. Here, then, are some typical non-winning contest entries. Why don't you select one, analyze it, compare it with the winning entries also on this page, and send in your criticism? The best evaluations of each entry will be published, and the person who writes the best letter will be paid $5. Here are the entries:

"I like Ivory Soap because I trust its purity, gentleness and softness to share my responsibility in guarding and taking care of baby's health and beauty." — L.E. T.

"I like Ivory Soap because I adore digging in my garden but soil chaps my hands and I need a mild yet cleansing soap. Ivory to check irritation." — T. W. S.

"I consider Oxydol the perfect laundry soap because for an "invisible white" wash Oxydol is complete in itself without the use of any other "whitening aids."" —C. M.

"I like Ivory Soap because when hard times come and costly skin aids must go, it provides a simple, safe, thrifty way to retain complexion love-lines." — F. C.

"I consider Oxydol the perfect laundry soap because it enables me at the age of 77 to put out every Monday a fresh outfit, and I am the envy of my neighbors." — A. J. K.

Select any one of these entries which you believe you could improve. Remember, the best letter wins $5 for its writer! Send the criticism to "So You Like Contests?" Dept. EC9, Radio Guide, 731 Plymouth Court, Chicago, Illinois.

**This Contest World**

**Its Latest Whirligigs**

Even the churches are turning to contests! Helen King, the contest judge, submits the following clipping: "... Your viewpoint about religion in the church may win one of two cash awards. March 20 is still time to enter the church essay contest! ..." Purchase-proof exchanges are prospering. They offer wool, felt, cloth, tops, wraps or anything else a sponsor might want contestants to send with their entries. In the exchanges are even conducting contests in which box-tops, etc., must be submitted—and the prizes are larger collections of exchange collections and labels.

In the March 15 issue of Contest News, Mrs. E.E. Hanaa has an interesting little line: "How Pan Pac Help Each Other." And they do, too! ... In the same publication, Gibson Willets agrees with this department's statement of March 12, 1958, chastising the outfit that sells complete contest entries. He says, "We do NOT approve of this sort of thing, but so far as can be ascertained, there is no possible way to stop it." We think there is. If contestants will be a little more intelligent, realizing that if the entries were good enough to win they would be "over the curb" as they are, the practise can be "starved out" ... Willets also points out that the real winners in the second Old Gold contest won't be known for six months or so; that those in the first one are just now being recognized. That's something many don't realize -- the "starved-out" has become so complex that a list of winners really means very little until some agency such as National Contest Headquarters has determined the people behind the names.

Willets, who appears to be close to sponsors of the Golden Gate Interna
tional Exposition, writes, reporting that 434,447 entries were received before the closing date (thousands more came in afterwards). The winner should be announced in about two weeks—Dr. Robert C. Westenberg, pastor of the Congregational Church of Uxbridge, Mass., is writing letters to announced contest winners to add to his collection of "undeliverable" letters. When he has a large enough collection, he will try to instigate a Federal Communications Commission investigation of radio contests. His efforts are interesting, but certainly not authoritative, since many winners refuse to accept mail immediately after winning, unless it is from someone they know—to avoid getting all the crank letters. And as for the investigation, certainly every legitimate sponsor and every earnest contest would welcome an investigation from this or any other responsible agency.

Speaking of cranks, a new name was added to our personal list of contest "fruits" when a gentleman suggested we send this telegram to the big winners in a recent contest, signing the sponsor's name: "G-Men have all facts. Europe for us. Suit yourself." Some Winning Entries

**Ideas That Clicked**

This week we are publishing some non-winning entries for your criticism. They were submitted in the usual contest exchanges. For comparison, read these winning entries in the same contests:

WilmerShepherd reports this $100 winner:

"I like Oxydol the perfect laundry soap because my husband, a fireman, wears wool clothing, and Oxydol lifts out the soiled-in soil and dirt, even in the lukewarm water required."

In the Ivory Soap contest, one of Shepherd's students won $5 with this entry:

"I like Ivory Soap because the uniform of a waitress must look fresh and clean—Ivory Soap helps me keep mine spic and span, clean-colored with sunny yellow glow."

The Townsend-Friend Analytical Contest Bulletin unearthed this $100 winner in the Oxydol contest:

"I consider Oxydol the perfect laundry soap. Most of my teaching boys and girls are too varied to use separate soaps for silks, corduroys, white and colored clothes; Oxydol does the job. The baby's diapers are handled quickly, safely, effectively, economically."

Can you spot the points of difference that made these entries winners while the others failed? If you can, this is a fitting comparison of those which reflect your own observational prowess!
UNMASKING RADIO'S GREAT

RADIO GUIDE publishes scoop pictures! First pictures ever published of Cheerio, of Loretta Clemens at peace with the world—and a host of others—only examples of the smash pictures in RADIO GUIDE.

EVERY WEEK in its exclusive picture section, RADIO GUIDE sneaks you backstage in radio. It introduces you to the stars in their homes—with pictures. Its pictures tell the life stories of radio's great, reveal their likes, their dislikes, their hobbies, their heartaches.


RADIO GUIDE