MARY MARGARET MC BRIDE POSES FOR RADIO GUIDE

HOW NBC TRAINS PAGE-BOYS FOR ANNOUNCER JOBS

Deanna Durbin — singing "find" of Eddie Cantor
OFFICIAL STAR OF STARS BALLOT


My Choice for the Best Female Popular Singer is

My Choice for the Best Male Popular Singer 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 16.

RADIO GUIDE'S ANNUAL STAR OF STARS POLL

This Week—Male and Female Popular Singers

CROONING is not man's job alone. It belongs to the ladies, too. In addition to some masterful baritone or tenor, practically every big-name band or big commercial show makes sure it has, either as a guest star or a permanent member of its cast, some lady crooner to hum pretty melodies and latest hits into listeners' ears.

Many of these feminine balladists have become big-time talent, for they have great public acceptance. Many even head their own shows.

The songs these balladists—both male and female—sing and the type of rhythm they affect are designed to please the listening audience, for, unlike any other business, radio is actually run by its customers—the listeners. Every year America orders up its entertainment custom-built, through letters to sponsors, through votes in nation-wide polls, and a hundred other ways. Greatest of these polls is Radio Guide's annual Star of Stars Election, now in the fifth week of its fifth year.

This year's election differs from those in previous years, inasmuch as listeners have heretofore voted every week in every division of the poll. This year, however, voting is limited each week to a particular classification. Voting the first week of the poll, for instance, was limited to the most popular musical program on the air; the second week, to the most popular dramatic program; the third week, to the best children's program, and the fourth week, to the most popular actor and actress on the air.

The second poll named "One Man's Family" as the most popular dramatic program on the air. Complete results of that poll may be found on page 17. Each week Radio Guide will announce the results of these polls.

This week, listeners engage in a battle of ballots to determine the most popular male and female singers of popular songs. Whether it be Swing Songstress Martha Tilson with Benny Goodman's band, sultry-voiced Frances Langford of Hollywood Hotel, tenor Kenny Baker of Jack Benny's show, or K. M. H.'s genial Bing Crosby, every listener in America owes it to himself to order up his entertainment for 1938—now! To do this, fill in the ballot above for the most popular male and female singers of popular songs on the air and mail it to midnight of Saturday, April 16.

Last year Frances Langford was first among female popular singers and Bing Crosby won top position among male popular singers.

Who is your choice for this honored position in 1938? Don't delay. Make your selection today!

Turn to Page 17 for results in the Dramatic Program Election!

RADIO GUIDE

M. L. ANNENBERG, Publisher
CURTIS MITCHELL, Editor

CONTENTS

This Week:
Selected Outstanding Programs
Radio on de Ribber
The Showboats' Successors
BY JAMES STREET
Theater of the Air
The Columbia Workshop
The Week's Highlights
A Picture-Plan for Listening
The March of Music
BY LEONARD LIEBLING
The Photo Week
Come and Star-Gaze!
Listening to Learn
Education on the Air
BY EVANS PLUMMER
Hollywood Showdown
BY MARTIN LEBLOND
Airlaito Lowdown
BY MARTIN LEIBLUND
Here and There in Radio
Informal Pictures
Stories of Near-by Stations
Meet Some Local Favorites
On Short Wave
BY CHARLES A. MORRISON
One Man's Family Wins Again!
Results in the second division of the Star of Stars Poll—Dramatic Programs
"Snappy Comeback" Contest Winners
Bedroom Manners
All Peace Demonstrates
Repeat for the West
Fred Allen's Cast Ides
Orchidaceous
Benny Venuta Beflowered
The Woman from Missouri
Nevy Margareet McBride
NBC Announcers' School
Page Boys in Training
Programs for Sunday, April 10
Programs for Monday, April 11
Programs for Tuesday, April 12
Programs for Wed., April 13
Programs for Thurs., April 14
Programs for Friday, April 15
Programs for Sat., April 16
Radio Guide's X-Word Puzzle
So You Like Contests?
Inside Back Cover

WEEKLY SCHEDULE OF THE STAR OF STARS POLLS

5. Most popular serials of popular songs—April 16 issue, on sale April 7
6. Most popular classical singers—April 23 issue, on sale April 14
7. Most popular comedian or comedy program—April 30 issue, on sale April 21
8. Most popular dance orchestra—May 7 issue, on sale April 28
9. Most popular announcer—May 14 issue, on sale May 5
10. Most popular commentator—May 21 issue, on sale May 12
11. Most popular promising new star—May 28 issue, on sale May 19
12. 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

MONDAY, APRIL 11
Gertrude Lawrence ... visits Cantor
Cantor Camel Caravan—CBS, 7:30 p.m. EST.
(For the West, 7:30 p.m. PST.)

Miss Lawrence, well-known British actress, is famous for her comedy sketches and solo song selections, ranging from the sentimental to more satirical ditties. As Eddie Cantor’s guest this Monday, she’ll be heard singing songs she’s made famous.

Smith vs. Harvard
“True or False!”—NBC, 10 p.m. EST.
The immensely popular “True or False” program, conducted by genial Harry Hagen, was forced to move to larger quarters recently to take care of the increasing demand for tickets to witness the broadcast. Monday it will be Smith vs. Harvard.

TUESDAY, APRIL 12
Rep. Randolph ... looks ahead
Talk by Rep. Jennings Randolph—
NBC-Red, 7:45 p.m. EST.

Tuners-in will hear Representative Randolph of West Virginia, member of the special labor sub-committee of the House now considering wage-and-hours legislation. In a rousing address, he’ll express his views in a talk entitled “America Looking Ahead.”

James A. Farley ... Uncle Sam’s mail service
Postal Service—NBC-Blue, 10 p.m. EST.
The complex workings of the U.S. Post Office Department will be described. Pick-ups will be made from a speeding railway post office, from a mail plane roaring through a night flight, and from department headquarters in Washington. Postmaster General Farley will speak.

WEDNESDAY, APRIL 13
Representative Boylan ... Jefferson Memorial
Talk by Rep. John J. Boylan—
NBC-Red, 7:30 p.m. EST.


Boris Karloff ... superstition mystery
“Lights Out”—NBC-Red, 12:30 a.m. EST.
(For the West, 10:30 p.m. PST.)

Boris Karloff, famous for his “monster” roles in the movies, is appearing in a special series of five broadcasts as star of the “Lights Out” program.

FOR STATIONS WHICH WILL BROADCAST THESE SHOWS, PLEASE TURN TO “THIS WEEK’S PROGRAMS” ON PAGES 27 TO 43
"Give us music, Lawd, so our feet'll move—
'Cause we's packin' dem bags to de levee.
An' bustin' our backs wid de strain,
Of ribber's done got a bellyfull
But still het po's down rain—
Give us music, Lawd—"—Chant of the Roustabouts

THE Mississippi is the head man of the river clan.

He comes staggering and weaving out of the hills, gathering gifts of mud and water from a hundred daughters—the Ohio and the Missouri, the Yazoo and the White. He groans when he moves, for he's an old river and his burdens are many.

They call him "the old man" down where they know him best, and never "old man river." He's a moody old man, and sometimes he's gay and he plays with the trees that parade along his banks.

He brings things to the valley from the far places he visits. He brings silt and water, and they make the cotton grow. He used to bring the showboats, and they would come huffing around the bend, their bells ringing, their pilots waving and their bands blaring.

Now he brings radio. There are no more showboats. Radio and movies have driven them from the river, and radio has taken their place.

No more do the gaudy palaces of pleasure come down the old river and tie up at the levees where the plantation children, black and white, used to wait for them—the white children grasping their fathers' hands, half in fear, half in ecstasy, while the Negro children danced and laughed and cut the wing buck. No more does the showboat captain stand on the hurricane deck and address the folks, his Elk's tooth watch-charm glittering in the sun, and his deep ring-song voice assuring the river people that his showboat is the greatest on the Mississippi.

No more do the bands parade through the sleepy plantation towns, scaring the mules and disturbing the cows that browse by the plantation commissary. No more do the actors double in dress—members of the band tooting the trombone by day and acting the mustached villain at night.

It's all gone.

But boats still come down—deep-set screw-boats that lie almost flush with the river and shove barges before them, the stern-wheelers that grunt and groan against the channel. It's all business on the river now. And there are those who will tell you the glamour has gone with the showboats.

The plantation folks, most of them too poor to own radios, although there will be a guitar and maybe an organ stuck away in their cabins, always know when a boat will tie up at their levee, or slip up the bayou to load wood. And they, the tenants who go with the land, will gather on the levee hours before a boat arrives. The river grapevine spreads the news that a boat is coming. The mules are left in the furrows to idle away an hour or so and contemplate the strange ways of men. The hoes are dropped, and the workers, black and white, saunter to the levees and stand there, peering at the river and waiting for the long blast from the steamer's whistle which will tell them the boat will tie up.

They talk of many things as they wait there—politics and religion and crops. Some of the old-timers tell stories about the showboats, and the youngsters who never saw a showboat stand in right attention.

Then somewhere up the river a whistle grows and the echo pounds against the levees and against the cypress logs.

"Here she comes!" someone will shout, "coming 'round the bend!"

The barges come first—a long string of them, flat and ugly, hugging the river and creeping around the bend. A leadman stands on the first barge, sounding the depth of the river and shouting back to the pilot.

"Mark one—mark twain,"—two fathoms of water.

With a jingling of bells, the boat rounds the bend, herding its barges as a shepherd herds his sheep, nursing them. It's ticklish business; one false move and the barges will pile against a sand-bar and stack up like cordwood.

A L O N G S I D E the levee the boat ties up, shoves its gangplank ashore and the captain stands on the hurricane deck and looks at the crowd. There is no shouting or singing, only the upturned faces of the folk, grimy white faces and shiny black ones, looking up at the boat. There is no music, for the commercial boats carry no bands. They are there on business, not pleasure. But the captain knows what the people want. He nods to a deckhand and points to a spot on the deck.

"Put it here," says the captain. "And you stay with it. I'm going ashore."

The deck-hand disappears into the captain's quarters and the crowd grins when he goes away. They too know what he will fetch.

And then he comes back on deck, hugging a radio! A radio is a luxury to river folks and there are many who never hear them except when the boats tie up. Most of the boats carry pleasure radios for the officers and crew. The deck-hand rigs the instrument, twists the dial and stands back while the folks enjoy it. That's the nearest thing to a showboat on the river.

They don't want news, or lectures. They want music.

"Give us music, Lawd, so our feet'll move."

The deck-hand who operates the boat's radio is known to all as the "radio man." He performs miracles, he takes music to a people to whom music is a part of life.

The Negroes stand on the levee until they catch the swing of the radio's music, then they dance—a slow, shuffle-dancing. The young folks coo-jine and cut the wing buck. The old folks pat their feet and clap their hands. They like the so-called hillbilly music, which is just as much river and swamp music as it is hillbilly. They like songs about work and death and God.

The white folks, share-croppers mostly, stand a distance and hear the music. They do not dance. It is not part of their being to dance and sing. They carry their burdens heavily, not lightly as the Negroes do.

The deck-hand acts bored. He has to lug the radio on deck and tune it in at every levee stop. The people expect it—it's the nearest thing to a showboat on the river.

When a song is played that everybody knows—such songs as "St. Louis Blues"—the folks sing. They don't
sick the new songs, because they don't know them, but they listen intently, and when the boat and radio have gone away the Negroes, natural musicians, can play the tunes after hearing them once.

Sometimes the boats tie up all night, and the plantation folks for miles around visit the captain and hear the radio. They stare at it while the “radio man,” a bored look on his face, twists the dials and picks up far places. The white folks are as interested in hearing station announcements from distant cities as they are in the program.

“Hear that!” says one when a station announcement is broadcast. “That comes plumb' from New Yawk.”

“How you know’?” demands another, hearing but not believing.

“Didn't the man say so? Didn't you hear him say this ishah is New Yawk?”

Often they will even keep a log of the stations they have heard. I met a man, a poor man with lines about his face and corns on his hands, who had heard Chicago, New York, Cincinnati, Memphis and several others. He was somebody in the community. He even said he once had heard Denver on a boat's radio, but nobody believed him.

The Negroes are not interested in the stations—they want music. They are not allowed to dance on board, but will line the levee in the evenings and dance and joree. They string lanterns along the levee, and the radio is the band. They dance as their fathers danced, the slow, steady, shuffling strut—the strut of the Congo.

As long as the captain will allow the radio to play, so long will the plantation folks gather and wonder at the marvels God has wrought. But eventually the boat must get on down the river, and the captain nods to the “radio man” and the set is removed. The folks are silent, almost sad. A bell rings, the whistle blows, a leadman calls “mark twain” and the boat and the barges move away. The folks watch it until it rounds a bend and even after it has gone from sight.

smoke still can be seen rising from the river, and they watch that, too. Then they go back to their mules and hoes to await the arrival of another “radio boat.”

Along the river, the folks believe everything they hear on the air—even the sound-effects. They were puzzled when the “Show Boat” program was broadcast, for they believed firmly that the “showboat” actually ran up and down the river and that the program was sent from places they had heard. Mentioned. They wondered why they never saw it. Painters—the raw-boned river man leaps on the stage and clouts the villain after he had cursed the poor little heroine. Really, the villain was the “radio man.”

The protector of Little Nell finally was convinced that it was just a joke and when he was told that in real life the villain and the heroine were man and wife, he howled:

“Reckon he's got a right to cuss her if’n she's his wife.”

You can close your eyes and tell which part of the South you are in by the music heard on the radios along the rivers. The big stations, of course, are on national hook-ups for the major broadcasts, but local stations—Southern station—have local programs galore because of the varying ideas of entertainment the river brings.

The Tennessee, the most beautiful daughter of the Mississippi, is born back in the mountains of North Carolina and Tennessee. It really begins rolling just south of Knoxville. It's a fast river. It races and foams down the hills. And as you follow the river, you can hear the radios playing fast, mountain music.

Mountain music, incidentally, is not the whang-whang stuff you hear in the false title of hillbilly music. Mountain music is a ballad. The folks still tell their news in song and story. A man is killed, a woman is disgraced, a baby is born—it's all brought out in song and story. “The Wreck of Old 97” is a typical ballad. The music is whiny and sad. And all ballads teach a moral lesson. They are songs of toil and death and heaven, and down the Tennessee from Knoxville to Chattanooga the radios along the river blare out hours and hours of mountain ballads.

The river changes at Chattanooga, and so does the music. The river slackens her pace and begins to loaf. She takes on a lot of water, for her tributaries pump new life into her there. The Hiwassee comes in, bringing blue water. On the Hiwassee is Maggie's Mill, where “When You and I Were Young, Maggie” was written by a woodsman.

The Tennessee sweeps by Chattanooga, narrows and shoves off again, Alabama-bound. She scrapes the edge of Georgia and pokes far down into Alabama. She becomes lazy and content, and the music along the river also is lazy and slow. The songs still are about death and toil, but the rhythm is slower. Almost any night, as you follow the Tennessee River down through the humid, hot country, you can hear the radios blaring forth this sad, old-time sing-song favorite:

"Oh, they cut down the old pine tree, and hollused it away to the mill,
To make a coffin so fine for that sweet heart of mine—"

Only a few boats navigate the middle Tennessee, and there's no coon-jin' on the levees when the "radio boats" tie up, but most houses along the river have radios. The farmers along the Tennessee seem more prosperous than the hands of the plantations along the Mississippi.

The Tennessee goes 'way down into Alabama and gets shiftless and no 'count.

And then suddenly, as though repenting her sins of laziness, the river changes her mind, does an about-face and heads north again, quickening her pace. So does the music.

The folks begin singing of the river and the radios feature river songs. The Tennessee catches her breath and really starts rolling again—to the north. She flattens out and starts down grade, then leaps Muscle Shoals, says farewell to Alabama and pours back into Tennessee. She's getting over near the Mississippi then and is in a hurry to join her pa. Steamboats chug across her bosom and the land is dotted with plantations, and Negroes and cotton and mules.

There are "radio boats" down there, and the boats begin tying up at night and furnishing the folks with entertainment. There are no more ballads and the radios bring songs about catfish and cattlegnawing. The tunes are quicker and gay.

Up at Paducah, Kentucky, the Tennessee gives her load to the Ohio, and that daughter takes it on to the old man. Paducah is in the bourbon belt, Knoxville is in the tobacco belt, Muscle Shoals is in the cotton kingdom—so from tobacco to cotton to bourbon, the Tennessee rolls.

(Continued on Page 15)
WHAT Dr. Walter Damrosch has done for music in America the Columbia Workshop is trying to do for drama. Its Saturday night broadcasts are entertaining, but they are also frank experiments in the use of sound and in audience reaction, and as such they are well worth keeping an eye on.

Workshop, according to its director, William N. Robson, hopes to broaden and deepen popular appreciation of the theater, and hopes in particular to elevate the standards of radio drama—about which, from time to time, there have been cries of despair both from critics and from listeners.

It is not an easy undertaking. Radio is in its infancy so far as things theatrical are concerned. Engineers are still experimenting, and the youthful veterans of the business are still trying to teach playwrights that they must think in terms of sound alone, that sound is their only medium, and that until the establishment of television on a basis of widespread use, it will continue to be so.

Damrosch's work, in one way, was considerably easier than the work of the Workshopers. He at least had good material at hand. Beethoven and Brahms and Bach, who never dreamed of radio, had seen to that, and his only task was to interpret their music and to teach listeners to interpret it in such a fashion that when they heard it again it would be with real understanding.

In the case of radio drama the undertaking isn't quite so simple. Producers can't just transfer the works of master playwrights to the air, because those plays were written for the stage, where visual appeal is strong, where make-up, costuming, scenery and lighting are important factors in the success of any production. Sound, at present, is radio's only weapon, and radio dramatists have had to learn that they can address themselves only to the ears of the listener, and not to his eyes or his sense of being a member of a crowd.

Workshop, home of many a dramatic experiment, is less than two years old. Last summer when it celebrated the first anniversary of its efforts to lift radio drama by its own boot-straops, Irving Reis, its first director and an enthusiastic pioneer in the field, summed up the aims and accomplishments of the Workshop laboratory.

"Radio drama," said Reis, "has discovered a brand-new star—sound..." It has had to make sound into a star, because radio is the world of the blind man. It must paint its pictures, describe its action, express its emotions for the ear alone.

"On the Columbia Workshop we have worked over sound just as Hol-lywood works over a new star. We have experimented to make it more beautiful, more ugly, or more interesting, according to our needs.

"We have learned how to make the wrinkles out of a voice. Through the use of an electrical filter, we can add or subtract a rasp, a lisp, or a growl, at will."

"We have learned how to enlarge a sound until, like a close-up in the movies, it occupies the entire space of our drama. We know how to pinch

Through the ingenious use of sound, Columbia Workshop strives to elevate the standards of radio drama. Above: Actors Neil O'Malley (left) and Fred Stewart, hard at work during a Workshop airing of "The Fisherman and His Soul" on Saturday, April 16. William N. Robson (above) took over the Workshop when Irving Reis was called to Hollywood.
HIGHLIGHTS OF THIS WEEK'S PROGRAMS

Franciska Gaal, young Norwegian movie actress who played opposite Fredric March in "The Buccaneer," will be Al Jolson's guest Tuesday at 8:30 p.m. EST on CBS. Victor Young, as usual, makes music for the gang.

George Jessel's option has been renewed and he is guaranteed another 13 weeks on the air starting Sunday. His program this week, with Norma Talma, his wife, will originate in Detroit and is on MBS at 6 p.m. EST.

Henry Burbig, who has been on and off the air with his song and wit for the past fifteen years, and currently heard over an NBC-Red network on Wednesdays at 7:45 p.m. EST, fades from the radio menu this Wednesday.

Maxine Sullivan, the Negro entertainer in New York's Onyx Club who raised such a rumpus over her swing version of "Loch Lomond," will do a bit of hot warbling with the Steinie Bottle Boys Swing Club on NBC-B Thursday.
The March of Music
Edited by Leonard Liebling

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

M Y ARTICLE a few weeks ago on the subject of Stradivarius, world's most eminent violin-maker, has resulted in a number of letters from readers asking how to determine the authenticity of the instruments in their possession bearing the labels of apparent antiquity and with the purported commercial signature of the famous violinist, as follows:

Antonius Stradivarius Cremonensis
Faciebat Anno 1709 (or some other year)

The newspapers occasionally tell of a current fancy price really paid for a Strad, or run an imaginative story about one found in a garbage or pawnshop. Then, too, there is the periodically published yarn about some penniless street-fiddler who dies of starvation clutching his beloved violin to his lean breast. When the police enter the attic-room in the cheap lodging-house, they discover that the deceased had been a celebrated concert artist and that his fiddle is a Stradivarius which he would not sell or pawn even to buy food.

Of course, nearly all such tales are synthetic space-fillers or fabricated sub-stuff, but they nevertheless send otherwise sensible persons scurrying to their attics to see if grandfather's stringless old fiddle might not perish be one of the fabulous ones.

Often the misleading factor in the unearthings of a supposed Strad is the spurious label. It means nothing as such, for the little slip of paper is easy to copy from the original and to reprint. Hundreds, or even thousands of the labels have been so forged and placed inside the bellies of violins made a century and more after the death of Stradivarius in 1737.

The best advice I can extend to anyone who believes he might have run across an unregistered Strad is to take it or send it to a reputable professional expert for verification. There is at least one such in several of the largest American cities. Any good violinist, anywhere, would know the location of the nearest expert. Some violinists, as a matter of fact, are competent judges of the make of an instrument. They guide themselves by the same procedure as the professional appraiser—the general shape of the violin, arch of the belly, age of the wood and its thickness, color of the varnish, carving of the scroll, and, most important of all, the tone.

I trust that my correspondents who may think that they might have Strads may find them to be such, but I am not inclined to be hopeful about the possibility.

SUNDAY, APRIL 10
at 2:15 p.m. EST on MBS
The Gotham String Quartet
Quartet in A Minor (Brahms)
Variation, Scherzo Op. 3 (Gliere)

SUNDAY, APRIL 10
at 9:00 p.m. EST on CBS
The New York Philharmonic Orchestra
John Barbirolli, conductor
Abram Chasins, composer-pianist
London Overture (John Ireland)
Fugue for Violins (Dubensky)
The Orchestra
Concerto No. 2 (Chasins)
Abram Chasins
Brandenburg Concerto No. 3 (Bach)
Symphony No. 3 (Beethoven)
The Orchestra

I FIRST heard Dubensky's odd composition some years ago at a New York Philharmonic concert, and remember my surprise when a fock of fiddlers—more than twenty—rose to play the work. In spite of its severe title, the fugue has a friendly-enough theme, which weaves its way clearly through the background of development.

Of Abram Chasins' second piano concerto (in one movement) he says, "I tried to depart from the conventional concerto form, and to utilize and weld together certain aspects of older methods." The music progresses through an introduction, statement of themes, variations thereon, a fugue, coda and finale. His pages should receive good accounting from the excellent pianism of the composer.

Heard each Sunday over MBS is the Gotham String Quartet. Left to right: Joseph Coleman, Harry Farberman, Milton Prinz and Milton Katims

Radio Guide 6 Week Ending April 16, 1938

Abram Chasins, pianist with Philharmonic this Sunday

SUNDAY, APRIL 10
at 6:15 p.m. EST on CBS
The Gotham String Quartet
BRAHMS, nineteenth creator of chamber music after Beethoven, has left grand proof of his mastery in these forms. Expert construction, wealth of melody, lofty thought and deep feeling are the qualities he brought to his ensemble works, from sonatas to sextets.

The A Minor Quartet is mostly found and not the best fare for superfical musical taste. However, Brahms' seriousness is tempered here and there with gracious pages, as in the minutest of the opus, and the occasional episodes touched with the Hungarian musical manner, of which he was so fond.

Reinhold Moritzovitch Gliere, who dates from the pre-Soviet days of Russia, nevertheless retains favor in that country, where his ballet "The Red Poppy" is an enduring part of the current repertoire. In his symphonic and chamber music, Gliere features lyricism, smooth craftsmanship and marked Russian flavoring in rhythms.

SUNDAY, APRIL 10
at 3:30 p.m. EST on CBS
The New York Philharmonic Orchestra
John Barbirolli, conductor
Abram Chasins, composer-pianist
London Overture (John Ireland)
Fugue for Violins (Dubensky)
The Orchestra
Concerto No. 2 (Chasins)
Abram Chasins
Brandenburg Concerto No. 3 (Bach)
Symphony No. 3 (Beethoven)
The Orchestra

JOSE ITURBI and Georges Enesco are both conductors and soloists, and each has played on occasion under the baton of the other. Enesco is the more versatile of the two, for he also composes, teaches the violin (Menuhin was his pupil), and plays the piano as a side instrument.

In his Mozart presentation, the Romanian artist will demonstrate his lofty conception and stylistic understanding of the Austrian master.

SUNDAY, APRIL 10
at 9:00 p.m. EST on NBC-Red
Rising Musical Star
Alexander Smalems, conductor
Frances Blaisdell, guest-Rutist
Announcement of Grand-Prize Winner
Good Friday Spell from "Parsifal" (Wagner)
The Orchestra
Poloneaise Badinerie from B Minor Suite (Bach)
Frances Blaisdell
Solo by Grand-Prize Winner
Pater Noster (Verdi)
Chorus and Orchestra

Soothing, benignant, ineffably lovely, are the strains which open this Palm Sunday program. In none of his music is Wagner more plain harmonically, more sincere, more successful in achieving grandeur through simplicity. You will have three occasions to agree with that estimate, for Essays in Music (Tuesday) and the Metropolitan Opera broadcasts of Parsifal (Friday) also bring the beautiful excerpt.

In the Bach number we have one of the few women who play the flute. Gifted with a tone of unusual purity and highly dexterous fingers, Frances Blaisdell is the equal of any.
MONDAY, APRIL 11
at 9 p.m. EST on NBC-Blue
The Philadelphia Orchestra
Eugene Ormandy, conductor
Overture to "La Gazza Ladra" (Rossini)

Largo from the "New World" Symphony (Dvorak)
Interlude and Dance from "La Vida Eterna" (Messiaen)
Dream Pantomime (Hamperdick)
Hungarian Dance No. 5 (Ibrahim)
"Roses from the South" (Straus)

HERE is a program which could never be accused of overweight, but permit us setting your Conduc-

tor Ormandy to the lighter lyric fanc-
y's.

His list is perfectly balanced between sentiment and smiles—three vivacious numbers surrounding the amiable tunefulness of Humperdik, the glow-
ing colors of De Falla and the nos-
talgic tenderness of Dvorak's "New World" work.

The last-named offers the deepest feeling, and into the yearning measures of the Dvorak "Largo," composed dur-

ing his New York sojourn (1892-95), doubtless crept homesickness for his own native land. He used to walk to the extreme lower end of the city, gaze out over the bay, point toward the sea and exclaim sadly and softly, "Far over there is my beloved Bo-

hemian.

THURSDAY, APRIL 14
at 12 midnight EST on CBS
The Columbia Symphony Orchestra
Choral
"The Seven Last Words of Our Saviour" (Haydn)

CBS does well to let us hear Haydn's "Seven Last Words of Our Sav-

our," with its appeal of melody, ex-

pressive treatment of voices, and refined orchestration that supports the

singing but never overpowers it.

Originally purely instrumental, the "Seven Words" was later provided with a chorus and solos by Haydn, and divided into two parts separated by a largo for wind instruments.

Strange to say, this combination was the result of a commission, in 1785, from the Catholic of Cadiz, Spain, for a setting of music

which was known and loved even in those early days that had no phonographs or radio.

On all his scores, Haydn, a devout Christian, wrote "In Nomine Dei" at the beginning and "Laus Deo" at the end.

Aside from his symphonies, what

over one hundred in number, Haydn will perhaps win his most permanent fame through the two or-

ator's "Creation" and "The Seasons." It cannot be said that they have ever been exceeded for tuneful freshness, sincerity, and grace of style.

Another composer who used the "Seven Words" as a subject for ora-
to was the famous Frenchman, Theodore DuBois, and his work of that name (to be heard Friday night on NBC-Blue) had its premiere at Paris in 1876. Especially touching music associated with the crucifixion was written by Bach and Beethoven, the episode in the former's B Minor Mass being of irresistible tenderness and poignant beauty. Tchaikovsky gave the theme to his supreme utterances in music, describ-
ing the scene on Calvary, with the uplifted cross and its sacred victim.

Radio Guide • Week Ending April 14, 1938

Left: World's greatest Wagnerian tenor, Lauritz Melchior, sings the title role in "Parsifal" Friday. Right: Emanuel List as Gurnemanz

The Metropolitan Opera Company

ALTHOUGH fifty-five years have elapsed since the première of "Parsifal" at Bayreuth, Ger-

many, July 28, 1882, the work is still a subject for controversy. It is con-

sidered by many to be Wagner's mas-
terwork, but detractors say that, on the contrary, it does not measure up to "Tristan and Isolda," "The Ring" or "Meistersinger." Wagner's widow did not permit "Parsifal" to be sung out of Bayreuth for many years, fearing that the religious significance of the work (another source of dis-

cussion) would not meet with the respect accorded it at Bayreuth. Wagner gives in an almost sacrascent atmos-

phere, according to Wagner's wishes. Its first performance elsewhere was at the Metropolitan in 1903.

While not possessing the sonorous-

ness and exuberance of such music as "Siegfried," or "Tristan," "Parsifal," nevertheless, has a wealth of marve-

lous and even sublime melody, notably the Good Friday Spell, the Grail theme, and the ineffable divine prose. The inset flatly doubts as to the best presentation of "Parsifal" any-

where in the world today. Radio lis-

teners are indeed fortunate to hear this profoundly affecting masterpiece.

ACT I

After a lofty orchestral prelude, in which is heared the chief themes of the opera, the scene shows the woods around Montsalvat, Castle of the Holy Grail. Gurnemanz, veteran Knight of the Grail, and his esquires, offer up their morning prayer and wait for their king, Amfortas, son of Titular, founder and custodian of the Holy Grail and the spear which wounded the Savior's side. Kundry, a wild, mysterious wo-

man who serves the Grail, brings a

vial of ointment to cure Amfortas' wound, and gives it to him when he conies. He is carried away to battle in the magic spring near by, and Gurne-

mazon relays how Klingsor, the mag-

ician, in order to get possession of the Grail, had lured Amfortas to his en-

chanted realm through the viles of a beautiful woman. There, obtaining the magic spear, Klingsor inflicted a wound on Amfortas, which never heals. The Knights wait for the chaste, un-

kindler, the "pure fool," promised them in a heavenly vision, to recover the spear and heal Amfortas.

Suddenly a wounded swan falls to the ground and the Knights drag in the culprit, who has ignorously broken the rule of Montsalvat not to kill any animal. He feels remorse, throws away his weapons, and reveals that his name is Parsifal.

Scene II is in the great hall of the castle, where the Knights have gath-

ered as the sacred rite. Parsifal

watches the scene in silence and is far from the Grail, which Gurnemanz, who calls him a fool and sends him away.

ACT II

The tiffings of Klingsor's castle. He calls the sleeping Kundry, who shrieks in protest because she is at the best of the magician. He orders her to use her wiles upon Parsifal. Parsifal, appearing on the ramparts of the castle, flings the magic spear. Instead of it striking Parsifal, he grasps it in the air, makes the sign of the cross, and the garden and castle fall in ruins.

ACT III

A hut in the forest, years later. A

spring morning. Gurnemanz, grown a very old man, emerges from the hut and finds Kundry unconscious. He re-

vers her, and she, now a penitent, waits on him. A Knight in black armor approaches the sacred spring, kneels in prayer and they recognize Parsifal. Gurnemanz, realizing that Parsifal has learned understanding through compassion, consecrates him as a Knight of the Grail and extends for-

giveness to Kundry by baptizing her.

Again the scene changes to the Hall of the Grail. Amfortas, assisting at the services for Tristan, shrinks at taking out the Grail for the last time and begs the Knights to kill him. Parsifal enters, and, touching Amfortas with the spear, heals the wound. While the Voices of the seven voices of the seven charmed choruses, Parsifal bows in prayer before the Grail. Amfortas and the Knights do him homage. Kun-

dry, forgiven, sinks into death, and Parsifal blesses the brotherhood with the Holy Grail as the curtain falls.

Also Recommended

For stations, see our program pages

Sunday, April 10
Dr. Chashaw (Boise, organist. 12 noon EST, MBS: Compositions of Han-

del, Bach, Yon, Benoit, Bedell.

Radio City Music Hall of the Air, 12:30 p.m. EST, NBC-Blue: Conrad Aitken, pianist, conductor. Works by Schubert, Wagner, Faure, Goldmark.

The Magic Key, 2 p.m. EST, NBC-

Blue: Symphony Orchestra, Soloists. Rising Musical Star, 10 p.m. EST, NBC-Red: Final concert of the series featuring winners of the contest.

Monday, April 11

Rochester Civic Opera, 3 p.m. EST, NBC-Blue: Guy Fraser Harrison, conductor.

Handel, Series. 4 p.m. EST, CBS:

Columbia Chamber Orchestra, Fritz Lechner, baritone, soloist: Concerto Grosso No. 6, songs by Purcell and Dowland.

Easter Concert, 4:30 p.m. EST, CBS: University of Pennsylvania Choir.

Tuesday, April 12

Children's Concert, 1:45 p.m. EST, NBC-Blue: Rochester Civic Opera, Guy Fraser Harrison, conductor: Fea-

turing compositions by Greg, Seu-

mann, Dukas.

NBC Music Guild, 2:30 p.m. EST.

NBC-Blue.

Essays in Music, 10 p.m. EST, CBS: Conducted by Victor Bay. Easter holi-

day "Parsifal" music, Bach Cantata, Russian Easter Overture by Rimsky-

Korsakov.

Wednesday, April 13

Curtis Institute of Music, 3:45 p.m. EST, CBS: Windwood soloists.

Chesterfield Program, 9 p.m. EST, CBS: Kostelanetz Orchestra, Grace Moore and male vocalists.

Thursday, April 14

NBC Music Guild, 2 p.m. EST, NBC-\n
Red.

Wallenstein Sinfonietta, 8 p.m. EST, MBS: Music of Gretry-Francois Mias-

owsky.

Jewish Program, 10 p.m. EST, CBS: Friedrich Schorr, baritone.

Friday, April 15

Choir of St. Marks in the Bowery Church, 2:30 p.m. EST, CBS: Ave Maria, Stabat Mater (Verdi).

Lincoln Cathedral Choir, 3:45 p.m. EST, CBS.

Broad Street Presbyterian Church of Columbia, 4:30 p.m. EST, CBS: Bach Cantata.

Saturday, April 16

Metropolitan Opera, 1:40 p.m. EST, on NBC-Blue, broadcast: Tristan and Isolda (Richard Wagner).

NBC Symphony Work at 10 p.m. EST on NBC-Red. Artur Rodziński, conductor.

Records

On The Air This Week

Prelude Good Friday Spelt from "Parsifal" (Wagner) Stokowski Phila-

delphia Orchestra, VM-421, $8.00.

Symphony No. 5 (Beethoven) Kous-

sevitzsky, London Philharmonic Orches-

tra, VM-245, $10.00.

"Love Death" from "Tristan and Isolda" (Wagner) Kirsten Flagstad, V-

8599, $3.00.

www.americanradiohistory.com
Florence Dy Fong had lived in San Francisco's Chinatown all her life without seeing an opium pipe. Jerry Belcher of Interesting Neighbors shows her one found in a narcotic raid.

Cecil B. DeMille (right), movie and radio producer and presiding genius of Lux Theater, chats with Lord and Lady Leverhulme, sponsors of the show. He was really delighted.

The drummer in Heidt's Brigadiers aggregation is fortunate enough to have a seat behind the tuba-player. So, in a reckless moment, he begs for "mighty music!"

Frank Vigneau, of Guy Lombardo's band, plays a new and unnamed gadget while Lombardo stands in the background, pleased with the results. The Lombardo orchestra is heard Sundays over CBS from 5:30 to 6:00 EST.

A couple of ten-year-olds, Amos 'n' Andy eat cake to celebrate a decade in radio as the famed dusky pair. Amos (Freeman Gosden), at left, and Andy (Charles Correll) were honored with a plaque signed by CBS & NBC heads.
Week-ends a general store in Center Sandwich, Vt. is graced by its owner, Curtis Arnall. He's Pepper, in Pepper Young's Family

When Harry von Zell first went on the air it was as an announcer. Since then he's become an excellent foil for Fred Allen: acting, stooging, and trying to sing!

With Dolly Dawn, his adopted "swing sing" daughter, George Hall is shown at the Jimmy Dorsey opening at a new York hostelry. Hall maestros at one near by

One stage star who continues to hold a radio audience is Helen Olsen. It's been a good radio year, Menken, of CBS' Second Husband and their NBC show is clicking

Three girls who are nearing the zenith once reached by the Boswell Sisters trio are the Andrews Sisters, who skyrocketed to nation-wide attention with their recording of Bel Mir Blot Du Schoen. La Verne, Patty and Maxene landed on the "Just Entertainment" show

Radio Guide • Week Ending April 15, 1938

www.americanradiohistory.com
Readings from Poets
Feature CBS Menu
Sundays. 1:45-2 p.m. CBS.
MBS Presents A. M. Sullivan in Poetry Readings Sunday Afternoons at 4 p.m.
Whether you agree with the cynic, Shenston, that "man's search for denouement is the most flattering of diseases" or find with Coleridge that poetry stimulates your capac- ity "to discover the good and beautiful in all that meets the eye," you will quite prob- ably enjoy readings of David Ross and A. M. Sullivan as an interesting emotional excursion for your Sunday afternoon.
David Ross, best known as a veteran CBS announcer, is a poet in his own right. "Poet's Gold" is amply en- riched by his cultured voice and a fine sensitivity for phrase and meaning. Sullivan, vice-president of the Poetry Society of America, varies his own readings with guest appearances of poets who themselves present their poems.
Because poetic instincts lean heavily on inspiration and run counter to the very idea of a schedule, Ross and Sul- livan cannot promise poetic program selections in advance. Listeners may expect enjoyable surprises when they dial for the bands each Sunday.

NBC Presents The Travelog of a Letter
Tuesday, 10-11 p.m. NBC-Blue.
Radio unfolds the saga of the cour- iers whom "neither rain nor snow, nor gloom of night can stay from the swift completion of their appointed rounds"—the postmen—this Tuesday evening when the National Broadcast- ing Company conducts a microphone tour of the many activities that make a day in Uncle Sam's postal service.
Listeners will follow an imaginary letter as it merges with the avalanche of envelopes in Manhattan's Times Square, speeds by truck and pneu- matic tube to the nearest post office, and is finally flipped to the proper railroad or air- port for dispatch.
You will follow the adventures of the mail aboard a railway post office, on the speedy flight of a Coast-to- Coast mailplane, into the neighbor- hood postman's pack and eventually into somebody's mail-box. Radio brings to life the routine but ever-dramatic story of the mails.
Women Democrats
Conference on Taxation
Thursday, 12:30-12:45 p.m. MBS.

Caucus women discuss consumer interests and "Taxation" in the second of five broadcasts heard in conjunction with the current regional conference of the women's division of the Democratic National Committee this Thursday morning.

From Washington, Mrs. Blair Bannister, Assistant Secretary of the Treasury, and Nellie Taylor Ross, Director of the Mint, will discuss "Taxation."

Their discussion will be directed principally to regional conferences of the women's division of the Democratic National Committee, but through Mutual's Coast-to-Coast network women of all political leanings may listen with profit to these ranking members of the nation's present administration as they comment on one of the most pressing political-social problems.

No longer a man's problem alone, taxation affects the pantry as directly as it affects politics, and housewives may well attend the deliberations of their politically minded sisters.

Succeeding programs in this series are scheduled by MBS for April 27, May 13 and May 18.

Wednesday, April 27. A round-table discussion on the tax problem, as determined in the course of the Congress conducted by Democratic Congresswomen Caroline O'Day (New York), Virginia Jenckes (Indiana), Nan Wood Honeymoon (Oregon), Mary Norton (New Jersey) and Hattie Caraway (Arkansas).

Friday, May 13. Former U. S. envoy to Denmark, Ruth Bryan Owen Rohde, will discuss "Reorganization of Government under the Women's Party." (Note: MBS.

Wednesday, May 18. Secretary of Labor Perkins closes the series with comment on unemployment and labor problems.

NBC and CBS Report
Austro-German Election
Sunday, CBS, 1:30-1:45 p.m.

NBC-Blue, 6 p.m. EST.

With Gestapo operatives for a studio audience, Dr. Max Jordan and William Shurer, NBC and CBS Continental European Representatives respectively, will report election returns in the day's balloting for Hitler-or else in Austria, Sunday.

Their broadcasts will be heard via international short wave direct from Vienna, Germany.

Max Jordan, NBC European Rep., reviews Austrian plebiscite from Vienna, Sun. 6 p.m., NBC-Blue

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.

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

DRAMA

TUESDAY, APRIL 12

Let's Pretend. 5:30-6 p.m. CBS. (Also Thursday at 9:30.) Great YMCA radio project; fairy-tales adapted for juvenile appreciation.

Saturday, April 16

Great Plays. 5-6 p.m. NBC-Red. Revivals by radio of the theater's greatest productions—ancient and modern.

EDUCATIONAL NEWS

Wednesday, April 13

America's Schools. 6-6:15 p.m. NBC-Red. National Education Association presents educational programs. See timely comment on plans and projects in America's school system.

Friday, April 15

Education in the News. 6-6:15 p.m. NBC-Red. Brings the nation up to date on issues and events behind the efforts of the educators. Shannon Allen, Anti-Deficiency Director, Office of Education Project and head prophet of the see "Brave New World" program, voices "the news."

GOVERNMENT

TUESDAY, APRIL 12

Current Questions Beyond the House. 4:45-5 p.m. CBS. Legislative leaders retire momentarily from the House floor to bring last-minute comment on progress in the congressional potpourri. (Current Questions Before the Senate at same time each Thursday.)

Wednesday, April 13

Jefferson and Roosevelt. 9:30-10 p.m. CBS. James A. Farley interprets the political philosophies of the third and thirty-second presidents.

Saturday, April 16

People's Lobby. 5-5:30 p.m. CBS. From Washington, Economist David C. Coley and Congressman Wm. Lemn (Non-Part., N. D.) consider clues to the nation's need for increased governmental revenue—"or Bonds!"

HISTORY

Wednesday, April 13

Cavalcade of America. 8-8:30 p.m. CBS. (For the West 9 p.m. PST.) Dramatic resume of the highlights in the great career of America's pioneer creator-defender of democracy, Thomas Jefferson.

INSPIRATION

Sunday, April 10

Radio Pulpit. 10-10:30 a.m. NBC-Red. Dr. W. Somack sermon, "The Free Man's King."

Church of the Air. 10-10:30 a.m. CBS. Rev. Stanley B. Hazzard, New York. Afternoon: 1-1:30 p.m. Rev. Clarence Reed, Oakland, California.

National Vespers. 4-4:30 p.m. NBC-Blue. Rev. Harry Emerson Fosdick delivers "Palm Sunday Sermon."

The Lutheran Hour. 4:30-5 p.m. NBC-Red. Rev. Walter A. Maier sermon.

Radio Guide • Week Ending April 16, 1938

MUSIC

TUESDAY, APRIL 12

Fun in Music. 2:30-3:00 p.m. NBC-Red. Dr. Joseph Maddy's instruction for instruments of the band and orchestra.

Essays in Music. 10-10:30 p.m. CBS. (Note new day—Tuesday—this week only.) Victor Bay and the Columbia Symphony Orchestra presents an "Easter Holiday"—anthology Monday's religious celebrations with "Good Friday Music" from Westminster's Parcelfet, "The Same Day at Evening" from Bach's Church Cantata No. 42 and Rimsky-Korsakov's "Russian Easter Overture."

THUSSDAY, APRIL 14

International Music Program. 2:30-2:45 p.m. NBC-Red. Musical program by MBS.

Friday, April 15

Second program in this series.

Saturday, April 16

The World Is Yours. 4:30-5:30 p.m. NBC-Red. "Introducing the Universe" the Smithsonian Institution presents the realistic transportation of radio takes you from your armchair to the poles and back again.

SCIENTIFIC DEVELOPMENTS

Sunday, April 10

The World Is Yours. 4:30-5:30 p.m. NBC-Red. "Introducing the Universe" the Smithsonian Institution presents the realistic transportation of radio takes you from your armchair to the poles and back again.

Monday, April 11

Devil Takes the Hindmost. 7:15-7:30 p.m. NBC-Blue. Dr. Johnstone, noted psychologist discusses "Man and Machine" program of corks mental challenge.

PERSONAL—SOCIAL PROBLEMS

Wednesday, April 13

First Lady Fights Cancer. 7:15-7:30 p.m. CBS. Mrs. Roosevelt, Dr. Frank E. Adair and Mrs. Marjorie B. Illig, national commander of the Women's Field Army for the control of cancer, speak for enlightened public action in this drive on this disease.

PHILOSOPHY

Saturday, April 16

The Message of Islam. 7-7:30 p.m. NBC-Blue.

Design for Listening

Theme of the Week: Transportation, Communication

The story of material progress is the story of transportation and communication, the history of the highways on land and sea and in the air that from the time of the first nomadic tribes to our day of coast-to-coast sleeper planes have been the sinewes of human advancement.

Look at a map of the nation's railroads. Glance at a chart of ocean lanes or a radio network. Every line is an artery and every crossroad a separate heart taking in and pumping out, steaming with blood of civilization—people, produce and ideas.

With this picture in mind you will see transportation and communication as more than just a series of flashing trains, ships at sea, planes in the air, telephones on the ball table and attention in the suburbs. You'll see these vast mechanisms for getting the world's work done as a tremendous force mixing and cross-fertilizing the varied cultures of the nations. And with the perspective you'll find the story of transportation as revealed in several outstanding programs this week more fascinating than ever.

Remember as you listen that you cannot divorce the transportation of people and things from the transportation of ideas.

Transportation of Ideas

Hear "Europe Calling" (Sunday) and the International Music Program (Thursday). Radio shutters time and dissolves geographic frontiers.

Transportation of Things

Hear the traveling of a letter (Tuesday, story on page 10). Learn about the amazing mechanics of the mails, insurance for the swift interchange of news, plans and things.

Transportation of People

For many people, communication is the modern substitute for transportation today. You can actually visit foreign lands and other times by radio programs. The realistic transportation of radio takes you from your armchair to the poles and back again.

For transportation to other times, travel down the centuries to the buried museums of the stone age with Adventures in Science (Thursday).

Note: Program times and networks listed under Recommended Programs. Next week's Design: How to Get Along with People.

Radio Guide • Week Ending April 16, 1938

11

Manuel Komroff, whose anti-war story, "An Accident," is MBS radio drama at 5:30 p.m. Sunday
PROBABLY no specimen of masculinity since Valentino has caused the pulse-pounding of feminine hearts that Robert Taylor has. But the screen lover and "Good News" radio master of ceremonies has never had a serious real-life romance hitched to his name. Some twisters would have you believe that Barbara Stanwyck is the woman closest to his heart. Perhaps she is. But will they ever wed?

For several good reasons, Taylor could do worse than maintain a constant and close friendship with Miss Stanwyck: (1) They share similar likes and dislikes; (2) as long as Taylor is taking Barbara around, he can't be apt to be met by every Sally, Irene and Mary at whom he may accidentally fling his eyelashes, and, (3) just as long as they remain "friends," the movie-going ladies will continue to think that he can't possibly have a chance at catching Bob as has Barbara—and can, of course, make others a profitable box-office. Getting either to affirm or deny love or kindred feeling just can't be done. They're too cagey.

This much can be predicted about the possibility of marriage. Barbara, in all probability, won't marry again. When she married Frank Fay, she adopted his religion, and being the sincere, faithful type of person that she is, Fay can't discard it with a shrug. That religion, it so happens, doesn't believe in divorce. So, if Miss Stanwyck believes that in the eyes of God she is still wed to Fay, the father of their son Dion, how can she remarry?

The hula girls with Harry Owens' Royal Hawaiian orchestra, now airing over CBS, use profuse amounts of fresh hula leaves shipped weekly from the Islands. Nightly, after the last floor show, the girls put them in the refrigerator to keep them fresh (and cool 'em off!).

The Kraft Music Hall performance of March 24 was no joke to Expeptant Father Bob Burns. Three times during the show he called the hospital, but it was not until 3 o'clock the next morning that Barbara Jane Burns, eight and one-half pounds, arrived. Bob and his muris were very happy. They'd ordered a girl—had recently seen the Bing Crosbys in vain. One of the Burns' distant relatives, a ledge, came from Bing and Dixie. It read: "This is no time to be funny!"

Eddie Cantor, by proxy while away in New York, receive stock of his Sunset Strip, West Hollywood, antique shop on sale. Evidently Eddie grea re-arrangements by getting "Yah, yah! 'Pose he has a swell bunch of old jokes to peddle."

Marked Personal: It looks serious for Arvin (Posh-pash) Auerbach and Cleo Manning . . . but throw out those reports. While the three are in the Janes—Langford to Jon ("Hurricane") Hall—Everett Crosby, the managing member of the Bing clan, is splitting from his wife, Naomi. . . . Our deepest sympathies to the Andy Diamonds, whose house Dr. Shork made a forced and unhappy landing.

On Sunday, March 27, the Strand Theatre celebrated a double birthday, but Claude's principal activity was struggling through his line-up routine despite a throat hemorrhage the night before resulting from his recent tonsillectomy. No fun.

Gracie Allen, inspired by the house-painters at work on the George Burns home, drew a bunch of pastel-crayon pictures, so they say. But when art critics viewed them, they called them "excellent examples of art."

The New York Weekly, May 19, 1938

HOLLYWOOD SHOWDOWN
BY EVANS PLUMMER

Introducing three generations of minstrels, Vance McCune I, II and III, Vance I is endman on NBC Minstrels, Vance II has with WLS Minstrels. Both appear in "Cabin at the Crossroads." Vance II is in 16 weeks old.
This is the time of year when the airwaves get a little spring cleaning. Old programs are swept out of the studios and are replaced with new shows. For instance, the Sunday night "Rising Musical Star" folds after Sunday night's airing, and on April 23 the sponsor will return to the air with a Monday-through-Friday night script show over the NBC-Red network.

The subject of sports is discussed during the spring and summer more than at any other time of the year. With that thought in mind, the makers of Chesterfield cigarettes will present Paul Douglas in a new program of comment on the important sporting events of the day. Paul will be heard six nights a week over the NBC-Red network starting April 14.

Not so long ago, Kate Smith and Vaughn de Leath had a little opportunity over the right to the title, "First Lady of Radio." I never did find out who won, but what I really started to say is that Miss de Leach is back on the air and can be heard Saturday mornings over the NBC-Blue network. Of course, Kate has been on the air right along on Thursday nights, but have you heard her as a commentator on the new program each Monday, Wednesday and Friday afternoon over the CBS network?

It looks as though spring is still the thing. Despite the fact that the forecast called for "Springology," it has been heard locally in Detroit for some time and is quite popular with the listeners in that sector.

It will be a long time before Hol- lace Shaw and Ray Heatherson forget the experience they had a couple of weeks ago, and all because of the controversy as to whether or not old-fashioned melodrama could be made into swing arrangements. They went to Detroit to sing the melodies as our grandmas and grandpas knew them in competition with the Saturday Night Swing Club of Detroit.

Immediately after the program, Hol- lace and Ray rushed out of the studio and with the aid of a wild taxi-driver made a mad dash to the station to make a train back to New York. They arrived at the depot with just a few seconds to spare. They boarded the train and, not having had food for six hours, they immediately set out looking for the dining-car.

They asked the conductor for directions. "We left the diner in Detroit," said he, "but we’ll have another booked on in the morning!" After seeing their faces drop and learning of their predi- cament, the kind conductor took them into the baggage-car, where the conductor and brakeman shared their dinner-pails with Hollace and Ray.

Phil Lord, producer of "Gang Busters" and "We, the People," left for London last Wednesday aboard the Normandie. Phil has a new idea for a radio program, and the purpose of the trip to England is to negotiate for ma- terial and rights to use it. If his plans go through, Lord will establish an office in London with correspondents in key cities in Europe. Phil did not reveal the details of the program idea because of complications which may arise by a premature announcement. However, I’m told the program will have world-wide appeal.

It’s just too bad that you weren’t able to hear everything that went on in the studio before the all-star Jack Benny broadcast from New York the other Sunday night when Fred Allen, Bob Ripley, Kate Smith, Abe Lyman and Harry von Zell appeared with Benny. Frankly, the prebroadcast was much funnier than the actual program. Funniest crack of them all was when Jack wanted the studio audience that they’d better laugh if they ever wanted to get in the studio again. Allen interrupted with, "You’d better laugh, or Benny won’t get in here again."

Fred, who is the top of tops in the field of ad-libbing funny remarks, told the audience the real purpose of Benny’s trip East was to visit the Johns Hopkins Hospital to have his hair lifted. Then Fred pointed to the people in the glass-enclosed control room. "Those people in there are all from California. They can’t stand the New York climate, so we put them under glass." Fred was never funnier and his best audience was Jack Benny, who was chuckling all over.

I attended a dinner given for Eddie Cantor and the radio scribblers a few nights before the debut of his new series for Cameo. After the delicious beefsteak was devoured, the crew called for a speech from Cantor. Eddie got up, and during his talk he stressed the importance of radio. He mentioned that during the time he was on the air for Chase and Sanborn, he did not tell his listeners he drank coffee. One of the witty boys yelled, "Neither does Charlie McCarthy."

The main topic of discussion at the dinner concerned a radio survey which is known as Crosley. This survey seems to be the yardstick by which most advertisers and advertising agency execs judge the popularity of a program. The survey is conducted by telephone calls made in all sections of the country at different times of the day and evening. The caller usually asks if your radio is turned on, and if so, to what program you are listening. To settle the discussion we had at this dinner, I’d appreciate it very much if you will send me a post- card addressed to 351 Fifth Avenue, New York, N. Y., telling me WHETHER OR NOT you have ever received such a call. Many thanks in advance for letting me know...yes or no.

The Shersen-Williams Company is to be commended for its splendid series of Metropolitan Opera Auditions of the Air. I was in the studio to see John Martin of the League in action, and receive their checks for $1,000 each and silver plated award--series just ended. Their singing sent a thrill up my spine. As one might expect, the boys were delighted. When I spoke to them after the program, they told me they still expected to wake up out of a beautiful dream. Bravo to you, boys, and my best wishes for continued success! The program, as Warren sang in the chorus at the Radio City Music Hall, "If they tell me someone is kicking himself for not discovering the fact that Leonard had such a splendid baritone voice."

Kilocycle Chatter: Irving Caesar, Tin Pan Alley lyricist who introduced his "Songs of Safety" on Rudy Vallée’s show, has turned his strides to appear with Vallee for an indefinite period. Despite the fact that Seth Purker has been off the air for several (Continued on Page 17)
Jessica Dragonette, on her first long vacation after 12 consecutive years on the air, is making a concert tour. Above, as she appeared while in Honolulu.

George Burns shows Gracie Allen the self-timing gadget of his camera which permits a person to photograph himself. These comedians introduce a new bandleader to their audience Monday at 8 p.m. EST and 7:30 p.m. PST on NBC-Red. That's the date Jan Garber succeeds Ray Noble.

Edward Roecker is the baritone on the Pick & Pat show on CBS. He's 6 feet 2, 23 years old, born in Merchantville, Pa., schooled at Temple.

Elizabeth Wragge is "Betty" in "Pepper Young's Family" on NBC daily. She poses here in a Radio City cafe, showing a new summer outfit.

America's best-known "jitterbug" atmosphere-creator, Benny Goodman, is shown with his famed clarinet in rehearsal for a Tuesday show.
How It's Done
OFF-AGAIN-ON-AGAIN SEEMS TO HAVE BEEN PATTERN FOR GIB FORBES' CAREER

BY BILL KILEY

If there had been any government relief that I would have been on for ten months. After this period of being out of work, I finally landed a job with the Terminal Railroad Association of St. Louis. Later I joined General Motors Acceptance Corporation as field man, collecting, repossessing, making deals on the road, and so on. About two years later the depression hit, and I was repossessed by Old Man Fortune.

"I connected with the C. I. T. Corporation and held that position until October, 1932, when the company was liquidated."

"Back to Dubuque I went, where I had friends, and also a card in the radio station KWBX moved to that city."

"Don Norman, who had been news commentator for WCFI in Chicago, was given the job of running the station."

"When I went to the Chicago Belt Railroad for more money, I transferred to the Missouri Pacific road, and then to the Wabash."

"A FRIEND of mine was attending Dubuque University at Dubuque, Iowa, and I decided to matriculate there so I could have some company along the road."

"While I was being engaged in railroad reading and other jobs, I had learned to play the piano."

"Then came marriage, and the question of finances caused me to leave the tunes for the modern, and I went into a dance band."

"Later I moved to Hammond, Indiana, where I got a job as organist at the Gibson Theater."

"The sound-flies that radio makes, I soon discovered, is much more adorable than sitting in a church with all those silent organs and the like."

"The entire Forbes family, including my wife, nine-year-old Nancy Ann, and six-year-old Jack, are now living in a house of their own, and the family home is my father's old home."

"And that, sonny," concluded Forbes, "is the way to be a news commentator."

"I'll come back tomorrow," he called over his shoulder; "I'd rather hear the Brown County Hillbilly play."

WFBM's Gib Forbes: he studied at a seminary, worked on a railroad }

chain of stations."

"If you are happy and peppy and full of fun, a man will take you places. If you are lively, they will invite you to dance and parties."

"For those women who have told another man 'she's mine through and through' with Leslie E. Pinkham's Vegetable Compound. It helps you who have gone up the scale by the faster prenatal, a disfranchising of the establish in the three orials of the four.

"I have been given the job of running the station.

"Don Norman, who had been news commentator for WCFI in Chicago, was given the job of running the station.

"When I went to the Chicago Belt Railroad for more money, I transferred to the Missouri Pacific road, and then to the Wabash."

"A FRIEND of mine was attending Dubuque University at Dubuque, Iowa, and I decided to matriculate there so I could have some company along the road."

"While I was being engaged in railroad reading and other jobs, I had learned to play the piano."

"Then came marriage, and the question of finances caused me to leave the tunes for the modern, and I went into a dance band."

"Later I moved to Hammond, Indiana, where I got a job as organist at the Gibson Theater."

"The sound-flies that radio makes, I soon discovered, is much more adorable than sitting in a church with all those silent organs and the like."

"The entire Forbes family, including my wife, nine-year-old Nancy Ann, and six-year-old Jack, are now living in a house of their own, and the family home is my father's old home."

"And that, sonny," concluded Forbes, "is the way to be a news commentator."

"I'll come back tomorrow," he called over his shoulder; "I'd rather hear the Brown County Hillbilly play."

Radio Guide • Week Ending April 16, 1938

Men love Peppy Girls!

When you are happy and peppy and full of fun, a man will take you places. If you are lively, they will invite you to dance and parties.

For those generations one woman has told another man "she's mine through and through" with Leslie E. Pinkham's Vegetable Compound. It helps you who have gone up the scale by the faster prenatal, a disfranchising of the establish in the three orials of the four.
THE duplex program may also be heard over JZK., JVN, JVI, IRE, HS8PJ, Siam HBP, "GSO, GSL, GSA. GSG. 17.79 DJD, DJB, COCD, CB1170, COCD.

These broadcasts are indicated, for example, by numbers behind the name of the station, (6.005) in 16 OLR4B.

Please note that Symbols Used: a.m.-Amateur broadcasts, p.m.-Amateur broadcasts. a.m.-Programming by the Vatican Broadcasting Commission. p.m.-Programming by the World Wide Radio Network. a.m.-Variety music, p.m.-Varied music.

News Broadcasts

Daily—12:35 a.m., JZJ; 2:50, GSB, GSF, GSG, GSS; 7:45, YV5RC, ESJ, 8:20, GSG, GSF, GSS; 9:10, JGB, JZJ, GSF, GSS; 11:20, p.m. EST, GSB, GSF, GSS, 2:40, JZJ; 2:10, TPR; 6:10, EST, JZJ, GSL, 6:40, OLBIA, 4:45, EFAH; 6:45, JHJ, JZJ, PFA; 7:45, EFAH; 8:15, TPR; 11:15, EST, JZJ, GSL, 10:15, TPR; 11:15, EST, JZJ, GSL, 10:15, TPR; 11:15, EST, JZJ, GSL.

Daily Exchanges—8:20 a.m., VP2L0 Mon., Tues., Thurs., Fri., 9-10 p.m., OLBIA or OLBIA.

Sunday, April 10

7 a.m.—Taping of Times; Dawns, KBYD

7 a.m.—Variety program from Germany on DJL

7 a.m.—International church on GSB

8 a.m.—Overseas hour (South Seas) JZJ

10:15 a.m.—Box: W8XWJ (41)

12:35 p.m.—Russian program: OBR

1:50 p.m.—English news from France: TPAJ (11.85) (15.15)

4:30 p.m.—Test broadcasts from St. Kitts: VP2CQ

4:45 p.m.—Greetings to listeners: DJB DJJ.

11:15 a.m.—Portuguese for Europe: W3XAL (17.75)

1 p.m.—Overseas program (North East Africa): JZJ

1:30 p.m.—Program for North America: SPW (13.635) SPW (11.535)

5 p.m.—La Vio de las Presidentes: COCH

6 p.m.—Cadena Crucial network program: COCH

6:20 p.m.—Pains Sunday Service from the Sts. GSP GSD

7 p.m.—Brazil on the Air: PSB (10.27)

7:50 p.m.—Vietnamese program: BAN

8:30 p.m.—Layalniy network: Madrid: EAR (6.48)

8:30 p.m.—Radio English news from Italy: 2B03 IRF

8:40 p.m.—News summary from England: GSP GSD

8:45 p.m. (ex. Sat., Sun.)—Portuguese news for Brazil: W3XAL (17.75)

8:55 p.m.—English news from Germany: DJB DJJ

9:15 p.m.—Portuguese news bulletin from Dav- entry, GSB

9:30 p.m.—Nationalist program for Nationalist, Salamanca: COCH

9:40 p.m.—Carney's tong band: LEX

9:50 p.m.—Ortotal program from Bolivia: YUD2

10:10 p.m.—English news from Germany: DJB DJJ

10:45 p.m.—Portuguese broadcast: COCH

11:05 p.m.—Program from South Africa: ZRK ZIH

11:45 p.m.—Amateur short-wave period: EXEU

12 a.m.—Amateur Transmissions from Pitcairn Island: VHSA (14.346)

Key to Symbols Used: 1 is daily; 1/ is weekly; 1/2 is daily and weekly; 1/3 is daily, weekly, and Sunday; 1/5 is Monday, Tuesday, Thursday, and Saturday; 5 is Saturday; 7 is Sunday; 15 is Tuesday, Thursday, and Saturday.
ONE MAN'S FAMILY WINS AGAIN

CALIFORNIA DRAMATIC SHOW WINS POLL FOR FOURTH CONSECUTIVE YEAR; LUX IS SECOND

MERICA's listeners have spoken. "One Man's Family," the down-to-earth serial that has been named the best dramatic program on the air in polls for 1935, 1936 and 1937 has also won this year—scoring more than four times as many votes as its nearest rival!

The Lux Radio Theater ran a poor second to "One Man's Family," but it pulled away from competition effectively. Behind that weekly vehicle for Hollywood's greatest stars came "Arnold Grimm's Daughter" and "Bachelors' Children"—two unpretentious serials whose listeners registered thumbs up approval.

In winning the dramatic division poll for the fourth consecutive year, "One Man's Family" has set a new record. The program was first broadcast on the West Coast only in 1932. Since 1934 it has been an NBC network feature.

The Lux Radio Theater, presented over by Cecil B. DeMille, was voted second. It is on CBS Mondays at 9 p.m.

Tender Leaf Tea has sponsored the program in its present series since March 29, 1936. High tribute is paid to the company's outstanding service to radio and its many years of loyal NBC support.

During the past year Lux has also staged "Arms and the Man," "Imitation of Life," "The Great Gatsby," "Canyon de Chelly," and "Mr. Smith Goes to Washington." Each has been a feature in the Lux Radio Poll.

Announcers of ANENT ANNOUNCERS: The word-spielers on the CBS network are not permitted to mention the time of day during the program. The reason is that while an announcer in New York may be saying "We present this afternoon," it may still be morning in California. Announcers seem to get the worst of it when a program changes sponsors. After many years with Cantor, Jimmy Wallington is out, and Carleton Brick- eter ended five years of association with Lum and Abner when they got a new boss, Paul Douglas recently received a letter from Paul Douglas. The CBS Swing Club commentator was opening his mail when he came across a request to have the Swing Club play a certain piece. The letter was signed by Paul Douglas of Hollywood, California. The writer, under his signature, wrote in large letters, underlined twice, "NO RELATIVE?"

Kay Kyser and his crew will make music on the Pennsylvania Hotel roof for the summer starting June 1. Rudy Vallee opens the Astor roof sometime in May and will be followed by Hal Goodall's "Boulevard Barron". The Edmon Hotel patrons and their daughter will remain at least another thirteen weeks. Little Jack Little is back in New York organizing a new band... Frank Delany has a new band and calls it his style "Stop and Go."

Results in the Dramatic Division of the Star of Stars Poll

1. One Man's Family
2. Lux Radio Theater
3. Arnold Grimm's Daughter
4. Bachelor's Children
5. First Nighter
6. Big Town
7. Hollywood Playhouse
8. The Story of Mary
9. March of Time
10. Gang Busters
11. Follow the Moon
12. These We Love
13. Girl Alone
14. Second Husband
15. Guiding Light
16. Hollywood Hotel
17. Lights Out
18. Valley Days (te)
19. Caballero of California
20. Woman in White (te)
21. Lane Ranger
22. Life of Mary Sothern
23. Read of Life (te)
24. Attorneys-at-law
25. Pepper Young's Family
26. Columbia Workshop (te)
27. Vic and Sadie
28. Radio (te)
29. Myrt and Marj
Radio Guide's 'Snappy Comeback' Contest Winners

The winners in Radio Guide's great thousand-dollar "Snappy Comeback" contest, based on scenes from the Warner Brothers motion picture, "Hollywood Hotel," have been selected. The judges have given careful consideration to the thousands of entries received. The persons whose names are listed below submitted the most clever and original entries, but those who failed to win also had many a bright idea, many a fine entry. To them, may there be some consolation in the fact that the standards established by the winners were very high. We salute those winners:

First Prize—$500.00 Cash
Jean Anderson
Lake Grove Club
Forest Park, Illinois

Second Prize—$250.00 Cash
Valma King Hall
Louisville, Tennessee

Third Prize—$100.00 Cash
Mrs. Edythe M. Carter
1141 Woodbine Avenue, S. E.
Atlanta, Georgia

Next Ten Prizes—Each $10.00 Cash
Mrs. O. M. Green, 708 W. 19th St., Portland, Oregon
Mrs. Mary Bradley, 4235 Bryant Avenue, S., Minneapolis, Minnesota
L. Ray Kesinger, 231 South Illinois Avenue, Wellston, Ohio
E. Milford E. Manye, 2553 West 66th Street, Chicago, Illinois
Mrs. E. Marie Theoret, 1536 West Canfield Avenue, Detroit, Michigan
B. R. Snyder, Box 168, Racine, Wisconsin
Louis Schneider, Clinton, Missouri
Marcia Sanguin, 3205 Fort Boulevard, El Paso, Texas
Floyd Miller, 370 Calline Avenue, Pittsburgh, Pennsylvania
Grace Cunningham, 921 Eastwood Avenue, Chicago, Illinois

Next Ten Prizes—Each $5.00 Cash
James W. Walsh, Route 6, Box 982, Phoenix, Arizona
K. F. Love, Westland Springs, South Dakota
George McFarland, Comfort, Texas
Irving Rosenberg, 511 Cathedral, Baltimore, Maryland
Nettie Gunther, Highland Avenue, South Norwalk, Connecticut
Alyse Holady, 496 South Ninth Street, San Jose, California
J. Martin Cowger, 1113 Ovid Street, Elmira, New York
Mrs. F. S. Naiden, 408 North Ninth Street, Marshalltown, Iowa
George Sanger, 10411 Determir Avenue, Montreal, Quebec, Canada
Reid H. Lanway, 3217 Central Avenue, Great Falls, Montana

Mr. Fairfax Knows All

VINCENT PELLETIER, announcer on "Contended Hour" and "It Can Be Done," was born in Minneapolis on March 21, 1908. His parents were sisters, although his father was not a professional. His wife was formerly a radio pianist and they have two children, a girl about five years old and a daughter three. "Vin" is five feet six inches tall, weighs 140 pounds, has brown eyes and hair. His hobby is playing the piano and composing—Mrs. H. C. S., Fort Smith, Ark.

BLANCHE CALLOWAY, orchestra leader, is a sister of CAB CALLOWAY. Cab has two other sisters, Bernice and Carolyn. They have two brothers, Elmer and John. Blanche, who is a professional singer also, handled Cab's musical training—G. J. Woodhys, N. Y.

IRMA GLEN plays the organ accompanying to Serlin' Ed McCon nell's songs—B. S. B., Wyoming, R. I.

Each member of the HOOSIER HOT SHOTS plays several instruments. Paul (Harry) Rechich plays the sax, clarinet, trumpet, whistle, washboard, drums and alto horn; Ken (Rudy) Tietisch plays the banjo, guitar and bass horn; Otto (Gabe) Ward plays the saxophone, clarinet and flute; Frank Kettering plays the banjo, guitar, flute, bass fiddle, piccolo and piano—Mrs. P. F., Cokkelline, Pa.

PAUL SULLIVAN signs off with "Good Night and 30." Columnists and reporters use "30" at the end of their copy to signify that it is finished. Sullivan has adopted this as a sign-off for his news broadcasts—W. F. R., Hazelton, Pa.

HARRIETTE WINDER, ELEONOR HARRIOT and MADELINE LEE have taken female roles in the "Ames 'n Andy" programs. At present Madeline Lee portrays the role of Miss Blue—J. H. Chilton, Iowa.

The role of "Uncle Ezra" is taken by PAT BARRETT, whose real name is Barnett Johnstone. Pat is the son of the late Oscar W. Johnstone, old-time radio actor and owner of the American Theatre Corporation for thirty years—J. M., Elizabeth, Ill.

JOE PENNER was born in Nadgybeck Kereck, Hungary, on November 11, 1894. His real name is Joseph Pinter and he is married to Eleanor Mae Vogt, who was a dancer in Joe's first New York show. That the "Mr. Keene, Tracer of Lost Persons" programs are drawn up from authentic cases is true—C. F., Detroit, Mich.

NELSON EDDY is due back on the "Chase and Sanborn Hour" in August, after finishing a concert tour.—P. R. Y., Detroit, Mich.

Jane and Goodman Ace are not the only actors in "EASY ACES." The part of Ethel is taken by Betty Garde; Neil by Martin Gable; Marge by Mary Pickford; and Paul by Paul Stedman. Here is Homer by Don Johnson—Mrs. E. S., Watertown, Alberta, Canada.

LOWELL THOMAS was born in Woonsocket, Rhode Island, on June 6, 1882.—L. J., College Corner, Ohio.

HOWARD PHILLIPS, baritone, was born in New York City, April 12, 1911. He studied voice for four years and has a very fine old-fashioned baritone. He has been a professional since 1930. He is the featured vocalist with the bands of Leo Rehman, Ray Noble and Johnny Green—C. F., Nokomis, Ill.
In Manhattan's East Side 50's live Mrs. Pearce and hubby Al—the man who watches the fun go by for the benefit of Henry Ford each Tuesday at 9 p.m. and 12 midnight EST over CBS. It's a three-room apartment—parlor, bedroom and sink. There Al hurries after a broadcast, throws clothes carelessly over a living-room chair, hurries to bed, and dreams jokes that die with the sunrise.

Photos by Joe Keeley
First thing Fred Allen himself does at the close of his 9 p.m. (EST) Wednesday evening broadcast from New York is to sign autographs for the scores of admirers who cluster around the stage of the studio from which the show is aired. This usually takes ten minutes. Meanwhile other members of Town Hall have hastened away.

Having satisfied autograph hunters, Allen joins Portland in a Radio City restaurant for a snack. He often talks shop with advertising-agency representatives.

Once he has set up his sound-effects equipment, Engineer Tom Slade doesn’t like to leave it unattended. So between broadcasts he reads, talks with bandsmen.

Actress Minerva Pious goes dancing. Her partner is Tom Lane, an advertising and publicity man.

Comedian Charlie Cantor, versatile radio actor, dashes for the nearest lounging-place and stretches out for a nap. Cantor has roles in about twenty major airshows.

So big is America that the difference in time between the East and West Coasts of the United States makes repeat broadcasts necessary if a radio show intended to entertain a nation-wide audience is to reach all listeners at favorable hours. Thus, a program broadcast from New York at 9 p.m. eastern standard time for the benefit of listeners in the eastern part of the country may be repeated at midnight (EST) for the benefit of hearers in the West, where the time is just 9 p.m.

Among the big airshows which have double performances are Kate Smith’s “Bandwagon,” Joe Penner’s show, vox Pop, Jack Benny show, Al Pearce’s program, both “Johnny Presents” broadcasts, Edward G. Robinson’s “Big Town” series, Eddie Cantor’s show, and Fred Allen’s “Town Hall Tonight,” others. Here Radio Guide sends a cameraman to the Fred Allen broadcast to answer a question that has puzzled thousands who are familiar with the two-a-day requirement of broadcasting: How do stars pass the time between original and repeat broadcasts? These pictures show how members of the cast of “Town Hall Tonight” while away the hours between shows.

Right-hand man for Fred Allen is Uncle Jim Harkins, whose duty is to entertain guests—in this case Mrs. Augustus Chasan (center), a lady fireman, and her sister.
ASSORTED BANDSMEN ORGANIZE A JAM SESSION AT ONE SIDE OF TOWN HALL STAGE, WHICH IS IN SAME STUDIO THE NBC SYMPHONY USED UNDER THE BATON OF TOSCANINI. OTHER MUSICIANS DRIFT OUT BETWEEN SHOWS TO 52ND STREET NIGHT CLUBS.

ANNOUNCER HARRY VON ZELL AND ORCHESTRA LEADER PETER VAN STEEDEN LEAVE RADIO CITY, DROP INTO NEAR-BY ESTABLISHMENT TO PLAY PIN-BALL GAMES, INDULGE IN TARGET PRACTICE WITH .22-CALIBER RIFLES. VON ZELL IS THE BETTER SHOT.

ACTOR JOHN BROWN, OF TOWN HALL, DESERTS THE STUDIO FOR A NEWSREEL THEATER, HIKES TEN BLOCKS AND BACK TO SEE NEWS PICTURES BETWEEN BROADCASTS.

MEMBERS OF SCRAPPY LAMBERT'S QUARTET HAVE A STANDING ENGAGEMENT FOR A GAME OF BRIDGE EVERY WEDNESDAY EVENING IMMEDIATELY AFTER THEIR FIRST BROADCAST, FIND BY EXPERIENCE THAT A KETTLE-DRUM MAKES A CONVENIENT TABLE.

WHILE VAN STEEDEN STANDS BY, VON ZELL (LEFT) DEMONSTRATES HIS SKILL WITH A RIFLE BY MOWING DOWN A ROW OF DUCKS MOVING IN AN ENDLESS CHAIN ACROSS A BACKGROUND SOME TWENTY FEET DISTANT. VAN STEEDEN IS CONTENT TO ADMIRE.

AMONG GUESTS WERE "THE TUNE TWISTERS," WHO HURRIED TO APPEAR ON BROADWAY IN "BETWEEN THE DEVIL" BETWEEN THEIR TWO TOWN HALL SHOWS.

HIS TWO-HOUR RECESS ENDED, ALLEN PREPARES AT MIDNIGHT (EST) TO REPEAT HIS BROADCAST FOR THE WEST COAST, WHERE IT IS STILL ONLY 9 O'CLOCK.

AMONG GUESTS WERE "THE TUNE TWISTERS," WHO HURRIED TO APPEAR ON BROADWAY IN "BETWEEN THE DEVIL" BETWEEN THEIR TWO TOWN HALL SHOWS.
BECAUSE SHE KNOWS ONE SIMPLE SECRET

- A few simple touches of Maybelline—and presto!—straggly, unattractive lashes are instantly transformed into long, dark, luxuriant fringe—the very essence of romantic charm.

Your eyes are your most important beauty feature. No longer need you deny them the beauty advantages of mascara. Maybelline ends that bold, artificial, "made-up" look, which gummy, lumpy, mascaras cause. Try the thrilling new Cream-form—or the popular Solid-form. Both are harmless, tear-proof, non-smarting. Reasonably priced at your favorite cosmetic counter.

Have you often wished the color of your eyes were deeper, brighter? Accent their color and sparkle—shading your lids with a subtly blended tint of the exquisite, creamy Maybelline Eye Shadow.

Are your eyebrows pale, uninteresting? Form them into graceful curves of loveliness, expressive of every romantic whim and wish—use the smooth-marking Maybelline Eyebrow Pencil.

Generous introductory sizes of all the Maybelline harmonized Eye Beauty Aids are obtainable at 10c stores. Be beauty-wise when choosing your all important eye make-up—insist on Maybelline.

Maybelline

THE WORLD'S LARGEST SELLING EYE BEAUTY AIDS
Born on a Missouri farm, Mary Margaret McBride ignored family's wish that she teach, went into newspaper work, now ranks as topnotch radio columnist.

She broadcasts over CBS at 12 noon EST, Mondays through Fridays, works 18 hours a day, but likes to cook in her kitchen in her apartment on Park Avenue.

One of the busiest women in radio, she still finds time to indulge a fondness for collecting dolls. Her collection contains more than 200, gathered from many lands.

She has worked as a journalist in the world's capitals, studied and traveled widely, but still uses typical midwestern phraseology and inflections in her broadcasting.
PEOPLE do not walk into a radio network office, ask for a job as an announcer and get it. Radio just doesn't work that way. Only to experienced announcers go the $100-a-week jobs. Where do people get that experience? There are only two ways. One, get a job on a small station, learn everything there is to learn about announcing and the conduct of a radio studio, be so good that network officials will give you the attention you deserve. The other way, and much more certain, is to get a job in a network office, start at the bottom and work up. The bottom usually is $20 per week and may be as a page, office-boy or perhaps a janitor. Once in the organization, avail yourself of the training offered. In some cases, such as in NBC's Chicago headquarters, there are training-classes. Formed by Everett Mitchell, NBC announcer, four years ago, this Chicago school is supported by NBC executives, who believe it a great factor in building morale and in developing efficiency. Since its formation, nine announcers and many executives have been graduated.

All NBC employees are eligible, but must first pass an audition. Paul Millen, above, reads simple script. Personality is more important than enunciation.
Dick Lichtenberg does his "home work"—practises letting breath out slowly while rolling the head, tilted back, from one side to the other. This builds up breath-control, prevents gasping.

Boys must practice constantly. Bob McGinnis has notes on his mirror to remind him he has mispronounced "status" and "irrefutable." It's "stay'-tus" and "ir-re-fu-ta-ble," says Webster.

One of the most effective exercises is to study and read aloud scripts while off duty. Jules Hack, above, uses the girl soda-jerker in the Merchandise Mart Building, NBC's Chicago home, as an audience. Professional announcers continue this exercise.

Class sessions are put on the monitoring system, which allows anyone in the various offices to hear proceedings. Niles Trammel, vice-president in charge of the Chicago office, listens in.

Students find friendly advice in announcers' lounge. Tom Bashaw quizzes Norman Barry, announcer. Bashaw, once a page, is now in sound-effects department but still studying. Playing checkers are Announcers Charles Lyon and Bob Brown.
Often the boys go on special-events jobs to see how the announcers work. Left to right, above: John Lagen, page, watches Durward Kirby and Hal Totten interview Harriet Gricus, a switchboard operator who made her operatic debut in “Rigoletto” March 13.

Tom Casey, who started with announcers’ school, was graduated last year, is now a junior announcer working with dance bands and on sustaining programs.

All the graduates of the announcers’ school do not become announcers, as it trains for various fields. Don Hallman, above, was given a position in the program traffic department when he finished his course.

Louis Roen, NBC announcer, shows Jack Simpson, left, how to plug in on a broadcast show. Just after this picture was made a week ago, Simpson got a job as announcer at Station WJDX at Jackson, Miss.
Radio Guide • Week Ending April 16, 1938

PLEASE NOTE: Symbol in parentheses, such as (sw-955), appearing after a program listing indicates that this program may be heard by tuning in 95.5 megacycles frequency on your short-wave dial. For other short-wave programs, please see page 16.


**Radio Guide • Week Ending April 16, 1938**

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**Good Listening for Today**

 Stations which will broadcast these programs may be found in the program listings in the classified section of this paper.

**MORNING**

1130 CST UNIVERSITY OF CHICAGO ROUND TABLE DISCUSSIONS, NBC-Red.

1130 CST RADIO CITY MUSIC HALL; Ernie Rathbone, conductor; Deems Taylor, commentator; Alton and Jim Pearce, guests. NBC-Blue.

**AFTERNOON**

1230 CST EMPIRES OF THE MOON, dramatization, NBC-Red.

1300 CST THE MAGIC KEY, Frank Black, conductor; Milton J. Cross, m.c.; Mme. Marie, Kristin, Karen Flagstad and Alexander Woottens, guests. NBC-Blue.

115 CST GOTHAM STRING QUARTET, MBS.

200 CST PHILHARMONIC-SYMPHONY SOCIETY of New York, John Barbirolli, conductor; Deems Taylor, commentator; Abraham Chasins, guest, CBS.

4:30 CST THERE WAS A WOMAN, dramatization, NBC-Blue.

4:30 CST MAGAZINE OF THE AIR; Channing Pollock, Clyde Barrie, Mark Warnow's orchestra, guests. NBC-Blue.

3:30 MICKEY MOUSE THEATER OF THE AIR; Walter Disney, m.c.; Felix Mills' orchestra, CBS.

500 CST JOE PENNER with Gene Austin, Paul Gayle, Ben Pollack's orchestra, CBS.

500 CST RESULTS OF THE AUSTRO-GERMAN ELECTION, summary by Dr. Max Jordan, Mr. NBC-Blue.

**NIGHT**

500 CST GEORGE JESSEL PROGRAM with Norma Talmadge, Tommy Tucker's orchestra; Charles Thomas, host.

630 CST JELL-O PROGRAM starring Jack Benny, Mary Livingston, Kenny Baker, Sam Henn, Andy Devine, Don Wilson, Phil Harris' orchestra; Charles Thomas, host.

630 CST PHIL BAKER, Bette and Beetle, Oscar Bradley's orchestra, CBS.

630 CST BAKER'S BROADCAST with Ozio Nelson's Orchestra; Harriet Hilliard, Feg Murray; Edna May Oliver, guest, NBC-Blue.

7:00 CST CHASE AND SANBORN HOUR with Don Amchee, Dorothy Lamour, Edgar Bergen and Charlie McCarthy, John Carter, Stroud Twins, Robert Ambruster's orchestra; guests. NBC-Red.

8:00 CST FORD SUNDAY EVENING HOUR, John Tyrone, conductor; Georges Enesco, guest. CBS.

8:30 CST HOLLYWOOD PLAYHOUSE, with Tyrone Power, NBC-Blue.

9:30 CST RISING MUSICAL STAR, NBC-Red.

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**Time Changes**

The simple action of moving the clock up an hour when Daylight Saving Time goes into effect may not upset your life—but it upsets radio! Turn to your April 30 Radio Guide for full details of the program changes that week.

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**WBOK**

**WBBM**

**WMAQ**

**WABC**

**WGN**

**WOR**

**WOR**

**WOC**

**WMAQ**

**WMAQ**

**WMAQ**

**WMAQ**

**WMAQ**

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**WBBM**

**WGN**

**WMAQ**

**WMAQ**

**WMAQ**

**WMAQ**

**WMAQ**

**WMAQ**

**WMAQ**

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**HARRIET HILLIARD**

"Baker's Broadcast" vocalist: 6:30 p.m. CST
Four o'clock this afternoon, the hour when Daylight Saving Time begins, is for some months the most important one for radio lovers. Why? Because this is the hour when some of the most popular local programs are on the air. Here are some of them:

**BRAVE NEW WORLD, dramatical story:**
- **1:30** - CBS, New York
- **1:45** - NBC, New York

These programs are repeated on many other stations throughout the country. So if you want to keep up with the latest developments in the world of radio, make sure you listen to them today.
MORNING

7:00 am CST
CBS-Observer: (12-21) 5.2
CBN-Observer: (12-21) 5.2

8:00 am CST
CBS-Arthur S. Meyer, songs: (12-21) 5.2
CBS-The Woman's News: (12-21) 5.2
CBS-The Road of Life, sketch (Chino): WFBM KMOX (12-21) 5.2

8:45 am CST
CBS-Barclay's Children's sketch (Old Delilah): KMOX (12-21) 5.2
NC-TV: Nels Nelson, sketch: (Nels' Bequest): WMAG (12-21) 5.2
NC-France, sketch (12-21) 5.2

9:00 am CST
WBMB-Linda's First Love

9:00 am CST
CBS-Pretty Kitty Kelly, sketch (Wendy Ford), WBS WOBI

10:00 am CST
CBS-Newman's Observations: WBW WFBM KMOX

11:30 am CST
CBS-The Story of Mary M. Sm. In (Story Flags): WLS WLU

12:00 pm CST
CBS-Mary Lee Taylor (Pet of Mrs. F. W. S.): WFBM WBW

12:00 pm CST
CBS-Big Sam's Sketch: WBW WFBM KMOX

12:00 pm CST
KMOX-Miss America of the air. In defense of the Nation: KMOX (12-21) 5.2

12:00 pm CST
CBS-Edward G. Robinson, sketch (Edgar G. Robinson): WMAG (12-21) 5.2

4:30 pm CST
KMOX-Charlotte's Secret: KMOX (12-21) 5.2

5:00 pm CST
WFBM-Street Band

7:00 pm CST
WFBM-Municipal Band

8:00 pm CST
WFBM-Wildwood Band

8:30 pm CST
WFBM-Exchange Prgm.

9:00 pm CST
WFBM-Program of Recordings

Radio Guide © Week Ending April 16, 1938
Wednesday April 13

Good listening for Today

Radio Guide | Week Ending April 16, 1938

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**HIGHT**

**7:00** CTVCAVALCADE OF AMERICA, drama-

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

**7:30** BEN BERNIE AND ALL THE LADS with Lew Lehr, Buddy Clark, guest, CBS.

**7:30** JOHN DORESS' ORCHESTRA, vocalists, Paul Stewart, sponsor, WOR, Red.

**8:00** TOWN HALL TONIGHT with Fred Allen, Portland Hoffa, quarter, Peter Van Steeden's orchestra, Red.

**8:00** CHESTERFIELD PROGRAM with Grace Moore, Andre Kostelanetz' orchestra, Decca. Fine Quality, guest, CBS.

**9:00** KAY KYSER'S PROGRAM, NBC, Red.

**9:30** BIG LIGHTS OUT, "Three Matches," experimental drama featuring Boris Karloff; NBC, Red.

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**MBR-Lawrence Welk's Orch.:**

**CBS-Joe Riney's Orch.:**

**WGN-Dick & Easy:**

**WFWL-Walt's Celebrate:**

**WFBA-FWBA Sports Review:**

**VFBO-Gray Downs:**

**VFBO-Buddy Clark, guest:**

**ORW-OFW-Orchestra; Alma Henning, sopr.:**

**ORW-Sharon Owen:**

**ORW-Sports Report:**

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**NIGHT**

**7:00** MCB-Norman 'n' Andy, sketch (Alka-Seltzer):**

**9:00** MCB-Sir Robert & His Orchestra:**

**9:05** MCB-Ben Bernie & All the Lads:**

**9:15** MCB-Dick Tracy:**

**9:30** MCB-Mary Livingstone:**

**9:45** MCB-Kay Kyser's Program:**

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**CBS Nyack's "Campbell's Soup" sketch:**

**WABX-Madame Butterfly, opera:**

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** radio Guide | Week Ending April 16, 1938**
Thursday
April 14, 1938

Radio Guide • Week Ending April 16, 1938

37
Good Listening for Today

Stations which have broadcast these programs may be found in adjacent program columns.

**WABD**

NIGHT

6:30 CST WE, THE PEOPLE, Gabriel Heather, Mark Warbonn's orchestra; guests, CBS

7:00 CST ISSAC SMITH, Pittsburg; Rolf Streicher, Chorus, Jack Miller's orchestra; guest, CBS

7:30 CST RUDY VALLEYS VALERY HOUR, guest, NBC - Red

7:30 CST THE MARCH OF TIME, news drama, CBS - WGN

8:00 CST GOOD NEWS OF 1938, Robert Taylor, m.f.; Frank Morgan; Connie Osburn and other films; chorus, Rolf Streicher; orchestra; ted pearson, annoncer; Freddie bar- rington's orchestra. guest, NBC - Red

9:00 CST KRAAMER MICHAEL HALL, with Crosby, Bob Burns, Johnny Trotter's orchestra; guest, NBC - Red.

10:00 CST ELZA SALLVETT INTERVIEWS, guest, WBC - News; guest, NBC - Red.

11:00 CST SEVEN LAST WORDS OF CHRIST.
Good Listening for Today

Stations which would broadcast these programs may be found in the program guide section of the newspapers.

**MORNING**


11:30 CBS-Food Guide Pgm.: WOTR WVCX WIBB WBBM WBBH (12.17)

**NIGHT**

7:00 CST CITIES SERVICE CORPORATION with LaVerne McQuade, Dr. Frank Black, conductor; NBC-Red.

7:30 CST PAUL WHITEMAN'S ORCHESTRA; NBC-Blue.

8:00 CST HOLLYWOOD HOTEL, with Frances Langford, Frank Parker, Anne Jamison, Louisa Parmons, Ken Murray and Oswald, Marilyn Byrnes, George Coppock, Gary Cooper, Sigrid Gurie and Basil Rathbone; NBC-Red.

9:00 CST THE SONGSHOP with Dell Sharbutt, m.c.; Alice Coronet, Nadine Conner, Reid Kennedy, quartet, club orchestra; Sing-In' Sat., CBS.

9:30 CST THE SEVEN LAST WORDS; NBC-Blue.

**Where to Turn?**

Who is your favorite star? That's your question to Radio Guide asks in its Star of the Week Poll. Each week your favorite could be the winner of a prize in a problem when Daylight Saving Time ends. Then your Radio Guide will tell you to be sure to reserve your April 11 date for Radio Guide—for full reports of their programs.

**FRIDAY**

*Radio Guide* Week Ending Friday, April 14, 1944

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FRIDAY

April 15

FRANCIS LANGFORD "Mr. Victory" Capitol Fri. 8 pm CST
RADIO GUIDE'S X-WORD PUZZLE

KIDNEYS MUST CLEAN OUT ACIDS

Your body cleans out excess Acids and poisons in several ways. A medical Star should dislike kidney stones or filters. If emotional disorders due to worry in the Kidney or bladder cause you any trouble, see your Doctor. We cannot recommend remedies. Country Under Eye, Blisters, Rash, Bacteria, Broken bones, etc. In this case, you can only rely on ordinary medicines. First see your Doctor then try the following remedies. Combined work in 1 hour and must give entire satisfaction. Some week and be certain the medicine you need has been prescribed. Telephone your doctor for your prescription. This guide is printed with Opie 1930, The New York.

HAIR KILLED FOREVER
KILLED PERMANENTLY

SAY GOODBYE TO GREY.

FREE FOR ASTHMA

If you suffer with Attacks of Asthma so severe you choke and gasp for breath, if restful sleep is impossible because of the struggle to breathe, if you feel tired all day, if you are always cold, if you have to carry an oxygen tank, if you can't live outside the house, if you have asthma, you must have this wonderful remedy. For some time, I have been using a remarkable remedy for Asthma and I am so satisfied with it that I am giving this to you as a gift without cost or obligation. You can use it for any time of the year and you can stop taking it whenever you wish. The only way I can give you this gift is to mail it to you in the name of a booth in the United States Post Office. This gift can be yours for only $1.00.

SAMEDAY SERVICE

Round-trip, 8000,000 miles, 2 enlargements... 25c

MIDWEST PHOTO, 8-100, Janesville, Wis.

HAVE YOU A HOBBY?

Learn a hobby membership in a wide-awake hobby club can be a vital factor of interest or conversation to a new hobby and contacts with other members and the club directors.

NATIONAL HOBBY CLUB

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ONE SICK HEADACHE

AFTER ANOTHER

BUT THAT IS ALL OVER NOW

FEK, grand since I began taking the

ALL VEGETABLE LEVENSEN'S

headache remedy (NR Tablets). One NR Tablet convinced me. No other headache medicine did. Dependable relief from sick headaches, bull's eyes and that first-run feeling, when caused by or associated with chicken pox.

Without Risk

Get a little box of NR Tablets from any drug store. Use for a week and if not more pleased, return the box and we will refund your price. That's fair.

TOMORROW...ALRIGHT

THEATER OF THE AIR

(Continued from Page 4)

audience, which, in the past, has been so intelligent in its judgments of our explorations into untried media. And we are going to consider anything in radio as fair game if it shows us a new way to do it.”

He believes the Columbia Workshop and its kindred enterprises in the field of radio drama have a tremendous responsibility.

MONG prominent programs which have been produced under his direction are “The Puffy Wilder's Road,” “Living Dramas of the Bible” and “Columbia Workshop.”

“None other,” he says, “we play to as vast an audience as the biggest Broadway hit reaches in ten years. We go right into people's homes. An intelligent production, entertainingly presented, can be a very important influence in steering the listening-habits of our audience in the right direction.”

One of the brightest spots in the outlook for Workshop is the probability that out of it will grow a “little theater of the air.” Last fall CBS announced the creation of a subsidiary unit of Workshop in Baltimore, which broadcast for thirteen weeks over WCAO, CBS affiliate. There are indications that similar units will soon be on the air in other parts of the country.

Interest is especially high in the dramatic departments of colleges and universities, where the possibility of using radio as a medium for drama has captured the fancy of fledgling artists. Radio entertainment already has profited considerably from the Workshop experiments, but it will profit even more if they succeed in stimulating the interest of students in radio drama as a career.
So You Like Contests?

THIS WEEK'S PRIZE SPECIALS

$1,000 a Day

PRIZES (Daily): One $1,000 bill and forty Emerson radios.

TO ENTER: Compose the sentence, "I believe Camay is best for my complexion because..." in twenty-five words or less. Mail three Camay wrappers with each entry. There are thirty separate daily contests, one each day except Saturday and Sunday, from March 29 through May 8. Address entries to: Camay Box 688, Cincinnati, Ohio.

For more facts, see "Pepper Young's Family," Monday through Friday, NBC-Blue, 11:15 a.m. EST, and for the West, NBC-Red, 12 noon PST.

TO WIN: Mail your entry so it will be received on Tuesday, Wednesday, Thursday or Friday. All other entries postmarked on Monday, and three days entries make competition toughest on that day. Latest information indicates that Procter and Gamble are becoming more lenient in their attitude toward typos-entries, but it is still extremely important that entries smudge more of the freesoil than of the advertising cooperator's desk. Follow rules set down, and in the order of writing, all names and address. Do not write poems, riddles, spondees, or rhymes. Make the entry simple and straightforward, so that every person can instantly judge your chances. No entries will be returned. None will be eligible for prizes.

For more facts, see "Royal Crown Revue," NBC-Blue, Friday, 8:30 p.m. EST. For the West, 9:30 p.m. PST.

TO WIN: The past preferences of this sponsor are not charted as are those of the companies which offer contests frequently. In such cases it is generally safe to assume that cleverness and originality, taking in the form of poetry, puns, unusual sales messages for the product and slogan-type statements, will prove the best bets. Write to the sponsor's office for all possible combinations can be done so well. Meet those requirements in twenty-five words or more than a thousand words each, and the winner had 24,000! Today so many more appealing forms of contests have been devised to lure contestants than the many hours of research required to build such a list eliminates many possibilities. Kenneth R. Close in his book, How to Win Word-Building Contests, states that it is generally considered the least arduous method of compiling lists. He says:

No matter what troubles you about contesting, send your question to "So You Like Contests?" (Guide, 713 Plymouth Court, Chicago, with a self-addressed, stamped envelope. The editors will answer personally within as short a time as possible.

Word-Building Contest

Heads Up for the Ask!

For all the black rumors of contesting, competition, practically none of the sport's joys, turn to word-building contests. There, anywhere, can be found is the chase for the eye, crinkles for the back and buzz-saws to whirr in the back of the brain. Word-building contests are those deplorable creations in which one word or series of words such as "Glute for the Guns" and award

plotted entries can be considered works of individual creation and merit.

In favor of these contests it must be said that they are the most metho-dical of all contests, from the contestants' point of view. There is at least a reasonable gauge of merit, and the contestant can know the quality of his own entry, on the basis on which it will be judged. Even this, however, is not certain, for in nearly all word-building contests the rules are open to more than one interpretation.

Despite the self-evident laboriousness of these competitions, the competi-
tion's readers seem to be inordinately interested in them. For that reason, this entry on the basis on which it will be judged. Even this, however, is not certain, for in nearly all word-building contests the rules are open to more than one interpretation.

So You Like Contests?

T

This week the winners in Radio Guide's great "Snappy comeback" contest are announced. Turn to page 18 for the names and addresses of the fortunate contestants who have found their prizes. If you entered this contest and don't find your name among those fortunate ones, find some consolation in the fact that thousands of entries were received and that the quality of the entries was remarkably high.

The interest in the "Snappy Comeback" contest indicates quite clearly that contestants welcome an opportunity to demonstrate their cleverness, humor and originality. They breathe a sigh of relief when pronouncements about products can be forgotten in the sheer enjoyment of the contest itself. Checks have already been mailed to the winners. Congratulations to them.

To the thousands of others who entered and didn't receive any of these other contests, and win! The same skill shown in the "Snappy Comeback" contest will win in many another.

From the top of the day's mailbag: "I have just been informed that I have won a $1,400 Ivory Soap contest, and even before I have actually received it I feel that I must write you a note to tell you how much beauty and joy your 'So You Like Contests?' Themselves a million!"—Mrs. George F. Johns, Decatur, Ill.

In the March 15th issue of Radio Guide, we published a letter from an unhappy gentleman who had tried and unsuccessfullly obtained a Cryst-O-Mint entry blank from his neighborhood druggist. Miss Lois Bailey, of Gorton-on-the-Thames, N.C., rallies contestants in this manner: "... if you enter an entry blank and get an evasive answer, I know it is just a contest, I have been dealing with a poorly paid clerk. Someone on whose hours are too long, I get the impression that all of it and still put a firm - in a frame where the boss, I come out triumphant every time. If I get a remark such as 'It's only a contest, it's just a gamble' or 'Nobody around here ever wins,' I ask for proof. Then, when no proof is forthcoming, whether I have ever heard of anyone around here winning. When I name the long list of sponsors who have awarded my friends and me prizes, that generally settles the argument. I will win by turning over his windows to contest news. So what do you say—let's keep the poor paid clerk from burning. Answer the call with your echoing voice. I say a loud, long 'You're Ray' for Procter and Gamble and all other honest-to-goodness contest spon-

ors like them!"—Our voice echoes.

Word-Building Contests

Heads Up for the Ask!

For all the black rumors of contesting, competition, practically none of the sport's joys, turn to word-building contests. There, anywhere, can be found is the chase for the eye, crinkles for the back and buzz-saws to whirr in the back of the brain. Word-building contests are those deplorable creations in which one word or series of words such as "Glute for the Guns" and award
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